

RIAA Sets April Date For Introduction Of Performance-Right Bill
PAGE 4

Feds Probe Top Philly Concert Promoter
PAGE 5

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 23, 1991

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\$19.8 Mil War Chest For U.K. Video Drive

BY PETER DEAN

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

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

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

John Farr Found Guilty In Kickback Case

BY PAUL VERNA

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

According to Assistant U.S. District Attorney Joseph T. Walbran, jurors deliberated for nearly three

(Continued on page 89)

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

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

Each commercial will have four
(Continued on page 70)

Tough Times Forcing Tour Promoters, Agents To Weigh New Options

BY THOM DUFFY

TAMPA, Fla.—In the face of the recession, U.S. promoters, booking agents, and venue operators are bracing for a tough touring season this spring and summer. Concern over a soft market is spurring talk of more package tours by two or more headliners, a return to bargain-priced tickets, and renewed pressure on artists to hold down their fees.

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

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

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

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

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

BY CRAIG ROSEN

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

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

The shakeup at Pirate came only days after parent company Westwood One announced that Bob Moore, former GM of Greater Media oldies/classic rock combo KRLA/KLSX Los Angeles, had been named executive VP of the WW1 Station Group, replacing

Mike Kakoyiannis. WW1 also owns WYNY and WNEW-AM New York.

"What we have got is a radio station with a 2.7 [12-plus Arbitron share], which is not shabby, and over a million cume, which is definitely not shabby," WW1 CEO Norm Pattiz says of Pirate. "The market was accepting the music and the positioning of the radio station, but it was not drawn to the morning show, and it was skewing a little younger than we would have liked. The determination has been made to build on that million cume and give the station more of a rock'n'roll flavor, rather than top 40."

Pattiz says that with the departure of Shannon, who was rumored to be making \$2 million a year, the station will operate with a much lower cost base. "The morning show was the lowest-rated daypart of the radio station, but it was responsible for 30% of the cost of running the radio station."
(Continued on page 86)

No. 1 IN BILLBOARD

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TOP POP ALBUMS	
★ TO THE EXTREME	VANILLA ICE (SBK)
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★ GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)
TOP R&B ALBUMS	
★ DO ME AGAIN	FREDDIE JACKSON (CAPITOL)
HOT COUNTRY SINGLES	
★ WALK ON FAITH	MIKE REID (COLUMBIA)
TOP COUNTRY ALBUMS	
★ NO FENCES	GARTH BROOKS (CAPITOL)
TOP VIDEO SALES	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS	
★ YOUNG GUNS II	(CBS-FOX VIDEO)



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On Columbia and Sony Music Video.

 **COLUMBIA**

Management: Ann Marie C. Wilkins

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CONTENTS

VOLUME 103 NO. 8

FEBRUARY 23, 1991

IS RADIO REALLY FACING THE MUSIC?

The delicate relationship between music and radio is in serious trouble, according to NARAS president Michael Greene who speaks out in this week's Commentary. **Page 6**

BMG, MALLOYS VENTURE INTO PUB DEAL

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

RHYTHM & REASON FOR WHITNEY'S 'BABY'

On the road to achieving superstar pop status, Whitney Houston alienated some of her R&B base and picked up an image problem. So with her latest album, as she explains to R&B music editor Janine McAdams, Houston and Arista have made a concerted effort to recapture this audience. **Page 34**

VIDEO OUTLETS & LONGFORMS IN HARMONY

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

MUSIC

Album Reviews	76	Inside Track	90
Boxscore	38	International	68
Canada	71	Jazz/Blue Notes	39
Chart Beat	5	Music Video	40
Classical/Keeping Score	39	Newsmakers	75
Clip List	41	Power Playlists	14
Commentary	6	Pro Audio	53
Country	30	R&B	19
Dance Trax	29	Radio	8
Executive Turntable	4	Retail	58
Gospel Lectern	65	Retail Track	60
Grass Route	62	Rossi's Rhythm Section	24
Hits Of The U.K.	70	Studio Action	54
Hits Of The World	74	Talent	34
Hot 100 Singles Spotlight	83	Update	78
In The Spirit	64		

HOME VIDEO **Page 42**

Box Office	43	Store Monitor	46
Health And Fitness	48	Video Rentals	46
Top Kid Video	43	Video Sales	44
Recreational Sports	48		

MUSIC CHARTS

Top Albums		Hot Singles	
Contemporary Christian	65	Adult Contemporary	87
Country	31	Country	33
Gospel	64	Dance	28
Latin	66	Hot 100	80
Modern Rock Tracks	16	Hot 100 Singles Action	83
New Age	63	R&B	23
Pop	84	R&B Singles Action	24
R&B	20	Rap	27
Rock Tracks	16	Top 40 Radio Monitor	82
World Music	63		

CLASSIFIED/REAL ESTATE **Page 51**

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

■ BY DON JEFFREY

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

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

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

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

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

The four pictures are "The Ad-

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

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

Orion Home Video topped Bill-

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

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

Last year, Columbia Pictures agreed to advance \$175 million to Orion in exchange for overseas film and home video distribution rights to the *(Continued on page 88)*

'Wolves' Gets Added Bite As It Stalks Oscar Feast

■ BY CHRIS MORRIS

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

"Dances With Wolves" garnered a best-picture nomination as well as noms for Costner as both best actor and director. Other best-picture nominations went to "The Godfather, Part III" (Paramount), "Ghost" (Paramount), "GoodFel-

las" (Warner Bros.), and "Awakenings" (Columbia).

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

Orion scored an additional five nominations for the Orion Classics-distributed "Cyrano De Bergerac," starring Gerard Depardieu, who was cited among the best-actor nominees. The adaptation of the Edmond Rostand classic is also nomi- *(Continued on page 88)*

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

■ BY PAUL SWEETING
and CHRIS MCGOWAN

NEW YORK—The domestic home video market was worth \$14.9 billion in 1990.

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

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

home video market really is.

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

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

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

\$2.7 billion from sales.

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

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

That survey placed a total value on the domestic market of \$9.75 billion, including \$6.65 billion from rentals and \$3.1 billion from sales (Billboard, Dec. 8).

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

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

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

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

■ BY JEFF CLARK-MEADS

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

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

The rescue package involves the axing of one-quarter of Rough Trade's work force—a total of 35 jobs—and the offer for sale of all its assets. The man behind the plan, accountant David Murrell, says the

labels have given him and his team "two or three months" to complete an orderly sale. He maintains that the intention is to carry out the process without destroying "the essence or spirit of Rough Trade." He adds that the support the labels are showing and the time they are allowing give him substantial assistance in that task.

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

James Cleveland Dead At 59

He Was Dubbed 'King' Of Gospel Music

BY LISA COLLINS

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

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

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

helping to launch the careers of countless artists, including Daryl Coley and Billy Preston, and serving to inspire the likes of Andrae Crouch and the Hawkins family.

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

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

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

Jones, that was a crowning achievement for someone like me."

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

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

(Continued on page 65)



Queen For A Day. Hollywood Records act Queen celebrates the release of its new album, "Innuendo," with a party aboard the Queen Mary. The festivities included a 10-minute Queen documentary with a Claymation video for the album's title track, fire eaters, jugglers, fortune tellers, and a performance by Hollywood Records group Circle Of Soul. "Innuendo," which includes the single "Headlong," commemorates Queen's 20th year in the music business. Later this year, Hollywood Records will issue the entire catalog of Queen albums digitally remastered on CD in North America. Shown, from left, are actress Anita Dobson; Brian May, Queen; Hollywood Records president Peter Paterno; Walt Disney Co. chairman/CEO Michael D. Eisner; and Roger Taylor, Queen.

Galante Aims To Bring Stars Into RCA Fold

BY IRV LIGHTMAN

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

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

Galante, who returned to his native New York after 17 years in Nashville—the last eight as the head of RCA's mightily successful country unit—confirms reports that the company has made a bid to sign A&M superstar Janet Jackson, who appears to be heading for a new label affiliation (Billboard, Feb. 16).

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

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

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

Galante, without referring to Ross and Rogers by name, says previous RCA deals have tended to catch major acts on "the downside of the curve," an ap-

(Continued on page 87)

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

BY SUSAN NUNZIATA

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

Sigerson, 33, sees Polydor as a diverse, midsized record company oriented toward album projects. Although he has had no prior involvement at a record label, Sigerson feels that his experience as a producer will prove valuable in the record-company environment.

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



SIGERSON

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

"It only makes sense that the people who understand the music-making process should be involved in acquiring the talent," says Sigerson. "In any other business, there's an acute understanding that you have people come in from the factory floor, with a knowledge of how the product is made, to head the company. I see myself as someone fresh off the factory floor with grease still under my nails; it just happens that the product is music and not widgets."

Like the other companies under the

(Continued on page 78)

RIAA Looking To Congress For Performance-Right Bill

BY BILL HOLLAND

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

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

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

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

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

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

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

(Continued on page 79)

EXECUTIVE TURNTABLE

RECORD COMPANIES. Davitt Sigerson is named president of Polydor Records U.S. in New York. He was a writer and producer. (See story, this page.)

Steven Murphy is appointed president of Angel Records in New York. He was president of the international consumer publishing division of Simon & Schuster. (See Keeping Score, page 39.)

Atlantic Records appoints Val Azzoli as VP. Formerly an artist manager at Q-Prime, Azzoli will supervise marketing and the label's alternative, dance, metal, and country departments. In other appointments, Atlantic names Bob Heatherly director of marketing in Nashville, Glenn Nordlinger director of royalties in New York, and Bryan Switzer manager of



MURPHY



AZZOLI



NICKLAUS



HEY

promotion in Nashville. They were, respectively, director of promotion at Atlantic Nashville, associate director of royalties for Atlantic, and an independent promoter.

Impact Records in Los Angeles names Randy Nicklaus senior VP of A&R and John Hey VP of album promotion. They were, respectively, VP of A&R at Left Bank Management and VP of album promotion for MCA Records.

Jerry Durkin is named senior VP of business affairs and administra-



STRINGER



BACKER



SMITH



COHEN

tion at Sony Music Video in New York. He was VP at the company.

Matthew Stringer is promoted to VP of marketing at Island Records in New York. He was director of advertising at the label.

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

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

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

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

Fraud Suspected At Electric Factory

Feds Investigate Top Philly Promoter

BY MAURIE H. ORODENKER

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

tigation into alleged fraud involving rock concerts and stage shows promoted here since 1985.

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

The federal agents searched the office files for evidence of such federal offenses as conspiracy, theft from employee-benefit plans, mail fraud, obstruction of justice, tampering with witnesses, and racketeering. The authorities detailed the investigation in an affidavit that was under seal but re-

vealed Feb. 7 when it was inadvertently filed publicly in U.S. District Court here.

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

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



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

Foreign, Cable Fees Helped ASCAP Receipts Peak In '90

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

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

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

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

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

Receipts from foreign societies amounted to \$80.1 million.

The percentage absorbed by the cost of operating the society in 1990, based on domestic and foreign re- (Continued on page 89)

Canadian Music Conference Goes On Record With Lineup

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

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

of Joint Communication Corp.

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

Key panel discussions slated to (Continued on page 89)

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

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

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

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

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

Says King, "I hope Sinead roars with laughter. I hope she is pleased."

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

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

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

Sting's "The Soul Cages" surges from No. 10 to No. 3 in its third week. The album has already climbed higher than Sting's last release, "... Nothing Like The Sun," which peaked at No. 9 in 1988. And it's likely to become Sting's first No. 1 album since the Police's "Synchronicity" topped the chart for 17 weeks in 1983. The Englishman's 1985 solo debut, "The Dream Of The Blue Turtles," peaked at No. 2.

Estefan's "Into The Light" vaults from No. 48 to No. 12 in its second week. It's likely to become Estefan's first top five album. Her last album, "Cuts Both Ways," reached No. 8 in 1989. "Let It Loose" peaked at No. 6 in 1988.

The tidings are less glad for Roth, whose third solo album, "A Little Ain't Enough," dips to No. 22 after reaching No. 18 last week. Roth's first two solo albums both reached the top 10.

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

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

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

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

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

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

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

But another hit on this week's chart—Oleta Adams' version of Brenda Russell's "Get Here" on Fontana/Mercury—is a pointed reminder of A&M's late-'80s slump. Russell's original version of the song cracked the top 40 on the R&B chart in 1988, but failed to make the Hot 100 or the AC chart.

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



by Paul Grein

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

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

Two R&B albums make impressive gains in their second week on the pop chart. Alexander O'Neal's "All True Man" vaults from No. 105 to No. 52; the O'Jays' "Emotionally Yours" surges from No. 153 to No. 82.

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

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

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

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Radio

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

■ BY SEAN ROSS

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

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

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

LOVE TAKES TIME

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



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

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

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

EVOLUTION VS. CREATIONISM

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

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

on the air."

As for the "evolution vs. revolution" issue, Lowry says, "You can't be half-pregnant. People who object to the extra vocals each hour are going to be upset. People who hate instrumentals still won't listen to you. It is a revolution."

But consultant Jack Taddeo, who also oversaw a number of SGSAs conversions last year, says the new soft ACs "that will succeed long-term are the ones that have transitioned properly and did not try to roll the station over 100% in their first book... Those are the stations that have a better shot at avoiding a fantastic drop-off and having to spend a ton of promotional money [to re-establish themselves]."

"Now that they're starting their second year as a soft AC, they can re-evaluate where they're at and whether the time is right to evolve further, perhaps away from easy vocals and closer to a more typical soft AC."

THE PUNISHMENT FACTOR

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

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

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

8 MILLION STORIES

Other facts and figures from some SGSAs' first year:

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

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



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

Top 40's Tumble Leaves Some Markets Scrambling

■ BY CRAIG ROSEN

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

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

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

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

TEENAGE WASTELAND?

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

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

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

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

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

THE EFFECT ON RETAIL

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

In Charlotte, N.C., crossover WCKZ (Kiss 102) has been the market's only top 40 of any stripe for the last month following the conversion of WZZG (Gorilla Radio) from Rock 40 to mainstream top 40 to satellite oldies. WBCY, at (Continued on page 16)

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. One Bad Apple, Osmonds, MGM
2. Knock Three Times, Dawn, BELL
3. Rose Garden, Lynn Anderson, COLUMBIA
4. I Hear You Knocking, Dave Edmunds, MAM
5. If You Could Read My Mind, Gordon Lightfoot, REPRISÉ
6. Mama's Pearl, Jackson 5, MOTOWN
7. Groove Me, King Floyd, CHIMNEYVILLE
8. Sweet Mary, Wadsworth Mansion, SUSSEX
9. Mr. Bojangles, Nitty Gritty Dirt Band, LIBERTY
10. Lonely Days, Bee Gees, ATCO

TOP ALBUMS—10 Years Ago

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

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Southern Rains, Mel Tillis, ELEKTRA
2. Are You Happy Baby?, Dottie West, LIBERTY
3. Do You Love As Good As You Look, Bellamy Brothers, WARNER/CURB
4. Who's Cheatin' Who, Charly McClain, EPIC
5. Guitar Man, Elvis Presley, RCA
6. Can I See You Tonight, Tanya Tucker, MCA
7. Silent Treatment, Earl Thomas Conley, SUNBIRD
8. Hillbilly Girl With The Blues, Lacy J. Dalton, COLUMBIA
9. Angel Flying Too Close To The Ground, Willie Nelson, COLUMBIA
10. Any Which Way You Can, Glen Campbell, WARNER/VIVA

SOUL SINGLES—10 Years Ago

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

Gannett To Offer New Solution To DAB Question

BY BILL HOLLAND

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

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

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

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

As with other systems, finding

WASHINGTON ROUNDUP

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

The FCC, in the months and

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

BUSH: USER FEE

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

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

Different or not, the NAB opposes the proposal: the bottom

(Continued on page 16)

2ND-GENERATION SOFT ACs FIND THEIR NICHE

(Continued from preceding page)

wins 35-44 females 10.6 to 8.7. The same situation exists in Phoenix, where KMEO-FM beats rival KKL in 25-34 and 55-64 women, but KKL wins 35-44 and 45-54.

Lowry notes that "younger females certainly are not the target of the format [but they] are less likely to be as loyally connected to a station as an older listener. They're more likely to sample something new [but] whether they stick with you is up in the air."

• WEZW's biggest sharing partners, as far as music stations go, are adult standards WOKY (25%) and WLTQ (21%). KABL-FM's biggest major sharer is incumbent soft AC KOIT-FM (16%). KMEO-FM's greatest cume duplication is with easy listening KMEO-AM (24%) and KKL (20%). In San Diego, KJQY shared with easy AM KGMG (26%) and soft AC KYXY (25%).

TRYING NEW POSITIONS

From that one might intuit that SGSAs are adding audience by reclaiming them from adult standards outlets or the new easy listening AMs that have popped up in some markets or from incumbent soft ACs. It took WEAZ Philadelphia three years to force incumbent WKSZ into a hotter AC format. But two of 1990's new outlets, WLIF and KOSI Denver, have already pushed their rivals, WYST-FM and KSY, respectively, out of soft AC.

Initially, it seemed that many new soft ACs were switching formats simply because they now found easy listening untenable—not because an open position existed in soft AC. Now, many PDs say there were indeed two soft AC positions.

"There are easy vocal stations and then there are soft ACs that are light rock stations and there's a lot of difference," says Taddeo. "KOSI pretty much took the position away in nine-10 months. People perceived KOSI as softer and more relaxing than KSY even though the music was similar. If your goal is to be the softest place on the dial and your heritage is easy, you already have an advantage," Lowry adds.

But KABL's McKinsey admits that "one of the problems has been getting people to hear a difference ...

When we tried to soften up to be different from KOIT, they followed suit." And WEZW's McCartney admits that his station's initial switch to soft AC "was sales driven. It wasn't determined by any sound programming philosophy."

FULL/PARTIAL RETRENCHMENT

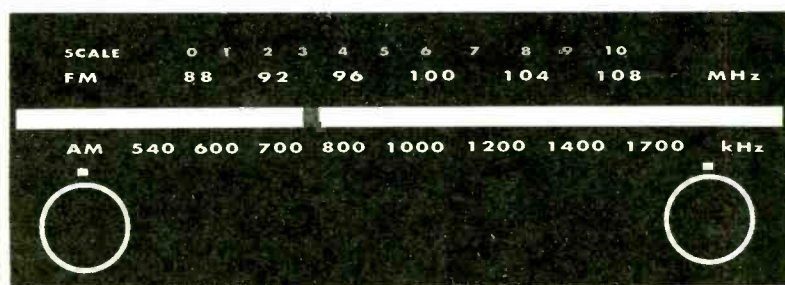
Like WEZW, whose resurgence took place after it softened, WLYF, which had one of the quickest recoveries of any SGSA, kept some instrumental and MOR material that PD Larry Travers says was "an umbilical cord" for its previous listeners.

Some stations have gone further. WQWQ Muskegon, Mich., went soft AC last April. In September, it went hot AC. Now it's easy again. "We were just having a hard time chipping away at some of those AC demos," says GM John Bosserman, who also took notice of how well easy listening WQWQ-AM was doing and wanted to reclaim that franchise before another FM took notice.

For AC to have worked for WQWQ, Bosserman says, "It would have taken two more years and several hundred thousand dollars more in promotion. And keeping a war from breaking out and staying off a recession would have helped."

WQWQ belongs to the handful of SGSAs that did not survive their first year, as do WMJC Indianapolis and WQAL Cleveland. Other stations are still on the fence: WZEZ Nashville—which didn't face an incumbent soft AC—has dropped 8.8-6.8 over the last year, even though co-owned WEZK pulled off a successful transformation in six months. WCTO Long Island, N.Y., has dropped 3.0-1.8 since its transition last summer.

WCTO PD Jack Kratoville attributes his station's drop to the fact that it did not have the huge shares of some former easy stations to start with, and that the station did not contest heavily at first. Still, he says, WCTO is at about the same place in its evolution that WLIF was when Moke first saw a turnaround. And Kratoville says, "It's starting to feel like a radio station again. Listeners are starting to call for songs instead of to ask when we're going to switch back to the old format."



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MOC Gripes Surge, But The Beat Goes On; Lander Exits 93Q; Holt WINS New ND Post

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

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

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

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

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

PROGRAMMING: CHASE UPPED

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

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

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

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

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

At full-service CJAD Montreal,



by Sean Ross with Craig Rosen & Phyllis Stark

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

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

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

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

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

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

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

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

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

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

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

MORE INTRAMURAL SQUABBLES

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

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

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

In other intramural squabble

newslines..

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

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

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

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

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

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

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

PEOPLE: LANDER EXITS

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

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

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

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

Two familiar New York radio names are in new jobs this week. At WYNY (Country 103.5), weekender

Del DeMontreux moves into nights as Lisa Taylor shifts to late nights. Similarly, Alison Steele goes from weekends to overnights at classic rock WXRK. Former KJMZ Dallas MD Carolyn Robbins is the new East Coast dance/crossover promotion manager for Virgin Records.

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

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

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

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

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

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

Dick Scott Entertainment, Inc.



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"I Don't Have The Heart"

NOMINATED FOR GRAMMY

Pop Vocal Performance, Male

#1 Billboard Hot 100 Singles Chart

#1 Billboard Hot Adult Contemporary Chart

Longest consecutive listing on Billboard Hot Adult

Contemporary Chart--37 weeks (a new record)

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We proudly
congratulate
our songwriters
and composers
who have
been nominated
for 1991
Grammy Awards

SONG OF THE YEAR

From A Distance
JULIE GOLD

Hold On
CHYNNA PHILLIPS
CARNIE WILSON

Vision Of Love
MARIAH CAREY
BEN MARGULIES

BEST RHYTHM AND BLUES SONG

Alright
JANET JACKSON

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

My, My, My
BABYFACE
L.A. REID
DARYL SIMMONS

U Can't Touch This
M.C. HAMMER
ALONZO MILLER

BEST COUNTRY SONG

Friends In Low Places
DEWAYNE BLACKWELL

When I Call Your Name
VINCE GILL

BEST INSTRUMENTAL COMPOSITION

Change Of Heart
PAT METHENY
The Chief
PAT METHENY

Going Home
KENNY G

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

The Sinister Minister
BELA FLECK

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

Dick Tracy
DANNY ELFMAN

Driving Miss Daisy
HANS ZIMMER (PRS)

The Little Mermaid
ALAN MENKEN

RECORD OF THE YEAR

Vision Of Love
MARIAH CAREY

U Can't Touch This
M.C. HAMMER

From A Distance
BETTE MIDLER
ARIF MARDIN, Producer

Nothing Compares 2 U
SINEAD O'CONNOR (PRS)

ALBUM OF THE YEAR

Mariah Carey
MARIAH CAREY

...But Seriously
PHIL COLLINS (PRS)

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

Wilson Phillips
WILSON PHILLIPS

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

Kiss The Girl
ALAN MENKEN

Under The Sea
ALAN MENKEN

BEST CONTEMPORARY COMPOSITION

Adams: The Wound-Dresser
JOHN ADAMS

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

Riley: Salome Dances For Peace
TERRY RILEY

Zwlich: Sym. No. 2
ELLEN TAAFFE ZWILICH

BEST NEW ARTIST

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

POP NOMINEES

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

ROCK NOMINEES

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

ALTERNATIVE MUSIC NOMINEES

LAURIE ANDERSON
SINEAD O'CONNOR (PRS)

RHYTHM & BLUES NOMINEES

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

RAP NOMINEES

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

NEW AGE NOMINEES

MICHAEL HEDGES
PAUL WINTER

JAZZ NOMINEES

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

COUNTRY NOMINEES

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

GOSPEL NOMINEES

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

BLUES NOMINEES

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

AND IN CLASSICAL, FOLK, FILM, TELEVISION AND 12 MORE GRAMMY NOMINATING CATEGORIES...

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

LIFETIME ACHIEVEMENT AWARD

JOHN LENNON
KITTY WELLS

HALL OF FAME

T-BONE WALKER

GRAMMY AWARD

BMI NOMINEES

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

PLATINUM Z100 P.D.: Steve Kingston. New York O.M.: Steve Kingston. List of songs including 'Timmy T., One More Try', 'Warrant, I Saw Red', etc.

95.5 WPLJ P.D.: Tom Cuddy. New York P.D.: Tom Cuddy. List of songs including 'Warrant, I Saw Red', 'C&C Music Factory Feat. Freedom Willi', etc.

KIS-FM 102.7 P.D.: Bill Richards. Los Angeles P.D.: Bill Richards. List of songs including 'Timmy T., One More Try', 'Mariah Carey, Someday', etc.

108 FM P.D.: Steve Rivers. Boston P.D.: Steve Rivers. List of songs including 'Whitney Houston, All The Man That I N', 'C&C Music Factory Feat. Freedom Willi', etc.

WZLX 94.5 FM P.D.: Steve Perun. Boston P.D.: Steve Perun. List of songs including 'C&C Music Factory Feat. Freedom Willi', 'Whitney Houston, All The Man That I N', etc.

B94 FM P.D.: Danny Clayton. Pittsburgh P.D.: Danny Clayton. List of songs including 'C&C Music Factory Feat. Freedom Willi', 'Surface, The First Time', etc.

EAGLE 106 P.D.: Tom Mitchell. Philadelphia P.D.: Tom Mitchell. List of songs including 'Surface, The First Time', 'Nelson, After The Rain', etc.

106.7 FM P.D.: Steve Rivers. Boston P.D.: Steve Rivers. List of songs including 'Whitney Houston, All The Man That I N', 'C&C Music Factory Feat. Freedom Willi', etc.

MIX 107.3 P.D.: Lorrin Palagi. Washington P.D.: Lorrin Palagi. List of songs including 'Concrete Blonde, Joey', 'Cher, The Shoop Shoop Song', etc.

WAVA 107.3 P.D.: Chuck Beck. Washington P.D.: Chuck Beck. List of songs including 'Surface, The First Time', 'Vanilla Ice, Play That Funky Music', etc.

POWER 99 FM P.D.: Rick Stacy. Atlanta P.D.: Rick Stacy. List of songs including 'Celine Dion, Where Does My Heart Beat', 'Whitney Houston, All The Man That I N', etc.

TOWER 93 FM P.D.: Marc Chase. Tampa P.D.: Marc Chase. List of songs including 'Timmy T., One More Try', 'Tevin Campbell, Round Around', etc.

FOX P.D.: John McFadden. Detroit P.D.: John McFadden. List of songs including 'C&C Music Factory Feat. Freedom Willi', 'Timmy T., One More Try', etc.

95.3 FM RADIO WHYY P.D.: Rick Gillette. Detroit P.D.: Rick Gillette. List of songs including 'C&C Music Factory Feat. Freedom Willi', 'Timmy T., One More Try', etc.

THE NEW Q95 FM P.D.: Gary Berkowitz. Detroit P.D.: Gary Berkowitz. List of songs including 'Surface, The First Time', 'Celine Dion, Where Does My Heart Beat', etc.

99.5 WLOL P.D.: Gregg Swedberg. Minneapolis P.D.: Gregg Swedberg. List of songs including 'Natural Selection, Do', 'Tevin Campbell, Round Around', etc.

KDWB 101.3 P.D.: Brian Philips. Minneapolis P.D.: Brian Philips. List of songs including 'Tevin Campbell, Round Around', 'Timmy T., One More Try', etc.

Z95 CHICAGO'S HIT MUSIC STATION P.D.: Ric Lippincott. Chicago P.D.: Ric Lippincott. List of songs including 'C&C Music Factory Feat. Freedom Willi', 'Janet Jackson, Love Will Never Do (Wi)', etc.

V95 THE BEST MUSIC P.D.: Tom Mitchell. Dallas P.D.: Tom Mitchell. List of songs including 'Damn Yankees, High Enough', 'C&C Music Factory Feat. Freedom Willi', etc.

93Q P.D.: Dene Hallam. Houston P.D.: Dene Hallam. List of songs including 'Timmy T., One More Try', 'Damn Yankees, High Enough', etc.

POWER 104 KRBE P.D.: Steve Wyrostock. Houston P.D.: Steve Wyrostock. List of songs including 'Timmy T., One More Try', 'C&C Music Factory Feat. Freedom Willi', etc.

SILVER 92 PRO FM THE MOST MUSIC P.D.: Paul Cannon. Providence P.D.: Paul Cannon. List of songs including 'Timmy T., One More Try', 'C&C Music Factory Feat. Freedom Willi', etc.

96 TIC-FM P.D.: Tom Mitchell. Hartford P.D.: Tom Mitchell. List of songs including 'Timmy T., One More Try', 'Mariah Carey, Someday', etc.

93Q P.D.: Dene Hallam. Houston P.D.: Dene Hallam. List of songs including 'Timmy T., One More Try', 'Damn Yankees, High Enough', etc.

TOP 40'S DECLINE

(Continued from page 8)

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

WCKZ PD Mark Shands sees his station as being "mass appeal and straight-ahead since it does mirror the ethnic breakout of the city."

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

Urban WPEG Charlotte, N.C., PD Michael Saunders says that his station has been affected by the top 40 exodus, now that WCKZ is positioned between WPEG and straight ahead top 40.

Like Samson, Saunders says that WPEG will superserve its urban audience, rather than reaching out for top 40 listeners. Album WRFX Charlotte, however, has adjusted somewhat.

But Kent, too, is cautious. "I'm still going to be careful not to abandon the format and play anything that's strictly top 40," he says.

WASHINGTON ROUNDUP

(Continued from page 9)

line—undue burden on broadcast-ers—is the same.

NAB WON'T COME TO ITS CENSUS

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

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

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

GREAT AMERICAN WAIVER

The FCC has granted Great American Broadcasting of Kansas Inc. a temporary 12-month waiver of the multiple-ownership rules after OKing a deal from HRH Broadcasting to GAB for KFRM Salinas.

Album Rock Tracks

Table with columns: THIS WEEK, LAST WEEK, 2 WEEKS AGO, WEEKS ON CHART, TITLE, ARTIST. Lists top album rock tracks including 'ALL THIS TIME' by Sting and 'CALL IT ROCK N' ROLL' by Great White.

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

Advertisement for the 360's album 'Illuminated' on LINK Records. Includes production credits and distributor information.

Modern Rock Tracks

Table with columns: THIS WEEK, LAST WEEK, 2 WKS. AGO, WEEKS ON CHART, TITLE, ARTIST. Lists top modern rock tracks including 'RIGHT HERE, RIGHT NOW' by Jesus Jones and 'HEARTBREAK STATION' by Cinderella.

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

Marketing Plays Key Role In Format-Change Scenario

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

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



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

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

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

team] Joe and Andy."

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

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

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

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

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

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

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



by Phyllis Stark

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

In addition to the television campaign, Bortone's involvement in the format change encompassed the so-called "little picture. Suddenly you have to reintroduce your station, and everything that was there has to be redone. That's everything from letterhead, to T-shirts, to the sales kit, to the station van, to the front door."

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

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

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

IDEA MILL: FISHY STORY

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

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

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

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

WYNY (Country 103.5) New York is airing a hero-of-the-week promotion spotlighting local citizens. Listeners submit nominations and a weekly winner is selected during the morning show, saluted on the air, and sent a certificate. Rolands, meanwhile, is running a network spot for its own "Rolands relief unsung hero" promotion. One winner will receive a \$25,000 prize. The person who nominates the winner will receive \$1,000.

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

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

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

Oldies/top 40 combo WNNJ-AM-FM Newton, N.J., is raising money for the financially burdened families of service people overseas by selling T-shirts, sweat shirts, hats, and stuffed animals with the official Desert Shield insignia... Top 40 WBSB (B104) Baltimore is raising money for the American Red Cross by selling "scudbuster" T-shirts.

PRO-MOTIONS

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

All The News
None Of The Hype
BILLBOARD RADIO

Hot Hits in Tokio

Week of February 3, 1991

- 1 All This Time Sting
- 2 Gonna Make You Sweat C&C Music Factory
- 3 Because I Love You Stevie B
- 4 Being Boring Pet Shop Boys
- 5 Sensitivity Ralph Tresvant
- 6 Try Me Jasmine Guy
- 7 Love Will Never Do Janet Jackson
- 8 Around The Way Girl L.L. Cool J
- 9 Disappear Inxs
- 10 I'm Not In Love Will To Power
- 11 Here Comes The Hammer M.C. Hammer
- 12 From A Distance Bette Midler
- 13 Just Another Dream Cathy Dennis
- 14 All The Man That I Need Whitney Houston
- 15 Give Jupiter Project
- 16 A Lil' Ain't Enough David Lee Roth
- 17 Right Here, Right Now Jesus Jones
- 18 Someday Mariah Carey
- 19 Don't Hold Back Your Love Daryl Hall & John Oates
- 20 Anything Is Possible Debbie Gibson
- 21 I Don't Know Anybody Else Black Box
- 22 Sweet Emotion Anri
- 23 The First Time Surface
- 24 Love The Dream Academy
- 25 Justify My Love Madonna
- 26 Power Of Love Deee-Lite
- 27 Love Makes Things Happen Pebbles
- 28 High Enough Dama Yankee
- 29 Temple Of Love Harriet
- 30 Principles Of Lust Sadness Enigma
- 31 River Of Love David Foster
- 32 Smile Aswad
- 33 Do The Bartman The Simpsons
- 34 Innuendo Queen
- 35 You Look Just Like A Girl Again Ute Lemper
- 36 Step Back In Time Kylie Minogue
- 37 Fearless The Neville Brothers
- 38 Moneytalks AC/DC
- 39 Les Yeux Ouverts Enzo Enzo
- 40 Coming Out Of The Dark Gloria Estefan
- 41 I Wanna Get With U Guy
- 42 Miracle Jon Bon Jovi
- 43 Cry For Help Rick Astley
- 44 Feels Good Tony! Toni! Toné!
- 45 Where Does My Heart Beat Now L'loee Dion
- 46 I've Been Thinking About You London Beat
- 47 Rescue Me Madonna
- 48 All True Man Alexander O Neal
- 49 I Don't Want To Say Goodnight Planet 3
- 50 Headline News Everyday People

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

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Billboard's

PD of the week

Kevin Stapleford
XETRA-FM San Diego



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

SEAN ROSS

Denny Somach To Spotlight 'The Ed Sullivan Show'

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

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

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

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

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

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

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

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

dication.

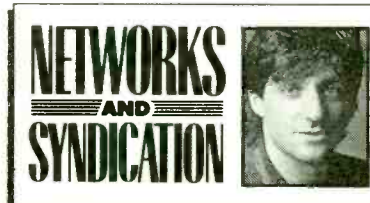
Meanwhile, Somach is also putting another "brand name" to work. He's planning a new series to be hosted by **Wolfman Jack**.

NPR SEEKS RELIEF

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

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

In the letter, Ouzts wrote that



by Craig Rosen

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

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

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

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

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

AROUND THE INDUSTRY

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

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

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

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

■ BY DAVID NATHAN

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

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

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

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

“There’s a small, dedicated market”

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

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

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

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

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

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

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

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

(Continued on next page)

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

FACE IT, RAP FANS. We knew that with the growth of rap music there would be imitators and artistic opportunists. Some with a reverence for the form have experimented with its parameters and created new strains of hip-hop that contribute to the progress of music entertainment. Yet others have begged, borrowed, and stolen the funky beats and the dope rhymes and broken them down to the lowest common denominator for mass consumption. If we remember that the pool of pop-trend followers among the music-buying public overwhelmingly outnumbers the streetwise rap sophisticates, it is hardly surprising that America has fallen hook, line, and sinker for a blond, blue-eyed, tough-talking artist who attempts to demystify and translate urban America’s most potent form of musical communication and claim it as his own.

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

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

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

**The
Rhythm
and the
Blues**



by Janine McAdams

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

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

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

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

(Continued on page 26)



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

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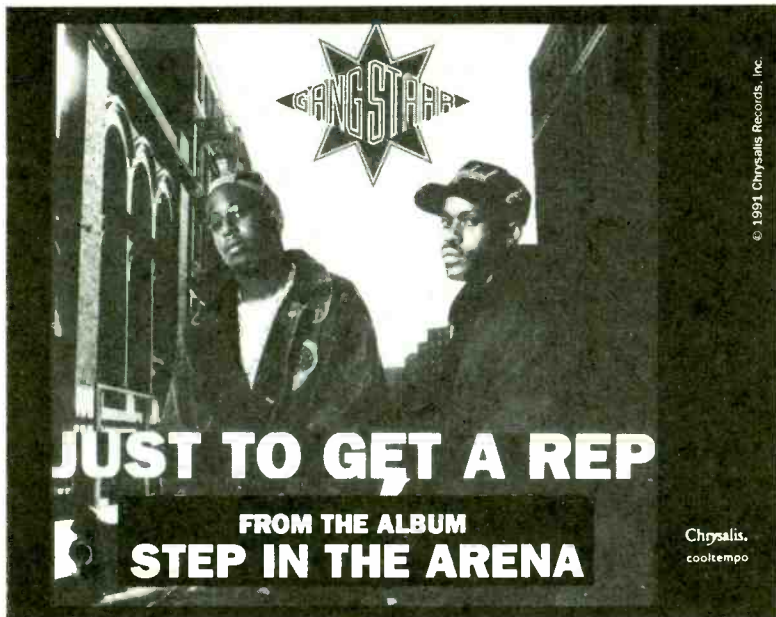


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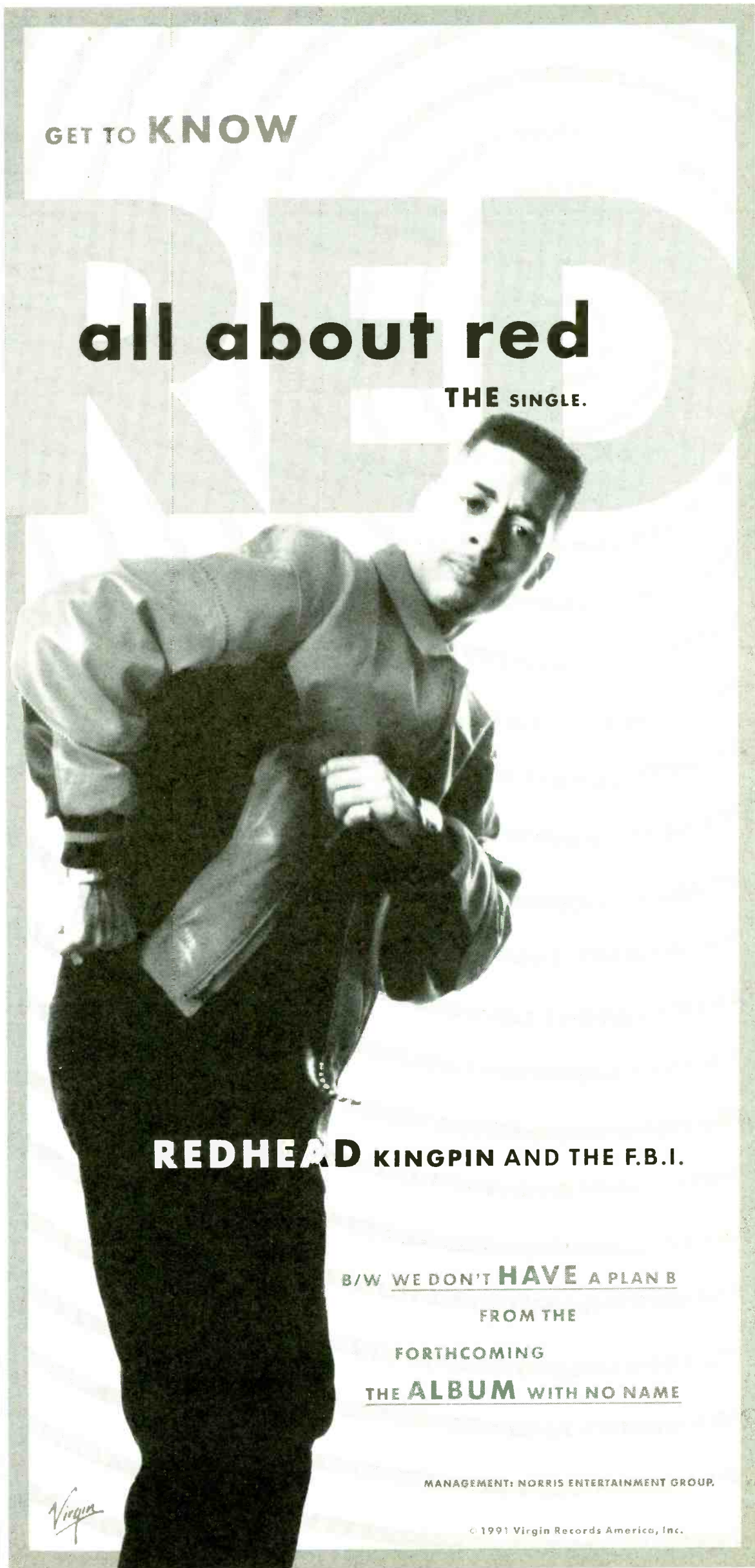
Billboard. FOR WEEK ENDING FEBRUARY 23, 1991

Hot Rap Singles™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	8	GOLD DIGGER RAL 44-73633/COLUMBIA (C) (CD) (M) (T)	◆ EPMD 3 weeks at No. 1
2	4	5	7	TREAT 'EM RIGHT SELECT 62358 (T)	◆ CHUBB ROCK
3	2	3	14	STOMPIN' IN THE 90'S ATLANTIC 86128 (C) (M) (T)	◆ YO-YO
4	5	7	7	MELT IN YOUR MOUTH EPIC 34-73652 (C) (M) (T)	◆ CANDYMAN
5	3	2	13	AROUND THE WAY GIRL ● DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
6	6	10	10	LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE
7	12	13	8	WAKE UP ELEKTRA 0-66597 (M) (T)	◆ BRAND NUBIAN
8	8	4	11	WHAT'S IT ALL ABOUT PROFILE 7315 (M) (T)	◆ RUN-D.M.C.
9	11	12	7	CAN I KICK IT JIVE 1400/RCA (C) (T)	◆ A TRIBE CALLED QUEST
10	14	20	5	JUST TO GET A REP CHRYSLIS 23620 (C) (M) (T)	◆ GANG STARR
11	7	8	8	PLAY THAT FUNKY MUSIC ● SBK 07339 (C) (M) (T)	◆ VANILLA ICE
12	15	14	10	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T)	◆ BWP
13	10	6	17	I'LL DO 4 U UPTOWN 53912/MCA (C) (M) (T)	◆ FATHER M.C.
14	9	9	13	WANNA BE DANCIN' (BUCK-WHYLIN') RAL 44-73507/COLUMBIA (M) (T)	◆ TERMINATOR X
15	18	26	4	RICO SUAVE INTERSCOPE 0-96401/EAST WEST (C) (T)	◆ GERARDO
16	16	17	6	SOMETHING NEW COLD CHILLIN' 0-19522/REPRISE (C) (M) (T)	GRANDDADDY I.U.
17	20	21	3	HERE COMES THE HAMMER CAPITOL 15585 (C) (T)	◆ M.C. HAMMER
18	19	22	5	ERASE RACISM COLD CHILLIN' 0-21811/WARNER BROS. (C) (M) (T)	◆ KOOL G RAP & D.J. POLO
19	22	25	3	DANCE ALL NIGHT EFFECT 708*/LUKE (C) (M)	◆ POISON CLAN
20	24	29	3	COME ON, LET'S MOVE IT PROFILE 7322 (C) (T)	◆ SPECIAL ED
21	13	11	11	CAN'T DO NUTTIN' FOR YA MAN DEF JAM 44-73612/COLUMBIA (C) (CD) (M) (T)	PUBLIC ENEMY
22	17	23	10	CRUMBS ON THE TABLE JIVE 1407/RCA (C) (T)	◆ D-NICE
23	26	—	2	DO YOU WANT ME NEXT PLATEAU 50137 (M) (T)	◆ SALT-N-PEPA
24	27	—	2	CHANGE THE STYLE SON OF BAZERK/NO SELF CONTROL SOUL 53989/MCA (C) (M) (T)	
25	28	27	3	BURN BABY BURN CLAPPERS 3016/IN EFFECT (M) (T)	◆ 2 BLACK 2 STRONG
26	29	24	10	HE'S KING OF THE HYPE CRUSH 642/K-TEL (C) (T)	◆ 2 BIGG M.C.
27	NEW ▶	—	1	MIND BLOWIN' RUTHLESS 0-96406/ATLANTIC	THE D.O.C.
28	23	15	16	CAUSE I CAN DO IT RIGHT COLD CHILLIN' 0-21763/REPRISE (C) (M) (T)	◆ BIG DADDY KANE
29	30	—	2	PEACHFUZZ ELEKTRA 66591-0 (M) (T)	◆ K.M.D.
30	21	16	17	THE GHETTO JIVE 1397/RCA (C) (M) (T)	◆ TOO SHORT

Records with the greatest sales gains this week. ◆ 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.



CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	6	20	5	SADENESS PART 1 CHARISMA 0-96395	1 week at No. 1 ◆ ENIGMA
2	2	3	10	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
3	4	9	6	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
4	9	16	5	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
5	1	1	14	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
6	7	13	6	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP
7	11	11	8	PSYCHE OUT MUTE 0-66579	◆ MEAT BEAT MANIFESTO
8	3	2	13	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
9	15	19	6	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
10	10	12	8	GOOD TIME RADIKAL RECORDS RAD-1	S.I.N. FEATURING CLAUDJA BARRY
11	19	31	3	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1/PLG	◆ CATHY DENNIS
12	17	23	6	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
13	5	4	10	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
14	14	18	7	WHITE RABBIT/DANCE RIGHT BACK... MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA
15	34	44	3	IT'S A SHAME WARNER BROS. PROMO	MONIE LOVE
16	16	10	10	SIN TVT 2617-1	◆ NINE INCH NAILS
17	13	5	13	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
18	21	28	4	YOU THINK YOU KNOW HER EXILE 74002/NASTYMIX	◆ CAUSE & EFFECT
19	29	46	3	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	TARA KEMP
20	12	7	10	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
21	23	29	4	ALL WE GOT REPRIS 0-21734/WARNER BROS.	MICHAEL McDONALD
22	47	39	16	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
23	8	8	8	LOVE BABY/CRAZY EARTH MUTE 0-66587/ELEKTRA	◆ FORTRAN 5
★ ★ ★ POWER PICK ★ ★ ★					
24	40	—	2	DO YOU WANNA DANCE CARDIAC 3-40008	◆ BROTHER MAKES 3
25	44	—	2	KID GET HYPED RCA 2769-1-RD	DESKEE
26	18	6	12	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	◆ MADONNA
27	32	38	4	DRINK ON ME PROFILE PRO 7321	◆ TEULE
28	35	—	2	SERIOUSLY/BEING BORING EMI V-56204	◆ PET SHOP BOYS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
29	NEW ▶	1	1	UMBABARAUMA ELEKTRA 0-66583	AMBITIOUS LOVERS
30	30	32	5	SOMETHING AIN'T RIGHT MCA 53968	◆ SLAM SLAM
31	NEW ▶	1	1	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
32	39	—	2	HOW LONG TOMMY BOY TB-966	INFORMATION SOCIETY
33	38	41	4	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
34	NEW ▶	1	1	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992	LONDONBEAT
35	NEW ▶	1	1	HERE COMES THE HAMMER CAPITOL V-15585	◆ M.C. HAMMER
36	48	36	15	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
37	NEW ▶	1	1	ANTHEM DECONSTRUCTION 2775-1-RD/RCA	N-JOI
38	31	35	4	TOGETHER FOREVER COLUMBIA 44-73630	◆ LISETTE MELENDEZ
39	25	14	11	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
40	33	34	4	GOT 2 B FREE A&M 75021 7501-1	NEW LIFE
41	NEW ▶	1	1	WHERE LOVE LIVES ARISTA IMPORT	ALISON LIMMERICK
42	45	—	2	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
43	28	15	11	THUNDER MUTE 0-66587/ELEKTRA	◆ RENEGADE SOUNDWAVE
44	46	—	2	HOUSEWORKS COOLTEMPO V-23645/CHRYSALIS	JAZZ GOT SOUL
45	37	22	12	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
46	36	33	11	CLOSE TO ME (REMIX) ELEKTRA 0-66582	◆ THE CURE
47	27	30	5	FREQUENCY/DEMONS NETWORK U.K. NWKT-13	RHYTHMATIC
48	41	45	3	DISAPPEAR ATLANTIC 0-86093	◆ INXS
49	22	24	7	IT'S A JUNGLE OUT THERE CHRYSALIS V-23532	JULIAN JONAH
50	24	25	6	SO SPECIAL MOTOWN 4752	BLAZE

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	1	13	I DON'T KNOW ANYBODY ELSE RCA 2735-1	3 weeks at No. 1 ◆ BLACK BOX
2	2	4	10	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
3	3	5	10	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
4	4	7	11	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
5	8	11	7	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
6	5	3	15	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
7	9	10	10	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
8	17	26	4	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	TARA KEMP
9	11	12	11	IESHA MOTOWN 4747	◆ ANOTHER BAD CREATION
10	12	15	8	WHAT TIME IS LOVE WAX TRAX 9157	◆ KLF
11	10	8	11	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
12	14	18	7	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
13	7	6	12	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
14	13	16	10	SIN TVT 2617-1	◆ NINE INCH NAILS
15	18	21	5	WRAP MY BODY TIGHT/MY, MY, MY (LIVE) MOTOWN 4756	◆ JOHNNY GILL
16	26	—	2	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
17	20	20	6	MELT IN YOUR MOUTH EPIC 49-73639	◆ CANDYMAN
18	21	23	6	TOGETHER FOREVER COLUMBIA 44-73630	LISETTE MELENDEZ
19	24	31	3	WHEN WILL I SEE YOU SMILE AGAIN? MCA 53999	◆ BELL BIV DEVOE
20	6	2	7	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	◆ MADONNA
21	22	25	5	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
22	15	9	11	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
23	16	13	14	I'LL DO 4 U MCA 53912	◆ FATHER M.C.
24	23	29	6	MY HOUSE SIRE 0-21800/WARNER BROS.	◆ PAUL LEKAKIS
25	19	14	12	DON'T BE A FOOL MCA 53906	◆ LOOSE ENDS
26	35	46	3	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
27	28	34	4	LOVE BABY/CRAZY EARTH ELEKTRA 0-66587	◆ FORTRAN 5
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
28	NEW ▶	1	1	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992	LONDONBEAT
★ ★ ★ POWER PICK ★ ★ ★					
29	47	—	2	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
30	NEW ▶	1	1	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.	BOOK OF LOVE
31	25	24	7	GOLD DIGGER DEF JAM 44-73633/COLUMBIA	◆ EPMD
32	NEW ▶	1	1	MADE UP MY MIND MERCURY 878 785-1	◆ SAFIRE
33	33	39	4	THE ROOF IS ON FIRE/... AND PARTY TSR 865	◆ WESTBAM
34	36	40	4	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
35	30	37	3	JUST A LITTLE BIT LONGER CHARISMA 0-96403	MAXI PRIEST
36	NEW ▶	1	1	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
37	29	32	5	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
38	46	—	2	RICO SUAVE INTERSCOPE 0-98871/ATLANTIC	◆ GERARDO
39	42	41	4	DISAPPEAR ATLANTIC 0-86093	◆ INXS
40	38	47	3	THUNDER ELEKTRA 0-66587	◆ RENEGADE SOUNDWAVE
41	27	19	16	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
42	NEW ▶	1	1	HERE COMES THE HAMMER CAPITOL V-15585	◆ M.C. HAMMER
43	50	—	2	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
44	NEW ▶	1	1	TEMPLE OF LOVE EAST WEST 0-96394	◆ HARRIET
45	31	33	6	BEEN CAUGHT STEALING WARNER BROS. 0-21736	◆ JANE'S ADDICTION
46	NEW ▶	1	1	DO YOU WANT ME NEXT PLATEAU NP-50137	SALT-N-PEPA
47	NEW ▶	1	1	ALL TRUE MAN TABU 45-73626/EPIC	ALEXANDER O'NEAL
48	49	—	2	DRINK ON ME PROFILE PRO 7321	◆ TEULE
49	NEW ▶	1	1	PSYCHE OUT ELEKTRA 0-66579	◆ MEAT BEAT MANIFESTO
50	34	35	7	NOW I NEED YOUR LOVE HARBOR LIGHT HL-1014	MONTANA MOON FEATURING BEVERLI

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.

"We gotta sexual, rock, kinda urban thing happenin' here."

MANTRONIX "Step To Me [Do Me]" [V-102571]

The first single and video from the forthcoming Capitol cassette, compact disc and album THE INCREDIBLE SOUND MACHINE. [94570]

Produced, recorded and mixed by MANTRONIX • Career direction: Bond Street Management / Chuck Rue Jr. © 1991 CAPITOL RECORDS, INC. Capitol.

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

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

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

Sergio Goncalves has been named national director of market-

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

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

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



by Larry Flick

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

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

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

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

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

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

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

Much of the material here has

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

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

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

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

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

BY STEPHANIE SHEPHERD

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

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

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

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

Dixie Dance Kings pool director **Dan Miller** noted that major-label accountants tend to credit sales of albums to pop, while dance departments are credited only with singles sales. **Dave Costanza**, **Epic's** dance

department director, agreed, adding that dance music is basically singles-oriented and that an album is necessary for a pop commitment.

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

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

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

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

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

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



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

Billboard Club Play Chart Sees Several Key Changes

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

Here are the key changes, effective with this issue:

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

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

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

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

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

In the **Strong** category, DJs list the next 10 strongest records being played during peak hours in no

specific order. Each track is given a 15-point value.

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

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

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

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

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

Hot Dance Breakouts

CLUB PLAY

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

12" SINGLES SALES

1. **DO YA WANNA DANCE** BROTHER MAKES 3 CARDIAC
2. **KID GET HYPED** DESKEE RCA
3. **USE IT UP AND WEAR IT OUT** PAT & MICK CHARISMA
4. **HOW LONG** INFORMATION SOCIETY TOMMY BOY
5. **FEEL THE LOVE MAGIC** JOHN DAVIS AND THE MONSTER ORCHESTRA SAM

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

BMG Sets Co-Pub Venture With Nashville's Malloys

■ BY EDWARD MORRIS

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

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

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

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

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

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

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

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

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

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

developed.

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

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

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

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

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



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

Top Brass Tapped For MIPS Panels To Feature 5 Label Chiefs

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

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

Lobbyist Jim Free will host the censorship discussion, which will run from 10-11:30 a.m. Others on this panel are Rosanne Cash, Columbia Rec-

ords; Merlin Littlefield, ASCAP; attorney Michael Milom; Bobbie Patray, Tennessee Eagle Forum; Hilary Rosen, Recording Industry Assn. of America; David Shepherd, Family Action Coalition Of Tennessee; and Michael Tannen, Tower Records.

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

Video producer Stan Hitchcock will act as MC for the remaining panel, 4:53-5:30 p.m. The other participants are artists Mark Collie, MCA, and Travis Tritt, Warner Bros.; Robert Deaton and George Flanigen, Deaton Flanigen Productions; Kitty Moon and John Lloyd Miller, Scene Three; Ric Trask, Country Music Television; and the Kentucky Headhunters' manager, Mitchell Fox.

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

ON APPEAL: If songwriters were as consumed with perfecting their compositions as entertainment lawyers are in finding new ways to extract revenue from them, then angels would daily commute to earth to shop for music. It is awe-inspiring to look at a plain song through the kaleidoscope of copyright law and see it bloom into a multicolored "property" that generates money with each new turn. Indeed, there often is more grace, drama, and poetry in the law than there is in the music it attends to. Such was clearly the case at the Feb. 7-9 meeting in Nashville of the Copyright Society of the South (see story elsewhere). While such tepid tunes as "Oh Pretty Woman" and "Happy Birthday" lay at the center of the discussions, it was the intricate legal embroidery that enchanted the crowd.

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

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

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

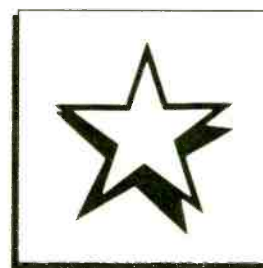
Berry have reopened World Class Productions, a company to produce concerts and provide corporate entertainment. It will be headed by Randy Wright... The Country Music Assn. directors, at their most recent board meeting, voted to continue into next year the organization's presentations to advertising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

Called "Friends In High Places," the album pairs Jones with Randy Travis, Emmylou Harris, Buck Owens, Tim Mensy, Ricky Van Shelton, Ricky Skaggs, Shelby Lynne, Charlie Daniels, Vern Gosdin, and Sweethearts Of The Rodeo. It's not all brand-new stuff, though; the songs with Travis and Lynne—"A Few Ole Country Boys" and "If I Could Bottle This Up"—have long since been released as singles.

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

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

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



by Edward Morris

Billboard® TOP COUNTRY ALBUMS

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

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	40	48	32	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
40	47	—	2	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING
41	36	38	21	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
42	37	37	196	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
43	41	36	17	WILLIE NELSON COLUMBIA 45492*/SONY (8.98 EQ)	BORN FOR TROUBLE
44	52	54	4	CHRIS HILLMAN & THE DESERT ROSE BAND MCA/CURB 10018*/MCA (9.98)	A DOZEN ROSES - GREATEST HITS
45	39	43	275	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
46	44	39	31	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
47	43	41	178	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
48	42	40	28	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
49	45	42	27	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
50	55	44	69	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
51	46	53	15	MATRACA BERG RCA 52066 (8.98)	LYING TO THE MOON
52	53	49	47	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
53	58	60	9	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
54	NEW ▶	—	1	MIKE REID COLUMBIA 46141* (9.98 EQ)	TURNING FOR HOME
55	72	—	2	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY
56	49	45	18	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
57	50	47	21	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
58	56	62	35	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
59	RE-ENTRY	—	55	PAUL OVERSTREET RCA 9717-1 (8.98)	SOWIN' LOVE
60	65	46	21	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
61	RE-ENTRY	—	73	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
62	66	56	261	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
63	59	50	89	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
64	64	—	2	JERRY JEFF WALKER RYKODISC 10175* (9.98)	NAVAJO RUG
65	54	—	92	LEE GREENWOOD ● MCA 5582 (8.98)	GREATEST HITS
66	60	55	53	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
67	NEW ▶	—	1	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE
68	63	63	104	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
69	61	59	23	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
70	62	51	68	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN
71	67	58	16	EMMYLOU HARRIS REPRISE 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
72	68	57	15	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
73	57	68	31	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
74	69	65	96	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
75	RE-ENTRY	—	25	LEE GREENWOOD MCA 42219 (8.98)	GREATEST HITS VOLUME TWO

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

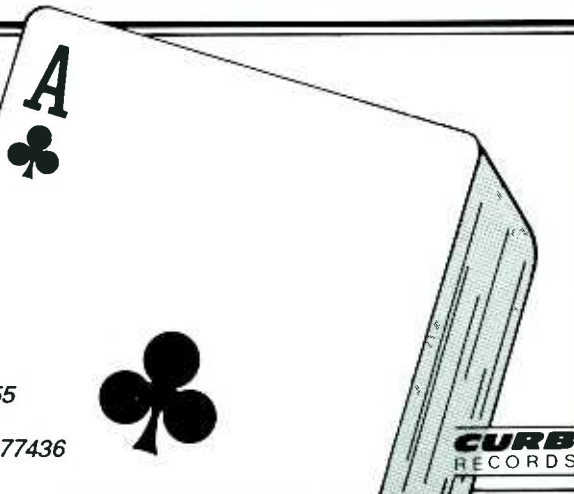
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COUNTRY

James Blundell Scores At Australasian Country Awards

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

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

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

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

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

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

- | | |
|--|--|
| 70 AT LAST (EMI, ASCAP/Feist, ASCAP) | 59 MILES ACROSS THE BEDROOM (Logrhythm, BMI) |
| 39 BLUEBIRD (Minkey, PROCAN/Zoomik, PROCAN/Rana, BMI/Music Corp. Of America, BMI) | 48 NOW THAT WE'RE ALONE (Coolwell, ASCAP) |
| 2 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI) WBM | 66 OH WHAT IT DID TO ME (Champion, BMI) |
| 51 CHASIN' SOMETHING CALLED LOVE (CBS Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL | 75 ONE LESS PONY (Zoo II, ASCAP) |
| 32 COME ON BACK (Carlooney Tunes, ASCAP/Chrysalis, ASCAP) CLM | 36 ONLY HERE FOR A LITTLE WHILE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL |
| 4 DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP | 69 ON THE SURFACE (Chelcalt, BMI/Bug, BMI/Wild Babies, ASCAP) |
| 60 DECK OF CARDS (Fort Knox, BMI/Trio, BMI/Songs Of PolyGram, BMI) | 53 POCKET FULL OF GOLD (Benefit, BMI) |
| 13 DON'T TELL ME WHAT TO DO (CBS Tree, BMI) HL | 41 PUT YOURSELF IN MY SHOES (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP |
| 44 DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak, BMI/CRGI, BMI/Edisto Sound, BMI) | 47 RIGHT NOW (Sylbee, ASCAP/Sovereign, ASCAP) |
| 30 THE EAGLE (CBS Tree, BMI) | 63 ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri, ASCAP) WBM |
| 37 A FEW GOOD THINGS REMAIN (Sheddhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) HL/CLM | 12 RUMOR HAS IT (Ensign, BMI/Sheddhouse, ASCAP/Millhouse, BMI) CPP/HL |
| 18 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP) CPP | 46 SAY IT'S NOT TRUE (Silverline, BMI/Long Run, BMI) WBM |
| 68 GET RHYTHM (House Of Cash, BMI) | 71 SOLDIER BOY (Ludix, BMI/Abkco, BMI) |
| 24 HEART FULL OF LOVE (Songs Of PolyGram, BMI) HL | 64 THAT'S THE WAY LOVE IS (Bug, BMI/Whiskey Drinkin', BMI) |
| 19 HEROES AND FRIENDS (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) | 23 THERE FOR A WHILE (David 'N' Will, ASCAP/Sheddhouse, ASCAP) HL |
| 73 HOLED UP IN SOME HONKY TONK (Musicor, SESAC/Tree, BMI/Golden Opportunity, ASCAP/G.I.D., SESAC) | 35 THERE YOU GO (With Any Luck, BMI/Almo, ASCAP/Micropterus, ASCAP) CPP |
| 8 I COULDN'T SEE YOU LEAVIN' (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL | 7 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (CBS Tree, BMI) HL |
| 14 I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP) | 33 THINGS ARE TOUGH ALL OVER (MCA, ASCAP) HL |
| 49 IF I BUILT YOU A FIRE (Co-Heart, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) | 27 TREAT ME LIKE A STRANGER (Polygram Int'l, ASCAP/Lissy Tunes, ASCAP/EMI April, ASCAP) HL |
| 45 IF THE JUKEBOX TOOK TEAR-DROPS (Royalhaven, BMI/Circle South, BMI/Chatham Lane, ASCAP/Lust-4-Fun, ASCAP/Zomba, ASCAP) | 26 TRUE LOVE (Bait And Beer, ASCAP/Forerunner, ASCAP) CLM |
| 3 IF YOU WANT ME TO (Songwriters Ink, BMI/Forrest Hills, BMI) | 43 TURN IT ON, TURN IT UP, TURN ME LOOSE (Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Amanda-Lin, ASCAP) HL |
| 54 I GOT IT BAD (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Patrick Janus, ASCAP/After Berger, ASCAP) WBM | 17 TWO OF A KIND, WORKIN' ON A FULL HOUSE (Muhlenburg, BMI/Gal Cody, ASCAP/Wee B, ASCAP) |
| 16 I GOT YOU (Fame, BMI/Maypop, BMI) | 28 UNANSWERED PRAYERS (Bait And Beer, ASCAP/Forerunner, ASCAP/Mid-Summer, ASCAP/Major Bob, ASCAP) CLM/CPP |
| 40 I MEAN I LOVE YOU (Bocephus, BMI) CPP | 31 UNCHAINED MELODY (Frank, ASCAP) HL |
| 56 I'M SENDING ONE UP FOR YOU (EMI April, ASCAP/Ideas Of March, ASCAP/Cross Keys, ASCAP) HL | 57 UNCONDITIONAL LOVE (Almo, ASCAP/Micropterus, ASCAP/With Any Luck, BMI/WB, ASCAP/Tim DuBois, ASCAP) |
| 20 I'M THAT KIND OF GIRL (WB, ASCAP/Samosonian, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM | 1 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP |
| 65 IN A DIFFERENT LIGHT (New Haven, BMI) | 62 WATER UNDER THE BRIDGE (Carreau, BMI/Fuji Pacific, BMI/Ensign, BMI) |
| 15 IS IT RAINING AT YOUR HOUSE (Hookem, ASCAP/CBS Tree, BMI/Jesse Jo, ASCAP/MCA, ASCAP) CPP/HL | 38 WE'VE GOT IT MADE (Wrensong, ASCAP/Miller's Daughter, ASCAP/AMR, ASCAP) WBM |
| 42 IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) | 11 WHAT A WAY TO GO (Polygram Int'l, ASCAP) HL |
| 29 I'VE COME TO EXPECT IT FROM YOU (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL/WBM | 58 WHAT GOES WITH BLUE (Warner-Tamerlane, BMI/Maypop, BMI) |
| 72 LAY MY BODY DOWN (Music City, ASCAP/Southern Days, ASCAP/Cool Hand, ASCAP) CLM | 55 WILL THIS BE THE DAY (Bar None, BMI/Bug, BMI) |
| 52 LET HER GO (Ha-Deb, ASCAP) | 67 (YOU'RE MY) SOUL AND INSPIRATION (Screen Gems-EMI, BMI) WBM |
| 34 LIFE'S LITTLE UPS AND DOWNS (Makamillion, BMI/Warner-Tamerlane, BMI) WBM | 6 YOU'VE GOT TO STAND FOR SOMETHING (Acuff-Rose, BMI) CPP |
| 9 LITTLE THINGS (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) HL/CPP | 50 YOU WIN AGAIN (EMI April, ASCAP/Getarealjob, ASCAP) HL |
| 25 LONG LOST FRIEND (WB, ASCAP/Uncle Beave, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI) | |
| 5 LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) CLM | |
| 21 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI) WBM | |
| 10 LOVING BLIND (Howlin' Hits, ASCAP) | |
| 61 MARY & WILLIE (Mazdu, SESAC) | |
| 74 MAYBE THE MOON WILL SHINE (Camsong, BMI/Pierce, ASCAP) | |
| 22 MEN (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP) | |

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Talent

Houston Touches Her R&B Base With New Album

■ BY JANINE McADAMS

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

Just ask Whitney Houston.

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

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

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

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

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

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

So how did Houston get an image problem?

Many of the same R&B fans who made her 1985 debut, "Whitney," a multiplatinum smash seemed alienated by the pop/dance glitz of "Whitney Houston." Tracks like "I Wanna Dance With Somebody (Who Loves Me)," "Didn't We Almost Have It All," "So Emotion-

al," and "Where Do Broken Hearts Go?," which helped establish Houston as pop's reigning female vocalist, eroded her R&B credibility.

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

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

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

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

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

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

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

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

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

Promotional packages on Houston were made up exclusively for

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

While she has been eager to embrace her R&B base, Houston has

been angered by attempts by the press to label her, racially or musically.

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

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

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

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

Well, Rhino has now compiled "Songs Of Protest," due for release Feb. 27—although there is nothing amusing about the current events that give these '60s and '70s hits such resonance. From the soft symbolism of "Where Have All The Flowers Gone?" by the Kingston Trio to the blunt force of Edwin Starr's "War," these are top 40 songs that asked questions, demanded answers, pointed fingers, and truly shaped a generation's attitudes about an earlier war and issues of social justice. The 16-track CD includes Barry McGuire's "Eve Of Destruction," Janis Ian's "Society's Child," the Temptations' "Ball Of Confusion," Donovan's "Universal Soldier," and an electric version of Phil Ochs' anthem, "I Ain't Marchin' Anymore."

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

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

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

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

ON THE ROAD: In a bit of lip-smacking tour news, Ben & Jerry's Ice Cream will sponsor a joint road trip by Exene Cervenka, Steve Wynn, Clive Gregson, and Christine Collister, each on Rhino Records' RNA label. The tour opens on the West Coast in early April and will also offer a platform to the Rock The Vote campaign . . . In early March at London's Royal Albert Hall, Eric Clapton will be joined by the London Philharmonic, conducted by Michael Kamen, performing an original Concerto for Guitar and Orchestra. A live disc, video, and international tour with local orchestras will follow . . . Virgin Records composer and trumpeter Mark Isham opened a U.S. tour Feb. 15 at Variety Playhouse in Atlanta.

According to Virgin, Isham worked on recent tracks recorded by Bruce Springsteen . . . Capitol has picked up the Cavedogs from Enigma Records and the Cavedogs have picked up an opening slot on the Charlatans U.K. club tour . . . Mick Fleetwood has formed Zoo, with Mac guitarist Billy Burnett, Ken Gradney of Little Feat, and singer/songwriter Michael Smotherman. The group tours Australia through early March. No word on U.S. dates . . . Ninja power: Famous Artists has announced two months of West Coast and Midwest dates for the Teenage Mutant Ninja Turtles tour . . . Subpop's larger-than-life rocker, Tad, will support his new disc, "8-Way Santa!" with a club swing opening Friday (22) at the Burro Room in Chico, Calif.

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



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

Miami Rocks Too Draws Crowds, Reps, And Praise

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

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

Other South Florida bands per-

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

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

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

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

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

JOHN LANNERT

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American Society of Composers, Authors & Publishers

TALENT IN ACTION

STING
The Wiltern Theatre
Los Angeles

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

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

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

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

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

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

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

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

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

CHRIS MORRIS

ARTIST DEVELOPMENTS

'LUST' FOR SALE

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

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

cy moved to Elektra and asked us to come with her."

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

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

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

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

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

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

NEW ON THE CHARTS

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

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

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

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

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

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

JIM RICHLIANO



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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
JANE'S ADDICTION NINE INCH NAILS (31st & FEB. 4th) DINOSAUR JR. (2 & 3)	Universal Amphitheatre Universal City, Calif.	Jan. 31- Feb. 1-2 & 4	\$500,080 \$20	25,004 sellout	MCA Concerts
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI RONNIE MCDOWELL	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 1	\$382,552 \$25/\$20/\$18.50	21,162 sellout	Pro Tours in-house
NEIL YOUNG & CRAZY HORSE SONIC YOUTH	Madison Square Garden New York	Feb. 4	\$337,500 \$22.50	15,000 sellout	Ron Delsener Enterprises
ZZ TOP THE BLACK CROWES	Cumberland County Civic Center Portland, Maine	Jan. 23-24	\$324,825 \$19.50/\$18.50	18,300 sellout	Frank J. Russo
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI	Rosemont Horizon Rosemont, Ill.	Jan. 31	\$283,808 \$25/\$20/ \$17.50/\$15	18,215 sellout	Pro Tours
PAUL SIMON	Miami Arena Miami	Feb. 7	\$277,518 \$23.75	12,217 14,828	Concert Prods. International USA Fantasma Prods.
KENNY ROGERS LARRY GATLIN & THE GATLIN BROTHERS	Circle Star Center San Carlos, Calif.	Feb. 1-2	\$259,809 \$27.50/\$26.50	9,589 11,139	in-house
INXS THE SOUP DRAGONS	Miami Arena Miami	Feb. 5	\$254,918 \$20.50	12,733 sellout	Fantasma Prods.
PAUL SIMON	Dean E. Smith Center Univ. of North Carolina, Chapel Hill Chapel Hill, N.C.	Feb. 10	\$251,732 \$23.50	11,560 12,984	Concert Prods. International USA C&C Entertainment
PAUL SIMON	The Omni Atlanta	Feb. 11	\$244,660 \$25	10,372 14,061	Concert Prods. International USA Brusco Barr Presents
ZZ TOP THE BLACK CROWES	Knickerbocker Arena Albany, N.Y.	Feb. 5	\$236,613 \$19.50	13,054 13,756	Northeast Concerts
NEIL YOUNG & CRAZY HORSE SOCIAL DISTORTION	Boston Garden Boston	Feb. 8	\$233,864 \$19.50	11,993 sellout	Don Law Company
ZZ TOP THE BLACK CROWES	Providence Civic Center Providence, R.I.	Feb. 6	\$228,774 \$19.50	11,732 12,450	Frank J. Russo
POISON DON DOKKEN	Pacific Coliseum Pacific National Exhibition Grounds, Vancouver, B.C.	Jan. 19	\$218,834 (\$251,659 Canadian) \$27.50	9,128 12,000	Molson/MCA Entertainment
POISON DON DOKKEN	St. Louis Arena St. Louis	Feb. 3	\$216,294 \$19.50	11,440 12,200	Contemporary Prods.
THE JUDDS GARTH BROOKS PIRATES OF THE MISSISSIPPI	Ervin J. Nutter Center Wright State Univ. Dayton, Ohio	Feb. 3	\$207,143 \$18.50/\$16.50	11,791 sellout	Pro Tours
ZZ TOP THE BLACK CROWES	Hersheypark Arena Hershey, Pa.	Feb. 7	\$188,800 \$20	10,000 sellout	Beaver Prods.
POISON DON DOKKEN	Winnipeg Arena Winnipeg, Manitoba	Jan. 26	\$185,115 (\$213,623 Canadian) \$25	8,417 12,000	Molson/MCA Entertainment
PAUL SIMON	Sun Dome Univ. of South Florida Tampa, Fla.	Feb. 8	\$184,475 \$23.50	8,708 sellout	Concert Prods. International USA C&C Entertainment
POISON DON DOKKEN	Northlands Coliseum Edmonton, Alberta	Jan. 23	\$183,881 (\$211,463 Canadian) \$25	8,434 12,000	Molson/MCA Entertainment
AC/DC KING'S X	Arkansas State Fairgrounds, Barton Coliseum Little Rock, Ark.	Feb. 5	\$170,922 \$18.50	9,239 10,000	Mid-South Concerts Contemporary Presentations
AC/DC KING'S X	Myriad Convention Center Arena Oklahoma City, Okla.	Feb. 7	\$165,770 \$19.50	8,801 9,000	Contemporary Presentations
IRON MAIDEN ANTHRAX	The Spectrum Philadelphia	Jan. 29	\$158,194 \$18.50	9,005 17,561	Electric Factory Concerts
THE JUDDS GARTH BROOKS	Fox Theatre St. Louis	Feb. 2	\$157,297 \$27.90/\$22.90/ \$19.90/\$16.90	8,598 sellout	Pro Tours in-house
INXS THE SOUP DRAGONS	Sun Dome Univ. of South Florida Tampa, Fla.	Feb. 6	\$149,610 \$18.50	8,395 sellout	Fantasma Prods.

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Bourne's Copyright Claims Reveal Old Pub Connections

CONNECTIONS: A recent claim by Bourne Music that The Walt Disney Co., Buena Vista Home Video, and at least four retailers are infringing on its copyrights of songs from two Disney classic cartoons, "Snow White & The Seven Dwarfs" and "Pinocchio," as performed in several home video releases from Buena Vista, is ironic in view of publishing connections that go back more than 50 years among parties mentioned in the action, including Irving Berlin Music. In the case of "Snow White" and "Pinocchio," their songs were assigned by Disney to Irving Berlin Music in the late '30s, when both movies were newly released. But as a result of a dispute between Berlin and his partner, Sol Bourne, a settlement was arranged whereby Berlin retained the publishing rights to all songs he had written, while Bourne was given the catalog of songs not associated with Berlin's own compositions. Those songs, including the



by Irv Lichtman

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

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

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

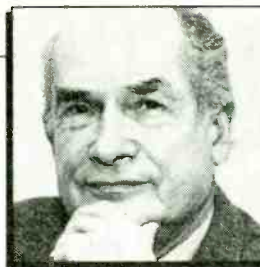
five cuts on the **Father M.C.** album and are working with **Sony** act **Octavia**, along with several projects set with **Uptown Records**. In another deal, the publisher has signed a worldwide writer/co-publishing deal with **Tyketto**, with its first U.S. album coming from **Geffen** . . . **Zomba Enterprises' David Renzer** has made two global deals. One is with **Armoured Saint**, newly signed to **Metal Blade/Warner Bros.**, which expects an April album release, with producing chores by **Dave Jerden**. And, excluding **North America**, **Zomba** also has **DGC** alternative act **Sonic Youth**, currently touring with **Neil Young** . . . **They Eat Their Own** has been signed to **Virgin Music's** U.S. unit by A&R director **Susan Collins**. The band's first single, on **Relativity**, is "Like A Drug."

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

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

PRINT ON PRINT: The following are the best-selling folios at **Warner Bros. Music Publications**:
 1. **Megadeth**, selections from two albums (guitar tab)
 2. **Steve Vai**, **Guitar Extravaganza**
 3. **Randy Travis**, **Heroes & Friends**
 4. **Motley Crue**, **Dr. Feelgood** (guitar tab)
 5. **ZZ Top**, **Recycler**

Classical KEEPING SCORE



by Is Horowitz

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

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

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

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

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

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

JOB SATISFACTION: When **Max Wilcox** was a stu-

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

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

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

Labels looking outside the music industry to fill top slots

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

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

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

Jazz BLUE NOTES



by Jeff Levenson

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

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

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

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

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

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

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

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

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

Music Video

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

BY MELINDA NEWMAN

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

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

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

Segments include tributes to Marvin Gaye, the Jacksons

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

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

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

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

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

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

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

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

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

Video Track America To Bow Via New Cable TV System

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

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

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

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

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

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

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

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

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

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

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

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

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

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

MELINDA NEWMAN

THE EYE



by Melinda Newman

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

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

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

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

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

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

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

Leroy Fields is handling video promotion for the recently reactivated Smash Records. Headquar-

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

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

DON'T EVEN THINK about trying to reach VJN's head of programming, Les Garland, Feb. 21-24. That's when he'll be caddy for Tommy Armour III in the Los Angeles Open. Garland, whose passion for music video does not even come close to his lust for golf, will be the one sporting all the VJN gear, if you happen to tune into CBS' coverage of the event, Feb. 23-24.

AS MANY OF YOU have noticed, we've begun reviewing longform music videos on a consistent basis. These reviews appear every other week in the Home Video section opposite the Top Music Videos sales chart. If Billboard isn't on your mailing list for longforms, you're missing out on a chance for some free publicity.

One of the more creative longforms we viewed recently was **Todd Rundgren's** "The 2nd Wind Concert Sessions," a making-of video that captures the recording of Rundgren's newest release, "2nd Wind," at San Francisco's Palace of Fine Arts Theater. The album of new material was recorded before a live audience, but with Rundgren keeping a very tight rein on the proceedings. Snippets of the song performances are interspersed with interviews with the participants, ranging from the band members to the lighting director. But interestingly, Rundgren is only seen giving directions to the audience; no backstage footage of the artist is featured. It was amazingly well done, so imagine our surprise when we called Warner Reprise Home Video and discovered that it was for promotional use only. This is definitely one that should be out there for public consumption.



Rocking Bicentennial. New York-area music video show "Rock Rap" celebrated the taping of its 200th show with a party on Long Island, N.Y. Among the artists attending, from left, were Danger Danger's Bruno Ravel, and Sandi Saraya and Tony Bruno from Saraya. Shown at right is "Rock Rap" producer Dante Moratto.

Billboard THE CLIP LIST™

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

MUSIC TELEVISION

Continuous programming
1515 Broadway, New York, NY 10036

BREAKTHROUGH
Replacements, When It Began

EXCLUSIVE
Cinderella, Heartbreak Station
Great White, Call It Rock N' Roll
Chris Isaak, Wicked Game (Ver. II)
*Londonbeat, I've Been Thinking...
Poison, Ride The Wind
Queensryche, Silent Lucidity
*Vanilla Ice, I Love You
*Warrant, Uncle Tom's Cabin

BUZZ BIN
Bingo Boys, Show Me How To Dance
Divinyls, I Touch Myself
Jesus Jones, Right Here, Right Now
Living Colour, Love Rears...
Rembrandts, Just The Way...

HEAVY
C&C Music Factory, Gonna Make...
Mariah Carey, Someday
Jane's Addiction, Been Caught Stealing
Slaughter, Spend My Life
Sing, All This Time
Tesla, Signs
Wilson Phillips, You're In Love
Winger, Easy Come Easy Go

ACTIVE
Black Crowes, She Talks To Angels
*The Doors, Break On Through
The Escape Club, Call It Poison
Susanna Hoffs, My Side Of The Bed
L.L. Cool J, Around The Way Girl
*Monie Love, It's A Shame (My Sister)
M.C. Hammer, Here Comes...
Roger McGuinn, King Of The Hill
Paul Simon, Proof
Steelheart, I'll Never Let You Go
*Traveling Wilburys, The Wilbury Twist
Urban Dance Squad, Deeper...
Warrant, I Saw Red

MEDIUM
Drivin' N' Cryin', Fly Me Courageous
*Enigma, Sadness Part 1
The Fixx, How Much Is Enough
Gerardo, Rico Suave
*Happy Mondays, Step On (Vers. 2)
*Material Issue, Valerie Loves Me
*Queen, Innuendo
*Sonic Youth, Dirty Boots
Suicidal Tendencies, Send Me...
Trixter, One In A Million
The Vaughan Brothers, Good Texan
Steve Winwood, I Will Be Here (Ver. II)

BREAKOUTS
*Daniel Ash, This Love
Firehouse, Don't Treat Me Bad
D Harry/Iggy Pop, Well, Did You Evah!
Inspirational Carpets, This Is How It Feels
Lynch Mob, River Of Love
Soup Dragons, Mother Universe
They Eat Their Own, Like A Drug

IMPACT CLIPS
Enigma, Sadness Part 1
Chris Isaak, Wicked Game (Ver. II)
Londonbeat, I've Been Thinking...
Monie Love, It's A Shame (My Sister)
Warrant, Uncle Tom's Cabin
* Denotes Adds

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

CURRENT
Special Generation, Spark Of Love
Heart, Secret
Donny Osmond, Sure Lookin'
M.C. Hammer, Here Comes...
Vince Gill, Pocket Full Of Gold
McBride & The Ride, Can I...
Raffi, Video Profile
Junior, Better Part Of Me
Slam Slam, Something Ain't Right
Trixter, One In A Million
Tiffany, Here In My Heart
EMF, Unbelievable
Winger, Easy Come Easy Go
Cool C, If You Really Love Me
Craig C, U R Not The 1
LA Posse, Countdown
Rude Boys, Written All Over Your Face
Inspirational Carpets, This Is How It Feels
Sara Hickman, I Couldn't Help Myself
Steady B, Girls Gonna Getcha
Hi Five, I Like The Way
Robin Holcomb, Nine Lives

VH1 VIDEO HTS ONE

Continuous programming
1515 Broadway, New York, NY 10036

ADDS
Whitney Houston, Star-Spangled...
David Kos, Castle Of Dreams
Traveling Wilburys, The Wilbury Twist

FIVE STAR VIDEO
Neville Brothers, In The Still Of...

ARTIST OF THE MONTH
Rosanne Cash, What We Really Want

DEVELOPMENT
Oleta Adams, Get Here
After 7, Heat Of The Moment
Phil Collins, Who Said I Would (Live)
Harry Connick, Jr., Promise Me...
Cathy Dennis, Just Another Dream
Celine Dion, Where Does My...
Hall & Oates, Don't Hold Back...
Chris Isaak, Wicked Game
Roger McGuinn, King Of The Hill
U2, Night And Day
Donny Osmond, Sure Lookin'
Paul Simon, Proof

HEAVY
Mariah Carey, Someday
Cher, The Shoop Shoop Song
Gloria Estefan, Coming Out Of...
Whitney Houston, All The Man...
Janet Jackson, Love Will Never...
Styx, Show Me The Way
Surface, The First Time

LIGHT
Little Richard, Good Golly Miss Molly
Todd Rundgren, Change Myself
Steve Winwood, I Will Be Here

THE JUKE BOX

Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS
A Lighter Shade Of Brown, T.J. Nights
Alice In Chains, A Man In The Box
Boom Crash Opera, Talk About It
Caron Wheeler, Blue Is The Color...
Gloria Estefan, Coming Out Of...
Helmet, Bad Mood
Jellybean, What's It Gonna Be
Katmandu, When The Rains Came
Monie Love, It's A Shame (My Sister)
Napalm Death, Suffer The Children
Queen, Under Pressure
Rap Mafia, Assassination Of A Kingpin
Rhythm Tribe, Gotta See Your Eyes
Richard Rogers, Spread A Little Love
Rude Boys, Written All Over Your Face
Soho, Out Of My Mind
Trouble Tribe, Here Comes Trouble
Whitney Houston, Star-Spangled...

AMERICA'S NO. 1 VIDEO
Bell Biv DeVoe, When Will I See...

PEOPLE-POWERED HEAVIES
Another Bad Creation, Iesha
The Simpsons, Do The Bartman
Boogie Down Prod., Criminal Minded
BWP, Two Minute Brother
Digital Underground, Same Song
DOC, Mind Blown
Father MC, I'll Do For You
Gangstarr, Just To Get A Rep
Gerardo, Rico Suave
Ice Cube, Dead Homiez
Keith Sweat, I'll Give All My...
L.L. Cool J, Around The Way Girl
Madonna, Justify My Love
Michel'le, Something In My Heart
New Kids On The Block, Games
Pebbles, Love Makes Things Happen
Salt-N-Pepa, Do You Want Me To
Timmy T, One More Try
Too Short, The Getto
Vanilla Ice, Play That Funky Music
Whitney Houston, All The Man...

FRIDAY NIGHT FRENZY

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

CURRENT
Whitney Houston, Star-Spangled...
Whitney Houston, All The Man...
Mariah Carey, Someday
L.L. Cool J, Around The Way Girl
Gloria Estefan, Coming Out Of...
Bell Biv DeVoe, When Will I See...
Keith Sweat, I'll Give All My...
Gerardo, Rico Suave

Black Entertainment Television

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

ADDS
Whitney Houston, Star-Spangled...
Christopher Williams, I'm Dreamin'

EXCLUSIVE
Tony, Toni, Tone, Whatever You Want

HEAVY
Keith Sweat, I'll Give All My...
C&C Music Factory, Gonna Make...
Bell Biv DeVoe, When Will I See...
Michel'le, Something In My Heart
Whitney Houston, All The Man...
Another Bad Creation, Iesha
Rude Boys, It's Written All Over...
Oleta Adams, Get Here
LeVert, All Season
En Vogue, You Don't Have...
Tracie Spencer, This House
Tony Terry, Head Over Heals
Anita Baker, Fairy Tales
Pebbles, Love Makes Things Happen
The O'Jays, Don't Let Me Down
Mariah Carey, Someday
Hi Five, I Like The Way
Alexander O'Neal, All True Man
Freddie Jackson, Do Me Again
L.L. Cool J, Around The Way Girl
M.C. Hammer, Here Comes...
Caron Wheeler, Blue Is The Color...
The Whispers, Is It Good To You
Special Generation, Spark Of Love

MEDIUM
Mica Paris, Contribution
Digital Underground, Same Song
Black Flames, Let Me Show...
Samuelle, Black Paradise
Tara Kemp, Hold You Tight
Jasmine Guy, Another Like My Lover
Sid B Town, Deathwish
Living Colour, Love Rears...
Son Of Bazerk, Change The Style
The Wooton Brothers, Tell Me
Family Stand, Sweet Liberation
Father MC, I'll Do For You
Johnny Gill, Wrap Your Body Tight
Guy, I Wanna Get With U

GMT Country Music Television

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

ADDS
Travis Tritt, Drift Off To Dream
Jann Browne, Better Love Next Time
Rosanne Cash, On The Surface
Dena Kaye, Pen, Paper, And Words
Lee Roy Parnell, Mexican Money
Clinton Gregory, (If It Weren't For...)
J.P. Pennington, Whatever It Takes
Parton/Van Shelton, Rockin' Years

HEAVY
A.Tippin, You've Got To Stand For...
Alison Krauss, I've Got That Old Feeling
Baillie & The Boys, Treat Me...
Becky Hobbs, Talk Back...
Billy Dean, Only Here For A Little While
Carlene Carter, The Sweetest Thing
C. Atkins/M.Knopfler, Poor Boy Blues
Desert Rose Band, Will This Be...
Clint Black, Loving Blind
Donna Ulisse, Things Are Mostly Fine
Dwight Yoakam, Turn It On...
Emmylou Harris, Wheels Of Love
Gary Morris, Miles Across...
Joe Diffie, If You Want Me To
Kenny Rogers, Lay My Body Down
Kevin Welch, True Love Never Dies
K.T. Oslin, Mary & Willi
Larry Boone, I Need A Miracle
Mark Chesnut, Brother Jukebox
Mark Collie, Let Her Go
Marsha Thornton, Maybe The...
Martin Delray, Get Rhythm
Marty Stuart, Little Things
Matraca Berg, I Got It Bad
McBride & The Ride, Can I...
Mike Reid, Walk On Faith
Pet Shop Boys, Seriously
Neil McCoy, If I Built You...
Pam Tillis, Don't Tell Me What To Do
Patty Loveless, I'm That Kind Of Girl
Pirates Of The Mississippi, Feed Jake
Randy Travis, Heroes & Friends
Ray Kennedy, What A Way To Go
Reba McEntire, Fancy
Rhonda Gunn, Safe In The...
Rob Crosby, Love Will Bring...
Ronnie McDowell, Unchained Melody
Sawyer Brown, One Less Pony
S.Lynne, Things Are Tough All Over
The Judds, Love Can Build A Bridge
Verlon Thompson, She's The One
Vince Gill, Pocket Full Of Gold

The Nashville Network

30 Hours Weekly
2806 Opryland Dr, Nashville, TN
37214

ADDS
Carlene Carter, The Sweetest Thing
Pirates Of The Mississippi, Feed Jake
The Golden, Keep The Faith
Reba McEntire, Fancy
Diamond Rio, Meet In The Middle

HEAVY
A.Tippin, You've Got To Stand For...
Mark Chesnut, Brother Jukebox
Rob Crosby, Love Will Bring...
Mike Reid, Walk On Faith
The Judds, Love Can Build A Bridge
Joe Diffie, If You Want Me To
Ray Kennedy, What A Way To Go
Randy Travis, Heroes & Friends
Ronnie McDowell, Unchained Melody
Marty Stuart, Little Things
Pam Tillis, Don't Tell Me What To Do
Clint Black, Loving Blind

LIGHT
The Hollanders, I Know A Little
Alison Krauss, I've Got That Old Feeling
Allman Bros., Seven Turns
Verlon Thompson, She's The One
Jimmy Buffett, Jamaica Farewell
Kenny Rogers, Lay My Body Down
Eddy Arnold, You Don't Miss A Thing
Rhonda Gunn, Safe In The...
Barbara Mandrell, I'll Leave...
Mark Collie, Let Her Go
Hoyt Axton, Heartbreak Hotel
The Bumpkins, 2-Steppin' Out On Me
Marsha Thornton, Maybe The...
Barbie & Shari Belafonte, Together...
Tommy Cash, Thoughts On The Flag
Martin Delray, Get Rhythm
Becky Hobbs, Talk Back...
Gary Morris, Miles Across...
Tony Tolver, Barstool Fool
The Bama Band, My Reckless Heart
Jerry Jeff Walker, Navajo Rug
Michelle Wright, A Heartbeat Away
Jonathan Richman, Since She...
Donna Ulisse, Things Are Mostly Fine
Navy Band, We Are With You
The Dillards, Out On A Limb
Jack Barlow, Spirit Of America
McQueen, Heroes
Tish Hinososa, Something In The Rain

MEDIUM
Billy Dean, Only Here For A Little While
Sawyer Brown, One Less Pony
Baillie & The Boys, Treat Me...
Patty Loveless, I'm That Kind Of Girl
Ricky Van Shelton, Oh Pretty Woman
Matraca Berg, I Got It Bad
Vince Gill, Pocket Full Of Gold
Kevin Welch, True Love Never Dies
Desert Rose Band, Will This Be...
Larry Boone, I Need A Miracle
Restless Heart, Long Lost Friend
McBride & The Ride, Can I...
Dean Dillon, Holed Up In Some...
Eddie Rabbitt, Tennessee Born...
K.T. Oslin, Mary & Willi

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ADDS
Sting, All This Time
Whitney Houston, Star-Spangled...
Bingoboy, How To Dance
Blue Rodeo, 'Til I Am Myself Again
Rembrandts, Just The Way...
M.C. Hammer, Here Comes...
Donny Osmond, Sure Lookin'
Enigma, Sadness Part 1
David Byrne, Don't Fence Me In
Front 242, Tragedy For You
The Fixx, How Much Is Enough
Scatterbrain, Down With The Ship
The Buck Pets, Libertine
Son Of Bazerk, Change The Style
Chicksaw Mudd Puppies, Do You...
Iggy Pop, Living On The Edge Of...
Monie Love, It's A Shame (My Sister)
Paul Simon, Proof
Replacements, When It Began

HEAVY
Whitney Houston, All The Man...
Mariah Carey, Someday
Celine Dion, Where Does My...

MEDIUM
Timmy T, One More Try
David Lee Roth, A Lil' Ain't Enough
Gary Moore, Still Got The Blues

Top is the appointment
of MARK WIGHTWICK
as HEAD of

&

WISH
JOHN MAYBURY
every in his nomination!



LIMELIGHT... IT'S THE THING

Billboard® Home Video

IN THIS SECTION

MPAA Sues Princess Cruise Line	44
'Birth Of A Nation' Delivered On Laser	45
Monitor: Audio Comes To Video Towne	46
Rentrak Posts Profitable 3rd Quarter	48
RCA/Col To 'Pump Up The Volume'	49

Video Outlets Embracing Longforms Category Grows Beyond Music-Store Base

BY PAUL VERNA

NEW YORK—Music video, long a staple of the product mix at music retail stores, is making significant inroads at video specialty outlets throughout the U.S., according to several retail and label executives.

Joe Johnson, GM of Sioux Falls, S.D.-based Poppingo Video, a 15-store chain, says music video is "a real phenomenon" at his stores, which he says are just beginning to tap the potential of the format as a strong sell-through and rental category.

Johnson says Poppingo's increasing commitment to music video is part of an overall trend toward exploiting the synergy between music and video. The chain has recently added audio departments, as have several other prominent video chains. "You're going to see more and more video stores expanding into music this year," he says.

In a similar vein, Tom Foltz, director of movie purchasing at Philadelphia-based West Coast/National Video, says, "I see music video as a growing part of our business, becoming increasingly important as we, as a people, seem to be becoming more musically oriented." He adds that the format has received "renewed interest from our customers on the rental side" while gaining ground as a sell-through category.

In fact, the vast majority of video specialty chains not only sell but also rent music videos, allowing them to benefit from repeated rental turns on sell-through-priced merchandise. With list prices between \$9.98 and \$29.98, a music video longform requires only four or five rentals to break even, whereas a theatrical home video release that costs a retailer \$60 might need to go out about 20-30 times before it starts turning a profit.

PUTTING VIDEO IN PERSPECTIVE

Some retailers are somewhat less bullish about the prospects of music video. At RKO/Warner Video, a 33-store chain based in New York, president and chief operating officer Steve Berns says, "You have to put it into perspective. For RKO, which sells a tremendous breadth of product, it's a nice, healthy genre, [but] it's not the largest-selling genre in the store."

Berns adds that, "for a typical retailer who just has his toes in the water as it pertains to sell-through, categories like music and children are the categories one is going to make the commitment to." RKO derives about half of its revenues from sell-

through, a sizable percentage for a video specialist.

Peter Balner, president of Union, N.J.-based Palmer Video, a 130-unit chain, says, "My gut feeling is that [music video is] an increasing genre in terms of the percentage that we're selling." However, he admits that he has not been tracking numbers of music video product sold or rented.

LABELS' STRATEGIES

Label executives, while they recognize the success of music video as both a rental and sell-through category, say the format's real potential is as a collectable commodity.

Joe Shults, president of PolyGram Music Video, says, "I don't think the future of music video is rental. It's

like renting an album—it's a collectable. A mega-artist collection might be rented out," he says, but single-artist videos will tend to be bought rather than rented.

Jon Peisinger, president of Sony Music Video Enterprises, adds, "It's not unlike what we saw in the early '80s with the children's business, and that was a business that started as a rental category and quickly evolved into sell-through."

Not all music video label executives agree on the extent to which video stores have embraced their product. Peisinger says the configuration is "starting to find a permanent and ever-growing presence within video specialty outlets," while Shults maintains that "the verdict is

(Continued on next page)



A Knockout Hit. VidAmerica president Al Markim, right, and executive VP Gary Needle, left, are shown with Bill Clayton, president of The Big Fights Inc. Clayton produced "30 Great Knockouts," due in March from VidAmerica.

'Ghost' To Materialize Simultaneously On Laserdisc

BY CHRIS MCGOWAN

LOS ANGELES—In another example of a marketing strategy that is helping to boost laserdisc sales, Paramount Home Video will release "Ghost" on laserdisc at \$29.95, day-and-date with the \$99.95 (list-price equivalent) videocassette launch. And not only is the disc \$70 cheaper, it is also available in two versions: pan-scan (the same as the tape) and widescreen (which preserves the film's theatrical aspect ratio).

Two other recent examples of

'We're getting some very positive feedback from our retailers'

blockbuster movies released simultaneously on disc and tape with a much lower laser price are Paramount's "The Hunt For Red October" (\$29.95 disc; \$99.95 tape) and "Days Of Thunder" (\$34.95 disc; \$92.95 tape).

Touchstone Home Video's "Dick Tracy" and Orion Home Video's "RoboCop 2" (both distributed exclusively by Image) were priced at \$39.99 and \$39.95 on disc and \$92.95 and \$94.98 on tape, respectively. But in each case, the disc bowed several weeks after the videocassette version.

One of the first A titles to be launched day-and-date on disc and tape, with a much lower disc price, was MGM/UA Home Video's "Rain Man," which bowed in August 1989 at \$29.95 on disc and \$89.95 on tape.

(MGM/UA's product is now distributed by Warner.)

"We're getting some very positive feedback from our retailers that orders are going to be strong for 'Ghost,'" says David Wallace, marketing manager for Pioneer LDCA, the exclusive distributor of Paramount product on disc. "This movie has special effects, a story for the whole family, and good music. There are a lot of angles working for it [that will help it succeed on disc]."

Wallace feels that it is essential for the disc of an A title to be released day-and-date with the tape version. "We've been on the other side of the fence," he recalls. "'Star Trek 3' was \$29 on both tape and disc, but the disc was released six to eight weeks after the tape. Sales definitely suffered. The mass merchants were blowing the tape out at significant discounts."

People who own both laserdisc players and VCRs and who are buying films of that genre "don't want to wait," adds Wallace. They purchase the tape, "then get satiated. They see it a few times at home and then don't need to get the laserdisc, unless they're a real 'Star Trek' collector."

When a movie is released simultaneously on disc and tape, "it means real sales for us," Wallace says. "People go straight to the disc."

Paramount also released "Days Of Thunder" on disc day-and-date with the tape version, Feb. 7. As with "Ghost" and "The Hunt For Red October," the "Days Of Thunder" disc is available in both pan-scan and widescreen editions.

While Wallace thinks "Ghost" will do much better than "Days Of Thun-

der" on disc, he thinks the latter movie may bring in more new fans because it "should be a big Surround Sound demo. It has the racing scenes, car sounds, it's a 'Top Gun' on wheels."

Wallace hesitates to predict unit sales for "Ghost," but he does feel it has a chance at passing "E.T." as the

all-time best-selling laserdisc title ("E.T." has sold more than 60,000 units, according to MCA). "But I have to temper that," he adds. "The industry is changing so drastically every week with new players being sold, and it's in such a dynamic state, that we're setting new records every month."

Valenti Discusses Film Biz, Ratings System At ShoWest

NEW YORK—In remarks before ShoWest, the theater operators convention in Las Vegas Feb. 5, Jack Valenti, president/CEO of the Motion Picture Assn. of America, reported that the U.S. motion picture business posted its second best year in terms of box office take in 1990, tallying \$5.02 billion, or two-tenths of one percent below 1989's all-time high of \$5.03 billion.

Admissions to theaters, however, were off by 75 million ducats compared with 1989, to 1.058 billion, indicating revenues kept pace with 1989 figures primarily because of increased ticket prices.

The fourth quarter of 1990 set an alltime record for that period, posting \$1.25 billion, up 7.5% from the same period in 1989. The increase was fueled by an unusually heavy slate of big releases around the holidays, including "The Godfather Part III," "Kindergarten Cop,"

"The Russia House," "Edward Scissorhands," and the surprise blockbuster "Home Alone."

The average age of moviegoers continued its upward trend in 1990. Between 1984 and 1990, Valenti reported, admissions by people over 40 increased 42.7% (or 69 million in attendance) and over-40s now represent 24% of theater audiences.

By contrast, people in the 21-24 age group fell from 18% of the business in 1984 to 11% in 1990. In terms of actual admissions, over-40s account for 230.6 million admissions in 1990 while 21-24s purchased 111.1 million tickets.

A trend that spells trouble for theaters owners, however, also continued in 1990. The total number of films released last year was 410, down by 82 movies from 1989. At the same time, the number of movie screens in the U.S. has increased

(Continued on page 48)

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	Sleeping With the Enemy (Fox)	13,777,943	1,406 9,799	—	13,777,943
2	L.A. Story (Tri-Star)	6,616,915	1,091 6,065	—	6,616,915
3	Home Alone (20th Century Fox)	6,001,085	1,986 3,022	12	222,181,762
4	The Neverending Story II (Warner Bros.)	4,912,124	1,188 4,135	—	4,912,124
5	Dances With Wolves (Orion)	3,905,835	1,548 2,523	13	103,912,717
6	Awakenings (Columbia)	2,830,551	1,318 2,148	7	36,544,462
7	White Fang (Buena Vista)	2,715,120	1,259 2,157	3	20,951,350
8	Once Around (Universal)	2,569,620	730 3,520	3	8,981,942
9	Kindergarten Cop (Universal)	2,437,825	1,583 1,540	7	75,708,705
10	Green Card (Buena Vista)	2,391,658	718 3,331	7	18,729,784
11	Hamlet (Warner Bros.)	1,812,050	624 2,904	7	13,458,232
12	The Grifters (Miramax)	1,291,290	540 2,391	3	8,731,798
13	Edward Scissorhands (Fox)	923,514	784 1,178	9	48,901,636
14	The Godfather Part III (Paramount)	900,595	602 1,496	7	62,421,310
15	Run (Buena Vista)	882,516	1,175 751	1	3,759,925
16	Look Who's Talking Too (Tri-Star)	842,859	837 1,007	8	42,714,788
17	Warlock (Trimark)	823,801	261 3,156	4	3,032,138
18	Lionheart (Universal)	805,520	679 1,186	4	20,902,221
19	Alice (Orion)	784,888	295 2,661	7	4,800,934
20	Popcorn (Studio Three)	736,505	935 788	1	3,751,629
21	Mermaids (Orion)	724,600	784 824	8	32,116,228
22	Flight of the Intruder (Paramount)	706,750	650 1,087	3	13,445,066
23	Misery (Columbia)	655,966	679 966	10	54,244,751
24	Ghost (Paramount)	520,145	461 1,128	30	213,514,488
25	Three Men And A Little Lady (Buena Vista)	470,863	545 864	11	65,979,099
26	Not Without My Daughter (MGM/UA)	459,130	415 1,106	4	12,994,489
27	The Russia House (MGM/UA)	308,239	323 954	7	21,850,432
28	Mr. & Mrs. Bridge (Miramax)	203,996	35 5,828	11	1,105,189
29	Book of Love (New Line Cinema)	196,637	210 936	1	937,130
30	Eve of Destruction (Orion)	179,683	160 1,123	3	4,698,076
31	Rescuers Down Under (Buena Vista)	160,328	409 392	12	26,023,257
32	Cyrano de Bergerac (Orion Classics)	127,048	29 4,381	12	2,326,884
33	Memphis Belle (Warner Bros.)	113,455	188 603	16	27,343,958
34	The Field (Avenue)	74,714	22 3,396	7	469,425
35	Meet the Applegates (Triton)	74,531	76 981	1	425,017
36	The Sheltering Sky (Warner Bros.)	69,389	28 2,748	8	1,898,331
37	Queens Logic (New Line Cinema)	54,946	37 1,485	1	243,832
38	Vincent & Theo (Hemdale)	50,747	38 1,335	12	1,890,633
39	GoodFellas (Warner Bros.)	44,283	22 2,013	20	41,003,565
40	3rd Animation Celebration (Expanded)	42,728	12 3,560	7	696,658

VIDEO OUTLETS ARE MOVING TO THE MUSIC

(Continued from page 42)

still out as to whether video specialty stores will embrace this as a viable sell-through or rental format."

Stuart Hersch, president of A*Vision, the music video division of Atlantic Records, says video stores are "not as responsive as music stores but more responsive than they were six months ago. They're realizing that the A titles and some of the B titles can sell through and can rent. Obviously, the margins are better for \$19.98 product as opposed to \$93 or \$89."

RETAILERS' COMPLAINTS

One gripe voiced by video retailers with regard to music video is the lack of day-and-date releases from the labels. Ron Castell, senior VP of programming and merchandising at Blockbuster Entertainment, the nation's largest video chain, says, "One of the problems is that, unfortunately, [labels] don't release [music videos] day and date with the album." He adds that, usually, "they haven't even filmed the song. You have a lag time. It's amazing that the Janet Jacksons and the Paula Abduls can sell after a year."

Label heads, however, contend that it is not in their best interest to issue music videos concurrently with music product, except in the case of superstar acts.

Shults says, "Day-and-date is a big issue. In an ideal world, for our A artists we want that." But he notes that "it's not always optimal to have a simultaneous release for a breaking artist. It's better to build three to four months into the audio release."

Peisinger concurs. "A lot of times, it takes time to put the material together. You may know what the first single, or the second, is going to be, but you don't know what the market will dictate, and that usually determines" video strategies, he says. "You're better off letting the audio product establish the market for you and then coming in a couple of months later with the video and riding that wave. But you've gotta let that wave form."

Peisinger adds that, while in many cases day-and-date releases are "ideal and we've done it [with New Kids On The Block's 'Step By Step']", often for a variety of reasons you either can't or don't want to have it concurrent. Last week we released Mariah Carey's first video at the point where she's already sold 3 million albums. Had we put it out at the time of the album's release, it wouldn't have been an event," he says.

JUSTIFYING VIDEOCLIP RELEASES

Making an event of a music video's release, from the label's perspective, is tantamount to generating a high level of interest for it. This phenomenon was especially evident in December, when Warner Home Video released Madonna's "Justify My Love" to retail after MTV refused to air it on the basis of its sexually explicit scenes (Billboard, Dec. 8).

While some executives say the Madonna case was an isolated incident—Castell calls it "an aberration—a publicity, market-driven thing"—others see a genuine opportunity for video singles at specialty stores.

PolyGram's Shults says, "Our research has shown that" there is a market for clip singles at the video retail level. "It would have to be teen product, and the timing of the releases has to be critical," he adds.

Equally critical, he says, is pricing. "The problem with video singles from a profitability standpoint is, how do you make your money?," he says. One possibility he proposes is releasing "one videoclip to home video and another one to television" in order to create "a uniqueness factor."

West Coast/National's Foltz says, "We have a possibility as long as the airplay would be limited or there'd be a window between airplay on the various music ca-

bles" and street date. However, he acknowledges that the very reason to release a video single—large sales potential—would probably make it impossible to keep it off cable programmers' lists to create such a window.

The market will get another test of a video single with the release of "Here Comes The Hammer," an eight-minute video single from M.C. Hammer complete with seven minutes of making-of documentary footage. The Capitol Records release, which retails for \$12.98, will be in stores in mid-February. Unlike the Madonna clip, "Hammer" began airing exclusively on MTV Jan. 20 and was available to all video outlets two weeks later.

Billboard.

FOR WEEK ENDING FEBRUARY 23, 1991

Top Kid Video™

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	21	PETER PAN Walt Disney Home Video 960	1953	24.99
2	2	39	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
3	3	23	ALL DOGS GO TO HEAVEN MGM/UA Home Video M301868	1989	24.98
4	5	71	BAMBI Walt Disney Home Video 942	1942	26.99
5	8	123	CINDERELLA Walt Disney Home Video 410	1950	26.99
6	6	25	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
7	4	15	JETSONS: THE MOVIE Universal City Studios/MCA/Universal Home Video 80977	1990	22.95
8	11	5	TEEN MUTANT NINJA TURTLES: ATTACK... Family Home Entertainment 27344	1989	14.95
9	7	129	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
10	12	227	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
11	10	282	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
12	9	73	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
13	13	77	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
14	16	151	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
15	14	46	TEEN MUTANT NINJA TURTLES: COWABUNGA... Family Home Entertainment 27319	1990	14.95
16	17	161	AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
17	22	147	THE SWORD IN THE STONE ♦ Walt Disney Home Video 229	1963	29.95
18	18	25	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS Warner Bros. Inc./Warner Home Video 12054	1990	14.95
19	NEW ▶		THOMAS THE TANK BREAKS THE RULES Strand VCI Entertainment 1204	1990	14.95
20	21	115	DISNEY'S SING ALONG SONGS: ZIP-A-DEE-DOO-DAH ♦ Walt Disney Home Video 480	1986	14.95
21	RE-ENTRY		WINNIE THE POOH AND TIGGER TOO ♦ Walt Disney Home Video 64	1974	14.95
22	NEW ▶		BABY SONGS PRESENT: BABY ROCK Hi-Tops Video M622733	1989	14.98
23	15	36	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
24	NEW ▶		JUNGLE BOOK: MOWGLI GOES TO THE JUNGLE Strand VCI Entertainment 1401	1990	9.98
25	23	70	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95

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

MPAA Sues Princess Cruise Line Over Alleged High-Seas Piracy

The Motion Picture Assn. of America has filed a lawsuit against Princess Cruises Inc. alleging copyright infringement for the unauthorized copying and public performance of movies onboard the company's cruise ships. The suit, filed Jan. 17 in U.S. Federal Court for the Central District of California in Los Angeles, alleges that movies were copied and shown in the ships' teen centers and on closed-circuit TV in passenger staterooms. Unauthorized videocassette copies are also alleged to have been shown by or rented to the ships' crew. The suit claims Princess Cruises obtained legitimate copies of movies from authorized distributors, but then made unauthorized copies of those movies. The suit does not specify an amount of damages being sought.

Warner Sets 'Bonfire' For April Release

"Direct from theatrical release" is a common enough marketing line for B-movie suppliers hoping to lend an air of credibility and urgency to their titles, but major studios are not supposed to have to worry about those things. But don't tell that to Warner Home Video. The company announced last week that it is rushing the big-budget "Bonfire Of The Vanities" onto videocassette by April 17, a scant four months after its theatrical debut. Why the rush? The big-budget, big-star (Tom Hanks, Melanie Griffith, Bruce Willis) extravaganza based on Tom Wolfe's best-selling novel turned into the Christmas season's biggest box-office disappointment, barely edging above \$13 million in grosses. Ironically, Warner is including the title in the "It's a H.I.T." advertising program designed to help dealers increase rental turns (Billboard, Dec. 15).

J2 In Cross-Promo With Nat'l Lampoon

J2 Communications is launching its first effort to exploit the synergy with its recently acquired National Lampoon magazine. The April issue of Lampoon will include a two-page, four-color spread offering videos from J2's roughly 100-title catalog. The initial push, targeted at the 18-34-year-old males who make up the bulk of Lampoon's readership, will offer consumers one free cassette for every two they purchase from a selected group of feature films, comedies, sports, and music titles in J2's library. In a statement, J2/National Lampoon chairman/CEO Jim Jimirro said, "It is the first of many cross-promotions we envisioned when we acquired the magazine, and it will be followed by a continuing series of tie-ins which will take advantage of the marketing and programming strengths of the combined company."

Hanna-Barbera Marks 'Flintstones' Anniv.

Hanna-Barbera Home Video will mark the 30th anniversary of "The Flintstones" with the release of a six-cassette "30th Anniversary Collection." Included in the collection are two 30-minute, new-to-video "Flintstones" episodes (\$9.95 list each); a 30-minute made-for-video special, featuring Bill Hanna and Joseph Barbera, that mixes live action with animation (\$9.95 list); a full-length animated feature, "The Man Called Flintstone"; and a 96-minute retrospective featuring the first "Flintstones" episodes ever aired on TV (\$19.95 each). A special, seven-minute "bonus cassette" called "Fred Flintstone's How To Draw," showing viewers how the cartoons are created, will be available only as part of a two-pack with the 30th anniversary special or as part of a six-pack including the whole collection.

Vidbits: Ingram, UAV, MCA/Universal

Ingram Entertainment will offer retailers BMG Video's "The Star-Spangled Banner," as sung by Whitney Houston at the recent Super Bowl, at a special low price of \$3.99 each. All proceeds (less expenses) will be donated to the American Red Cross Crisis Fund to assist families of U.S. military personnel in the Persian Gulf... United American Video has acquired video rights to the "Andy Griffith Show" from Viacom Enterprises... MCA/Universal Home Video has pushed back the order close and street dates for "Henry And June," "White Palace," "Buried Alive," and "Pavarotti: The Event" to March 11 and March 28, respectively. The titles had originally been announced for release March 21.

Top Video Sales

			Compiled from a national sample of retail store sales reports.							
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price		
1	1	17	PRETTY WOMAN	★★ NO. 1 ★★ Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99		
2	2	39	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99		
3	3	21	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99		
4	4	8	MADONNA: JUSTIFY MY LOVE	Warner Reprise Video 38224	Madonna	1990	NR	9.98		
5	5	14	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99		
6	6	18	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99		
7	7	12	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98		
8	8	231	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98		
9	11	23	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98		
10	10	19	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98		
11	16	18	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98		
12	9	127	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95		
13	15	8	PLAY THAT FUNKY MUSIC WHITE BOY	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98		
14	14	19	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95		
15	12	6	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	29.95		
16	17	14	M.C. HAMMER: HAMMER TIME	Capitol Video 40012	M.C. Hammer	1990	NR	19.98		
17	13	22	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95		
18	18	17	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98		
19	19	6	SKID ROW: OH SAY CAN YOU SCREAM	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98		
20	20	21	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98		
21	26	5	KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR	19.98		
22	35	10	DR. FEELGOOD: THE VIDEOS	Elektra Entertainment 40117-3	Motley Crue	1990	NR	14.98		
23	22	15	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99		
24	23	10	FRANK SINATRA: THE REPRIS COLLECTION	Warner Reprise Video 3-38196	Frank Sinatra	1990	NR	69.98		
25	25	15	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95		
26	36	36	STEP BY STEP ▲20	SMV Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98		
27	32	11	JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video 7502-61737-3	Janet Jackson	1990	NR	19.95		
28	30	108	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99		
29	NEW ▶		DIE HARD 2: DIE HARDER	CBS-Fox Video 1850	Bruce Willis Bonnie Bedelia	1990	R	94.98		
30	RE-ENTRY		TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95		
31	28	2	GUESS WHO'S COMING TO DINNER	RCA/Columbia Pictures Home Video 60541	Spencer Tracy Katherine Hepburn	1967	NR	14.95		
32	21	20	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95		
33	NEW ▶		MARIAH CAREY: THE FIRST VISION	SMV Enterprises 19V-49072	Mariah Carey	1990	NR	19.98		
34	RE-ENTRY		PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99		
35	34	3	TO SIR, WITH LOVE	RCA/Columbia Pictures Home Video 60247	Sidney Poitier	1966	NR	14.95		
36	38	43	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98		
37	RE-ENTRY		PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99		
38	24	4	PRIDE AND JOY	SMV Enterprises 17V-49069	Stevie Ray Vaughan	1990	NR	17.98		
39	NEW ▶		KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1989	NR	19.95		
40	RE-ENTRY		CALLANETICS ◇	Callan Productions Corp. MCA/Universal Home Video 80429	Callan Pinckney	1986	NR	24.95		

● RIAA gold cert. for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 50,000 units or \$2 million in sales at suggested retail. ◆ ITA gold cert. for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum cert. for a minimum sale of 250,000 units or a dollar volume of \$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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'Birth Of A Nation' Is Being Delivered In Laserdisc Form

BY CHRIS MCGOWAN

LOS ANGELES—LumiVision and Republic Pictures are both releasing laserdisc special editions of D.W. Griffith's epic 1915 film, "The Birth Of A Nation."

The movie was a landmark in motion-picture history, taking cinema from the two-reel, nickelodeon age to the feature film of sweeping scale and great emotional impact. Director Griffith pioneered or popularized such now-fundamental filmmaking techniques as parallel cutting between different shots within a scene, and the use of close-ups for dramatic emphasis.

"Birth Of A Nation" told the story of the Civil War and Reconstruction through the eyes of Griffith; it is unabashedly racist, but, despite this, was an aesthetic triumph and a great leap forward for the cinema. It was also an enormous commercial success, and helped make the movies an important part of American daily life.

LumiVision's 190-minute version bows this month, and retails for \$49.95. It has been digitally transferred and mastered from a 35mm print provided by the International Museum of Photography at the George Eastman House in Rochester, N.Y.

LumiVision transferred "Birth Of A Nation" at 16 frames per second (the speed at which it was shot), rather than the 24 frames per second of modern films. This ensures that the movie will be viewed at its intended pace, rather than the speeded-up tempo at which silent films have been projected in recent decades.

In addition, Joseph Breil's original score for the silent film (to be played by movie-house orchestras) has been compiled, reorchestrated, and recorded digitally (DDD). And the color tones of the movie's original tinting (administered to the black-and-white film) have been electronically re-created.

"I think people will be very impressed with the sound and picture quality," says Jamie White, president of Denver-based LumiVision, a laserdisc-dedicated label.

Republic has also announced that it will bow a 159-minute "Birth Of A Nation" laserdisc in May. No details were available at press time about the Republic edition, except that it has a stereo music track and will retail for \$34.98. In addition, Republic will launch D.W. Griffith's 1916 film "Intolerance" (his other major silent-film epic) on disc in May, running 123 minutes and listing for \$29.98.

LumiVision's "Birth Of A Nation" disc includes a 10-minute abridgement from the 1918 feature "The Birth Of A Race," which was an African-American response to the racism in Griffith's movie. Lengthy essays on the LumiVision disc jacket discuss that film and "Birth Of A Nation."

The LumiVision edition marks the first time that "Birth Of A Nation" has been issued on laserdisc.

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Video Towne Turns Up The Volume On Audio Product

MUSIC, MUSIC: To some skeptics, this business of putting music in video stores is so much talk—but not for **Bob Williams**, head of **Video Towne**. The web, with 114 stores, is a leader in the move by video specialists to augment their profits with audio, which in turn mirrors the increasing activity of distributors pushing such diversification (Billboard, Feb. 16).

In an interview with Billboard columnist

Chris McGowan, Williams offers some hints. "It takes time for customers to realize you

now have music. So we've added signage," he says—signage that includes neon bars of music (including notes) in the windows of some stores, and new signage on the outside of other outlets, making it **Video Towne Movies & Music**.

Williams is serious about music and avoids the common fault of many video stores that add music—i.e., not carrying enough stock. The number of audio pieces ranges from 10,000-25,000 in the 61 Video Towne outlets that offer music product. "We only carry depth in hits," says Williams. He is allowed this luxury because Video Towne and sister chain **Alfalfa/Movietime** enjoy the fruits of being linked through computer to **Turtle's**, the music web that supplies them with audio and is also owned by Super Club. "Every night what we sell is downloaded to their computers," adds Williams. "We automatically reorder. It's back in stock in three days. We don't need to carry depth of copy in every music genre." As an example of Video Towne's incredible audio breadth in relation to total pieces, Williams says a stock of 10,000 pieces will have 9,500 titles; and 25,000 pieces will include 23,000-24,000 titles.

Still another bugaboo, knowledgeable music buyers, is also accommodated by Super Club's syner-

gy—i.e., it can readily consult audio experts from the **Turtle's** or **Record Bar** chains. In addition, working together ensures that "when we buy music, we buy it right because of the volume involved."

MORE MUSIC: Video wholesalers adding music also find they must count on staff members who are knowledgeable about music, says **Randy Shore**, division manager at

Sight & Sound Merchandisers, a wing of the familiar St. Louis-based home video distribution firm. For the music divi-

sion at **Sight & Sound**, **Tim Coggeshall** is the audio expert, according to Shore. "He knows music backward and forward. You have to have that."

While **Sight & Sound** initially targeted video specialty stores for its music product, it is now selling to "every kind of store profile." And, he adds, "One of our secrets is EDI [electronic data interchange]. It's hard to manage inventory with just a field person coming in every three to four weeks and scanning the stock.

"We maintain stock in St. Louis, but each of our branches can make product shipments and augment our activities," says Shore of branches in New Orleans; Little Rock, Ark.; Kansas City, Mo.; Minneapolis, "and soon Louisville [Ky]."

PIRACY PUSH: Recent piracy raids announced by the MPAA show action still concentrated in California, but ranging across wide areas elsewhere, including Puerto Rico.

The California searches and seizures: **VHD Video**, 10951 Westminster, Garden Grove; **Time Video**, 77092 Otis, Cudahy; **May's Video**, 2239 First Ave., San Diego; **Video R Us**, 5255 Linda Vista Road, San Die-

(Continued on next page)



by Earl Paige



Pump It Up. Christian Slater, left, star of RCA/Columbia Pictures Home Video's upcoming release "Pump Up The Volume," greets the studio's marketing VP, Bill Perrault. "Pump" will be released to the rental market March 13. Order close is Thursday (21).

Top Video Rentals

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
			★ ★ NO. 1 ★ ★				
1	3	4	YOUNG GUNS II	Morgan Creek CBS-Fox Video 1902	Emilio Estevez Kiefer Sutherland	1990	PG-13
2	NEW ▶		DIE HARD 2: DIE HARDER	CBS-Fox Video 1850	Bruce Willis Bonnie Bedelia	1990	R
3	1	7	ROBOCOP 2	Orion Pictures Orion Home Video 8764	Peter Weller Nancy Allen	1990	R
4	2	7	DICK TRACY	Touchstone Pictures Touchstone Home Video 1066	Warren Beatty Madonna	1990	PG
5	4	6	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13
6	8	3	THE FRESHMAN	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990	PG
7	6	5	THE ADVENTURES OF FORD FAIRLANE	CBS-Fox Video 1840	Andrew Dice Clay	1990	R
8	5	12	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R
9	7	12	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13
10	NEW ▶		NAVY SEALS	Orion Pictures Orion Home Video 8729	Charlie Sheen Michael Biehn	1990	R
11	9	17	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
12	NEW ▶		PROBLEM CHILD	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990	PG
13	10	4	DELTA FORCE 2	Media Home Entertainment M012458	Chuck Norris	1990	R
14	14	3	MO' BETTER BLUES	Universal City Studios MCA/Universal Home Video 81013	Denzel Washington Spike Lee	1990	R
15	11	15	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
16	13	7	GREMLINS 2: THE NEW BATCH	Amblin Entertainment Warner Home Video 11886	Zach Galligan Phoebe Cates	1990	PG-13
17	12	14	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R
18	15	13	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG
19	16	12	CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990	R
20	18	8	GHOST DAD	Universal City Studios MCA/Universal Home Video 80979	Bill Cosby	1990	PG
21	17	12	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990	R
22	26	2	THE LEMON SISTERS	Miramax Films HBO Video 90326	Diane Keaton Carol Kane	1990	PG-13
23	19	11	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13
24	20	7	LAST EXIT TO BROOKLYN	Neue Constantin Film RCA/Columbia Home Video 90633	Stephen Lang Jennifer Jason Leigh	1990	R
25	25	20	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
26	27	7	TIE ME UP! TIE ME DOWN!	Miramax Films RCA/Columbia Home Video 90903	Victoria Abril Antonio Banderas	1990	NC-17
27	31	5	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R
28	21	8	HENRY V	CBS-Fox Video 6163	Kenneth Branagh	1989	PG
29	23	14	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR
30	28	5	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R
31	22	6	LONGTIME COMPANION	Vidmark Entertainment	Bruce Davison Stephen Caffrey	1990	R
32	24	3	REPOSSESSED	Live Home Video 68919	Linda Blair Leslie Nielsen	1990	PG-13
33	29	16	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR
34	37	16	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R
35	36	11	BLIND FURY	Tri-Star Pictures RCA/Columbia Home Video 70253-5	Rutger Hauer	1990	R
36	33	16	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	R
37	32	7	SHORT TIME	Live Home Video 68922	Dabney Coleman Matt Frewer	1990	PG-13
38	34	28	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
39	39	21	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
40	35	6	FRANKENHOOKER	SGE Home Video 2013	James Lorinz Patty Mullins	1990	NR

◆ 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.

STORE MONITOR

(Continued from preceding page)

go; **Valley Video**, 25073 Sunny-mead, Moreno Valley; and **Video Row**, 15925 East Gate, Hacienda Heights.

Also hit in California: **Discolandia**, 2631 N. Figueroa, L.A.; **Classic Video**, 4222 E. Slauson, Maywood; **Video 2000**, 5314 Atlantic, Maywood; **May-Gate Video**, 4063 Slauson, Maywood; **El Volacan Video**, 2501 Carlin, Compton; and a residence also in Compton, 2509 Sante Fe.

Raids during December and January in New York struck **Not Just Another Video Store**, 221-23 Horace Harding Expy., Queens; **Lime-light Video**, 118-29A Metropolitan, Queens; **Magical Video**, 192 Throop, Brooklyn; **Maggy Video**, 67 Fourth Ave., Brooklyn; **American Video**, 658 Courtlandt Ave., Bronx; and **TNT Dynamite Video**, 2594 Third Ave., Bronx.

Also in New York: **Video Accessories**, 256 E. 138th St., Bronx; **Lana's Video**, 759 E. 149th, Bronx; **Rainbow Video**, 289 E. 166th, Bronx; **Bayshore Video**, 1713 Fifth Ave., Bayshore; **Vision Video**, 1635 Great Neck Road, Coplague; **Video Mobil**, 132 Autoban Ave., New York; and **E & A Video**, 1575 Walton Ave., Bronx.

Six stores were raided in Puerto Rico: **Special Video**, Carr. 176 Cuppey, Rio Piedras; **Max Video**, Calle Fortaleza 103, San Juan; **Hapi-Centro Video**, Ave. Barbosa 118, Cantano; **Boricuba Video**, Ave. Rafael Laza 42, Aguas Buena; **Surf Video**, Carr. 670, Manati; **Video Galeria**, Caru 2, Luis Molina 4, Barceloneta.

In Pennsylvania: **Oreland Video**, Oreland Shopping Center, Oreland; **Oreland Video**, Flourtown Shopping Center, Flourtown; **Oreland Video**, Regency Square Shopping Center, Willow Grove; and **The Video Club**, Cresco Heights Plaza, Cresco.

In Michigan: **Aspen Video**, 9880 Belleville Road, Belleville, and **Video One**, 14411 E. Nine Mile Road, Warren.

In New Jersey: **Beach Ritz Video**, 5 Prospect, Elizabeth, and **Action New Releases Video**, 720 Westside Ave., Jersey City.

In Chicago: **Ashland Video II**, 1534 E. 75th St.; **Parklane Video I**, 1729 E. 87th St.; and **Best Side Video**, 1580 W. Division.

In Florida: **Managua Video**, 630 NW 109th St., Sweetwater; **Dollar Video Club**, 555 E. 25th St., Hialeah; **Latino-American Video**, 2615 Davie Blvd., Fort Lauderdale; **Video Variety**, 237 NW 12th, Miami; and **ET Video**, 4823 SW 8th, Miami.

And elsewhere: **Star Video**, Leo Avenue and Route 83 Expressway, La Joya, Texas; **B & R Video**, 1 Crestwood Circle, Americus, Ga.; **House Of Video**, 201 St. Joseph, Brewton, Ala.; **Smith Bay Video**, **Box Office**, and **Solberg Video** in the Virgin Islands; and **Video Kingdom**, 1105 Entrance Road, Leesville, La.

For the month of December, there were 24 raids resulting in the seizure of 16,293 tapes valued at \$1 million based on a \$65-per-tape price. In January there were 30 raids, and 11,525 seized tapes at an estimated value of \$750,000.

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Annie Potts (*Ghostbusters I and II*, TV's *Designing Women*); Cloris Leachman (*The Last Picture Show*, *Young Frankenstein*, *Prancer*); Timothy Bottoms (*The Last Picture Show*, *The Paper Chase*); Eileen Brennan (*The Last Picture Show*, *Private Benjamin*, *White Palace*); and Randy Quaid (*The Last Picture Show*, *Midnight Express*, *The Last Detail*).

- ★ Sequel to the American classic film, *The Last Picture Show*—1971 Academy Award® nominations for Best Picture and Best Director, and adapted from the Pulitzer Prize-winning bestseller by Larry McMurtry.
- ★ Directed by acclaimed director Peter Bogdanovich (*The Last Picture Show*, *What's Up Doc*, *Paper Moon*).
- ★ Critics are hot on *Texasville*

"Jeff Bridges and Cybill Shepherd give the best performances of their careers... Annie Potts is a superb addition to the cast of 'The Last Picture Show.'"

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Screenplay by PETER BOGDANOVICH Based on the novel by LARRY McMURTRY Directed by PETER BOGDANOVICH

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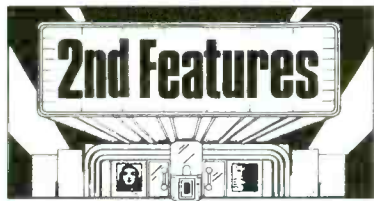


'Pump Up The Volume' Should Make Some Noise

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

• "Pump Up The Volume" (1990), RCA/Columbia Home Video, prebooks Thursday (21).

Christian Slater ("Heathers") plays a withdrawn and sensitive student at Hubert Humphrey High School who gets his thrills at night by electronically disguising his voice and broadcasting an intense, angry, and very funny radio show from his basement. As he starts exposing the hypocrisy of the school, he becomes a local hero, and the problems of the administration start escalating beyond anyone's control. With an excellent rock and



by Michael Dare

rap soundtrack, this movie is smart, hip, honest, and exhilarating. It has the authentic voice of rebellion, and it's one of the best films of last year. Teens will love it. Rent it with "Over The Edge."

• "Frankenstein Unbound" (1990), CBS/Fox, prebooks 2/29.

You might wonder who needs another Frankenstein movie, but this version by Roger Corman takes the story into several new realms of strangeness. John Hurt plays a scientist from the future who inadvertently rips open the fabric of time and space, sending himself back to Geneva in the 19th century, where he meets Dr. Frankenstein and his monster, who is terrorizing the village. He eventually meets aspiring novelist Mary Shelley, and fact and fiction blend into a fascinating vision of science gone haywire. This is a thinking man's monster movie that shouldn't be missed. Rent it with "Re-Animator."

• "Arachnophobia" (1990), Hollywood Pictures Home Video, prebooks 2/26.

Producer Frank Marshall turns director and proves "who needs Steven Spielberg?" in this splendid remake of "Jaws" with spiders instead of a shark. It's half thriller, half comedy, and all a hoot as Jeff Daniels plays a city doctor doing battle with killer arachnoids in the country. John Goodman is particularly hysterical as the two-gun exterminator with an attitude problem. But the stars are the spiders, who are definitely not mechanical. I hope they paid Daniels a lot of money, because they crawl all over him. Rent it with "Raid."

• "Narrow Margin" (1990), LIVE, prebooks 2/26.

Anne Archer ("Fatal Attraction")
(Continued on next page)

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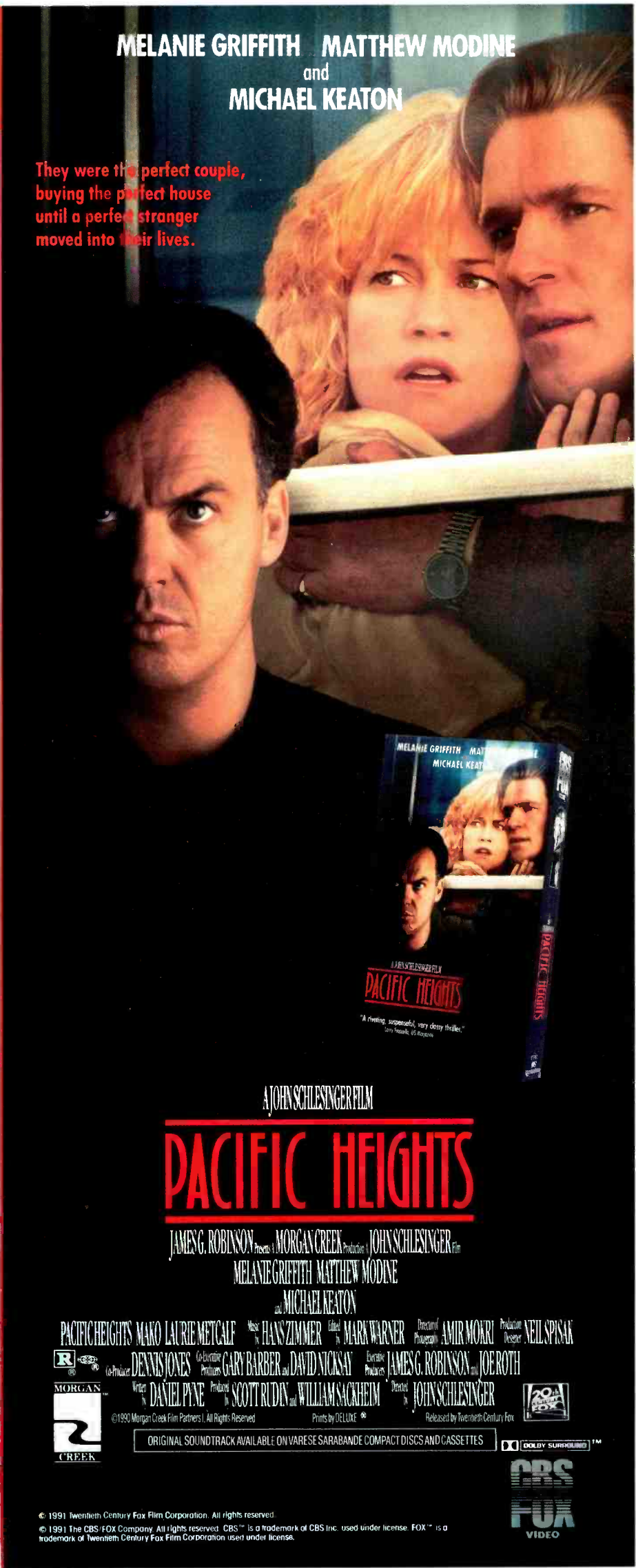
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and
MICHAEL KEATON

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2ND FEATURES

(Continued from preceding page)

tion") goes on a blind date and ends up witnessing a gangland murder. Soon she's pursued by a district attorney (Gene Hackman) who wants her to testify, plus several killer hoods who definitely don't want her to testify, or even breathe. The chase goes from helicopter to car to train in the best Hitchcock tradition, without a breath wasted. The dialog is snappy and sarcastic and the action relentless, making this thriller one of director Peter Hyams' best. Rent it with "North By Northwest."

• "Vincent—The Life And Death Of Vincent Van Gogh" (1989), Roxie Video, prebooks Wednesday (20).

Vincent Van Gogh's letters to his brother Theo offer a fascinating glimpse of a remarkably troubled mind. In this feature by Australian film maker Paul Cox, John Hurt reads these letters over visuals of the actual paintings and the locations that inspired them. It's intensely personal and riveting as we become privy to the inner obsessions of the art world's most profitable mad genius. Rent it with "Lust For Life" until Robert Altman's "Vincent And Theo" comes out, then rent it with that.

• "Ducktales, The Movie—Treasure Of The Lost Lamp" (1990), Walt Disney Home Video, prebooks 2/26.

Scrooge McDuck and his three nephews search for lost treasure in this surprisingly entertaining animated annexation of all the pleasures of "Raiders Of The Lost Ark." There are evil sorcerers, genies, ducks, dogs, and magic. If parents rent it just for their kids, they'll end up enjoying it, too. See it with anything else by Disney.

• "The Phone Call" (1989), Monarch Home Video, prebooks Tuesday (19).

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• "The Last Riders" (1990), PM Entertainment Group, prebooks 2/25.

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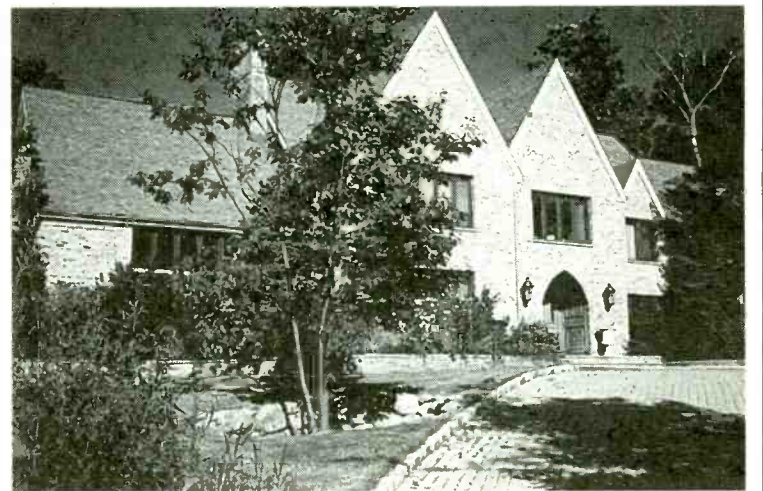
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Audio, Film, TV Engineers Gather To Talk Shop SMPTE, AES Joint Conference Unites Industries

■ BY SKIP PIZZI

DETROIT—More than 500 audio, video, and film industry engineers from around the world met in Detroit Feb. 1-2 for the first joint conference of the Society of Motion Picture and Television Engineers and the Audio Engineering Society.

Most of the conference was structured with separate AES and SMPTE sessions, but all attendees were able to move freely between programs. One joint session and several combined events brought the conclave together at several points during the conference.

One day prior to the conference, SMPTE held a tutorial on digital video, and on Feb. 3 AES presented a "miniconference" on car audio.

The focus of the AES conference was "Television Sound, Today And Tomorrow," while SMPTE highlighted the event, its 25th annual television conference, as the midpoint of "A Television Continuum—1967 To 2017." As such, the SMPTE program ranged widely throughout new and developing video and television technologies, while AES sessions concentrated on audio for video.

Highlights on the video side included developments in digital video, new camera technologies, high-definition television, digital compression techniques for video, recording formats, and consideration of the significant economic issues facing the industry.

The anniversary for SMPTE provided a context for several well-received retrospective presentations. AES looked back, as well, when NBC's Joel Spector, veteran sound mixer for "Saturday Night Live," exhibited the growth of the industry in microcosm with a history of that show's approach to television

sound since its origins in 1975.

Several important themes emerged from the conference regarding synchronization in the digital age. Speaking at a joint luncheon, AES president Marshall Buck remarked, "If George Westinghouse had chosen 64 Hz as a powerline frequency, our work on standards would be a lot easier," referring to digital systems' universal reliance on powers of two for their time-base operations.

Much talk centered on the nature of digital audio & video transfer

Buck and others pledged support for the societies' continued and coordinated work on standardization issues.

Synchronization was also discussed in regard to digital audio work stations, with the refinement of their sync capabilities appearing to be a universal (and welcome) industry trend. Progress toward a standard datafile transfer format between various manufacturers' work stations was reported, but work still remains here.

Similar to other recent industry meetings, much talk centered on the true nature of digital audio and video transfer. The promise of infinite dubbing without generation loss is now being rephrased in more realistic terms, as reports of degradation from repeated digital copying continue to surface.

Generational loss seems more perceptually evident in audio, however, so manufacturers and users were advised to adjust their thinking accordingly. One such approach is a move toward higher-resolution

Crowd Expected At AES Paris Meet War Not Severely Hampering Attendance

■ BY SUSAN NUNZIATA

NEW YORK—The shadow of the Gulf war and threats of terrorist activity are not expected to greatly affect the number of exhibitors or attendees at the 90th Audio Engineering Society Convention, Tuesday-Friday (19-22) at the Palais des Congress in Paris, according to AES president-elect Roger Furness.

While he notes that attendance may be down slightly, particularly from the North American and Asian countries, Furness is optimistic about the meet, which is the society's largest European Convention thus far.

There are 265 exhibitors slated for the show, up from last year's 206 in Montreux, Switzerland. No decline is expected among European exhibitors and attendees, although many are choosing train or auto travel rather than air to get to Paris.

In addition, this year marks the return of many major console manufacturers from the U.K. who boycotted the convention last year (Billboard, March 17, 1990).

Despite travel restrictions for personnel at several North American and Asian companies, most of these manufacturers will be represented at

*'We feel that business
is still continuing
around the world'*

the show by their European subsidiaries or distributors. Only one exhibitor from the U.S. has dropped out, according to Chris Plunkett, AES exhibitors manager.

"At the present moment, it doesn't look very strong in terms of adverse reaction," says Furness. "I wouldn't say that people aren't aware of [the war]. Everybody in Europe is aware of what's going on and has doubts about what things are going to happen. What tends to be happening is people are taking a more realistic attitude."

The attitudes at North American firms vary from companywide travel restrictions to a staunch refusal to bow to the threat of terrorism. At most companies, the general attitude is that business must go on.

Harman/JBL, Mark IV Audio, and Sony Corp. are among the North American and Asian companies that have issued travel restrictions.

Only one representative from JBL's Northridge, Calif., headquarters will attend the convention, with the rest of its representatives coming from JBL offices in the U.K., France, Denmark, and Germany.

However, travel restrictions will have no effect on the products the company is bringing to the show, according to Mark Terry, newly appointed executive VP of sales and marketing with JBL International. "We feel that business is still continuing around the world, and I think that's an important thing for everyone to realize," says Terry. "There'll be people at the show who are interested in our products."

Mark IV Audio products, including Electro-Voice and Gauss, will be displayed by European representatives

and distributors.

Joseph Martinez, president of DIC Digital, Fort Lee, N.J., is attending the convention with great expectations. As a supplier of DAT, Martinez reports a dramatic increase in business in Europe, particularly as a new generation of DAT recorders is introduced by several companies.

"The situation in the Middle East is having an effect on all businesses," says Martinez. "But I don't believe our country or the world economy is going to come to a stop. Especially in our industry, we're going to continue to see growth."

Lexicon is sending 10 of its U.S.-based employees to the convention, which marks the company's 20th anniversary. "We're not cutting back on anybody because of the size of show and the people we expect there," says Lexicon president Dan Roberts.

According to Roberts, the Waltham, Mass.-based company has chosen not to let the fear of the unknown intimidate it, taking on a "business as usual" attitude. "You could walk out on the street tomorrow and get hit by a car," he says. "Anything can happen."

Due to its recent expansion, Crest Audio, based in Hawthorne, N.J., is sending more employees than ever before to the AES convention. "Business has to go on," says the company's Craig Hannabury. "We have very important things to accomplish. These trade shows are not only for showing new product but meeting with distributors and establishing new distribution."

Crest opened a new office in the U.K. and is expanding its product line. The company will be represented by three U.S. and two U.K. employees.

At Sony Broadcast & Communications, which is operating under a companywide travel-restriction policy, the outlook for the convention is optimistic.

"From my contacts with lots of people on both sides of the water, most people seem to be going to the Paris show," says Chris Hollebene, GM of pro audio with the Basingstoke, U.K.-based Sony Broadcast & Communications. "In terms of representation, I'm sure most of the major manufacturers will be there. Attendance-wise, I think we'll suffer from

(Continued on page 56)

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OTARI

PRO AUDIO

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 16, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ADULT CONTEMP.
TITLE Artist/ Producer (Label)	GONNA MAKE YOU SWEAT C&C Music Factory/ R.Clivilles;D.Cole (Columbia)	I'LL GIVE ALL MY LOVE TO YOU Keith Sweat/ K.Sweat (Elektra)	BROTHER JUKEBOX Mark Chestnutt/ M.Wright (MCA)	GOLD DIGGER EPMD/ E.Sermon;P.Smith (Def Jam)	ALL THE MAN I NEED Whitney Houston/ N.M.Walden (Arista)
RECORDING STUDIO(S) Engineer(s)	AXIS Acar Key;Rodney Ascue	CHAMELEON Bobby Wooten	JAVELINA Warren Peterson	HIT FACTORY Charlie Marotta; Ivan Rodriguez	TARPAN/RIGHT TRACK David Frazer; Dana John Chappelle/ Jeff Lord-Alge
RECORDING CONSOLE(S)	Amek Angela	TAC Scorpion	Trident 80 B Series	SSL 6064 G Series	SSL 4000 G Series/ SSL 4064 E Series G Computer
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80	Sony JH 24	Mitsubishi X-850	Studer A-800 MK3	Studer A-80/ Studer A-800
STUDIO MONITOR(S)	Yamaha NS10 Tannoy System 12 DMT Hothouse Amps	Yamaha NS10	Tannoy SSMU	UREI 813 Research Yamaha NS10	UREI 813B Yamaha NS10/ Tannoy SSMU Yamaha NS10
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Scotch 250
MIXDOWN STUDIO(S) Engineer(s)	PLATINUM ISLAND Acar Key; Rodney Ascue	HIT FACTORY Bobby Wooten	ELEVEN ELEVEN Lynn Peterzell	HIT FACTORY Charlie Marotta; Ivan Rodriguez	TARPAN David Frazer
CONSOLE(S)	SSL 4056 E Series G Computer	Neve VR	Neve V Series IIs	SSL G Series 6064	SSL 4000 G with Total Recall
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-800/ Studer A-820	Studer A-800	Mitsubishi X-850	Studer A-800 MK3	Studer A-80 Ampex ATR-102
STUDIO MONITOR(S)	Yamaha NS10 UREI 813B Tannoy BPM 6.5	Yamaha NS10 Tannoy Gold Series	Sierra Audio KEF C55 Yamaha NS10	Yamaha NS10 UREI 813	Yamaha NS10 UREI 813
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Scotch 250
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	HIT FACTORY Herb Powers	MASTERFONICS Glenn Meadows	MASTERDISK Howie Weinberg	STERLING SOUND George Marino
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Sanyo/ JVC	DADC	Distrionics
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	WEA Manufacturing	Uni Distribution	Sony Manufacturing	HTM/Sonopress

© 1991, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

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Reasons like its user-friendly, ergonomic

design. "The

3348 seems like it was designed with the engineer in mind. It never fights you."

Reasons like reliability. "I've produced a lot of records on the 3348, and I've never had any problems. It always works."

Reasons like the people behind the 3348. "I like Sony's philosophy.

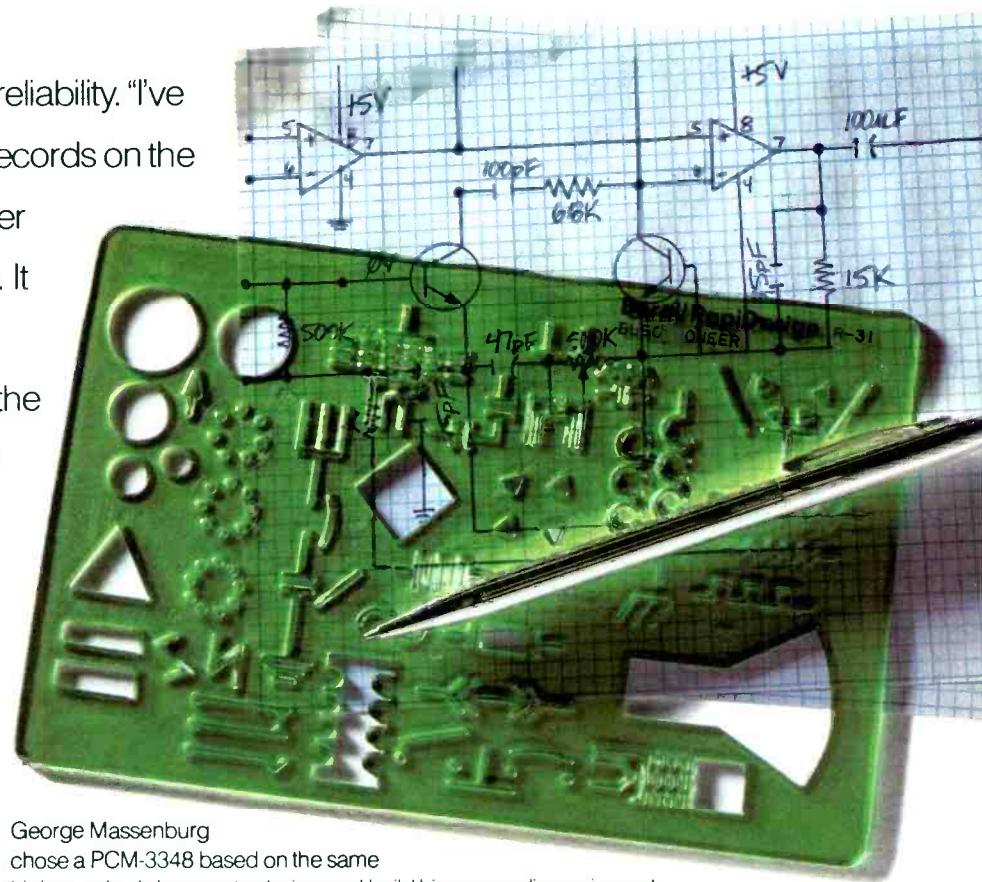
They're looking way over the horizon. They've given the 3348

features I've only begun to use now, but I know they'll be essential down the road."

And, of course, the most important reason of all. "The sound is excellent. In fact, I've digitally transferred all of my current projects from 32-track to Sony's 48-track, and now I can't imagine using anything else."

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**Firms 'Stand Up' For Troops
Team For Cassette-Donation Project**

NEW YORK—Several professional audio companies have participated in donating 20,000 audiocassettes of "Stand Up," a patriotic song by the New York-based rock/metal band Wizards.

Shape Inc., of Biddeford, Maine, supplied the 20,000 cassettes and tape was supplied by BASF Corp. Information Systems, of Bedford, Mass. The program was duplicated by Burlington Audio/Video Inc. of New York.

Jan Alan, VP of Burlington, is the band's lead vocalist and co-manager. Alan conceived the project with John Steinhauer of JCS/Direct Management, the band's co-manager. New York Sen. Daniel Patrick Moynihan coordinated the distribution of the cassettes through the Defense Logistics Agency.

The cassettes also include extra space to allow troops to record messages and send them home to families and friends.

AKG Revamps Its U.S. Marketing Division

NEW YORK—AKG Acoustics Inc. is restructuring its sales and marketing operations in the U.S. The company markets AKG, dbx, Orban, BSS, Turbosound, Queded, and Precision Devices lines domestically.

AKG Acoustics is creating a separate marketing department responsible for all aspects of marketing from product management through advertising and support materials. All sales efforts will be spearheaded by independent sales managers for the different product groups, according to AKG president S. Richard Ravitch.

Under the new corporate structure, several promotions have taken place. David Roudebush was promot-

ed to the newly created position of corporate marketing manager, David Angress was named director of national sales for the dbx, AKG, and Queded lines, and David Talbot is now national sales manager for the BSS Audio, Turbosound, and Precision Devices lines.

In addition, Howard Mullinack was named director of international sales with responsibility for the Orban line domestically, for Orban and dbx products worldwide, and for all the company's product lines in Central and South America. Jesse Maxenchs will work with Mullinack as international sales manager, Western hemisphere.

SMPTE, AES JOINT CONFERENCE

(Continued from page 53)

attended conference in an allied but completely alien field." Watkinson was also happy with the highly international nature of the turnout.

AES program chairman Wieslaw Woszczyk of McGill Univ., Montreal, called the conference "beneficial, and smooth in operation," expressing his appreciation to the presenters for their quality work.

SMPTE program chairman Rudolf Kryger of CBC praised the conference staff for its attention to de-

tail. "Everything worked out, and it went off without a hitch," he said.

General reaction to the joint nature of the meeting was good among attendees, but conference organizers stressed that this was a one-time arrangement. Woszczyk and Kryger both agreed that joint efforts will be explored in the future when subject matter warrants, and that, although efforts seemed fruitful this time, further discussion would be necessary before a permanent joint annual conference was established.

Printed proceedings of both programs are available from SMPTE, White Plains, N.Y., and AES, New York.

AES PARIS CONVENTION

(Continued from page 53)

lack of far distant people but Europeans will come by train or road."

Only one Sony employee each will be sent from the company's U.S. and Japan offices, according to Hollebhone.

Hollebone notes that the size and distinctiveness of the AES Convention makes it attractive to manufacturers and attendees. "There are a lot of local shows which have grown in stature over the years," he says, "but the AES is really kind of unique. It does get the biggest concentration of people from all countries, and by virtue of having paper sessions there you also get audio guys and standards people, and those who might not ordinarily come to a regional show. In general, the conventiongoers are quite different from people who come to other trade shows."

**DECISIONS IN
DUPLICATION**



**BILLBOARD'S
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TAPE AND
DUPLICATION
SPOTLIGHT**

**ISSUE DATE:
MARCH 23
AD CLOSE:
FEBRUARY 26**

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Also in this issue: What influences and who specifies the selection of a duplicator, duplication tape, C&VO's and duplication supplies and equipment.

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*Special note: NARM/Independent Label issue date: March 30, Ad Close: March 5.

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WHAT!!!

TO BE CONTINUED

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BASF Makes Changes In Wake Of Agfa Purchase

NEW YORK—BASF Corp. is restructuring its staff and product line in the U.S. to incorporate the Agfa Magnetic Tape Division, which it acquired last year.

A new company, BASF Audio Video Professional Products, Bedford, Mass., has been formed, with Terry O'Kelly, director of national sales, at its helm.

In addition, the company is investing \$5 million in the expansion of its Bedford manufacturing plant in the U.S. for increased chrome-audiotape production.

Among the other personnel at the new company are Joe Tibensky, key account manager, audio duplication tape products; Jerry Shields, key account manager, video duplication; Eastern regional manager Bob Zamosciany; and Western regional manager Joe Ryan.

John Matarazzo and Peter Piotrowski will jointly serve as the company's technical-services managers.

Jeff Brown was named marketing manager for retail and pro audio/video products, and Joanne Aliber is manager of pro audio/video products. Teri Sosa was appointed communications manager, and Dean Pellegrini was named manager of BASF sales and marketing support.

The new company will retain all products for duplication and studio recordings from both BASF and Agfa audio/video and accessory lines. Products will be manufactured in the same factories and by the same production teams, says the company's VP for audio/video sales and marketing, Daniel Malcorps.

Agfa audio mastering tape will be offered under the BASF name featuring the same packaging, flanges, and formulations as before the takeover.

The new company has also expanded distribution to six cities—Los Angeles, Chicago, San Francisco, Dallas, Woburn, Mass., and Enka, N.C.—and has created a new customer sales and marketing support team that can be reached toll free.

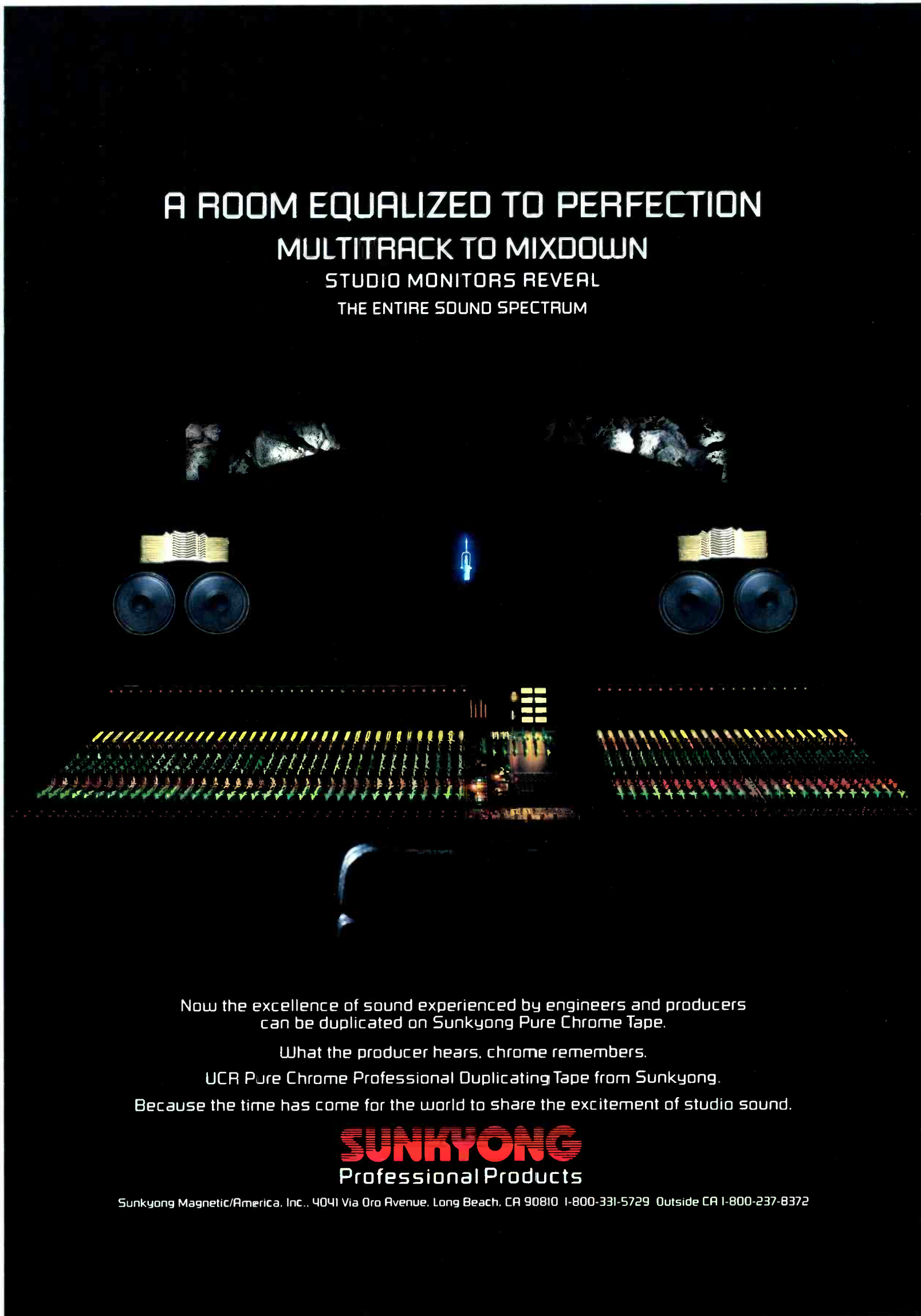
BASF and Agfa technical-service staffs were combined under the BASF Technical Support Services umbrella, and a new tape laboratory and 24-track recoding studio are under construction at the company's Bedford headquarters.

The international BASF Forum, a body of leading audio/video professionals, will meet several times in the U.S. during 1991 for a range of technical seminars and will present its 1991 BASF Forum award to the year's finest creative and technical achievement in video duplication.

FOR THE RECORD

C&C Music Factory's "Gonna Make You Sweat," listed in the "Hot 100" category in the Feb. 16 Studio Action chart, was mixed down at Platinum Island in New York by Acar Key and Rodney Ascue on an SSL 4056 E Series console with G Computer.

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Retail

CEMA Launching Multilayered New-Artist Campaign

BY TRUDI MILLER

NEW YORK—CEMA Distribution is employing a multifaceted campaign aimed at both consumers and retailers in an attempt to break new artists from eight of its labels.

The Hot Music For Cool Nights campaign includes 200,000 free sampler cassettes for consumers, deep discounts for retailers on the 13 artists' new releases, sampler CDs and videos for in-store play, themed point-of-purchase bin cards, banners and streamers with the campaign's logo, and in-store contests to encourage retail clerks to play the music.

"We wanted to come up with an artist-development program that would build excitement among retail people as well as consumers," says CEMA VP of marketing and strategic planning Rand Bleimeister. "Other people have done in-store CDs, other people have done point-of-purchase in stores, and labels sometimes have consumer samplers, but we tried to put it all together on a grand scale to touch as many people as possible. We think we will reach about 1 million people."

New-artist promotions are typically put together by individual labels, rather than by distributors. But in this case, says Bleimeister, "we felt there was strength in numbers, and that if we combined the resources of all our labels, we'd have a stronger program."

The centerpiece of the campaign is the cassette sampler, which contains tracks from 13 artists. Side one, titled "Rockin' Out," features tracks from Capitol alternative act Maggie's Dream, EMI rock group Alias, I.R.S. rock act Cry Wolf, Chrysalis band Trouble Tribe, Curb recording group Eyes, and Capitol

Nashville country/rock garage band Pirates Of The Mississippi. Side two, called "Dancin' Jams," features dance acts like Chrysalis' Elisa Fiorillo (who previously had a top five dance single with Jellybean Benitez), Capitol's Tracie Spencer (a 15-year-old R&B singer) and Special Generation, SBK's Terry Steele, EMI acts King Tee and Dave Koz, and Rhino's Bernie Worrell. The artist selection was made by the participating labels, which worked closely with CEMA on the campaign, says Bleimeister.

The 200,000 cassette samplers will be distributed to 500 stores, which, in turn, will give them away

to customers. Though some smaller stores are participating, the giveaway mostly is being implemented through major retail chains, which have the ability to track sales, Bleimeister says. CEMA has paired each participating store with a control store owned by the same chain and having the same sales volume and demographics.

For the next two months, CEMA will track album sales of the artists on the sampler in participating stores vs. control stores, which did not participate in the giveaway, to gauge the effectiveness of the campaign. "We want to draw some comparisons about how many more

units are sold in the stores that give away tapes, and whether this marketing strategy makes sense in the future," Bleimeister says.

The cassettes also include a toll-free number to encourage consumers to register opinions about the artists. Consumers who call the number will receive a photograph or poster of their favorite act on the tape.

Additionally, 4,000 retailers will receive sampler CDs for in-store play, and 2,000 will receive long-form compilation videos.

That is enough to start a buzz among consumers, CEMA hopes. To encourage retailers, CEMA is offer-

ing a 15% discount on the 13 artists' new releases from Jan. 2 to Feb. 22. The typical discount on new artists "varies from situation to situation," says Bleimeister, adding that CEMA has given up to 10% discounts in the past. "We decided to make this a 15% discount so we could hopefully see some of the discount passed on to the public in the form of a lower retail price," he says.

Additionally, CEMA's branches are individually setting up co-op advertising, listening parties, promotions, advertising, and in-store display contests with local retailers.

Indie Chain Offering A Surplus Of Vinyl Selections

BY DEBORAH RUSSELL

LOS ANGELES—Like other used-record stores across the land, the five-unit Record Surplus chain is cashing in big on the major labels' and chains' exodus out of vinyl.

A stroll through any of the independent chain's five locations reveals bin after bin *after bin* of LPs. The chain, based in West Los Angeles, bills itself as "the last record store." Co-owner Mike Colestock estimates the Record Surplus chain has "hundreds of thousands" of units—mostly LPs—in its possession. In the last 30 days alone, Record Surplus buyers purchased some 70,000 to 80,000 units, comprising about 10,000 cassettes and a couple thousand cutout CDs, with LPs dominating the take.

"There's a need for vinyl," Colestock says. "As long as we can find it and put it out at the right price, people will be here."

Colestock's tone is understandably self-assured. In just six years, the Record Surplus chain has grown from a weekends-only "fun thing" for him and co-owner Chuck Rose into a thriving, five-store retail/wholesale operation that truly lives up to its name.

Dollar- and unitwise, LPs dominate sales at Record Surplus, outselling CDs about three or four units to one, Colestock estimates. Cassettes bring in about 10% of sales, "if we're lucky," he says. "We're not known

for cassettes. We're not about 'new' stuff, either. We do carry new CDs—the top 30—and a couple thousand catalog CDs. Everything else is used, cutouts, or overpressings."

The irony in the death of vinyl is not lost on Colestock. He admits that much of his success is attributed to the deletion of the LP configuration from the realm of the major labels

'It's a good time for indie retailers who supply what the chains don't'

and retailers.

"Of course the scarcity of vinyl has helped us," he says. "Now is a good time for indie retailers who supply what the chains don't. If people can't go to Tower, Music Plus, or Wherehouse to buy a record, where do they go to get a fix?"

Apparently, they go to "the last record store." While Colestock is reluctant to reveal annual revenues, he admits the company "buys more than it sells. But we sell enough to make a profit. We can afford to continue buying."

So can the Record Surplus customers. Used LPs and cassettes go for as low as three for \$1 and generally range from \$1.88 to about \$5, except for collectibles. The titles in the upstairs "bleacher" section peak at 94

cents apiece.

New hit CD titles, generally listed at \$13.99 elsewhere, are discounted to between \$11.71 and \$12.69, while used CDs are generally priced at \$3.75, or three for \$10. The highest used-CD price is \$8.46.

Titles include the obscure, rare, and collectible, with jazz, classical, and vocal categories attracting the most ardent fans. Literally every genre is represented, from spoken word, soundtracks, and R&B, to children's, rap, and rock'n'roll. Listening stations are set up so customers can test the quality of used product.

Much of the product comes from retail buy-outs, private collections, over-the-counter "trades" with customers, and overpressing deals with labels. A network of contacts keeps Colestock and Rose apprised of potential jackpots, and they often travel cross-country to investigate collections, particularly when a large haul of vinyl is involved.

Rose's family ties to East Coast-based cutout dealer Jack Rose (they're brothers) and his Surplus Records in Hackensack, N.J., are good for business, Colestock says.

"We're not in business together but we buy a lot of cutouts from Surplus and sell a little bit to them. It's a great relationship—nice to know there's a family there—and it's a great resource."

Business is hottest at the chain's Pico Boulevard store in Los Angeles.

The 4,000-square-foot building, which is the oldest and largest outlet, once served as the Rhino Records warehouse, and six years after going retail, the store still retains its stripped-down, no-frills appearance. The smallest store, at 1,000 square feet, is the chain's 1-year-old Sunset Strip location, across town. Additional stores are located in Sherman Oaks and Costa Mesa, Calif., as well as Las Vegas. Business is going so well that Colestock is currently negotiating a deal to open a sixth store outside of Los Angeles, he says, without specifying the location.

Record Surplus' wholesale parent operation, Alpha Music Corp., is housed in a 2,000-square-foot warehouse in Culver City, Calif. Wholesale customers hail from as far away as Korea, Japan, and Australia, Colestock says.

The wholesale operation facilitates large buys and gives the retail side of Record Surplus a definite advantage over similar mom-and-pop used-record stores, he says. The Alpha base houses the majority of the chain's inventory, and all large purchases made by the company are sent first to Alpha for cataloging. Experts from each Record Surplus outlet examine the loads upon arrival and determine which pieces they will take back to retail. The rest of the load may be sold through the wholesale division.

(Continued on page 60)

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RETAIL

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

DINOSAUR JR.
Green Mind

CD Warner Bros.-Sire 2-26479
CA 4-26479

THE FIXX
Ink

CD MCA MCAD-10205
CA MCAC-10205

JOHN WESLEY HARDING
The Name Above The Title

CD Reprise-Sire 2-26481
CA 4-26481

THE HORSEFLIES
Gravity Dance

CD MCA MCAD-10176
CA MCAC-10176

KITCHENS OF DISTINCTION
Strange Free World

CD A&M 5340
CA 5340

JONI MITCHELL
Night Ride Home

CD Geffen 24302-2
CA 24302-4
LP 24302-1

ROYAL CRESCENT MOB
Midnight Rose's

CD Warner Bros.-Sire 2-26497
CA 4-26497

THE TRAGICALLY HIP
Road Apples

CD MCA MCAD-10173
CA MCAC-10173

WON TON TON
Home

CD Mercury 846031-2
CA 846031-4

R&B

THE GENIUS
Words From The Genius

CD Reprise-Cold Chillin' 2-26475
CA 4-26475

KID CAPRI
Kid Capri: The Tapes

CD Cold Chillin'-Warner Bros. 2-26474
CA 4-26474

ERIC LEEDS
Times Squared

CD Paisley Park-Warner Bros. 2-27499
CA 4-27499
LP 1-27499

MICA PARIS
Contribution

CD Island 422-846814-2
CA 422-846814-4
LP 422-846814-1

U.T.F.O.
Bag It And Bone It

CD RCA-Jive 1326-2-J
CA 1326-4-J
LP 1326-1-J

YOUNG BLACK TEENAGERS

CD MCA MCAD-10031
CA MCAC-10031

COUNTRY

JOHNNY CASH
The Mystery Of Life

CD Mercury 848051-2
CA 848051-4

TEXAS TORNADOS
Los Texas Tornados

CD Reprise 2-26472
CA 4-26472

MARSHA THORNTON
Maybe The Moon Will Shine

CD MCA MCAD-10142
CA MCAC-10142

JAZZ/NEW AGE/WORLD MUSIC

RUBY BRAFF, DICK HYMAN
Younger Than Swingtime, Music From South Pacific

CD Concord CCD-4445
CA CJ-445-C

THE CAL COLLINS QUARTET
Ohio Style

CD Concord CCD-4447
CA CJ-447-C

GEORGE HOWARD
Love & Understanding

CD GRP 9629
CA 9629

J.J. JOHNSON
Quintergy

CD Antilles 422-848 214-2/\$15.98
CA 422-848 214-4/\$9.98

EARL KLUGH
Midnight In San Juan

CD Warner Bros. 2-26293
CA 4-26293

THE STEVE KUHN TRIO
Looking Back

CD Concord CCD-4446
CA CJ-446-C

RAY LEMA
Gaia

CD Mango 162-539 895-2/\$13.98
CA 162-539 895-4/\$9.98
LP 162-539 895-1/\$9.98

(Continued on page 61)

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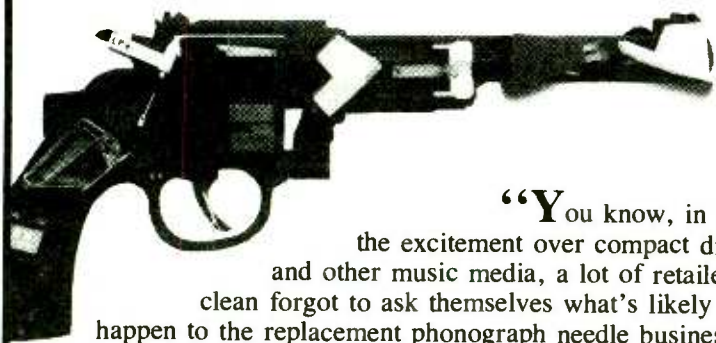
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“You know, in all
the excitement over compact disc
and other music media, a lot of retailers
clean forgot to ask themselves what's likely to
happen to the replacement phonograph needle business.

Well, seeing as how there are 60 million turntables in use
in this country and that 4.5 million new ones were sold last
year . . . and seeing as how replacement needles and cartridges
have traditionally yielded the most powerful mark-ups in the
consumer electronics business — and can turn a bottom line
completely around — what you have to ask yourself is: ‘Do I
really believe consumers will stop playing records, mothball their
collections and throw their turntables away?’

Well? Do ya?”

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IT'S YOUR THING

UP THE LADDER TO THE ROOF

IT TAKES TWO

Well Done



Hollywood Throws Party Fit For Queen

CORONATION: At Hollywood Records, the words "the Party" previously referred to the young label's first charting act, but after Feb. 2 that phrase can also be used to describe the Los Angeles bash thrown to celebrate the release of the new Queen album, "Innuendo." Appropriately held on the decks of the Queen Mary Hotel, the guest list for this lavish soiree was said to be a whopping 1,700. Sources put the cost of the event at \$310,000.

Among the attendees: four busloads of album radio programmers from the Pollack Media Group conference at the Bel Age Hotel, a passel of WEA and Elektra execs and staffers, and a literal who's who of music sellers. Among those spotted at the party were Tower Records senior VP Stan Goman, Abbey Road president Bruce Ogilvie, and a long list of purchasing executives, including The Handleman Co.'s Mario DeFilipo and Jerry Adams, Musicland Stores' Dick Odette and Bob Henderson, Camelot Music's Lew Garrett, Wherehouse Entertainment's Jim Dobbe, Sound Warehouse's Tracy Donihoo, National Record Mart's Doug Smith, Spec's Music & Video's Cindy Barr, and Jerry Bassin's Bunky Wilson. Most of the out-of-town guests were quartered right on the Queen Mary.

Oh, yeah. The band's Brian May and Roger Taylor were there, too, introduced by Hollywood VP of sales Gary Arnold.

The party featured a Queen "performance" that was staged by elab-



by Geoff Mayfield & Ed Christman

orate, illuminated robots—Disney creations dubbed animatronics—and which was so well received that it was repeated later in the night. Another highlight was a flashy fireworks show, accompanied by the strains of Queen's classic "Bohemian Rhapsody."

Hollywood certainly pulled out all the stops for this one, but a president from a competing record company says the expenditure can be

justified. "This wasn't just a party for Queen. It was a coming-out party for the label."

MOVING UP: The PolyGram labels, as anticipated, have raised the mark on cassette singles to the equivalent of a \$3.49 list, following the trend set by MCA, Sony Music, and the BMG labels. PolyGram Group Distribution will charge the new \$1.85 cost on all new titles, but existing titles will continue to wholesale at \$1.55.

Retailers are not thrilled with the move, but they can expect more. Since many stores already charge the higher mark for WEA and CEMA singles, it is probably only a matter of time before their labels make hikes, too.

PERSONAL ASIDE TO our fellow Billboard scribes: Sony Music Distribution topper Paul Smith was named president two years ago, but as recently as last week, this magazine demoted him back to senior VP/GM. So, if you're using a 2- or 3-year-old reference book, please scribble in Smith's new title—and thereby keep Christman and Mayfield out of hot water.

HAIL, HALE: If Webster's Dictionary ever decides to include the *(Continued on next page)*

Vinyl 'Paradise' Found

D.C.-Area Joe's Spotlights Format

BY BILL HOLLAND

WASHINGTON, D.C.—Joe Lee, like other used-record-store owners, is sorry to see most new releases unavailable on vinyl. On the other hand, he realizes that the increasing scarcity of new vinyl titles is fueling an economic rebirth for stores such as his aptly named Joe's Record Paradise.

A veteran D.C.-area retailer and music-scene maven, Lee says, "Vinyl's flying out of here. [Business has] never been better."

Lee runs a packed 2,000-square-foot shop in the Maryland suburb of Silver Spring. Joe's Record Paradise is stuffed in the middle of a "Mexican themed" strip-shopping center called Plaza Del Mercado.

Inside, Joe's Record Paradise is admittedly organized confusion—a bachelor pad of a store with no mom to complain about tidying up. The look is definitely bohemian and even a bit hobo, although the store would

have to be considered King of the Road of the genre. It outclasses the half-dozen or so competing new/cutouts shops in the area.

One reason for this is that Lee and his shop are closely connected to the music scene here. Area musicians, music fans, collectors, and music writers drop by regularly.

Also, in his wilder days, Lee used to manage—if that is the correct word—the bizarre Root Boy ("Boogie Till You Puke") Slim, who still plays occasional regional dates.

Lee is still known as somewhat of a midwife for the local music scene. "We have a large selection of local music," he says.

"I'd guess the biggest-selling album we've ever had—of any kind—is a local record." That was "Unfinished Business," an album from electric guitar legend Danny Gatton. Lee reckons the piece has sold nearly 700 copies so far.

(Continued on page 63)

RECORD SURPLUS BENEFITING FROM VINYL'S DEMISE

(Continued from page 58)

"I'm in the music business, not just the vinyl business," Colestock says. "Whatever the configuration will be, I'll be there selling it."

And it is reasonable to believe he will have customers to buy it. He is holding a freshly updated mailing list sporting 15,000 names. On a weekday afternoon, the West Los Angeles store is crawling with customers, ranging from prominent doctors, lawyers, and businessmen to students, critics, and musicians. Some serious collectors are armed with computer printouts and card-catalog files to cross-check their own inventory

while shopping.

"It's incredible the amount of time people put into it," says Colestock. "One doctor has at least 10,000 LPs in his collection, another guy I know has 30,000."

With collectors like that among his demographic base, Colestock is not concerned about losing customers to competing used-record stores, such as Aron's, Rhino, or Rockaway.

"For good stores, it's good times," Colestock says. "All I ask is that you make me one of your stops. I'll take my chances, I know I've got something you need."

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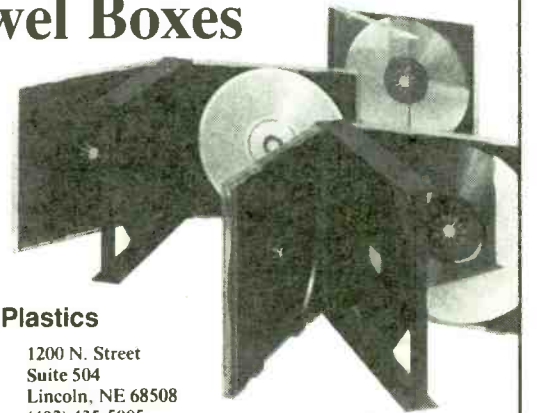
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RETAIL TRACK

(Continued from preceding page)

term "music lover," it should illustrate the definition with a sketch of smiling **Hale Milgrim**, **Capitol Records'** president. Even though the new **Roger McGuinn** album belongs to a competing label, Milgrim loves it so much he sent out more than 200 copies of the **Arista** title to the industryites on his mailing list. Milgrim also noted that a series of **McGuinn**, **Clark & Hillman** albums were released by **Capitol**.

ON PEOPLE: **Dennis Hannon** is leaving his post as national sales manager at **CEMA** to become VP of sales at **CEMA**-distributed **Curb Records** . . . Since **Mesa/Bluemoon Recordings** started chasing sales for "Funk Of Ages," the **Gramavision** album by **Bernie Worrell**, **Mesa/Bluemoon** sales chief **Bill McNally** has changed his title to "national funk meister of retail marketing" . . . On Feb. 10, **SBK's Guys Next Door**, stars of their own Saturday-morning TV show, visited one of the **Detroit** area's **Harmony House** stores.

ALBUM RELEASES

(Continued from page 59)

CLAUS OGERMAN FEATURING MICHAEL BRECKER

CD GRP 9632
CA 9632

DANIEL PONCE
Chango Te Llama

CD Mango 162-539 877-2/\$13.98
CA 162-539 877-4/\$9.98
LP 162-539 877-1/\$9.98

THE YELLOWJACKETS
Greenhouse

CD GRP 9630
CA 9630

SOUNDTRACKS

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LP 162-539 896-1/\$9.98

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

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The Cowsills Rustle Up Praise At Calif. Concert

HARMONY AND ME: Grass Route caught the Cowsills (that's right, *the Cowsills*) Feb. 7 at Hollywood's Club Lingerie.

Let's talk about audio orgasms!

Memories of a flawless, live rendition of "Hair," as performed a cappella recently by Susan, Paul, and Bob Cowsill on an oldies radio station, provided the necessary incentive to glom on the guest list as soon as word was out. On stage with brother John playing drums, the siblings rocked their way through a set of new, pure, power-pop originals highlighted by the (somewhat reluctant) encores of their old hits "Hair" and "The Rain, The Park & Other Things." Both tunes peaked at No. 2

GRASS ROUTE



by Deborah Russell

on Billboard's pop chart in the late '60s.

"Twenty years ago, we dedicated these songs to the guys in Vietnam," Susan told the crowd. "Tonight we send them out to the people in the Persian Gulf because war sucks!"

After all this time, the Cowsill clan can still pull off those trademark, multilayered harmonies with seamless ease. What a concept: A band that can write, sing, and even (gasp!) play really good songs! Where's a quality A&R rep when you need one?

WORLD HIP-HOP: Priority Records president Bryan Turner says he has entertained notions of diversifying his label's hardcore rap roster (N.W.A, Ice Cube, Eazy-E), but putting those notions into effect is easier said than done. "I know the time and effort it takes to concentrate and be successful with a type of music," Turner says, after spending five years carving a deep, gold-lined niche.

He recently took the plunge, however, and signed a distribution deal with Hilton Rosenthal's world-beat label, Rhythm Safari Records, of Van Nuys, Calif.

"We get exposure as a company and make ourselves available to them in a marketing/consulting/distribution role," Turner says. "It's a good marriage, [which allows] diversification in a more conservative way."

The first Rhythm Safari releases shipped Feb. 1. The four titles are a various-artists compilation titled "The Best Of World Music," featuring Johnny Clegg, Gipsy Kings, and Ladysmith Black Mambazo; "The Best Of Juluka," comprising several unreleased tracks from Clegg's first band; "An African Tapestry" by South African classical guitarist David Hewitt; and "LATino, LATino," a compilation of L.A.-based Latino acts produced by Tom Regis.

Turner envisions potential fusion between Priority acts and the
(Continued on page 67)

PHOTO: GERALD L. FRENCH

Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
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NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	37	REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P*	YANNI 31 weeks at No. 1
2	2	13	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
3	4	17	AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKY HART
4	5	43	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
5	3	23	THE NARADA WILDERNESS COLLECTION NARADA N-63905*	VARIOUS ARTISTS
6	6	17	SKYLINE FIREDANCE NARADA ND-64001*	DAVID LANZ
7	7	13	SHELL GAME SONIC ATMOSPHERES CD80032*	DON HARRISS
8	8	19	WINDHAM HILL: THE FIRST TEN YEARS WINDHAM HILL WD-1095*	VARIOUS ARTISTS
9	9	23	TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
10	10	17	SATURDAY'S RHAPSODY MUSIC WEST MW-134*	JIM CHAPPELL
11	13	37	FOREVER BLUE SKY SHINING STAR SSPCD-115*	BRUCE BECVAR
12	15	19	UNIVERSE SAMPLER 90 HEARTS OF SPACE HS11200-2*	VARIOUS ARTISTS
13	14	13	MELROSE PRIVATE MUSIC 2078-2-P*	TANGERINE DREAM
14	16	37	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
15	18	107	WATERMARK ● GEFFEN 24233	ENYA
16	20	5	TWIN PEAKS ● WARNER BROS. 26316*	SOUNDTRACK
17	NEW ▶		ESCAPE OF THE CIRCUS PONIES WINDHAM HILL WT-1099*	LIZ STORY
18	17	116	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
19	12	15	POETS & ANGELS HIGHER OCTAVE HOMCD 7030*	OTTMAR LIEBERT
20	19	5	THE TRILOGY COLUMBIA CZK 46974*	ANDREAS VOLLENWEIDER
21	22	3	TINGRI MIRAMAR MPCD 2003*	JONN SERRIE
22	11	89	DECEMBER ▲ WINDHAM HILL 1025	GEORGE WINSTON
23	23	3	DISTANT FIELDS GOLDEN GATE CD71502*	GARY LAMB
24	NEW ▶		STRATA HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
25	NEW ▶		ONE HEART WILD SILVER WAVE SD-604*	DANNY HEINES

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	17	PRIMAL MAGIC MESA R2 79023*	STRUNZ & FARAH 7 weeks at No. 1
2	3	7	SOUP OF THE CENTURY RYKO RCD 10195*/RYKODISC	3 MUSTAPHAS 3
3	2	19	SET VIRGIN 2-91426	YOUSSOU N'DOUR
4	4	5	ALLEGRIA ELEKTRA 61019	GIPSY KINGS
5	6	3	YALIL MANGO 539 892/ISLAND	AMINA
6	5	13	TOO WICKED MANGO 539 883-2/ISLAND	ASWAD
7	9	5	EDI BONS RITMOS 1024	EDI
8	7	41	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446	JOHNNY CLEGG & SAVUKA
9	8	33	MEK WE DWEET MANGO 539-863/ISLAND	BURNING SPEAR
10	NEW ▶		GUMPTION SHANACHIE 43079*	BUNNY WAILER
11	14	26	GIPSY KINGS ● ELEKTRA 60845	GIPSY KINGS
12	NEW ▶		HOTHEADS SHANACHIE 64030*	LES TETES BRULEES
13	NEW ▶		DOMBA MANGO 539 886/ISLAND	THE OUSMANE KOUYATE BAND
14	15	3	BRAZIL CLASSICS 4: THE BEST OF TOM ZE LUAKA BOP/SIRE 26396-2/WARNER BROS.	TOM ZE
15	13	15	ATISH SHANACHIE SH64026*	NAJMA

● 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.

D.C.-AREA JOE'S RECORD PARADISE CATERERS TO FANS OF VINYL

(Continued from page 60)

In addition to Lee's local connections, the store has tradition going for it—12 years in its current location, after three years in its original site in Takoma Park, Md.

The staff also sets the tone. Most are longtime employees who are involved in the D.C.-area music scene. His involved employees are one reason Lee chooses not to open another Joe's Record Paradise, or a chain. "You'd lose that thing we have," he explains. "You spread out, pretty soon you're hiring the typical know-nothing, dysfunctional minimum-wager. No, I don't want that."

Employee "graduates" of Joe's include several record-company promo staffers and execs and Dizzy Gillespie band tenorman Ron Holloway, who "worked for us for a year or so," Lee recalls. "He'd bring his sax in and practice in the shop all day."

LPs DOMINANT

Lee figures his sales breakdown is 65% LPs, 25% cassettes, and 10% CDs, and he says he is serviced by all the record companies.

He says he stocks a total inventory of "around 200,000, with about 150,000 different titles."

His LP stock breaks down to 50% new, 10% used, and 40% cutouts.

Lee is constantly on the lookout for cutout discoveries. "I just found this one company, which had a boatload of those Atlantic blues-series LPs put out in '72 or '73, including the Professor Longhair record. I stocked up on them, of course."

The margin on cutouts makes for better profits, he says. Overall—new, used, and cutouts—Lee says the shop takes in "between \$11,000-\$15,000 a week."

Of his growing CD inventory, he says half are new, half "previously purchased."

"I'll tell you, the hottest thing for mom-and-pops right now are used CDs. There's a lot of aggressive advertising for customers to bring them in."

Joe's Record Paradise caters to the


average record buyer, the specialists, and all those in between. It draws an unusually broad clientele—white, black, Maryland and Virginia suburban teen rockers, shoppers from in-town D.C., baby boomers, jazzers, folkies, hardcore postpunkers, oldies collectors, and even senior citizens, as Lee explains.

"There's a big retirement community nearby," he says. "It's called Leisure World. That's why we have a big section for what used to be called

pop. You know, Steve & Eydie, Guy Lombardo, 'Beer Drinking Songs Of Germany,' that sort of thing."

Lee says most of his customers have one thing in common—they are looking for something beyond the ordinary.

Do the downtown and Virginia-suburbs Tower Records locations cut into his business? "I don't think so," he says. "And of course we get the people who hear we still have all kinds of vinyl."



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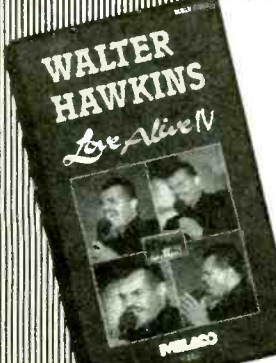
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Top Gospel Albums™

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

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★★ NO. 1 ★★				
1	1	31	WALTER HAWKINS MALACO 6007	19 weeks at No. 1 LOVE ALIVE IV
2	2	19	REV. JAMES MOORE MALACO 6006	"LIVE" WITH THE MISSISSIPPI MASS CHOIR
3	4	17	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
4	3	21	TRAMAIN HAWKINS SPARROW 1246	LIVE
5	5	7	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
6	6	19	BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER
7	7	13	MIGHTY CLOUDS OF JOY WORD 9202	PRAY FOR ME
8	10	11	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO	REACH BEYOND THE BREAK
9	8	41	THE WINANS WARNER ALLIANCE 4100/SPARROW	RETURN
10	9	39	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
11	17	5	THE JACKSON SOUTHERNAIRES MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
12	22	8	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
13	21	21	JOHN P. KEE TYSOT 401311/SPECTRA	JUST ME THIS TIME
14	13	53	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
15	18	7	CHICAGO MASS CHOIR LIGHT 5730/SPECTRA	RIGHT NOW IF YOU BELIEVE
16	12	27	COMMISSIONED BENSON 2553	STATE OF MIND
17	11	21	TAKE 6 WARNER ALLIANCE 4102/SPARROW	SO MUCH 2 SAY
18	14	41	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
19	16	33	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE
20	20	85	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
21	19	45	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
22	15	41	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
23	23	65	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
24	24	5	REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
25	28	69	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
26	27	43	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
27	34	23	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INTERNATIONAL 10157	STILL HOLDIN' ON
28	NEW		RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO	THE PROMISE
29	29	7	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192	LIVE & IN PRAISE
30	RE-ENTRY		TRAMAIN HAWKINS SPARROW 1173	THE JOY THAT FLOODS MY SOUL
31	30	7	THOMAS WHITFIELD & CO BENSON 2703	MY FAITH
32	RE-ENTRY		NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSOT 89415/SPECTRA	WAIT ON HIM
33	37	15	TRI-STATE CHOIR/EDWIN HAWKINS MUSIC & ARTS SEMINAR PARADISE 27004	HELP SOMEBODY (MY LIVIN' SHOULD NOT BE IN VAIN)
34	25	7	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO	I SEE A WORLD
35	31	27	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254	OH LORD WE PRAISE YOU
36	26	37	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
37	36	49	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE...
38	35	15	PASTOR DONALD ALFORD & THE PROGRESSIVE RADIO CHOIR SPARROW 1251	BREAK FORTH INTO PRAISE
39	32	14	THE QUEENS COMMUNITY CHOIR I AM 4004	MAKE ME OVER
40	33	3	CORINTHIAN'S TEMPLE C.O.G.I.C. CHOIR SAVOY 14798/MALACO	I'VE ALREADY BEEN TO THE WATER

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WALTER HAWKINS
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MALACO RECORDS

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In the
SPiRiT



by Lisa Collins

WHY DO PEOPLE AVOID GOSPEL MUSIC? It's a question Patti LaBelle and a host of others have wondered about for years.

"I think sometimes people think it's just *too black*," LaBelle says. "That it is something that's going to make you greasy, and old, and wake up craving grits or greens or something. It's not a color thing, either. It's with a lot of people. It's like that stuff might get on me or something. And when people sing gospel, like, you break up your face."

Gospel music is something LaBelle knows—and knows well. She started out in the church and admits it wasn't the sermonizing that attracted her.

"I came in singing," she says with a laugh. But back then, she was a shy 14-year-old.

"My choir director, Harriet Chapman, made me sing solo one night with her son," LaBelle recalls. "After that, she made me do things on my own. And thank you, Miss Chapman!"

Chapman—and the rest of the country—will get a chance to see what she inspired on the PBS special "Going Home To Gospel With Patti LaBelle." The hourlong show, which was taped in Chicago's historic Quinn Chapel, will air March 6. Musical salutes will honor gospel pioneers Clara Ward, Mahalia Jackson, the Rev. Thomas A. Dorsey, and others, with guest appearances by Edwin Hawkins, Albertina Walker, the Barrett Sisters, DeLeon Richards, and Mighty Clouds Of Joy.

"I was a little nervous," LaBelle says, "to be hosting

and talking in front of all of those gospel divas—all the *real* gospel people. I had to hold my own and prove I could hang. I'm not sure I proved that, but I was trying."

STARTING ALL OVER AGAIN: When Word Records recently moved its giant gospel roster to Epic, A&M Records was left with little or nothing by way of gospel product. Kevin Evans, the executive director of A&M's gospel division, plans to change this state of affairs. Evans is currently looking for artists to sign directly to A&M, as well as gospel labels to distribute.

"The commitment is there," Evans says. "We're looking to be the premier label that takes this music to the forefront of the gospel industry, and we're going to use

Patti LaBelle goes home to gospel in a TV special

all the aspects of the A&M network, including the urban-promotion reps and the pop-promotion reps. We want to take the label a step further than the traditional gospel marketplace, even though I'm interested in signing both contemporary and traditional artists."

Evans says he hopes to sign between eight and 11 acts before the end of the year.

"We will be restaffing, using independents, as far as the gospel division goes," he says, "then later incorporating a full-time gospel staff."

In the meantime, Evans' first project will be "The Sounds Of Blackness," a progressive, Minneapolis-based choir signed to Terry Lewis' and Jimmy Jam's new label. The project is slated for a May 1 release.

ELSEWHERE: Joe Kibble will step in for Mervyn Warren, who recently departed Take 6 to form his own production company. Kibble is the younger brother of group member Mark Kibble.

MOVIN' ON UP!

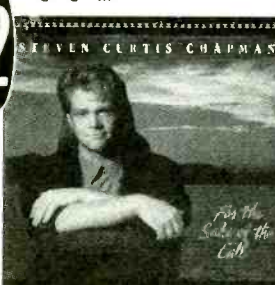
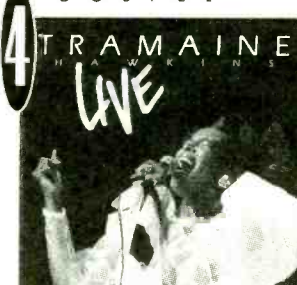
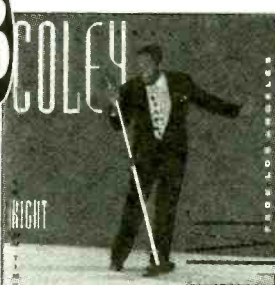
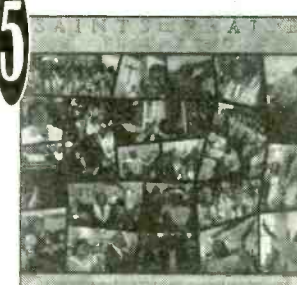

<p># C C M</p> <p>2</p> <p>Steven Curtis Chapman For The Sake Of The Call SP C/D 1258</p> <p>Grammy Nominee for More To This Life</p>		<p># G O S P E L</p> <p>4</p> <p>TRAMAIN HAWKINS LIVE SP R/C/D 1246</p> <p>Grammy Nominee Best Traditional Soul Gospel Album</p>	
<p># G O S P E L</p> <p>3</p> <p>Daryl Coley He's Right On Time LIVE from Los Angeles SP R/C/D 1234</p> <p>Grammy Nominee Best Contemporary Soul Gospel Album</p>		<p># G O S P E L</p> <p>5</p> <p>SAINTS IN PRAISE VOL. 2 West Angeles COGIC Mass Choir and Congregation Produced by Patrick Henderson SP R/C/D 1240</p>	

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Gospel LECTERN



by Bob Darden

AS HAS BEEN THE CASE elsewhere, the gospel music industry quickly rallied in support of American and coalition troops in the Kuwait theater. Among the first responses was a mammoth prayer and music effort, "Operation Desert Prayer," spearheaded by (among others) Dana Key of DeGarmo & Key. Virtually every major label—Christian and mainstream—donated toward the total of more than 150,000 cassettes that were sent to American soldiers in the Middle East. Additionally, several major inspirational and country acts put together a special video combining music and personal messages to the troops.

Christian rockers Mylon LeFevre & Broken Heart used their song "A Letter From The Front" as part of another campaign to bring music and hope to the troops. LeFevre became involved after a concert at Fort Campbell, Georgia, and has remained tied to the 101st Airborne.

One of the best of the many singles written in support of the Allied forces is Mary Dawson and Bruce Greer's "Long Distance Christmas." Featuring a crystalline vocal by Cynthia Clawson, the cassette single drew heavy airplay in North Texas, was picked up by Muzak International, and was featured on Dr. James Dobson's "Focus On The Family" program. Still receiving airplay on many Southern gospel stations is the Singing Americans' "The Flags Fly High" for Homeland Records.

Homeland recording artists Margo Smith and Holly and Morning Gate artist Gary McSpadden also combined to send more than a thousand pounds of hard candy to the soldiers of the 101st Airborne Division—who seem to be popular folks these days—along with thousands of cassettes from both labels.

More recently, Maranatha! Music—with full Pentagon approval—shipped the first 50,000 of 300,000 cassettes titled "I Will Be With You" to the front. According to Tommy Coombes, the cassettes feature Gary McCarty of the "Time Well Spent" radio show and contain both music and meditations.

"We look at this as 'faith-building' for the troops," Coombes says. "From what I'm sensing, all of us are tied more emotionally than ever before through things like CNN to the troops in Saudi Arabia. This is some-

thing we could do."

ELSEWHERE: The latest label to enter the youth-oriented, progressive music market is Sparrow with Vireo Records. Peter York, Sparrow's A&R director, will direct Vireo.

We've already told you about skateboarder Andre Walton's video "Arise Skates" for Star Song Moving Pictures, featuring music by "Crucified, S.F.C., Bride, and other loud, thrash and rap bands." But have you heard about "A Wave Of Life," a surfing video with the likes of Joey Buran, Sean Mattison, Gary Clisby, and Tony Moniz? The Word For Today production is available through ASAPH Records and boasts the Darrell Mansfield Band, Ezra, and the Mirrors on the soundtrack.

Gospel industry chimes in with support for the troops

Speaking of video, have you seen Tourniquet's "Ark Of Suffering" video on MTV? This moving, disturbing piece of work, on the Intense label, focuses on the animal-rights movement.

The Frontline Music Group's surprise departure from the Benson Music Group has not seemed to adversely impact sales at the eclectic label. Frontline switched its distribution to Spring Arbor and added a number of sales reps and telephone-marketing people as part of an overall reorganization. In addition to its own potent roster of rock-oriented artists, Frontline distributes Alarma Records, Intense Records, Graceland, Cantio Records, the Vineyard Music Group, and the fast-rising ASAPH line.

"The growth that we have experienced these past five years has necessitated our own sales force and expanded marketing department," says new president Brian Tong.

FINALLY: Lupascu Sorin, editor of Playback, the first music magazine in Romania, is asking Christian record companies to send it any printed materials they might have for reprint in the pop-music magazine. The address is Playback, Str. V. Alecsandri 8, IAH 6600, Romania.

THE REV. JAMES CLEVELAND DEAD AT 59

(Continued from page 4)

Cleveland was born in Chicago and was introduced to gospel music at the Pilgrim Baptist Church, where Professor Thomas A. Dorsey (who came to be known as the "father of gospel music") served as musical director. Nurturing a talent for piano and keyboards, he began to perform with many of the visiting gospel groups. In the years to follow, he performed with the Roberta Martin Singers, Mahalia Jackson, the Gospelaires, and the Caravans.

Frustration spurred a move to California in 1963. "I'd felt I'd been with all the gospel greats—Mahalia, Roberta—I had my group, the all-stars, and on and on, but it didn't seem fulfilling enough," Cleveland recalled in an interview. "So I moved to California with the idea of getting a job, finding a church to work with, and just leaving gospel alone for a while."

But he had already made an agreement for a recording session with New York-based Savoy Records. It was then that he came up

with the idea of getting a choir to back him up. That session marked the beginning of a 30-year alliance with Savoy Records, and led to the release of "Peace Be Still," one of his biggest hits (selling well more than 1 million copies). Having found his niche, the throaty baritone continued to team with choirs throughout his career, including the Voices Of Tabernacle ("God Has Smiled On Me"); the Salem Inspirational Choir ("I Don't Feel No Ways Tired"); the Angelic Choir ("Stood On The Banks Of The Jordan"); and, more recently, the Southern California Community Choir—also referred to as "James Cleveland personified." Their 1990 collaboration with Cleveland, "Having Church," is nominated in this year's Grammy Awards.

"One of Rev. Cleveland's biggest contributions," says Milton Biggum, director of Savoy Records, "was bringing the choir to the gospel music forefront." According to Biggum, more than 80%-90% of the product Cleveland has recorded is still available

through Savoy/Malaco, though Cleveland briefly had his own King James label in the late '80s, distributed through the Detroit-based Sound Of Gospel label.

Savoy is preparing a Cleveland compilation series titled "A Tribute To The King." Another as-yet-untitled album and video, recorded last year with the Gospel Messengers, is slated for release later this year.

In the meantime, gospel insiders will be watching how Cleveland's death affects the GMWA. Al Hobbs, chairman of the Gospel Announcers Guild of the GMWA, says the loss will have an impact. "The board of directors has a tremendous challenge," says Hobbs. "However, I do believe that the work of the GMWA really has become much bigger than the individuals who make it up, and I don't think the impact of Rev. Cleveland's death will impede the forward motion of the organization."

Cleveland is survived by a daughter, LaShone; three sisters; and a brother.

Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★ NO. 1 ★★				
1	1	17	MICHAEL W. SMITH REUNION 0063*/WORD	15 weeks at No. 1 GO WEST YOUNG MAN
2	2	5	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
3	3	17	SANDI PATTI WORD 9205*	ANOTHER TIME ANOTHER PLACE
4	4	5	WHITE HEART STARSONG 8166*	POWER HOUSE
5	7	17	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
6	6	31	PETRA WORD 4191*	BEYOND BELIEF
7	5	145	CARMAN ● BENSON 2463*	RADICALLY SAVED
8	9	7	LARNELLE HARRIS ZONDERVAN 2696*/BENSON	PSALMS HYMNS & SPIRITUAL SONGS
9	8	13	MICHAEL CARD SPARROW 1223*	THE WAY OF WISDOM
10	10	19	TAKE 6 WARNER ALLIANCE 4102*/SPARROW	SO MUCH 2 SAY
11	11	67	CARMAN BENSON 2588*	REVIVAL IN THE LAND
12	13	235	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
13	12	29	TWILA PARIS STARSONG 8155*	CRY FOR THE DESERT
14	14	17	BRYAN DUNCAN MYRRH 6900*/WORD	ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND
15	17	37	THE WINANS WARNER ALLIANCE 26161*/SPARROW	RETURN
16	18	21	WAYNE WATSON WORD 4192*	HOME FREE
17	20	13	STEVE GREEN SPARROW 1245*	HIDE EM' IN YOUR HEART
18	16	63	STEVEN CURTIS CHAPMAN SPARROW 1369*	MORE TO THIS LIFE
19	15	8	KIM BOYCE MYRRH 6905*/WORD	THIS I KNOW
20	31	124	MICHAEL W. SMITH REUNION 8412*/WORD	I 2 (EYE)
21	23	67	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
22	38	67	PETRA DAYSRING 1578*/WORD	PETRA PRAISE: THE ROCK CRIES OUT
23	19	5	THE CHOIR MYRRH 6903*/WORD	CIRCLE SLIDE
24	22	30	4 HIM BENSON 2624*	4 HIM
25	28	26	STEVE CAMP SPARROW 1238*	DOING MY BEST
26	39	5	THE CATHEDRALS HOMELAND 9018*/SPECTRA	CLIMBING HIGHER & HIGHER
27	37	4	JOHN GIBSON FRONTLINE 9095*	JESUS LOVES YA
28	21	17	VARIOUS ARTISTS REUNION 9193*/WORD	OUR CHRISTMAS
29	33	3	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
30	RE-ENTRY	SANDI PATTI ▲	IMPACT 3910*/BENSON	HYMNS JUST FOR YOU
31	RE-ENTRY	AMY GRANT ▲	MYRRH 5199*/WORD	LEAD ME ON
32	24	52	SANDI PATTI IMPACT 3874*/BENSON	THE GIFT GOES ON
33	RE-ENTRY	TRAMAIN HAWKINS	SPARROW 1246*	LIVE
34	RE-ENTRY	PHIL DRISCOLL	WORD 4197*	WARRIORS
35	RE-ENTRY	PHIL KEAGGY	WORD 6988*	FIND ME IN THESE FIELDS
36	NEW▶	THE BILL GAITHER TRIO	WORD 9186*	HYMN CLASSICS
37	29	26	MICHAEL W. SMITH REUNION 2522*/WORD	CHRISTMAS
38	36	63	SANDI PATTI WORD 8456*	THE FINEST MOMENTS
39	30	60	AMY GRANT MYRRH 5057*/WORD	A CHRISTMAS ALBUM
40	25	5	NEW SONG WORD 9169*	LIVING PROOF

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

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Top Latin Albums

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

	POP			TROPICAL/SALSA			REGIONAL MEXICAN					
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL			
	1	1	27	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358	1	1	17	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437
	2	2	13	ANA GABRIEL	EN VIVO	SONY 89303	2	2	13	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	3	3	19	GLORIA ESTEFAN	EXITOS DE	SONY 80432	3	3	21	BRONCO	TU AMIGO	FONOVISA 9003
	4	4	23	AZUCAR MORENO	BANDIDO	SONY 80380	4	4	27	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	5	8	11	JOSE LUIS RODRIGUEZ	ESTA VEZ	SONY 80472	5	6	7	VICENTE FERNANDEZ	MIENTRAS UDS NO DEJEN...	SONY 80054
	6	5	59	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227	6	7	19	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
	7	7	13	ROBERTO CARLOS	PAJARO HERIDO	SONY 80466	7	5	17	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	8	6	35	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4	8	8	13	LA MAFIA	CON TANTO AMOR	CAPITOL-EMI LATIN 42447
	9	11	25	CHAYANNE	TIEMPO DE VALS	SONY 80423	9	10	21	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	10	10	37	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437	10	1	1	ROCKY HERNANDEZ	MILAGRO	SONY 80459
	11	9	25	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352	11	12	5	ROBERTO PULIDO	SI TODOS FUERAN...	CAPITOL-EMI LATIN 42393
	12	15	7	EMMANUEL VIDA		SONY 80474	12	11	21	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349/IND
	13	14	13	PALOMA SAN BASILIO	NADIE COMO TU	CAPITOL-EMI LATIN 42354	13	13	32	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	14	12	29	LOURDES ROBLES	IMAGENES	SONY 80378	14	17	7	BRONCO	15 EXITOS	SONOTONE 1183
	15	17	5	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG	15	9	59	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/IND
	16	13	25	YOLANDITA MONGE	PORTFOLIO	SONY 80391	16	22	13	RAM HERRERA	JUST FOR YOU	SONY 42456
	17	—	1	DYANGO	CORAZON DE BOLERO	CAPITOL-EMI LATIN 42435	17	14	41	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
	18	18	3	VARIOS GRUPOS	EL SONIDO ROMANTICO DE LOS 20 SUPER GRUPOS	FONOVISA 8870	18	21	56	GRUPO LA FIEBRE	ON THE RISE	CAPITOL-EMI LATIN 42418
	19	19	8	LUNNA VENTANAS		CAPITOL-EMI LATIN 42364	19	15	7	LOS TERRICOLAS	20 EXITOS	SONOTONE 1183
	20	16	38	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260	20	—	24	VICENTE FERNANDEZ	LAS CLASICAS DE JOSE...	SONY 80383
	21	—	2	MARISELA	HABLEMOS CLARO	ARIOLA 2355/BMG	21	16	5	LAURA CANALES	SENSUALMENTE	CAPITOL-EMI LATIN 42370
	22	21	47	ANA GABRIEL	QUIEN COMO TU	SONY 200310	22	23	5	GARY HOBBS	MIRADAS	CAPITOL-EMI LATIN 42403
	23	25	23	ALEJANDRA GUZMAN	ETERNAAMENTE BELLA	FONOVISA 8867	23	—	8	TEXAS TURNADO	TEXAS TURNADO	REPRISE 26251
	24	—	40	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952	24	—	1	ALEX MONTES	MUY ESPECIAL	SONY 80439
	25	—	1	FRANCO DE VITA	EXTRANGERO	SONY 80528	25	—	3	RUBEN RAMOS	RUBEN RAMOS	SONY 80396

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Tejano Music Awards Nominations Announced

■ By RAMIRO BURR

EL PASO, Texas—Top Tejano stars Mazz, Emilio Navaira, Ramiro Herrera, and Shelly Lares are among the finalists announced here Feb. 1 for the upcoming 11th annual Tejano Music Awards.

Among the other nominees are Adalberto, Poteet's David Lee Garza y Los Musicales, Los Aguilares, Joe Revelez, and songwriter Luis Silva.

The awards ceremonies will be held March 1 at the Convention Center Arena in San Antonio. Headlining the show will be Emilio Navaira & Rio and Houston's La Fiebre.

Officials with the Texas Talent Musicians Assn., which presents the awards annually, also will induct four artists into the Tejano Music Awards Hall of Fame: composer Raul Ramirez, the late Luis Gonzales of San Antonio, and performers Ray Camacho and the Broken Hearts.

Mazz, which enjoyed a banner year in 1990, leads the field of honored acts with seven nominations: vocalist Joe Lopez for male vocalist, entertainer, and songwriter; single "Amor Con Amor (Love With Love)" and song "No Te Olvidare (I Won't Forget You)"; the album of the same name; and Lopez and Jimmy Gonzalez for vocal duo.

Navaira grabbed four nominations: male vocalist and entertainer, conjunto album for "Sensaciones

(Sensations)," and, with his brother Raul, for vocal duo.

Here are the rest of the nominees: Song: La Fiebre, "Borracho De Besos (Drunk With Kisses)"; La Sombra, "El Sapo (The Frog)";

Single: La Sombra, "El Sapo"; La Mafia, "A Donde Vas (Where Are You Going?)"

Songwriter: Luis Silva, Joe Revelez.

Most promising band: La Fiebre, Xelencia, and Adalberto.

Male entertainer: Ramiro Herrera.

Male vocalist: Oscar Gonzales, La Mafia.

Female vocalist and entertainer: Selena Quintanilla, Shelly Lares, and Laura Canales.

Vocal duo: Oscar and Leonard Gonzales, La Mafia.

Album (orchestra): La Sombra, "Good Boys Wear White"; and La Fiebre, "On The Rise."

Album (conjunto progressive): David Lee Garza, "El Que Mas Te Hay Querido (The One Who Has Loved You The Most)"; Robert Pulido, "Nuevos Caminos."

Album (conjunto-traditional): Ramon Ayala, "Mi Acordeon Y Yo (My Accordion And Me)"; Los Dos Gilbertos, "Viva La Paz (Live Peace)"; and "Los Aguilares."

Ramiro Burr is a San Antonio, Texas-based free-lance writer covering the Texas-Hispanic music industry.

GRASS ROUTE

(Continued from page 62)

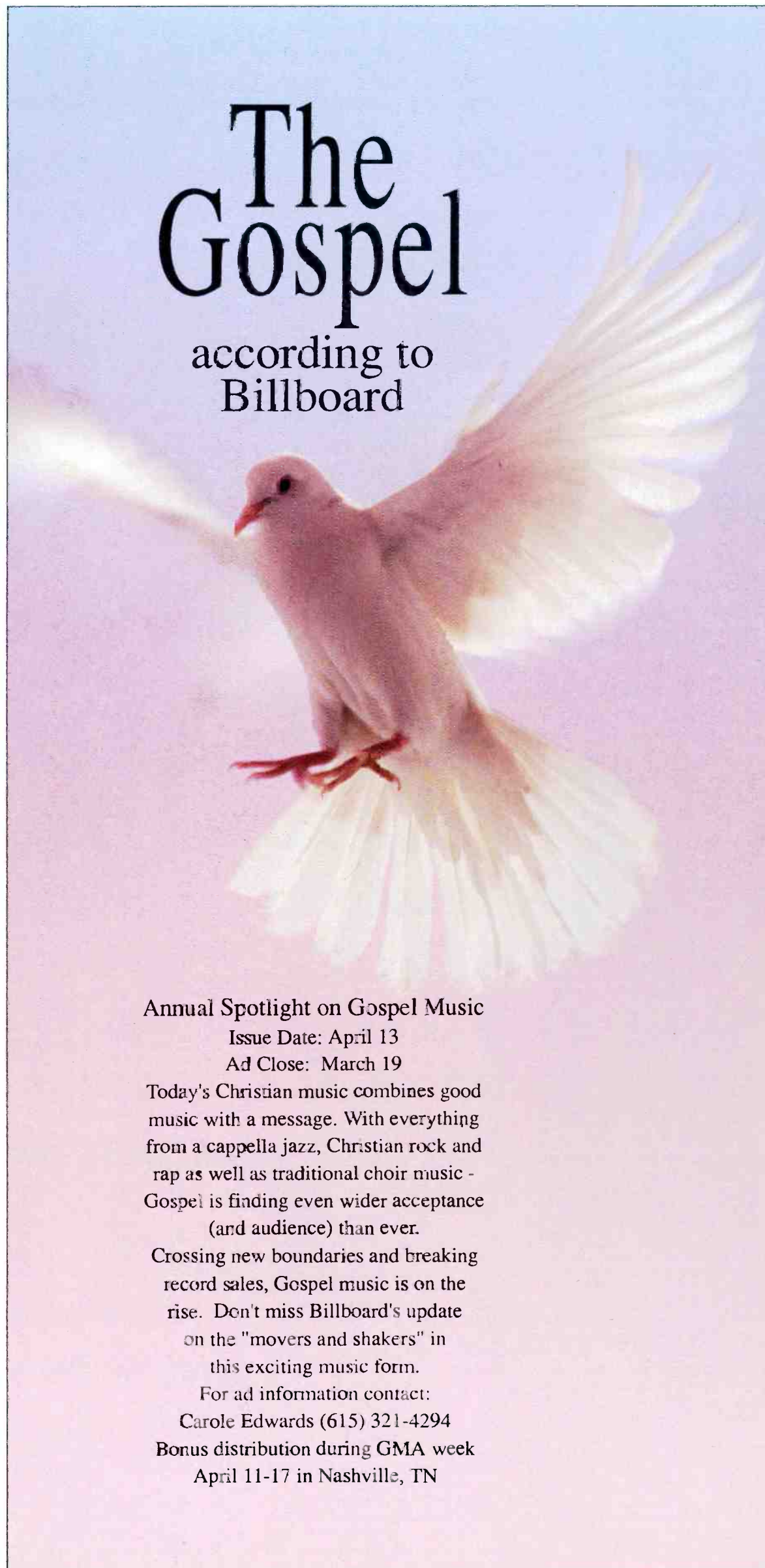
Rhythm Safari crew, ("Dr. Dre meets Johnny Clegg") as world music gains popularity and hip-hop melds with traditional African rhythms. Next up: a potential deal with a rock or heavy-metal label. Meanwhile, Turner has taken steps to diversify his own Priority roster through the signing of pop/rappers the Funky Socialistics, whose debut single is titled "You Are My Heaven."

SEEDS & SPROUTS: Seattle's Young Fresh Fellows re-signed with Sun Valley, Calif.'s Frontier Records. The rocking pop wizards are recording a new album in Madison, Wis., with producer Butch Vig... Legendary jazz guitarist Herb Ellis signed a long-term, multi-album contract with Houston's Justice Records. Label founder Randall Jamail is producing Ellis' Justice debut out of Houston's Sugar Hill Studios... R&B superstar Tyrone Davis is now under contract with Atlanta's Ichiban Records. Davis' longtime friend

Leo Graham produced Davis' Ichiban debut, "I'll Always Love You." Meanwhile, Atlanta-based rap group Success-N-Effect has signed up with Ichiban's WRAP imprint. An album is slated for March release, and the group is set to reel a video for the single, "Blueprint," in Washington, D.C. ... Dortmund, Germany's Century Media Records has opened an L.A.-based operation headed by Birgit Nielsen, formerly of Noise International Records in Germany. Initial releases, distributed by Hollis, N.Y.'s Important Records Distribution, include Morgoth's death-metal albums, "Eternal Fall" and "Resurrection Absurd," and Demolition Hammer's thrash album, "Tortured Existence."

TO OUR READERS

Latin Notas is on vacation. The column will return next week.



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International

Former Patricia Exec Awaits Hearing Remains In France After MIDEM Arrest

BY JEFF CLARK-MEADS

PARIS—The former managing director of Patricia Records is still in a French jail following his arrest at MIDEM a month ago.

Leif Kraul, now described as a consultant to the Danish company, was apprehended by French police in Cannes Jan. 24, the last day of the show (Billboard, Feb. 2).

Kraul was initially taken into custody in Cannes but was transferred the 500 miles to Paris for a preliminary hearing before a magistrate. However, his application for bail was dismissed and he remains in jail awaiting a further hearing on his case.

Kraul has been indicted under French copyright legislation. A squad of police based in Paris, aided by officials from French copyright body SPP, raided Patricia's MIDEM stand and removed material including record sleeves and catalogs. Not all the catalogs were on display.

The detective in charge of the operation said in an interview with Billboard (Billboard, Feb. 2) that he was part of a squad that worked exclusively on anti-piracy. He said he had been working on one particular case for more than a year, although he declined to name the company at the center of the action.

However, he added that MIDEM

presented an excellent opportunity to "solve the problem."

Patricia was the focal point of a landmark court case in January 1989. It was then that the European Court decreed that copyright law in individual EC countries is sovereign over community legislation over the free movement of goods. That decision came after EMI, on behalf of the British Phonographic Industry, sued Patricia.

Patricia had been reproducing Cliff Richard records in Denmark, where they were in the public domain, and exporting them to West Germany, where they were still subject to national copyright restrictions.



Eric & The Executives. Warner Music International executives visit singer/guitarist Eric Clapton backstage before one of his sold-out shows in Kuala Lumpur. The company's Southeast Asian marketing meeting coincidentally took place the same week as Clapton's first-ever concerts in the Malaysian capital. Shown, from left, are J. Soerjoko, P.T. Aquarius Musikindo (Indonesia); Nicholas Alexandrou, Music Master (Saudi Arabia); Jimmy Wee, managing director, Warner Music Singapore; Shashi Gopal, Magnasound (India); In Chung Khang, managing director, Warner Music Korea; Gunther Zitta, managing director, Warner Music Malaysia; Clapton; Paul Ewing, VP, Warner Music International (Southeast Asia); Savasdi Navavongs, Grammy Entertainment (Thailand); Michael Chang, UFO Group (Taiwan); and Paco Wong, managing director, Warner Music Hong Kong.

German Groups Report Progress In Piracy Fight

BY WOLFGANG SPAHR

HAMBURG, Germany—German anti-video piracy agencies had their most successful year in 1990, with more than 400 suspected counterfeiters arrested.

However, the illegal trade is still inflicting heavy damage and is estimated to have sold \$169 million worth of tapes here last year.

Spearheading the anti-piracy fight in Germany is the Federation Against Copyright Theft (GVU). Last year, its investigators visited 532 shops and, in cooperation with the police, 218 searches were made. Nearly 50,000 illegally copied tapes were confiscated and 38,000 more were seized from "living room" setups.

The "living room" trade causes particular concern because it is so hard to detect. It involves pirate tapes being sold from private houses to other homes in the neighborhood and is often noticed only when sales from the local legitimate outlet start to decline.

During 1990, GVV initiated 180 new criminal actions and a further existing 256 cases were pursued. A total of 21 pirates were fined and seven were sent to prison. Including penalties from suspended proceedings, fines totaled more than \$150,000.

The biggest challenge GVV faced last year was in setting up a new structure following the unification of Germany. New investigators are now at work in the eastern part of the country, where they are trying to hold piracy in check as the video market explodes.

GVV estimates that about 4,000 stores are trading in what was East Germany.

Soundtracks Boost India's Music Biz

BY JERRY D'SOUZA

BOMBAY, India—A recent surge in sales of film soundtrack recordings has brought new optimism to a sometimes sagging Indian music industry.

At one time, sales of 100,000 units were considered significant. Now they are seen as merely so-so as albums regularly top the million-sales mark.

First to breach the seven-figure barrier was "Ram Lakhan," released in 1988.

"The song 'My Name Is Lakhan' was a runaway hit as a single," says Saiyed Karim, Bombay region head of The Gramophone Company of India (Gramco), which released the album. But other factors in the success were lower pricing and a change in marketing strategy.

Says Karim: "We pulled the price down to the rupee equivalent of just \$1 for the cassette, so more people could afford to buy."

"We also changed our distribution

pattern. Until then we had a few selected retail outlets which weren't accessible to every potential buyer. For this soundtrack release, we appointed dealers at headquarter towns of districts and made sure the album filtered through to the smallest store."

Now Gramco includes snippets of songs from forthcoming releases at the end of full cassette titles to build consumer awareness, alongside distribution of sampler cassettes to retailers for in-store play.

"We can do this because music companies now acquire soundtracks long before a movie is released," says Karim. "With the music played in advance in shops and on radio, there's a healthy takeoff before the film gets into the cinemas."

The top Gramco blockbuster is "Maine Pyar Kiya," which has reportedly sold more than 10 million units, with sales still building even after the film's theater run. "Dil" is said to have sold 5 million, while both "Chandni" and "Humm" have passed

the 1-million-sales mark.

But the biggest seller so far in this field is "Aashiqui," released in India by Super Cassettes, with sales in excess of 15 million. And TIPS, another music company, has moved nearly 4 million units of "Pathar Ke Phool."

By comparison, the high-water mark for a vinyl soundtrack LP was "Sholay," out in the mid-'70s, which sold 340,000 LPs and 180,000 EPs, seen then as a great success.

But while the legitimate companies enjoy the spoils of soundtrack success, the pirates are also having a field day. Because Gramco couldn't consistently meet demand, the pirates reaped a rich harvest, especially with "Maine Pyar Kiya," and they do so today with "Pathar Ke Phool."

This pick-up in software action is complemented by a similar upsurge in hardware sales, now a \$19 million annual industry in India. Portable radio/cassette players priced at less than \$25 and stereo cassette decks selling for \$125 are fueling the boom.

Vid Marketing Getting A Push In Singapore

BY CHRISTIE LEO

SINGAPORE—Video distributors here are to pool resources to provide better retail-level marketing by introducing concepts already successful in Western markets.

The idea, they say, is to popularize the "total video entertainment" concept so the industry can show steady growth.

Plans in hand include providing video retailers with better display merchandising elements, the introduction of computerized catalogs—and broadening the trade's reach by working in tandem with fast-food chains and bookstores.

Robert Lim, managing director of STV Entertainment, licensee for CIC, Vestron, and New World, says, "We've got to interest retailers in aggressive promotions in order to increase rental and sell-through trade. The concept needs industry synergy."

STV is one of the six video majors in this territory where overnight rental for a video is \$2.30. The companies are waiting on approval from the Registry of Societies before forming the first local video distributors' association.

United Vision's Kenneth Koh, whose company distributes titles from 21st Century and others, believes the video industry is sluggish because wide-scale marketing is virtually nonexistent. "Dealers need consistent support and encouragement. Here, distributors look after their individual interests and achieve very little despite a lot of hard work."

It's noted that unlike Western countries (including Japan), where the video turnover is almost double (Continued on next page)

New Sting Album Sets Record In Italy

MILAN, Italy—British artist Sting has become the first non-Italian act to have his album enter the official chart at No. 1.

Polydor, his record company here, says it aims to make his "The Soul Cages" the biggest-ever international seller on the Italian domestic market.

To that end, it is investing more than \$1 million in the most expensive marketing campaign it has ever mounted. The promotion includes three months of television commercials as well as press advertising, which will be paid for in part by soft-drink company Aperol. Aperol is making a donation to the Rain Forest Foundation at the request of Sting's management.

Polydor GM Adrian Berwick says, "Artists like Madonna and Phil Collins achieve sales of 750,000 with their albums. That appears to be the ceiling for international artists, but

we aim to cap that with 'The Soul Cages.'"

He says that the album's success so far has been helped by the fact that it was the first major international release of the year, but adds, "The artist's profile is huge. We were helped by some valuable prerelease exposure on state TV's 'Rock Cafe'

series and, because it was a long-awaited record, there was excellent radio airplay of the 'All This Time' single. The artist's May tour dates on national territory is perfect timing for us and the fact that he recorded some of the album in Italy has certainly generated interest."

DAVID STANSFIELD

Stones Are Netherlands' Top Draw In '90

AMSTERDAM—The Rolling Stones were the Netherlands' top concert attraction last year. The band's three gigs at the Feyenoord soccer stadium in Rotterdam drew a total of 141,835 fans.

The rest of 1990's top 20 acts are Tina Turner, seven shows, 137,232 fans; Prince, two, 95,920; David Bowie, three, 77,529; Toto, five, 53,744; the Pink Pop Festival, 41,800; Madonna,

one, 41,000; U2, four, 38,000; Eros Ramazzotti, three, 31,917; Fleetwood Mac, one, 27,962; Janet Jackson, three, 27,254; Whitesnake, one, 19,787; Billy Joel, two, 18,569; Iron Maiden, two, 17,792; Metallica, one, 16,515; B.B. King, five, 15,000; Bobby Brown, two, 14,293; Tears For Fears, two, 12,988; INXS, one, 10,567; and Earth, Wind & Fire, one, 10,333.

BMG France Reorganizing Into 2 Labels Each Will Have Own GM And Sales & Promo Staffs

■ BY EMMANUEL LEGRAND

PARIS—BMG France is the latest multinational affiliate planning to divide its A&R, marketing, and promotion resources into two separate, self-sufficient labels.

Company president Bernard Carbonez says the reorganization will take effect July 1. Each of the new labels will have its own GM, and will maintain separate A&R, marketing, and promotion teams; they will share one sales force. The names of each unit have not yet been selected.

Philippe Desindes and Antoine Chouchani will take the GM posts, reporting to Carbonez. Desindes is currently international manager at BMG; Chouchani is promotion manager. Claude Amrane, who is GM of distribution, will add responsibility for the sales force, the classical and jazz departments, and some back-room functions common to both divisions. Christian Herrgott will remain head of the national A&R and creative department. Amrane and Herrgott will report to Carbonez.

BMG is losing a couple of senior managers, however. Current GM Jean-Michel Fava is leaving soon to join independent record and TV production company AB, which handles teen idol Dorothee, among others.

Separately, sales manager Jean-Claude Larco is departing to join EMI France.

The roster of local BMG artists will be divided between the two new labels—as will international repertoire—although exact details have not yet been worked out. It is thought that one division will man-

'We can't achieve greater growth through our current structure'

age RCA, the other will take Arista and Ariola.

Also to be decided: the handling of Motown, Geffen (which switched from Warner Music to BMG as of Jan. 1), MCA (which switches April 1), and Jive/Silvertone. BMG also distributes Chrysalis in France, but the U.K. label transfers to EMI July 1.

Carbonez says he has been considering the BMG reorganization for more than a year, first signaling it at the company's annual convention last September. "BMG has now a solid foundation," he says. "But to develop, we have to go through

changes. We can't achieve greater growth through our current structure." The new matrix, he adds, will provide "the best possible service to all our artists, producers, and labels."

The plan is being enacted as BMG France prospers. The company had three of the country's best-selling albums last year (by Patrick Bruel, Roch Voisine, and Elsa) and three chart-topping singles (Zouk Machine, Mecano, and, on the distributed Talar label, Felix Gray/Didier Barbelivien). Bruel's album alone has sold more than 1.2 million copies in France.

BMG's 1990 chart share was pegged at 19.8% for albums and 24% for singles, according to a second-half chart survey by local trade publication Show Magazine. (In a separate poll of its readers, Show also named BMG "record company of the year.")

Carbonez says BMG's business increased 40%-45% in 1990 over 1989—while the overall market expanded only 10%—but he declines to reveal specific revenue figures.

New BMG Australia Exec Aims To Raise Co.'s Status

■ BY GLENN A. BAKER

SYDNEY, Australia—Stuart Rubin is a man with a lot to prove. The new managing director of BMG Australia is determined to loosen the company's historic grip on last-place chart and market-share rankings among the majors.

Appointed just more than six months ago, Rubin acknowledges the difficulties. "It is true that we are perceived as the old boys of the industry," he says. "Nothing substantial was ever developed in between the monster acts. Sure, we had Abba and John Farnham and Lionel Richie and Whitney Houston, but often nothing between them to keep the momentum going."

Rubin's own brand of momentum and vigor, not unlike that of Sony Music's Denis Handlin, is becoming evident. Arista artist Taylor Dayne was brought to Australia on a promotional tour, and the payoff has been a top 10, 100,000-plus seller with her "Can't Fight Fate" album.

New local band Southern Stone has been high in the charts with a gold debut album and Girl Overboard, also a new domestic band, has struck gold. And while Rubin can't quite claim credit, mainstay Farnham has given BMG a third successive multiplatinum album, "Chain Reaction," and a brace of hit singles including the top five "Burn For You."

"A key priority is to develop national repertoire. We're doing well with an album by Shane Howard, the former leader of Goanna, which has done over 10,000 units. We've picked

up a new collaboration album by Martin Plaza [of Mental As Anything] and James Freud [formerly of Models]," Rubin says.

"We've signed Mark Stevens of [TV soap series] 'Neighbors,' and we've just done a deal with Annalise and Chris Morrow, who were the core of the '80s local band the Numbers. All this represents a diverse approach to Australian contemporary music."

Like most of his competitors, Rubin is also moving into Melbourne, having wooed David Hunt away from Virgin to helm BMG's southern operation. Also, the national sales force has been significantly expanded. "It's all part of broadening our horizons," he says. "It's not enough to just go to radio with new releases anymore. If you want to get a song on radio these days you could wait forever. I think a new approach is needed, one that incorporates getting retail on our side."

Rubin's reign has received a substantial boost with the acquisition of Geffen (effective Jan. 1) and MCA (effective April 1) via BMG International's new worldwide licensing deal with those labels. "I'm particularly excited by the access this gives us to great midprice back catalog," he says. "Plus the opportunity to work with acts like Aerosmith, Guns N' Roses, Bobby Brown, and Cher."

Rubin concludes, "The days when our position in the market was pretty much taken for granted are over. Now we're attacking with what we have, instead of waiting for things to come through."

SINGAPORE VIDEO DISTRIBUTORS STEPPING UP MARKETING AT RETAIL LEVEL

(Continued from preceding page)

ble that of theatrical billings, Singapore's video trade is well below the theaters. Last year, theatrical billings for both Chinese- and English-language product totaled \$62 million, compared with video rentals of \$25.7 million.

And there was a sharp decline during the usually high-volume Christmas season when sales and rental dropped by almost 20% compared with the same period in 1989.

It could take at least five years for the business here to reach maturity, say distributors. They blame piracy for loss of sales over the past two years. Though the local copyright law was passed in 1987, pirated product still came in from Malaysia—gaining up to 50% of the market, some estimate.

But Malaysia last year signed the Berne Convention, which provides protection for all intellectual properties originating from member countries. The flow of pirated videos has slowed since but it will be some months before the full effect of Malaysia's tougher laws is felt.

High startup costs are also cited here as a cause for damping video development. Retailers have to start by paying a capital of \$57,000, a deposit of \$12,000, and \$685 for a license renewable every two years. Now the window between theatrical to video to television has clearly shortened.

Jessica Wee, sales director of Videovan, licensee for RCA/Columbia and Walt Disney, says, "Retailers demand current titles. We try to help within our contractual obligations, but we do have to face better television programming."

Touchstone's "Pretty Woman," the highest-grossing release here last year, went straight to video barely five months after its cinema run. Video sales have been upbeat,

says Wee, "but we had to really push with a nationwide marketing campaign."

Changes are in the pipeline, though. Videovan is offering premiums for every rental of "Dick Tracy," while Warner Home Video is test-marketing free screenings on selected titles, with customers giv-

PolyGram Enters Laserdisc Market In Italy

MILAN, Italy—PolyGram is entering the laserdisc market in Italy with the release of 30 classical and 10 pop titles.

The company says it aims to increase its output to 150 releases by the end of the year, a total that will include movies and ballet.

PolyGram is not, however, the first on the local market with the format. Sony Music released five titles at the end of last year.

Bruno Fedetto, GM at PolyGram's classical division here and the man in charge of the laserdisc launch, admits he is currently working in a niche market. "There are

Many Private German Broadcasters In Trouble

MUNICH, Germany—Many private radio stations in Germany are trading on the verge of bankruptcy. If their programming is too conservative or insufficiently sophisticated, they are in peril of insolvency.

Dr. Alexander Grossman, of the advisory board of the Information Center of the Bavarian Economy, says that the stations' trading partners are repeatedly having to make cash injections to keep the broadcasters afloat. Grossman says that the financial losses of stations with more "rural" broadcast policies have become so great that about

Mexican Firm Launching U.S.-Based Music Channel

■ BY PAUL KLEINMAN

LOS ANGELES—Mexican broadcaster group RPM, which runs radio and television stations throughout that country, has set up a subsidiary here to produce a 24-hour-a-day television music channel for Latin America and the Hispanic market in the U.S.

The new operation, TeleMusica, is directed by Jesus Garza Rapport, a veteran Mexican media producer, and is set to launch in Latin America in April.

Aimed at the youth market, the music mix will blend U.S., British, and European pop, Spanish-language rock, and specialist genres such as salsa, according to Alexandra Lioutikoff, program coordinator.

"We're targeting a very diverse market, so there's no program director as such, but the coordinator will work with a team of advisers," says Garza Rapport. "All video jockeys and show hosts speak both Spanish and English."

TeleMusica will be produced en-

tirely in Hollywood, Calif., and include music videos, live performances, interviews, and entertainment news. There will be a weekly countdown show, along with competitions and promotions. Most of the programming will be presented on location around Los Angeles.

The new channel will be telecast to South America on the Pan Am satellite and to Mexico on the Morelos satellite, and picked up by different cable operations throughout the continent. TeleMusica is planned to go on air in the U.S. in July. Long-term plans call for a European launch as well, but no firm sign-on date there has been set.

But a daily two-hour show from TeleMusica will be featured on regular network television in some of that market.

The new service, believed to be the largest of its kind in the Spanish-speaking world, is seen as likely to boost the production of Latin music videos as well as providing simultaneous continental exposure for talent, especially new acts.

en a free viewing coupon on the next title rented. STV is also on the promotions bandwagon, selling stereo versions of lead titles.

The distributors' group wants to offer retailers better incentives to upgrade stores and be involved in long-range marketing plans. Rental rates are unlikely to change, though.

about 3,000 owners of the laserdisc player at the moment," he says. "But, Sony, Philips, and Pioneer estimate that those figures will rise to around 15,000 by the end of 1991."

PolyGram is finalizing an agreement with 300 retailers in which shops will be provided with promotional material and players for in-store use.

The current retail price of a laserdisc player in Italy is the equivalent of \$670. Fedetto says that movies on laserdisc will retail at \$45, classical music at about \$58, and pop music at \$45.

DAVID STANSFIELD

80% should declare themselves bankrupt.

During the last three years, 40 local stations in Bavaria have accumulated total losses of \$40 million. Apart from a few exceptions, Grossman says, there will be no increase in profits or turnover within the next few years.

He argues that the stations are failing financially because their catchment areas are too small and too poor in potential advertising sources to support them.

WOLFGANG SPAHR

INTERNATIONAL

Brits Awards Display 'Breadth' Of Talent Cure, Stansfield, Elton John Among Major Winners

BY JEFF CLARK-MEADS

LONDON—The producers of the 1991 Brits Awards television show—due to be seen in 40 countries—say they have made a program that displays the unprecedented breadth of British music.

However, they acknowledge that, because of the Gulf war and the arctic conditions that gripped the U.K. last week, they were short of at least one major act.

The awards ceremony, run by the British Phonographic Industry, was presented in the Dominion Theatre in London without any error obvious to the theater audience. The show was then broadcast on national television in the U.K. the following day, Feb. 11, and an edited version will now be seen across the globe, including the U.S.

BPI awards committee chairman Paul Russell says, "I feel very good about the show. If I had a reservation, I think it would be that we needed one more major act to perform." Blaming the war for the nonappearance of artists such as M.C. Hammer, Russell adds, "It was just circumstances. But, you never quite get who you hope you are going to get."

Of the show itself, he says, "There were no mistakes. It was slick and on the button. [Television producer] Jonathan King did a fantastic job and the end result was what we set out to do. We went out to draw a circle around the British record industry and make sure everybody was in that circle in terms of musical styles. We had jazz, classical, pop, rock, heavy metal, dance, and everything in between.

"In terms of presentation, I think it was around 95%. In terms of performance from the artists we would have hoped to have had, it was around 85% and we shall be looking for 95% next year.

"The message from the Brits is that people should look at the breadth of music we produce—ev-

"There were no mistakes. The show was slick and on the button. The end result was what we set out to do"

everything from the Who to George Michael to Happy Mondays to EMF to Betty Boo. Apart from the Americans—and I don't think they do these shows as well as we do—where else can you get a history as good as that?"

King echoes Russell's enthusiasm for the breadth of musical styles the show encompassed. "There was an enormous amount of music—from Judas Priest and Led Zeppelin to Courtney Pine and EMF—and I'm delighted that a large number of areas were covered.

"My reservations about the show are the same as Paul Russell's, but I think we were several major acts short."

King would also have preferred to have had Kylie Minogue, Jason Donovan, and PWL chief Pete Waterman presenting awards but, be-

cause of PWL's antipathy to the ceremony, Waterman and the two artists, who are both signed to his label, declined to attend. King is content to accept the "polite and gentlemanly" way in which the PWL contingent declined to take part. He is, though, less happy about acts who pulled out at short notice, leaving him "no time to book somebody of similar status."

However, he feels the international audience will enjoy the fast pace and great variety of the show. Nonetheless, he argues this year's product is "about 60%" of what he would eventually like to achieve. "One-hundred percent would be a two-hour show and more representative live music from around the U.K. and an even greater variety."

The awards ceremony saw the Cure being named best British band; Lisa Stansfield as best British female; and Elton John as best British male. Status Quo was honored for an outstanding contribution to the British music industry.

Other award winners were best album by a British artist: "Listen Without Prejudice, Vol. 1" by George Michael; best British producer: Chris Thomas; best British newcomer: Betty Boo; best international female: Sinéad O'Connor; best international male: Michael Hutchence; best international group: INXS; best international newcomer: M.C. Hammer; best soundtrack: "Twin Peaks"; best classical LP: "Carreras, Domingo, Pavarotti: In Concert"; best video: "A Little Time," Beautiful South; best single: "Enjoy The Silence," Depeche Mode.

EUROPE LAUNCHING HEAVY-DUTY GENERIC VIDEO ADVERTISING CAMPAIGN

(Continued from page 1)

possible treatments aimed at reducing consumer "wear-out." Radio spots and newspaper ads will continue the generic message, with more 'tactical' information being reserved for print ads. The latter will stress video as value for the money and will highlight the 12-month window between video release and satellite airing of new features.

Retailers are expected to become involved in the campaign at some point. A newly formed promotional committee of distributors is currently formulating a below-the-line strategy with leading members of the video retail trade.

To help distributors CIC, CBS/Fox, Warner Home Video, RCA/Columbia, Buena Vista, and First Independent Films shoulder the cost and get dealers involved, a levy scheme was debated, but indirect payment is now favored as the best approach. About \$3 million of the budget has been set aside for below-the-line activities that will

likely see a huge nationwide promotion involving a free-rental offer later in the year.

Retailer involvement—carrying the generic message through to the marketplace—is seen as crucial to the effectiveness of the campaign. It is also a "gray" area and a cause of some private qualms over the extent to which retailers will increase copy depth to cope with the extra demand.

DUTCH EXPERIMENT

In the Netherlands, where the industry's generic advertising campaign is entering its second year, RCA/Columbia's Filip Struyven reports that cooperating dealers are sometimes impatient with results. "Many dealers expect business to increase 50% on day one," he says, "but generic advertising is long-term and they may not see that sort of increase for two-three years."

Dutch distributors involved in the scheme work in tandem with dealer group NVDEO, financing "Video Film Festival," a weekly 30-minute video show on commercial TV station RT4, and a 1-million-plus-circulation magazine that reaches a third of Dutch homes, highlighting new and back-catalog titles.

Elsewhere in Europe, generic advertising is scant, with joint advertising title-led and no hard sell of video's unique selling points, as in the case of the U.K. campaign. Italian distributors Panarecord, Vivi Video, Buena Vista, CIC, CBS/Fox, and Warner Home Video advertise weekly in newspapers Corriere Della Sera and Gazzetta Dello Sport to the tune of an annual \$1 million. This year's program, which commenced a fortnight ago, follows the pattern developed over the past six months—"generic" advertising is under the UNIVIDEO distributor association banner and ads are title-led.

Sweden has a similar campaign run by distributors Warner Home Video, Egmont Film, Esselte, Media Transfer, and Sandrew. In Germany, success was found last year in the first joint-advertising campaign launched by member companies of the Motion Picture Export Assn. of America. Unlike Italy's and Sweden's print-only ads, these were split equally between TV, radio, and print. France and Spain have not gone the generic route yet and there are no plans to do so.

Australasian Country Awards presented ... see page 32

Billboard.

FOR WEEK ENDING FEBRUARY 16, 1991

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	2	DO THE BARTMAN	GEFFEN	THE SIMPSONS
2	1	3 A.M. ETERNAL	KLF COMMUNICATIONS	KLF 1/CHILDREN OF THE REVOLUTION
3	4	(I WANNA GIVE YOU) DEVOTION	RUMOUR/PINNACLE	NOMAD 1/MC MIKEE FREEDOM
4	5	ONLY YOU	EPIC	PRAYSE
5	3	WIGGLE IT	SBK	2 IN A ROOM
6	7	WHAT DO I HAVE TO DO	PWL	KYLIE MINOGUE
7	15	GET HERE	FONTANA/POLYGRAM	OLETA ADAMS
8	6	I BELIEVE	PARLOPHONE	EMF
9	8	HIPPYCHICK	S&M/SONY MUSIC	SOHO
10	21	G.L.A.D	PARLOPHONE	KYM APPLEBY
11	9	CRY FOR HELP	RCA	RICK ASTLEY
12	22	YOU GOT THE LOVE	TRUELOVE/BMG	THE SOURCE 1/CANDI STATON
13	10	PLAY THAT FUNKY MUSIC	SBK	VANILLA ICE
14	17	GAMES	COLUMBIA	NEW KIDS ON THE BLOCK
15	11	CRAZY	ZTT/WEA	SEAL
16	NEW	IN YER FACE	ZTT	808 STATE
17	39	ALL RIGHT NOW	ISLAND	FREE
18	24	OUTSTANDING	COOLTEMPO	KENNY THOMAS
19	14	GONNA MAKE YOU SWEAT	COLUMBIA	C&C MUSIC FACTORY
20	13	SADENESS—PART 1	VIRGIN INTERNATIONAL	ENIGMA
21	30	BLUE HOTEL	REPRISE	CHRIS ISAAK
22	18	CAN I KICK IT?	JIVE/BMG	A TRIBE CALLED QUEST
23	16	MERCY MERCY ME/I WANT YOU	EMI	ROBERT PALMER
24	38	GOOD TIMES	ATLANTIC	JIMMY BARNES & INXS
25	23	THE NIGHT FEVER	MEGAMIX 1.Q./BMG	MIXMASTERS
26	19	I CAN'T TAKE THE POWER	COLUMBIA	OFF-SHORE
27	27	SUMMERS MAGIC	4th & B'WAY	MARK SUMMERS
28	37	EVERY BEAT OF THE HEART	VIRGIN	RAILWAY CHILDREN
29	NEW	TO HERE KNOWS WHEN	CREATION/PINNACLE	MY BLOODY VALENTINE
30	20	SENSITIVITY	MCA	RALPH TRESVANT
31	12	INNUENDO	PARLOPHONE	QUEEN
32	NEW	THINK ABOUT ...	RCA	D.J.H. 1/STEFY
33	NEW	LOVE REARS ITS UGLY HEAD	EPIC	LIVING COLOUR
34	32	SMALL TOWN BOY (1991 REMIX)	LONDON	JIMMY SOMERVILLE/BRONSKI BEAT
35	25	COMING OUT OF THE DARK	EPIC	GLORIA ESTEFAN
36	NEW	AUBERGE	EAST WEST	CHRIS REA
37	NEW	BEAUTIFUL LOVE	ISLAND	JULIAN COPE
38	NEW	WHICH WAY SHOULD I JUMP	A&M	MILLTOWN BROTHERS
39	NEW	THE KING IS HALF UNDRESSED	CHARISMA U.S.	JELLYFISH
40	NEW	HEAL THE PAIN	EPIC	GEORGE MICHAEL

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	NEW	QUEEN	PARLOPHONE	INNUENDO
2	NEW	GLORIA ESTEFAN	EPIC	INTO THE LIGHT
3	6	CHRIS ISAAK	REPRISE	WICKED GAME
4	7	ELTON JOHN	ROCKET/PHONOGRAM	THE VERY BEST OF ...
5	5	MADONNA	SIRE	THE IMMACULATE COLLECTION
6	10	BELINDA CARLISLE	VIRGIN	RUNAWAY HORSES
7	2	ENIGMA	VIRGIN INTERNATIONAL	MCMXC A.D.
8	NEW	THIN LIZZY	VERTIGO	DEDICATION/THE VERY BEST OF THIN LIZZY
9	1	JESUS JONES	FOOD/EMI	DOUBT
10	3	ALEXANDER O'NEAL	TABU/SONY MUSIC	ALL TRUE MAN
11	8	WHITNEY HOUSTON	ARISTA	I'M YOUR BABY TONIGHT
12	4	STING	A&M	THE SOUL CAGES
13	16	GEORGE MICHAEL	EPIC	LISTEN WITHOUT PREJUDICE, VOL. 1
14	11	PHIL COLLINS	VIRGIN	SERIOUS HITS ... LIVE!
15	9	ROBERT PALMER	EMI	DON'T EXPLAIN
16	17	JIMMY SOMERVILLE	LONDON/POLYGRAM	THE SINGLES COLLECTION 1984-1990
17	12	STRANGLERS	EPIC	GREATEST HITS 1977-1990
18	NEW	DREAM WARRIORS	4TH & B'WAY	AND NOW THE LEGACY BEGINS
19	NEW	TANITA TIKARAM	EAST WEST	EVERYBODY'S ANGEL
20	NEW	FAITH NO MORE	SLASH	LIVE AT THE BRITXON ACADEMY
21	13	VANILLA ICE	SBK	TO THE EXTREME
22	29	THE SIMPSONS	GEFFEN	THE SIMPSONS SING THE BLUES
23	15	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
24	18	PATSY CLINE	MCA	SWEET DREAMS
25	14	SNAP	ARISTA	WORLD POWER
26	23	INXS	MERCURY	X
27	20	MICHAEL BOLTON	COLUMBIA	SOUL PROVIDER
28	19	CARRERAS, DOMINGO, PAVAROTTI	DECCA	IN CONCERT
29	24	KYLIE MINOGUE	PWL	RHYTHM OF LOVE
30	21	DAVID LEE ROTH	WARNER BROS.	A LITTLE AIN'T ENOUGH
31	22	RIGHTEOUS BROTHERS	VERVE/POLYDOR	THE VERY BEST OF ...
32	26	HAPPY MONDAYS	FACTORY/PINNACLE	PILLS 'N' THRILLS AND BELLYACHES
33	NEW	BARRY WHITE	MERCURY	THE COLLECTION
34	28	JULIO IGLESIAS	COLUMBIA	STARRY NIGHT
35	31	THE BEAUTIFUL SOUTH	GO! DISCS	CHOKE
36	25	PETER GABRIEL	VIRGIN	SHAKING THE TREE: 16 GOLDEN GREATS
37	27	BEE GEES	POLYDOR	THE VERY BEST OF ...
38	33	TV SOUNDTRACK	WARNER BROS.	MUSIC FROM TWIN PEAKS
39	30	PAUL SIMON	WARNER BROS.	THE RHYTHM OF THE SAINTS
40	NEW	NIGEL KENNEDY	EMI	VIVALDI: FOUR SEASONS

Jane Child Heads Juno-Nominee Class

Dion, Healey Among Acts Making The Grade

BY LARRY LeBLANC

TORONTO—Jane Child heads the list of nominees for the 20th annual Juno Awards. The winners will be announced March 3 during a nationally televised awards show, to be held this year for the first time in Vancouver, British Columbia.

Child is nominated in four categories: most promising female vocalist, songwriter of the year, best dance recording, and producer of the year. With three nominations each are the Jeff Healey Band, Celine Dion, Lee Aaron, Rita MacNeil, and rapper Maestro Fresh-Wes. Double nominees include rappers MCJ & Cool G, Candi, and Juno veteran Anne Murray.

Foreign acts vying for awards in international categories include AC/DC, M.C. Hammer, Aerosmith, the Rolling Stones, Phil Collins, Madonna, New Kids On The Block, and Sinead O'Connor.

The 2½-hour show, to be held at the Queen Elizabeth Theatre, will be televised nationally by CBC-TV and hosted by Canadian native Paul Shaffer, of NBC-TV's "Late Night With David Letterman."

It was announced at a Feb. 6 press conference by Juno's co-producers—the Canadian Academy of Recording Arts and Sciences and CBC-TV—that the show will feature performances by M.C. Hammer, Dion, Blue Rodeo,

Colin James, and Alias.

The show also will feature Suzanne Vega, Aaron Neville, and Jennifer Warnes in an all-star tribute to Canadian poet/singer Leonard Cohen, who will be inducted into the Hall of Fame. Cohen is also nominated in the songwriter category.

Industry veteran Mel Shaw will be honored with the 1991 Wait Grealis Special Achievement Award. Shaw, former manager of the Stampeders, played a significant role in developing Canadian music since the '60s.

Absent from the performance list is Canadian superstar Bryan Adams, whose last-minute cancellation caught Juno organizers by surprise. The artist's name had originally appeared on a list of performers prepared for the press conference. His Vancouver-based manager, Bruce Allen, however, asked for it to be removed. Apparently, Adams is mixing his long-overdue album, "Wakin' Up The Neighbours," in the U.K.

Due to the loss of Adams and the producers' decision to expand the show's format an additional half-hour, the Northern Pikes were added to the lineup. A medley segment, to include country artists Michelle Wright, George Fox, and Prairie Oyster, is also being planned.

About 2,700 tickets were put on sale for the Junos and apparently sales have been brisk despite initial

reports. The price tag for CARAS members is \$145 (Canadian) and \$200 for nonmembers and includes a gala dinner after the show.

Canadian radio stations participating in the stereo simulcast of the awards include CFOX Vancouver; CIRK Edmonton, Alberta; CKIK Calgary, Alberta; CFMQ Regina, Saskatchewan; CITI Winnipeg, Manitoba; CHUM-FM Toronto; CHOM Montreal; and CFRQ Halifax, Nova Scotia.

CARAS has also initiated an aggressive radio promotional campaign to highlight the awards.

Here are the nominees in the key Juno categories:

- Canadian entertainer of the year: the Jeff Healey Band (Arista); Colin James (Virgin); Kim Mitchell (Alert); Alannah Myles (Atlantic).

- Female vocalist of the year: Lee Aaron (Attic); Celine Dion (Columbia); Rita MacNeil (Virgin); Anne Murray (Capitol); Candy Penella (I.R.S.).

- Male vocalist of the year: Gowan (Anthem); Colin James (Virgin); Paul Janz (A&M); Maestro Fresh-Wes (Attic); Neil Young (Reprise).

- Group of the year: Blue Rodeo (WEA); Cowboy Junkies (BMG); the Jeff Healey Band (Arista); the Northern Pikes (Virgin); Rush (Anthem).

- Album of the year: Lee Aaron, "Bodyrock" (Attic); "Les B.B." (Isba); Celine Dion, "Unison" (Columbia); the Jeff Healey Band, "Hell To Pay" (Arista); Rita MacNeil, "Home I'll Be" (Virgin).

- Single of the year: Alias, "More Than Words Can Say" (Capitol); Colin James, "Just Came Back" (Virgin); Maestro Fresh-Wes, "Let Your Backbone Slide" (Attic); MCJ & Cool G, "So Listen" (Capitol); the Northern Pikes, "She Ain't Pretty" (Virgin).

- International entertainer of the year: Aerosmith (Geffen); Phil Collins (Atlantic); Madonna (Sire); Sinead O'Connor (Chrysalis); Rolling Stones (Sony Music).

- International album of the year: AC/DC, "The Razors Edge" (Atco); Phil Collins, "... But Seriously" (Atlantic); New Kids On The Block, "Step By Step" (Columbia); M.C. Hammer, "Please Hammer Don't Hurt 'Em" (Capitol); Sinead O'Connor, "I Do Not Want What I Haven't Got" (Chrysalis).

- International single of the year: Kaoma, "Lambada" (Epic); Madonna, "Vogue" (Sire); New Kids On The Block, "Step By Step" (Columbia); Poison, "Unskinny Bop" (Capitol); Soul II Soul, "Back To Life" (Virgin).

MAPLE BRIEFS

LISA ZBITNEW HAS BEEN appointed director of artist marketing for Sony Music Canada, effective March 18. Zbitnew, formerly managing director of indie Alert Records for the past five years, will direct all marketing activities for Sony across Canada. Reporting to her will be Kim Zayac, director of national promotion; Bill Bannon, director of artist relations and country product; Misty Boswell, manager of Epic product; Shan Kelley, director of Columbia product; Rob Mitchell, manager of press and publicity; and Linda Powis, administrative assistant.

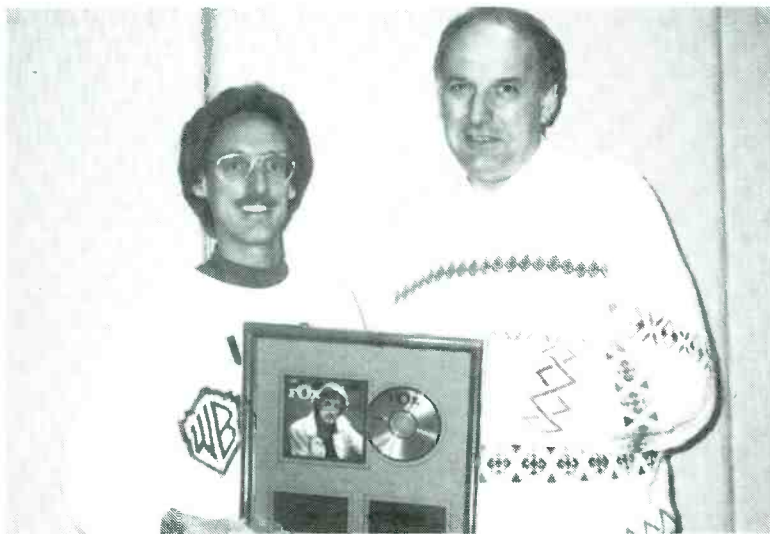
SONGWRITER/PRODUCER/guitarist David Baxter has been named creative director at EMI Music Publishing Canada. Baxter is best known for his work with Sherry Kean, the Sharks, and David Wilcox. Also at EMI, Raine Munro adds the position of creative manager to current duties as sync licensing manager. Barbara Sedun will now handle the position of creative coordinator.

AT MCA RECORDS of Canada, Bill Banham has been appointed marketing manager for the labels GRP, Nar-

ada, Motown, Chess, and Impact. His responsibilities will also include the urban/rap roster of artists on MCA. Banham moves to MCA from WEA Music, where he worked as promotion representative.

DERRICK ROSS, former GM of Enigma Entertainment Corp. of Canada, has established DMD Promotions in Toronto. DMD will specialize in retail, press, and special promotions for touring artists and special marketing coordination for new product.

LARRY LeBLANC



CRIA Like A Fox. Warner Bros. country artist George Fox, left, receives a Canadian Recording Industry Assn. award for his second album, "With All My Might," which featured the singles "No Trespassing," "Bachelor Girl," "Lime Rickey," and the title track. The album achieved gold status in Canada with sales of more than 50,000 units. Fox was 1990's Juno and Canadian Country Music Assn. award winner in the country-male-vocalist category. Shown presenting the award to Fox is Warner Music Canada president Stan Kulin.

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There's Still Plenty of Work for European Studios Despite an Erratic Economy

By JIM EVANS

To generalize on the overall health of the European recording studio industry is dangerous. Despite the existence of the European Economic Community, the approach of 1992 and the "single market" concept, and the breaking down of barriers with Eastern Europe, business trends are far from common to all territories.

Different countries have different problems, individual reasons for success or failure, and varying economic climates.

Despite the unpromising economic climate, there are still businesses and individuals prepared to invest heavily in recording studios. "Millions of pounds" is how much Sony (CBS) says has been invested in its joint venture with Ed Germano to convert the former CBS Studios London into The Hit Factory London.

As well as its three main studios, The Hit Factory boasts editing rooms, two cutting rooms, two CD mastering suites and facilities for real time cassette duplication, reflecting the trend toward wide diversification of services offered.

In France, the major Paris-based studios report steady business, with audio-for-video and film soundtrack work supplementing the rock and classical recording/mixing work. Outside the capital, residential facilities such as Miraval (formerly owned by Jacques Lousier) in Provence continue to attract clients from other territories, notably the U.K.

Among the newcomers to the French studio marketplace is Studio Du Manoir on the Atlantic coast near Biarritz. Owned by engineer Michel Coustillas, the SSL-equipped residential studio has already scored chart success with Guesh Patty's album "Nomades."

France does not have the overcapacity problems of the U.K. but, as with most territories, the commercial recording studio industry is coming to terms with the increase in popularity among artists and producers to own their own "home studios" or "preproduction" suites.

David Hawkins, of Eastlake Audio, who has designed and built both commercial and private studios in more than 30 countries worldwide, says: "It's probably fair to say that with all the low-priced digital hardware that is coming on to the market, yet more work will be done in the home or basement studio."

"When I first started putting a lot of time into multi track studios, supergroups would book studios without having the vaguest idea of what they were going to record. Today, people go in having done their homework and preparation a lot more effectively.

What this means, according to Hawkins, is that the number of mu-

sician-owned studios and small community studio operations will grow in number. "The middle-range studios are going to be the hardest hit, but I don't see the top of the tree places having too much trouble," says Hawkins. "Though it's always going to be hard to convince a hard-headed financial director that you need a million dollars or more to update a studio."

Two European countries where the domestic studio business seems more than just healthy are Italy and Spain.

Italy's recording boom over the past two years has been happening on two fronts: the top-line commercial multitrack facility and the low-cost "home production centers" responsible for much of the Italian dance music output that has enjoyed substantial success across Europe. The rise of the latter does not appear to have had a particularly damaging effect on the prosperity of the commercial studios.

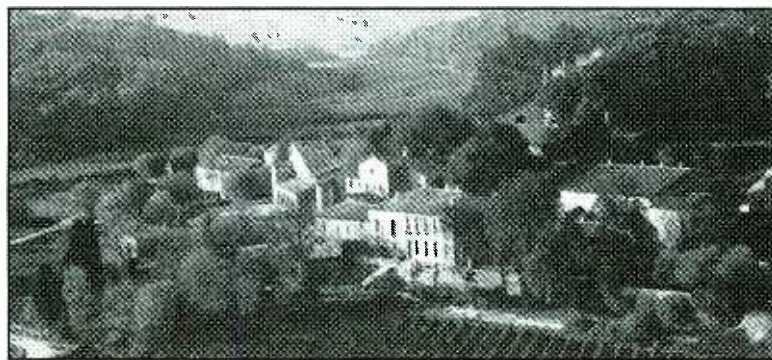
Milan's Airport Studios in Italy has refurbished, including an Amek

designed El Camion II will work both within and without Spain.

On the mobile recording front, there have been a number of additions to the fleet working the European circuit. The French-based Voyageur II has been working steadily, while Germany's Dierks Studios now has a television A/V recording mobile in commission to accompany its long-established audio mobile.

The re-unification of Germany will undoubtedly have an effect on the studio industry. Those studios in the West, though suffering general A&R budget cutbacks, are likely to benefit. However, it does not like being such good news for those in the East.

"Almost all East German studios now face closure," reports journalist Andrew von Gamm. "The few private studios are not even up to Western home recording standards. Those that have been able to get multitrack machines and western mixing desks used to be overrun with rock bands looking for a



In aerial view, Studio Miravel blends into beautiful French countryside.

Mozart 56-channel desk; Splash Studios in Naples has increased its size and installed an SSL console—owner Peppino di Capri is hoping to attract international as well as Italian clients. At Vallemania Studios in Ancona, Ciancarlo Ragni says: "The renewed boom in recording in Italy has put us in a very favorable position."

Leading Italian singer-songwriter Antonello Venditti has opened La Villa, a studio equipped with 32-track Mitsubishi digital recorder and SSL 4-input desk mainly for use in his own projects.

In Madrid, Spain, a growing number of commercial multitrack facilities get a steady flow of work from the major record companies based there and in Barcelona. Recent openings in Madrid include a second studio for Spain's first digital recording facility, Trak Studios, and an orchestral/film-scoring studio for Cinearte.

The clients of Spanish studios are largely home-based, but Pepe Loeches, of Musigrama, Madrid, says they attract a fair amount of business from overseas "because of the sound and the atmosphere."

In Barcelona, construction is currently taking place on a second mobile facility for El Camion. Eastlake-

place to record. Today, their limited facilities cannot compete in the wider market."

In Berlin, property prices are now at a premium and increasing rents may cause problems for some studios. It has been reported that Hansa, probably Berlin's best-known recording complex, is to reduce its size to one main studio, a digital cutting room and a preproduction suite.

Among the newcomers to the German commercial studio market is Maarweg Studios in Cologne. Previously known as EMI Electrola's Studio I and still under EMI ownership, Maarweg is now operating on a full commercial basis. Rebuilt and re-equipped, the two-studio operation, which was previously used exclusively by EMI acts, features acoustics by John Flynn and Sam Toyoshima, of the Acoustics Design Group.

Overall, the European picture is not as bleak as some would paint it, but there have been some casualties over the past 12 months, and there are certain to be more during the coming year. However, although the days of limitless recording budgets are long over, there is still plenty of work out there.



Exterior of Abbey Road Studios, London.

Out-of-This-World Celebrity Studios Gear Up for the '90s

ABBAY ROAD: Arguably the best-known recording studio in the world, EMI-owned Abbey Road Studios in London's St. John's Wood still retains its position in the premier league of European recording complexes. And it is constantly updating its facilities in order to meet the changing demands of the marketplace.

In a market that is far from buoyant these days, Abbey Road manages to thrive. Ken Townsend, director of operations, explains: "One of the main reasons for our ongoing success is that we have deposited our eggs in a lot of different baskets."

"It's a mistake to think we are propped up by EMI. If we don't make the required return on sales and capital investment at Abbey Road, then both my head and the studio would be on the chopping block."

"We work to a formula for investment, based on profit the previous year, and if we want to get more investment, we have to come up with the right profit figures. It's certainly getting harder because there are so many competitors in all the different fields in which we operate."

"Whether it is pop recording, classical production, disk cutting or CD preparation, there's always someone out there doing the same thing as we are. One has to be constantly looking for new things to get into but also eliminate those operational areas which are no longer feeding up profits."

A major project, completed in 1989, was the complete reconstruction of Studio Three. Designed by Sam Toyoshima in association with John Flynn, the studio has a 64-input Calrec UA8000 desk with TASC automation, two Mitsubishi X-880 digital machines, Quested monitors and a wide range of outboard gear.

The studio is self-contained within the Abbey Road complex and benefits from natural daylight.

Last year saw the installation of a Sonic Solutions No Noise Digital work station for cleaning up tapes and film soundtracks. For archive to CD mastering, a second CEDAR system has been added. A further mobile unit with DDA desk has been assembled to meet the continuing demand for location classical record. A multiple R-DAT copying room has come on line and a second Direct Metal Mastering (DMM) lathe installed.

To complete the picture, and following the renovation of the building next door to the studios, Abbey Road now offers clients full residential facilities, with two floors of luxury accommodation, plus a garden.

Ken Townsend: "Perhaps our biggest achievement in recent years has been the complete uplifting of the whole building's image, covering reception, the offices, the magnificent Studio Three, everything. The overall image now is of a modern recording facility, not one that's an excuse for a 1931 studio just stumbling along. We really are well geared-up for the 1990s."

AIR STUDIOS LONDON: In March 1992, the new AIR Studios complex, housed in Lyndhurst Hall, Hampstead, will open for business and the doors will close for the last time at AIR's Oxford Street base which has been at the forefront of recording studio technology since its creation in 1968.

The development of Lyndhurst Hall into a multifacility complex is a \$19 million joint venture between Chrysalis (AIR's parent company) and the Japanese manufacturer Pioneer.

Restoration of the 100-year-old hall's exterior is currently being completed, with work on the internal reconstruction due to start before year's end. The plans include two large recording rooms, two mixing/overdub studios, CD mastering and video playback facilities. It is envisaged that the large central hall will be used for a variety of work including TV production as well as rock and orchestral work. There will be full residential facilities.

Studio design is being undertaken by a team headed by AIR's Angus McPherson, with Richard Galbraith of Sandy Brown Associates acting as acoustic consultant.

Says AIR's group technical director Dave Harries: "It's going to be a wonderful complex. The joint venture with Pioneer, which is on a 50-50 basis, is a most welcome shot in the arm for an industry which is not enjoying the best of times at present. In renovating and restoring the building, we will be retaining many of the original features which were designed by the leading Victorian architect Alfred Waterhouse."

"Obviously we would like to complete the work as soon as possible, (Continued on opposite page)

U.K. Studios Sound Out New Ways to Survive and Grow Despite Recession

By KATHLEEN WHITE

Britain's studios are bracing themselves for a difficult year as a variety of problems come home to roost. Difficulties include low studio rates, excess studio time, and the effects of home studios. In the general economy where recession is deepening, recent figures revealed that businesses went under at a rate of 500 per week in 1990, which further exacerbates the current problems facing studios here.

Despite this gloomy picture, many feel the underlying state of the industry is healthy and will emerge from its current difficulties in much stronger state. In the meantime, the shake-out is expected to continue throughout the winter, if not beyond.

"Although we have a depressed economy, there are opportunities as well as threats. It could force us to focus our thinking on being more effective as business operators," comments Roger Bain, formerly MD of CBS Studios London and now marketing consultant for Focusrite. "It's a forced 'get fit' program, and though we may not like it we will be better for it. The other thing is 1991 and all that may or may not mean, so again there's opportunity to open up our markets."

Although the state of the British economy is not the sole culprit, it is serving to bring things to a head. Two years of more than 15% interest

rates and rising inflation are now causing serious pain. The failure of major studios like Master Rock and Scarlett Group, proved that it's not just small, inefficient studios that are at risk.

"The economic climate is not solely responsible for the state of U.K. studios. The record sales side is healthy. In fact, turnover in the U.K. is higher than it's ever been," says Carey Taylor, MD of London's Metropolis Studios. "The simple answer is that studio rates have not increased for five years, while capital costs of high-end items like consoles have doubled in the past five years."

High interest rates in particular have slowed investment in what is a technology-driven industry. To make matters worse, recent studio collapses have undermined the credibility of the industry with financial institutions. Banks, already jittery, are calling in short-term loans, creating cash flow problems that, in cases, have proved fatal. Suppliers are similarly wary.

A fall in property values has contributed its own particular sting. Studios who borrowed to the limit on their business properties (and in some cases their homes as well) are suddenly being informed that the value of the properties no longer cover the loans. High rents and tax increases, particularly in London, are also creating further pressures.

If the depressed economy is forc-

ing a crunch, other factors are nibbling away at the edges of studio profitability. A weak dollar is luring some major artists away to record in the U.S. Although these acts only amount to perhaps 10%, it's a 10% off the cream of studio's business.

Other artists have discovered the pleasures of recording on the continent, well before 1992 even comes about. Beyond the obvious attractions of working in sunny France versus rainy England, high tax rates are also a factor. Artists can save by going abroad to live and record for a year—5% or 10% off the U.K. 40% rate can amount to quite a bit for high-income earners.

The oversupply of studio time is another sore point among studios, having led to damaging price wars in the past. This may well be solved by the shake-out; meanwhile, many hope that the current phase will put people off the idea of setting up studios without the proper care to marketing and financial planning.

Yet another issue facing the industry is the increasing number of home studios. Many musicians were already frustrated at the expense of recording; now, the increasing availability of low-cost, high-quality recording systems have given them the opportunity to create their own master-quality tapes.

"What's happening now is a shift

towards getting records out in an affordable way," comments Jennifer Mallows, MD of Simmons Digital. "Eventually musicians will have total control—they will be able to produce a master and just drop it at the CD pressing plant."

This shift has come on the heels of the rising popularity of dance music, which has had effects on both studios and record labels. Easily produced in cheap home studios, dance music tends to consist of single releases, which are not the most profitable area for recording studios.

Concern is now mounting about the state of the creative output of the U.K. music industry. Studios are now increasingly worried that long-term artist development is being neglected. After five years of heavy single-oriented product, there are fears that the talent in the U.K. is losing its ability to make an international music scene.

"The U.K., more than elsewhere in the world, depends on the international market. We have a huge amount of record companies, studios, and producers, which makes for huge costs," says Taylor. "We believe we have a talented and respected creative community in England, and it's sitting idle. You can't sustain an international record company on the back of local dance product."

Faced with such dilemmas, studios

are beginning to mobilize. Marketing awareness is increasing, as studios realize they must become market-led rather than market-driven. The Guild of Studio Professionals (GSP), recently set up as a part of the APRS to represent leading British studios, are tackling the issues on an industry-wide basis.

The GSP's aim is to start a dialog on all aspects of the industry to ensure that the U.K. music business maintains its place internationally. Top of the agenda is improving relations between studios and record companies and getting everyone involved in encouraging talent and providing opportunities for budding artists and songwriters.

"We're concerned for the survival of studios—they've provided the focus for producers, engineers and musicians. If we end up as back-street operations, there'll be no training grounds left," notes Piers Ford-Crush, owner of Eden Studios and GSP spokesperson.

"It's not an obvious link, but if the studios go, what will be the focus for the U.K. industry? All the people successful now learned in the top studios here. I can't see that international record companies are going to think it's worth spending money in the U.K. if there are no international acts and no top class studios," adds Crush.

CELEBRITY STUDIOS

(Continued from opposite page)

but there is much to be done and March 1992 is a realistic target date. We have obtained an extension on our lease in Oxford Street and AIR will continue to offer its full range of services from there until the move."

Opened more than 20 years ago under the banner "Built For Producers By Producers," AIR London was the brainchild of producers John Burgess, Peter Sullivan, Ron Richards, and George Martin. It opened as a 16-track facility with Neve consoles and 3M tape machines.

George Martin says: "If technical excellence was our priority, the consideration for comfort and a warm atmosphere were just as important. Knowing personally how much time we spent in the studio, we were determined to create an aura of relaxed efficiency. As the years rolled by, AIR became the vanguard for state-of-the-art recording technique.

"Studer 16-track was replaced by 24, consoles became automated, synchronized 48-track was adopted as a norm and, when we were satisfied that the standards were high enough, we introduced Mitsubishi digital recording in every studio. We shall continue to provide the highest quality in our magnificent new location in Hampstead."

The list of artists who have recorded at AIR over the years reads like a Who's Who of popular music and includes: Elton John, Paul McCartney, Stevie Wonder, Police, Dire Straits, Duran Duran, Simply Red, Tina Turner, Marvin Gaye, Art Garfunkel, Kate Bush, and the Pretenders.

REAL WORLD: Peter Gabriel's Real World Studios, situated in the village of Box, near Bath in the west of England, is, by anyone's standards something completely different. Some have suggested that "Out Of This World" would be a more appropriate name.

Constructed around a former water-mill, the complex boasts what is generally held to be the largest purpose-built control room in the world: 2,500 square feet of floor space and 30 feet high. This dramatic structure, designed by Neil Grant and architect Feilden Clegg, houses a huge custom-built U-shaped SSL console. There is much natural daylight and views of an adjacent lake. A mill race runs under the glass floor of one of the recording studios.

Aside from the main recording area, most rooms within the stone-built complex are available for recording, with line, mic and patch bays throughout. There are two further control rooms—both SSL equipped—with one for Peter Gabriel's own production work and another for keyboard and programming work. All three control rooms are linked to all recording areas. There are full residential facilities.

The complex is also home for a number of other related business concerns, including Real World Design (responsible for much of the innovative technical facilities in the studio); Real World Records; Peter Gabriel Ltd; and Real World Associates, a financial management firm.

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WORLD

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EUROCHART HOT 100 2/16/91

SINGLES	
1	1
2	2
3	4
4	3
5	6
6	7
7	8
8	14
9	11
10	5
11	9
12	17
13	23
14	NEW
15	NEW
16	19
17	13
18	24
19	18
20	15
21	NEW
22	10
23	26
24	12
25	NEW
26	NEW
27	NEW
28	NEW
29	16
30	25
1	3
2	4
3	1
4	2
5	6
6	5
7	8
8	9
9	7
10	NEW
11	11
12	15
13	27
14	17
15	13
16	10
17	12
18	22
19	16
20	14
21	18
22	26
23	19
24	21
25	20
26	30
27	29
28	24
29	NEW
30	NEW
1	3
2	4
3	1
4	2
5	6
6	5
7	8
8	9
9	7
10	NEW
11	11
12	15
13	27
14	17
15	13
16	10
17	12
18	22
19	16
20	14
21	18
22	26
23	19
24	21
25	20
26	30
27	29
28	24
29	NEW
30	NEW

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 2/10/91

SINGLES	
1	2
2	1
3	5
4	3
5	11
6	7
7	NEW
8	4
9	6
10	15
11	16
12	9
13	8
14	17
15	14
16	10
17	13
18	12
19	NEW
20	20
1	2
2	1
3	NEW
4	3
5	NEW
6	14
7	5
8	4
9	10
10	6
11	NEW
12	7
13	9
14	16
15	8
16	11
17	13
18	15
19	12
20	NEW
1	2
2	1
3	NEW
4	3
5	NEW
6	14
7	5
8	4
9	10
10	6
11	NEW
12	7
13	9
14	16
15	8
16	11
17	13
18	15
19	12
20	NEW

GERMANY (Courtesy Der Musikmarkt) As of 2/5/91

SINGLES	
1	1
2	4
3	2
4	5
5	3
6	20
7	NEW
8	7
9	6
10	8
11	9
12	NEW
13	11
14	10
15	12
16	13
17	NEW
18	15
19	17
20	NEW
1	1
2	2
3	5
4	3
5	6
6	6
7	9
8	8
9	7
10	10
11	11
12	NEW
13	14
14	16
15	17
16	13
17	18
18	15
19	20
20	12

SWEDEN (Courtesy GLF) As of 2/13/91

SINGLES	
1	6
2	1
3	2
4	3
5	4
6	NEW
7	7
8	NEW
9	9
10	8
1	1
2	2
3	4
4	NEW
5	NEW
6	7
7	NEW
8	NEW
9	5
10	6

CANADA (Courtesy The Record) As of 2/18/91

SINGLES	
1	1
2	2
3	3
4	4
5	8
6	6
7	18
8	5
9	14
10	10
11	9
12	19
13	12
14	13
15	17
16	7
17	15
18	NEW
19	NEW
20	NEW
1	1
2	2
3	3
4	4
5	7
6	6
7	8
8	9
9	5
10	12
11	11
12	10
13	16
14	13
15	14
16	18
17	15
18	17
19	19
20	NEW

FRANCE (Courtesy of Nielsen/Europe 1) As of 2/9/91

SINGLES	
1	1
2	2
3	5
4	3
5	4
6	16
7	7
8	6
9	9
10	10
11	17
12	8
13	13
14	12
15	NEW
16	19
17	14
18	11
19	20
20	15
1	1
2	2
3	6
4	3
5	NEW
6	4
7	5
8	10
9	7
10	9
11	8
12	NEW
13	11
14	20
15	13
16	19
17	12
18	15
19	14
20	16

JAPAN (Courtesy Music Labo) As of 2/18/91

SINGLES	
1	NEW
2	1
3	NEW
4	NEW
5	4
6	6
7	2
8	NEW
9	5
10	NEW
1	1
2	3
3	2
4	6
5	4
6	5
7	7
8	NEW
9	9
10	8

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 2/8/91

SINGLES	
1	1
2	3
3	2
4	5
5	8
6	6
7	NEW
8	NEW
9	4
10	NEW
1	3
2	2
3	NEW
4	1
5	NEW
6	9
7	4
8	5
9	6
10	8



Jazzy Mural. Capitol Records holds a dedication ceremony for the mural titled "Hollywood Jazz: 1945-1972" that was recently completed on the south wall of the Capitol Records building in Hollywood, Calif. Created by artist Richard Wyatt, the mural pays tribute to the artists and jazz clubs that contributed to the rise of Hollywood as a leading force in innovative jazz. In conjunction with the event, Mayor Tom Bradley proclaimed the day "Hollywood Jazz: 1945-1972 Day" in Los Angeles. Shown at the dedication, from left, are Blue Note Records president Bruce Lundvall; Capitol Records president Hale Milgrim; Wyatt; and Joe Smith, president/CEO, Capitol-EMI Music.



Short Stuff. Jive/RCA recording artist Too Short receives a platinum album for his latest release, "Short Dog's In The House." The Oakland, Calif., rapper was recently nominated for an American Music Award. Shown, from left, are Randy Austin, Short's manager; RCA product manager Tom Carrabba; Too Short; Jive senior VP Barry Weiss; Jive VP of West Coast operations Neil Portnow; and RCA senior VP of black music Skip Miller.



A Giant Celebration. Giant Records executives congratulate soul singer Miki Howard after her sold-out performance at the Roxy in Hollywood, Calif. Howard recently signed with Giant. Shown, from left, are Giant owner Irving Azoff; Howard; a waiter; Giant head of promotion and marketing John Brodey; a waiter; Giant head of black music Cassandra Mills, and Jeff Wald, Howard's manager.



Will The Real BA Please Stand Up? Performing Rights Society songwriter BA Robertson stops by the BMI Los Angeles office to pick up his Million Performances Award for his songs "Silent Running" and "The Living Years," which he co-wrote with Mike Rutherford. Robertson and Rutherford recently completed work on the new Mike + the Mechanics album, which is due for release this spring. Robertson is also working on a Walt Disney Co. production titled "Simply Mad About The Mouse." Shown, from left, are Barbara Cane, VP of writer/publisher relations, BMI; Robertson, and his son Rory; and Rick Riccobono, VP of writer/publisher relations, BMI.



He's Got 'Rhythm.' Warner Bros. executives congratulate Paul Simon after the first of two performances at the Los Angeles Forum. Simon's current album, "The Rhythm Of The Saints," reached No. 4 on the Top Pop Albums chart. Shown, from left, are Warner Bros. Inc. board chairman Bob Daly; Time Warner co-CEO Nick Nicholas; Simon; Warner Bros. Records chairman Mo Ostin; Warner Bros. Records president Lenny Waronker; and Warner Bros. VP of A&R, black music, Benny Medina.



Puppy Love. Members of recording group the Chickasaw Mudd Puppies chat with Mercury executives after a dinner at the "21" Club in New York celebrating the release of the group's new album, "8 Track Stomp." Shown in top row, from left, are Mercury VP of A&R Heather Irving and Mercury co-president Mike Bone. Shown in bottom row, from left, are Ben Reynolds and Brant Slay of the Chickasaw Mudd Puppies.



Vai Visit. Guitarist Steve Vai, right, visits Windham Hill recording artist Michael Hedges backstage after Hedges' performance at the Musicians Institute in Hollywood, Calif. Hedges' "Taproot" album was nominated for a Grammy for best new-age recording.

ALBUM REVIEWS

POP

TANGIER
Stranded
PRODUCERS: John Purdell & Duane Baron
Atco 91603

Second stanza from bluesy rock band is highlighted by strong guitar-playing from Doug Gordon and blistering vocals from new lead singer Mike LeCompte. Musically, the quartet is a cross between Whitesnake and Cinderella. Best bets are title cut and "It's Hard," which fairly sits up and begs for radio play. Opening slot on Winger tour should only increase visibility.

★ **ASHLEY CLEVELAND**
Big Town
PRODUCERS: Craig Krampf & Niko Bolas
Atlantic 82125

Nashville singer combines Melissa Etheridge's grittiness with Alison Moyet's vocal flair. Though she doesn't need it, she gets help from stellar talents such as John Hiatt and Russ Taff. The songwriting, whether tromping through familiar terrain, such as love lost, or unexplored gospel angles, is fresh throughout. Although the female singer/songwriter trend seems to have peaked, radio should welcome this talent on merit alone. Women of the world have found a new anthem in the amusing "I'll Call You."

★ **THE LA'S**
PRODUCER: Steve Lillywhite
London/Got Discs/PolyGram 828202

Liverpool quartet has been making a stir among U.K. listeners, and with good reason—its crisp, highly tuneful style plays like an update of classic Merseybeat. Vocalist Lee Mavers' songs are a boon for pure pop fans; take a listen to "Son Of A Gun," "Liberty Ship," "Doledrum," and expansive seven-minute-plus "Looking Glass." Sounds like a terrific segue to homegrown pop champs Material Issue.

MARC COHN
PRODUCERS: Marc Cohn & Ben Wisch
Atlantic 82178

Folkie singer/songwriter strikes a sincere note with debut that combines sharp piano-playing, strong writing, and a soulful delivery. Cohn's textured vocals keep the songs from falling into wimp territory, even the coming-to-a-wedding-near-you "True Companion." Best bet for album rock is jaunty "Walking In Memphis." Also ripe is the Mark Knopfler-style "Perfect Love," which features James Taylor.

★ **THE PERFECT DISASTER**
Heaven Scent
PRODUCER: Phil Vinal
Fire US6

English unit bares its fangs on fourth full-length album, which lovers of dread-filled modern rock will applaud. Bandleader Phil Parfitt's vocals and songs both show the unmistakable influence of both Lou Reed and the Only Ones' Pete Perrett, and it's edgy, fiery stuff. Best selections here are "Rise," "Takin' Over," and powerful live version of the single "Bluebell."

NICK ROBERTSON
Bullet Proof Boy
PRODUCER: Pat Moran
Circa Records/Charisma 91422

Fans of Van Morrison and Hothouse Flowers will find a lot to enjoy in this Celtic-flavored debut. The only problem is finding the real Robertson in all this. Once he learns to let his influences show rather than dominate, he should be a force to be reckoned with. Top cuts are "Slice Of Heaven" and "Pride And Joy," which features Maria McKee.

ROBERT FORSTER
Danger In The Past
PRODUCER: Mick Harvey
Beggars Banquet/RCA 3028

Former mastermind of Australoanglo cult monolith the Go-Betweens arrives with a fiercely introspective solo work. Considering involvement of Bad Seeds' Harvey, it isn't surprising that somber songs are reminiscent of Nick Cave's most recent work. "Leave Here Satisfied" and "Dear Black Dream" are most striking tracks, and will have modern rock appeal thanks to Forster's strong track record at that format.

THE DARKSIDE
All That Noise
PRODUCERS: Richard Wagorn & the Darkside
Beggars Banquet/RCA 3029

Trio from Rugby, England, tosses out sporadically engaging guitar-based rockers. Modern rockers might want to take a hit, but, with the exception of "Found Love" and "Soul Deep," material here just isn't strong enough to set group apart from the burgeoning ranks of U.K. bands.

DARRYL WAY
Under The Soft
PRODUCER: Darryl Way
I.R.S. No Speak 13068

Way, formerly the violinist for Curved Air, teams up with old band mate Stewart Copeland and guitarists Pete Haycock and Diesel Martin for a progressive rock/fusion excursion. Like most No Speak projects, this record will appeal mostly to old-line fans of fusoid instrumentalism, although some tracks could be spun profitably at jazz and album rock stations with generous playlists.

NEW AND NOTEWORTHY

ANOTHER BAD CREATION
Coolin' At The Playground Ya Know!
PRODUCERS: Dallas Austin, Dr. Freeze, Rico Anderson
Motown 6318

Bell Biv DeVoe's Michael Bivins introduces a pretty charming unit here—six preteen singers who make the Boys look long in the tooth. But the project is anything but wimpy, for the beats are strong and bolster the group's unaffected performances. "Iesha" is on the R&B rise, while "Playground," "Little Soldiers," and airy "Jealous Girl" could all stand scrutiny as chart possibilities.

HARRIET
Woman To Man
PRODUCERS: Various
East West America 91633

Debut by 24-year-old Sheffield, England, lass has already earned deserved international acclaim for its well-balanced mixture of pop, R&B, and jazz influences. Harriet's vocals are at once clear and delicate as on the soft title track, and then booming and assertive as on the funk-fueled "Magic Bed." Fine first single, "Temple Of Love," is represented here in both pop/AC and atmospheric house versions, proving the potential for multiformat approval.

FRED FRITH
Step Across The Border
PRODUCER: None listed
East Side Digital 80462

Prolific guitarist Frith is heard in a diversity of settings on this soundtrack for a film by Swiss directors Nicolas Humbert and Werner Penzel. Collaborators include John Zorn, Bill Laswell, and Fred Maher; tracks, cut between 1979-89, range from bizarre rockers to *musique concrete* excursions. Not for all tastes, but an excellent sampler of Frith's experimental talents.

THE MELLOW FELLOWS
Street Party
PRODUCERS: Gene Barge & Peter Special
Alligator 4793

Longtime mainstays of the Chicago blues'n'roots scene romp through a sizzling session of traditional R&B. New vocalist Martin Allbritton is a gritty, hearty frontman, equally able to light a fire under band originals (many co-authored by producer/Windy City vet Barge) or such cannily chosen covers as Otis Clay's "I've Got To Find A Way" and John Hiatt's "Feels Like Rain."

R&B

U.T.F.O.
Bag It & Bone It
PRODUCERS: Full Force & U.T.F.O.
U.T.F.O./Zomba 1326

Fairly tasteless cover art garbs the latest entry by muscle-flexing rappers, and it's a pretty schizoid affair. Much of the material is XXX-rated salaciousness that will do for the 2 Live Crew party crowd, but there are also a few tracks that reflect a dawning social consciousness as well. Don't expect much of this to get airplay, but the wilder, sexed-up numbers should goose this as a retail item.

DANCE

▶ **JELLYBEAN**
Spillin' The Beans
PRODUCER: Jellybean
Atlantic 82180

Label debut by veteran dance music producer/remixer has the juice to fuel a major club comeback without shying away from its true intention: top 40 radio success. Much of the material here neatly combines house and hip-hop attitudes with pop sweetness, and emphasizes contagious hooks and diva-style vocals. Of the three femme performers on board this time, former Madonna backing singer Niki Haris exudes notable range and charisma, belting out tracks like "What's It Gonna Be," the first single, and "Do You Love As Good As You Look" with the confidence of a future star.

JAZZ

▶ **GEORGE HOWARD**
Love And Understanding
PRODUCERS: George Howard & Victor Bailey
GRP 9629

No big shockers here—just sopranoist Howard's usual serving of smooth fuzak, tightly played by an ultraslick all-pro unit that includes George Duke and Victor Bailey. "Hopscotch," "Baby Come To Me," and vocalized title track and Jam-Lewis comp "Everything I Miss At Home" should be immediate picks at contemporary jazz outlets. Absolutely nothing to test the ears, but commercial all the way.

★ **STEVE LACY & MAL WALDRON**
Hot House
PRODUCER: John Snyder
Novus 3098

Sopranoist Lacy and pianist Waldron are no strangers to each other, and they merge very sympathetically on

very fine duet outing. Playing is so rich you don't miss the rhythm section, and repertoire selections—standards by Herbie Nichols, Tadd Dameron, Bud Powell, Ellington, Monk, Bechet, and three originals—are well-made. Splendid.

★ **DAVE HOLLAND QUARTET**

Extensions
PRODUCER: Manfred Eicher
ECM 1410

Holland puts in a strong appearance in the excellent company of altoist Steve Coleman, guitarist Kevin Eubanks, and drummer Marvin "Smitty" Smith. Playing on originals penned by three of the four players is simply outstanding, with Eubanks in particular getting lots of space to stretch out. Swinging and challenging all at once, this is a first-rate all-star session.

MARION MEADOWS
For Lovers Only
PRODUCER: Eliot Lewis
Novus 3097

Title sums contents up handily—sopranoist Meadows isn't concerned as much with improvisational complexity as he is with creating a cozy mood for the bedroom. Tracks here, which include vocals by Sharon Bryant, Alan Gorrie, and others, are sub-Grover Washingtonisms, but that won't keep pop/jazz-oriented stations from spinning some cuts.

BARBARA DENNERLEIN
Hot Stuff
PRODUCER: Matthias Winkelmann
Enja 79654

German organist/songwriter's sophomore label effort swings impressively in a quartet setting that features label mate Mitch Watkins on guitar and Brit whiz-kid Andy Sheppard on tenor sax—she even accompanies herself nimbly on foot pedal bass. Highlights of a stylish set include the expansive solos and multiple tempos of the title track, the smart changes and powerful theme of "Top Secret," the rocking strains of "My Invitation," and a persuasive take on Benny Golson's "Killer Joe."

WORLD MUSIC

THE JOLLY BOYS
Sunshine 'N' Water
PRODUCER: Jules Shear
Rykodisc 10187

On its latest label release, this venerable Jamaican quartet continues to preserve the traditions of mento, an acoustic folk style that paved the way for reggae and ska, (and influenced calypso as well). Playfully risqué double-entendre lyrics—with a subtlety undreamt-of by Luther Campbell and his artless ilk—are set to rattling, sing-along melodies that make for a chummy, rummy good time. Producer/popmeister Shear gives a simple, uncluttered treatment to the band's light-hearted tunes, especially "Take Me Back To Jamaica," "Rachel," "Ripe Tomato," "Red Head Girl," and "Bitter Cassava Killed Joe Brown."

COUNTRY

GENE WATSON
At Last
PRODUCER: Gregg Brown
Warner Bros. 26329

Country trends come and go, but Gene Watson's steel-under-velvet vocals are eternal. This collection of smooth blues and ballads should bring him to the forefront again. Best cuts: "She's Leavin' Looking Good," "You Can't Get Arrested In Nashville," and the title cut.

RONNIE MCDOWELL
Unchained Melody
PRODUCERS: Various
Curb 77414

A fair sampling of McDowell's old and new material. Includes, besides the title cut, duets with Bobby Vinton, Conway Twitty, Jerry Lee Lewis, Jack Scott, and Wayne Newton.

DEAN DILLON
Out Of Your Ever Lovin' Mind
PRODUCERS: Blake Mevis, Dean Dillon, Nelson Larkin
Atlantic 82183

There's a bit of Keith Whitley's vulnerability and wistfulness in Dillon's delivery, but the songs carry Dillon's own visions of life gone wrong. Best cuts: "Holed Up In Some Honky Tonk," "Holding My Own," "The Umbrella Song."

MARTIN DELRAY
Get Rhythm
PRODUCERS: Blake Mevis, Nelson Larkin
Atlantic 82176

Delray is making an image breakthrough with his "Get Rhythm" video, which co-stars Johnny Cash. Delray has a pleasant voice—but not yet a distinctive one. Best cuts: "The Very Thought Of You," "If The Wind Blows Sand," "Who, What, Where, When, Why, How."

PETER ROWAN
Dust Bowl Children
PRODUCERS: Peter Rowan, Jerry Douglas, Bill Vorndick
Sugar Hill 3781

Black-and-white vocal photographs from one of the most consistently thoughtful and creative figures in the bluegrass-and-beyond field. Like the classic folkies of the '60s, Rowan provides all his own accompaniment.

CLASSICAL

KODALY: HARY JANOS; DANCES OF GALANTA; PEACOCK VARIATIONS
Hungarian State Symphony, Fischer
Nimbus 5284

It's easy enough to attribute this program's idiomatic conviction to the disc's all-Hungarian credentials, although equivalent credits don't always insure high achievement. In any case, it's a splendid album, superbly played and recorded, and a promising augury of similar repertoire to come from this combination.

GOLDMARK: RUSTIC WEDDING SYMPHONY
Polish National Radio Symphony Orchestra,
Bartos
Newport Classic 85503

A minor masterpiece, this tuneful work was once reasonably represented in the LP catalog. Here, however, is its first exposure on CD, an event sure to be welcomed by radio and a fair number of consumers. As substantial filler, the concert overture "In Spring" rounds out the program. Performance, sound and presentation are all at a high level.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.
CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

► **WHITNEY HOUSTON** *The Star Spangled Banner* (2:15)
PRODUCER: not listed
WRITER: F. Scott Key
PUBLISHER: not listed
Arista 2207 (cassette single)

Pop diva's stirring rendition of the national anthem, as performed at this year's Super Bowl, has been issued to help raise money for the American Red Cross Gulf Crisis Fund, which benefits U.S. military families. The B side includes a gospel-flavored reading of "America The Beautiful," with backing harmonies provided by Perri.

► **C&C MUSIC FACTORY** *Here We Go* (4:34)
PRODUCERS: Robert Clivilles, David Cole
WRITERS: R. Clivilles, F.B. Williams
PUBLISHERS: Virgin/Cole/Clivilles/R.B.G. Dome, ASCAP
REMIXERS: Robert Clivilles, David Cole
Columbia 38T-73690 (c/o Sony) (cassette single; 12-inch single also available, Columbia 44-73689)

Follow-up to multifaceted smash "Gonna Make You Sweat" is an equally frenetic hip-hop anthem, covered with white-hot metal guitar riffs and rapid-fire rhyming by Freedom Williams. For a completely different version of the song, check out the Italo-house inspired remix on the 12-inch.

► **BART & HOMER SIMPSON** *Deep Trouble* (4:07)
PRODUCERS: D.J. Jazzy Jeff, John Boylan
WRITERS: M. Groening, D.J. Jazzy Jeff
PUBLISHERS: Fox Film Music Corp./Gracie Films/Guck, BMI/TCF/Mood Elevator/Zomba, ASCAP
REMIXER: J. Townes
Geffen 19007 (c/o UNI) (cassette single)

Second shot from "The Simpsons Sing The Blues" pairs father and son Simpson on this cute pop/rap novelty item. Participation of D.J. Jazzy Jeff is felt in the sly lyrical content. Expect immediate top-40 radio approval.

► **THE ESCAPE CLUB** *Call It Poison* (3:46)
PRODUCER: Peter Wolf
WRITERS: The Escape Club
PUBLISHER: Love Pump, ASCAP
Atlantic 4-87759 (cassette single)

Band that scored with "Wild Wild West" in '88 returns with a hook-laden rock/funk hybrid. Preview into new "Dollars & Sex" album has the potential to pump hard with pop, album rock, and dance programmers.

► **ELISA FIORILLO** *Ooh, This I Need* (no timing listed)
PRODUCER: Prince
WRITER: Prince
PUBLISHER: Prince
Chrysalis 4JM-23670 (c/o CEMA) (cassette single)

Follow-up to "On The Way Up" is a slow'n'steamy pop/rocker that bears the unmistakable marks of producer Prince without overshadowing Fiorillo's own intriguing style.

► **DEBBIE GIBSON** *(This So-Called) Miracle* (4:14)
PRODUCER: Deborah Gibson
WRITER: D. Gibson
PUBLISHER: Deborah Ann's Music, ASCAP
Atlantic 4-87750 (cassette single)

Though "Anything Is Possible" fell short of chart expectations, this grandly produced ballad, which boasts Gibson's strongest vocal to date, could reignite radio and sales interest.

► **AMY GRANT** *Baby Baby* (3:56)
PRODUCER: Keith Thomas
WRITERS: A. Grant, K. Thomas
PUBLISHERS: Age to Age/Edward Grant/Reunion, ASCAP

REMIXER: Daniel Abraham
A&M 75021-7512-4 (c/o PGD) (cassette single)

First shot from pop/Christian songbird's upcoming "Heart In Motion" set is an undeniably contagious and optimistic ditty, perfect for top 40 and AC radio exposure. Remixes by Daniel Abraham place Grant within a jammin' Soul II Soul-ish groove, rendering it a surprising-but-formidable contender for club approval.

R&B

► **PEBBLES WITH SALT-N-PEPA** *Backyard* (4:13)
PRODUCERS: L.A. Reid, Babyface
WRITERS: L.A. Reid, Babyface, Salt
PUBLISHER: not listed
MCA 53982 (cassette single)

L.A. & Babyface pump serious funk/new jack beats, while Pebs struts with vocal confidence on this appetizing third helping from her current "Always" opus. Rap cameo by Salt-N-Pepa is icing on the cake.

► **GUY** *Let's Chill* (4:31)
PRODUCER: Teddy Riley
WRITER: not listed
PUBLISHER: not listed
MCA 54051 (cassette single)

Teddy Riley and company are doing anything but chillin' on this steamy, romantic ballad. Aaron Hall's vocals could charm even the coldest heart. Another smash from group's hot album, "The Future."

► **MICA PARIS** *Contribution* (3:56)
PRODUCERS: Andres Levin, Camus Mare Celli
WRITERS: C. Celli, A. Levin, M. Roman, M. Vice, W. Griffin
PUBLISHERS: Virgin/Cool Banana/Boneless/M. Roman/Island/Slice Meister/EMI-Blackwood/Eric B. & Rakim, BMI
REMIXERS: Yvonne Turner, Dancin' Danny D.
Island 422878-922-4 (c/o PGD) (cassette single; 12-inch version also available, Island 422878-923-1)

Paris strikes a more dance-oriented pose on this fab first single from her new album of the same name. Her expressive, smoky vocals are well suited to the tune's bass-heavy hip-hop/R&B tone. Guest appearances by rapper Rakim and the Delta Horns add spice.

► **CHRISTOPHER WILLIAMS** *I'm Dreamin'* (4:35)
PRODUCER: Stanley Brown
WRITER: S. Brown
PUBLISHERS: H-Naja/La Sab, BMI

NEW AND NOTEWORTHY

► **RAW YOUTH** *Tame Yourself* (4:14)
PRODUCER: Mike Beinborn
WRITERS: M. Thurman, M. Kolasa, F. Smith-Jones
PUBLISHER: Juicy
Rhino New Artists 90067-4 (c/o CEMA) (cassette single)

Title track from compilation album to benefit People for the Ethical Treatment of Animals is a lyrically relevant ditty, wrapped with rambling acoustic guitar lines and '60s-style harmonizing. A shoe-in for alternative radio, though album rock and top 40 would also be smart to take heed.

► **VICTORIA WILSON-JAMES** *Through* (4:01)
PRODUCER: Jazzie B.
WRITERS: V. Wilson-James, H. Bernstein, T. Campbell
PUBLISHERS: Soul II Soul Med/Virgin, ASCAP
REMIXER: Frankie Knuckles
Epic 34T-73707 (c/o Sony) (cassette single; 12-inch version also available, Epic 44-73708)

Singer who fronted Soul II Soul's "A Dreams A Dream" goes solo with this easy-paced houser from her upcoming "Perseverance" album. Dishy, finger-snappin' lyrics are well-served by Wilson-James' deep and assertive delivery, while producer Jazzie B. drops some serious beats'n'bass. A natural for clubs, but catchy enough to spark crossover radio action as well.

► **Giant/Reprise 4-19441** (c/o Warner Bros.) (cassette single)

Williams makes a welcome return with this funk-infused cut from the soundtrack to the motion picture "New Jack City." Track is already picking up momentum at urban radio; can top 40 be far behind?

► **PHALON** *Ready Or Not* (4:13)
PRODUCERS: Ernest Williamson Jr., Louis McKay III
WRITERS: Phalon, E. Williamson Jr., L. McKay III, S. Banks, L. Hitchens
PUBLISHERS: Crystal Isle/Baby Ann/Bubba Gee, BMI
Elektra 64985 (cassette single; 12-inch version also available, Elektra 66565)

Third single from Phalon's fab "Rising To The Top" is swaggering slice of new-jack-influenced funk. Sweet enough for pop radio, track offers further proof that this is a talent worthy of widespread attention. For something a tad tougher, check out the sparse swing version on the 12-inch.

COUNTRY

► **REBA MCENTIRE** *Fancy* (4:57)
PRODUCERS: Tony Brown, Reba McEntire
WRITER: B. Gentry
PUBLISHERS: Northridge/All Nations, ASCAP
MCA 54042 (7-inch single)

McEntire shows just the right mixture of determination and resentment in this glowing remake of Bobby Gentry's 1970 pop hit about a girl who makes an early career commitment.

► **DWIGHT YOAKAM** *You're The One* (3:57)
PRODUCER: Pete Anderson
WRITER: D. Yoakam
PUBLISHER: Coal Dust West, BMI
Reprise 7-19405 (c/o Warner Bros.) (7-inch single)

A production and performance that are firework spectacular. Strong and clear country music that is rich in its instrumentation and style.

► **GEORGE JONES & EMMYLOU HARRIS** *AH Fall Down* (3:16)
PRODUCER: Billy Sherrill
WRITERS: H. Howard, R. Peterson
PUBLISHER: Sony Tree, BMI
Epic 34-73715 (c/o Sony) (7-inch single)

Jones and Harris drown the stage in tears in this deliciously dolorous appraisal of human transience.

► **PIRATES OF THE MISSISSIPPI** *Feed Jake* (4:00)
PRODUCERS: James Stroud, Rich Alves
WRITER: D. Mayo
PUBLISHER: Tom Collins, BMI
Capitol 7-79529 (c/o CEMA) (7-inch promo only)

Supported by a lavishly produced four-minute music video, this heart-piercing number never misses its target. The Pirates' sensitive performance cradles the subject matter with compassion.

► **MARIE OSMOND** *Think With Your Heart* (3:37)
PRODUCER: James Stroud
WRITER: Kostas
PUBLISHERS: Songs Of PolyGram/Blue Fire, BMI
Curb 76851 (7-inch single)

Osmond is a spunky schoolmarm in this bright, striding lesson on love.

► **THE BAMA BAND** *My Reckless Heart* (3:26)
PRODUCER: Jimmy Bowen
WRITERS: J.F. Knobloch, E. Tree
PUBLISHERS: Colgems-EMI/A Little More Music/Extra Measure, ASCAP
Capitol 7-79476 (c/o CEMA) (7-inch promo only)

Driving away from traditional country, the Bama Band offers one of its best vocal performances to date, although the production seems somewhat sterile and mechanically produced.

► **DIAMOND RIO** *Meet In The Middle* (3:18)
PRODUCERS: Monty Powell, Tim DuBois
WRITERS: C. Hartford, J. Foster, D. Pfrimmer
PUBLISHERS: Sony Tree/Electric Mule, BMI/Zomba, ASCAP
Arista 2182 (7-inch single)

Glorious harmonies cloak creatively displayed instrumentation and a well-balanced arrangement.

► **SONNY JAMES & KARLA TAYLOR** *Tie A Yellow Ribbon 'Round The Old Oak Tree* (3:25)
PRODUCER: Sonny James
WRITERS: I. Levine, L. R. Brown
PUBLISHER: Levine-Brown, BMI
Curb 76863 (7-inch single)

In an overdue return to recording, James turns this chestnut monolog into a spirited, upbeat conversation with newcomer Taylor. Well done and timely.

► **GENE WATSON** *At Last* (3:17)
PRODUCER: Gregg Brown
WRITERS: J. Booker, J. Keller
PUBLISHERS: Screen Gems-EMI, BMI; Colgems-EMI, ASCAP
Warner Bros. 4683 (7-inch promo only)

Smooth as velvet over glass. Backed by an eloquent big-band sound, the excellent Watson rivals Johnny Mathis here for grace and intimacy.

DANCE

► **YAZ** *Situation* (6:54)
PRODUCERS: Vince Clarke, Eric Radcliff, Daniel Miller
WRITERS: V. Clarke, A. Moyet
PUBLISHERS: Stainless, BMI/Sonet, PRS
REMIXERS: Daniel Miller, Mark Saunders, Paul Dakeyne, Youth, Francois Kervorkian, Goh Hotoda
Sire/Warner Bros. 21812-0 (12-inch single; CD version also available, Sire/Warner Bros. 21812-2)

Hip array of remixers run their fingers through this techno-dance classic, creating several house- and industrial-smart versions that should make this a club smash once again. Particularly tough is Youth's pounding "Aggressive Attitude" mix. For added pleasure, check out the "Madhouse" remix of "State Farm" on the flip side.

► **FREQUENCY X** *Czech This Out* (6:45)
PRODUCER: Nicolai Vorkapich
WRITERS: R. Castoldi, N. Vorkapich
PUBLISHERS: Secret Affair/Frequency X, BMI
Radikal 2 (12-inch single)

Clocking in at 126 beats per minute, this frenetic techno-instrumental has appeal to industrial and NRG enthusiasts, though house fans may find the "Social" mix useful. Also, be aware of the fast and eerie "I Shot Him" on the flip side. Contact: 212-246-5520.

► **RHYTHM WARFARE** *Two Notches* (5:15)
PRODUCER: Johnny Perez
WRITER: J. Perez
PUBLISHER: Strictly Rhythm, ASCAP
Strictly Rhythm 1226 (12-inch single)

Sample-happy dub craftily combines elements of house, hip-hop, and industrial, broadening its club format reach. Producer/songwriter Perez weaves and loops chants and vocal sound-effects, creating trippy, hypnotic vibe without getting sluggish or sleepy. A peak-hour delight. Contact: 212-246-0026.

► **4-WAY** *With All My Love 4 U* (7:05)
PRODUCER: Raul "DJ EFK" Recinos
WRITER: R. Recinos
PUBLISHERS: Locked Up/Kristine Vee, BMI
Nastymix 76100-1 (12-inch single; CD version also available, Nastymix 76100-2)

Synth-smart house is filled with refreshing salsa/freestyle vibes and Recinos' smooth vocals. Would work equally well in club and crossover radio environments. Contact: 206-292-8772.

► **LISA RUZZA** *Feel The Groove* (no timing listed)
PRODUCER: Derrick "Drive" Thompson
WRITERS: L. Ruzza, D. Thompson
PUBLISHER: not listed
Soiree 102 (12-inch single)

Newcomer belts with ease and confidence over a busy house beat. Rapper MC K-Swift adds some rousing rhymes. A potent peak-hour contender. Contact: 313-839-1147.

ROCK TRACKS

► **THE FIXX** *How Much Is Enough* (3:50)
PRODUCER: Scott Cutler
WRITERS: Curnin, Cutler, Hall
PUBLISHER: not listed
Impact 53996 (c/o MCA) (cassette single)

British quintet returns after a two-year absence, inaugurating new Impact label with this contagious rocker, etched with jangly guitars and a positively upbeat vocal from Cy Curnin. Bodes well for their upcoming album, "Ink."

► **QUEENSRYCHE** *Silent Lucidity* (no timing listed)
PRODUCER: Peter Collins
WRITER: C. DeGarmo
PUBLISHER: Tri-Ryche Corps/Screen Gems-EMI
EMI 4JM-50345 (c/o CEMA) (cassette single)

Headbangers tone down considerably for this lyrically pensive rock ballad, which emphasizes keyboards and understated vocals over guitar riffs. Essential for album rock radio.

► **TANGIER** *Stranded* (4:15)
PRODUCERS: John Purdell, Duane Baron
WRITER: D. Gordon
PUBLISHERS: Music Impossible/Cola, BMI
Atco 4-98836 (c/o Atlantic) (cassette single)

Title track from quartet's sophomore effort is a well-executed, blues-based rocker that recalls colleagues Whitesnake and Bon Jovi. Track is also appealing enough to generate comparable radio and sales activity.

► **DARDEN SMITH** *Midnight Train* (3:55)
PRODUCERS: Martin Lascelles, Darden Smith
WRITER: D. Smith
PUBLISHERS: Egg/Crooked Fingers, ASCAP
Columbia 3034 (c/o Sony) (CD promo only)

Tune from the excellent "Trouble No More" disc is an acoustic rocker, enriched with cinematic lyrical images and Smith's worldly vocals. Deserves to be top priority at both album rock and alternative radio formats.

► **JOSEPH NICOLETTI** *Soldier's Eyes* (4:47)
PRODUCER: Joseph Nicoletti
WRITER: J. Nicoletti
PUBLISHERS: Joseph Nicoletti/Global Village, ASCAP
California International 479-47 (cassette single)

Nicoletti's earnest and evocative vocal performance transforms this somewhat cloying folk/rock ballad, which pays tribute to the troops fighting in the Persian Gulf, into a formidable contender for album rock radio airplay. Contact: 714-494-0181.

RAP

► **DOWNTOWN SCIENCE** *Radioactive* (4:06)
PRODUCERS: Sam Sever, Rosco Money
WRITERS: S. Citrin, K. Carabello
PUBLISHERS: Moneymakin'/Sam I Am/Def Jam, ASCAP
Def Jam/Columbia 38T-73686 (c/o Sony) (cassette single; maxicassette version also available, Def Jam/Columbia 44T-73685)

Biracial duo drops dope and optimistic rhymes on top of hard hip-hop groove. Presence of hot producer Sever is strongly felt—especially in the subversive way metal guitar riffs are mixed with turntable scratching. Slammin'.

► **ISIS** *The Power Of Myself Is Moving* (3:12)
PRODUCERS: Claude "Paradise" Gray, Lumumba Carson, Jason Hunter, Anthony Hardin
WRITERS: L. Ayoung, Slave
PUBLISHERS: Island/Vanglorious/Cotillion/Slave Songs/Warner Tamerlane, BMI
4th & B'way 162440-527-4 (c/o Island) (cassette single)

Femme rapper from the Black Watch Movement unleashes this uplifting, Afrocentric anthem supported by a consistent funk/house-inflected groove. An adventurous choice for urban radio; a pumped remix could work at club level.

PICKS (►): New releases with the greatest chart potential.
CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.
Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

LIFELINES

BIRTHS

Boy, Jake Toby, to **Kevon Glickman** and **Susan Tobman**, Dec. 18 in New York. He is an entertainment attorney. She is a music fashion stylist.

Boy, Joshua Baxter-Oreman, to **Alan Oreman** and **Mary Baxter-Oreman**, Jan. 17 in Los Angeles. He is national director of album promotion for Geffen Records. She is an account executive at KIIS L.A.

Boy, Quinn, to **Bruce Allen** and **Jane Macdougall**, Jan. 17 in Vancouver, British Columbia. He manages the careers of Bryan Adams, Bruce Fairbairn, Bob Rock, and Bachman Turner Overdrive.

Girl, Anna Elizabeth, to **Tony and Claire Drootin**, Jan. 19 in Teaneck, N.J. He is GM of Unique Recording Studios in New York.

Boy, Sean Arthur, to **Bob and Susan Barron**, Jan. 23 in Westlake, Calif. He is VP of RCA/Columbia Pictures Home Video. She is financial analyst at Time Warner Inc.

Girl, Kelly Lynn, to **Chip and Sharon Davis**, Jan. 26 in Omaha, Neb. He is the founder of American Gramophone Records and the creator/composer/producer of the multiplatinum Mannheim Steamroller.

Girl, Hayley Lyn, to **Mike and Debbie Cave**, Jan. 27 in Bloomfield Hills, Mich. He is national sales manager for the Special Music Co.

Girl, Sophie Cassileth, to **Pete and Shannon Prown**, Jan. 27 in Media, Pa. He is contributing editor at Guitar For The Practicing Musician magazine.

Girl, Jessica Christine, to **Jeff and Cori Davis**, Jan. 31 in Nashville. He is tour director for Randy Travis.

Boy, Lucas Garrett, to **Terry and Sherrie Manning**, Feb. 3 in Memphis. He is a record producer and owner of Studio Six there. She owns Sherrie Manning Productions, a video production company.

Boy, Ian Lawrence, to **Randy and Ronni Hock**, Feb. 8 in Edison, N.J. He is VP of rock promotion at MCA Records.

MARRIAGES

Don Burkheimer to **Su Ferguson**, Feb. 11 in Seattle. He is a sales rep at Miramar/Skyline Direct.

DEATHS

Robert Trabue Davis, 55, of lung cancer, Jan. 23 in Fountain Valley, Calif. Davis was manager of promotions and advertising for Yamaha Music Corp. Early in his career he did stints as a faculty member of the music department at the Univ. of Kentucky, principal clarinetist of the Lexington Philharmonic, operations manager and announcer at radio station WSAC Fort Knox, Ky., and VP of sales for Technical Service Corp., a sound contracting firm in Louisville, Ky.

In 1971 he became sales engineer and sound-system designer at In-

dustrial Communication Corp. in Detroit. In 1975 he joined Altec Lansing Corp. in Anaheim, Calif., where he supervised the development of digital delay lines, incremental power amplifiers, constant-directivity horns, and large-scale touring sound systems. He joined Yamaha Music Corp. in 1983.

Davis was a member of the Audio Engineering Society, the Acoustical Society of America, and the Society of Motion Picture and Television Engineers. In 1984 he received the AES Board of Governors Award for his work for the society.

A Robert Trabue Davis Scholarship Fund has been established to benefit the Central Kentucky Youth Orchestras, 161 North Mill St., Lexington, Ky. 40507.

Shirley Carroll Conover, 66, of heart

failure, Jan. 30 in New York. Conover had an extensive career in public relations, publicity, and production of special events.

In the early '60s she was a writer and reporter for WCBS New York, and in the late '60s public relations director and senior writer at Music International. Most recently she headed the New York office of Peter Levinson Communications. Her projects included numerous concerts and benefits at St. Peter's Lutheran Church, the Jazz Jamboree in Warsaw, Poland; festivals in Moscow, Barcelona, Spain, and Bombay, India; Jazzmobile; and the Annual Tribute to Alec Wilder. She worked with such artists as Charlie Byrd, Peggy Lee, and Jay Leonhart, and coordinated and acted as liaison for the 1969 Duke Ellington Salute at the White House. She also initiated and produced the first con-

cert series at the Whitney Museum, the Twilight Series at Town Hall, and other series at Carnegie and Avery Fisher halls (all of which are in New York).

She is survived by her brother, Robert Carroll; her sister, Nancy Smith; and two grandchildren.

Al Franklin, 68, of cancer, Feb. 1 in Hartford, Conn. Franklin was founder and president of Al Franklin's Musical World Inc., a music and stereo retail chain with stores in Hartford and Greenwich, Conn.

Franklin was a VP of Sam Goody Inc., where he worked until 1968. From 1968 to 1972 he was founder and president of Franklin Music and the Franklin Sound Stores, with 11 locations in and around Philadelphia and Atlanta. From 1972-75, Franklin was president of the retail division of

the American Broadcasting Co.

He is survived by his wife, Lynne, his sons, Bruce and Scott, and his two grandchildren, Connor and Brian. His business, Al Franklin's Musical World Inc., will be continued by his wife Lynne and son Bruce. Donations may be made to the Felice Memorial Cancer Foundation, 140 Woodland St., Suite 408, Hartford, Conn., 06105.

Rev. James Cleveland, 59, of heart failure after a long battle with respiratory disease, Feb. 9 in Los Angeles. Often called "the king of gospel," Cleveland is best known for his classics "Peace Be Still" and "Amazing Grace." (See story, page 4.)

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb. 14-16, **Gavin Seminar**, Westin St. Francis, San Francisco. 415-495-1990.

Feb. 15-17, **Southeastern Music Conference**, Holiday Inn Ashley Plaza, Tampa, Fla. 813-989-1472.

Feb. 17, **Mid-Atlantic Music Conference**, presented by Platinum Magazine, Holiday Inn, North Bergen, N.J. 201-222-6842.

Feb. 19-22, **AES Convention**, Palais de Congress, Paris. 212-661-8528.

Feb. 20, **33rd Annual Grammy Awards**, Radio City Music Hall, New York. 212-614-4077.

Feb. 20-21, **Video Software Dealers Assn. Regional Expo**, Orange County Convention Center, Orlando, Fla. Dana Kornbluth, 609-596-8500.

Feb. 28-March 2, **The Record's Music Canada Conference**, Vancouver Hotel, Vancouver, British Columbia. 416-533-9417.

MARCH

March 2, **14th Annual Bay Area Music Awards**, San Francisco Civic Auditorium. John Glodow or Jeff Nead, 415-864-2333.

March 2, **Seminar on the Songwriter/Publisher Relationship**, presented by the Philadelphia Music Foundation in association with ASCAP and

WMMR, Harrison Hall, Univ. of Pennsylvania Museum, Philadelphia. Sherri Bonghi, 215-790-2415.

March 6-9, **Country Radio Seminar**, Opryland Hotel, Nashville. 615-327-4487.

March 7, **NABOB Seventh Annual Communications Awards Dinner**, Sheraton Washington Hotel, Washington, D.C. Ava Sanders, 202-463-8970.

March 9, **The Music & Video Division of the American Jewish Committee Dinner/Dance and Presentation of the 1991 Human Relations Award to Patricia Moreland**, Sheraton Center, New York. Morton Yarmon, 212-751-4000.

March 10, **Third Annual New York Reggae Awards**, Palladium, New York. Clinton Lindsay, 914-668-8442.

March 12, **1990 Soul Train Awards**, Shrine Auditorium, Los Angeles. 213-858-8232.

March 12-16, **Winter Music Conference**, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

March 13-14, **VSDA Regional Expo**, Metro Toronto Convention Center, Toronto. Dana Kornbluth, 609-596-8500.

March 15-17, **Nashville Songwriters Assn. International 13th Annual Spring Symposium and Songwriter Achievement Awards Ceremony**, Loews Vanderbilt Plaza Hotel, Nashville. 615-321-5004.

March 20-23, **ITA's 21st Annual Seminar—"Challenge Of The '90s: Strategies To Deal With Economic Change,"** Loews Ventana Canyon Resort, Tucson, Ariz. 212-643-0620.

March 20-24, **South By Southwest**, Hyatt Regency, Austin, Texas. 512-477-7979.

March 22, **Profitable Promotions: Seminar pre-**

sented by Broadcast Promotion & Marketing Executives (BPME), O'Hare Marriott, Chicago. Kelly Mains, 213-465-3777.

March 22-23, **Music and Entertainment Industry Educators Assn. Annual Meeting**, Congress Hotel, Chicago. Tim Hays, 708-617-3515.

March 22-25, **33rd Annual NARM Convention**, Hilton Hotel, San Francisco. 609-596-2221.

APRIL

April 3-7, **Black Radio Exclusive Convention**, Sheraton Hotel, New Orleans. 213-469-7262.

April 11-12, **1991 Memphis Producers Showcase**, New Daisy Theatre Complex, Memphis. 901-278-4298.

April 12-14, **National Assn. of Black-Owned Broadcasters Broadcast Management Conference**, location to be announced, Las Vegas. Ava Sanders, 202-463-8970.

April 15-18, **National Assn. of Broadcasters An-**

nual Convention, Las Vegas Convention Center, Las Vegas. 202-429-5300.

April 17-20, **Retail Sheet Music Dealers Assn. 16th Annual Conference**, Flamingo Hilton, Las Vegas. 214-233-9107.

April 24, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

April 24-27, **Third Annual International New Age Music Conference**, Bay View Plaza Holiday Inn, Santa Monica, Calif. 213-935-7774.

April 25-28, **Impact Conference**, Bally's Park Place, Atlantic City, N.J. 215-646-8001.

April 27, **T.J. Martell Foundation Dinner**, honoring Charles Koppelman, New York Hilton, New York. Muriel Max, 212-245-1818.

April 29, **Songwriters Guild of America 60th Anniversary Celebration and Annual West Coast Membership Meeting**, Century Plaza Ballroom, Los Angeles. B. Aaron Meza, 213-462-1108.

DAVITT SIGERSON TAKES REINS AT POLYDOR U.S.

(Continued from page 4)

new PLG umbrella—including Smash, London, and Island—Polydor will be responsible for finding new artists and developing its existing roster. While the company will help formulate marketing directions, the actual promotion and marketing tasks will be handled by the PLG staff headed by Rick Dobbis (Billboard, Dec. 22, 1990). Sigerson reports directly to PolyGram International president Alain Levy.

Much like its sister label, Mercury Records, Polydor will be a broad-based, artist-development-oriented company. In addition to seeking domestic acts, Polydor will look abroad for new artists.

"I'm very interested, albeit selectively, in finding and developing acts from the rest of the world for the American market, particularly from Europe," says Sigerson. "I think

there's a lot of great music being made in Europe that people don't get to learn about here because of the language barrier."

Sigerson says the plan is to treat foreign acts with the same attention given to domestic signings. He notes that part of the company's responsibility will also be to market albums in the U.S. from Polydor U.K.

Polydor is looking to release 25 albums this year between its U.S. and U.K. labels, including Gang Of Four and Saraya in April, the Moody Blues in May, L.A. Guns in June, and a re-release of the Geardaddies' first album, which debuted last year.

In addition, Polydor recently released the label debut from Marva Hicks and a second single by Kathy Dennis, and projects from Van Morrison, Talk Talk, and the Wonderstuff are on the horizon.



Charting A New Course. Broadcast Data Systems chairman Robert Uhlmann, left, celebrates BDS' milestone of supplying monitored airplay data to Billboard for the magazine's Top 40 Radio Monitor, a new airplay-only chart providing monitored airplay data on top 40/pop stations. Kansas City, Mo., Mayor Richard L. Berkley is shown presenting Uhlmann with a proclamation naming Kansas City the "popular music charting capital of the United States." Berkley did not go home empty-handed either; he was given a commemorative Billboard Hot 100 jacket in honor of the occasion.



roxette ★ joyride

The first single and title track from **JOYRIDE**,
the follow up album to their 5 million selling debut **LOOK SHARP**.

from emi records usa.

Produced by: Clarence Öfwerman. Management: Herbie Herbert Management Inc.



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Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 112 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
1	4	10	SOMEDAY	MARIAH CAREY (COLUMBIA) 1 week at No. 1	38	49	3	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER (ARISTA)
2	3	8	ONE MORE TRY	TIMMY T. (QUALITY)	39	40	7	IF YOU NEEDED SOMEBODY	BAD COMPANY (ATCO)
3	1	15	LOVE WILL NEVER DO	JANET JACKSON (A&M)	40	42	3	I'LL BE BY YOUR SIDE	STEVIE B (LNR/RCA)
4	2	17	THE FIRST TIME	SURFACE (COLUMBIA)	41	41	10	WICKED GAME	CHRIS ISAAK (REPRISE)
5	5	12	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	42	53	2	FUNK BOUTIQUE	THE COVER GIRLS (EPIC)
6	6	13	RESCUE ME	MADONNA (SIRE/WARNER BROS.)	43	—	1	YOU'RE IN LOVE	WILSON PHILLIPS (SBK)
7	7	23	HIGH ENOUGH	DAMN YANKEES (WARNER BROS.)	44	43	7	POWER OF LOVE	DEE-LITE (ELEKTRA)
8	10	8	ALL THE MAN THAT I NEED	WHITNEY HOUSTON (ARISTA)	45	50	5	STONE COLD GENTLEMAN	RALPH TRESVANT (MCA)
9	12	10	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)	46	39	4	MOTHER'S PRIDE	GEORGE MICHAEL (COLUMBIA)
10	19	7	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (MCA)	47	44	6	WAITING FOR THAT DAY	GEORGE MICHAEL (COLUMBIA)
11	17	7	HOLD YOU TIGHT	TARA KEMP (GIANT)	48	51	4	IESHA	ANOTHER BAD CREATION (MOTOWN)
12	9	17	SENSITIVITY	RALPH TRESVANT (MCA)	49	45	8	PLAY THAT FUNKY MUSIC	VANILLA ICE (SBK)
13	13	17	AFTER THE RAIN	NELSON (DGC)	50	55	2	HOW TO DANCE	BINGO BOYS (ATLANTIC)
14	8	24	LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)	51	62	2	LET'S CHILL	GUY (UPTOWN/MCA)
15	65	2	STATE OF THE WORLD	JANET JACKSON (A&M)	52	—	1	MERCY MERCY ME/I WANT YOU	ROBERT PALMER (EMI)
16	11	18	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR/PLG)	53	48	16	I WANNA GET WITH U	GUY (UPTOWN/MCA)
17	22	7	THIS HOUSE	TRACIE SPENCER (CAPITOL)	54	69	2	THE STAR SPANGLED BANNER	WHITNEY HOUSTON (ARISTA)
18	15	13	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)	55	64	3	SIGNS	TESLA (Geffen)
19	21	12	DISAPPEAR	INXS (ATLANTIC)	56	—	1	I LIKE YOU	CULTURE BEAT (EPIC)
20	24	5	ALL THIS TIME	STING (A&M)	57	54	18	MIRACLE	JON BON JOVI (MERCURY)
21	18	14	HEAT OF THE MOMENT	AFTER 7 (VIRGIN)	58	46	15	JUSTIFY MY LOVE	MADONNA (SIRE/WARNER BROS.)
22	25	12	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)	59	56	9	JEALOUSY	THE ADVENTURES OF STEVIE V (MERCURY)
23	26	4	SHOW ME THE WAY	STYX (A&M)	60	61	5	DEEPER SHADE OF SOUL	URBAN DANCE SQUAD (ARISTA)
24	29	11	AROUND THE WAY GIRL	L.L. COOL J (DEF JAM/COLUMBIA)	61	63	3	WHAT'S IT GONNA BE	JELLYBEAN FEAT. NIKI HARIS (ATLANTIC)
25	20	19	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)	62	—	1	TEMPLE OF LOVE	HARRIET (EAST WEST)
26	37	2	TOGETHER FOREVER	LISE TTE MELENDEZ (FEVER/COLUMBIA)	63	57	17	FOR YOU	THE OUTFIELD (MCA)
27	34	3	SADENESS PART 1	ENIGMA (CHARISMA)	64	—	6	YOU DON'T HAVE TO WORRY	EN VOUE (ATLANTIC)
28	23	15	I'M NOT IN LOVE	WILL TO POWER (EPIC)	65	58	6	IT NEVER RAINS . . .	TONY! TONI! TONE! (WING/MERCURY)
29	28	5	COMING OUT OF THE DARK	GLORIA ESTEFAN (EPIC)	66	52	12	NO MATTER WHAT	GEORGE LAMOND (COLUMBIA)
30	30	12	LOVE MAKES THINGS HAPPEN	PEBBLES (MCA)	67	66	2	MY SIDE OF THE BED	SUSANNA HOFFS (COLUMBIA)
31	35	5	I'LL DO 4 U	FATHER M.C. (UPTOWN/MCA)	68	59	5	GAMES	NEW KIDS ON THE BLOCK (COLUMBIA)
32	31	10	I SAW RED	WARRANT (COLUMBIA)	69	—	1	JUST THE WAY IT IS, BABY	THE REMBRANDTS (ATCO)
33	27	20	IMPULSIVE	WILSON PHILLIPS (SBK)	70	—	1	SOMETHING IN MY HEART	MICHEL'LE (RUTHLESS/ATCO)
34	38	8	GET HERE	OLETA ADAMS (FONTANA/MERCURY)	71	—	1	MADE UP MY MIND	SAFIRE (MERCURY)
35	36	5	WAITING FOR LOVE	ALIAS (EMI)	72	68	3	SURE LOOKIN'	DONNY OSMOND (CAPITOL)
36	32	20	MILES AWAY	WINGER (ATLANTIC)	73	—	1	SAME SONG	DIGITAL UNDERGROUND (TOMMY BOY)
37	33	12	I DON'T KNOW ANYBODY ELSE	BLACK BOX (RCA)	74	—	1	ALL NIGHT LONG	CATHY DENNIS (POLYDOR/PLG)
					75	71	12	NEW YORK MINUTE	DON HENLEY (Geffen)

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	FROM A DISTANCE	BETTE MIDLER (ATLANTIC)	14	13	12	LOVE AND AFFECTION	NELSON (DGC)
2	—	1	BECAUSE I LOVE YOU	STEVIE B (LNR/RCA)	15	11	8	I DON'T HAVE THE HEART	JAMES INGRAM (WARNER BROS.)
3	1	2	FEELS GOOD	TONY! TONI! TONE! (WING/MERCURY)	16	17	12	KING OF WISHFUL THINKING	GO WEST (EMI)
4	2	5	GIVING YOU THE BENEFIT	PEBBLES (MCA)	17	16	2	SO CLOSE	DARYL HALL JOHN OATES (ARISTA)
5	3	3	CAN'T STOP	AFTER 7 (VIRGIN)	18	14	12	U CAN'T TOUCH THIS	M.C. HAMMER (CAPITOL)
6	5	6	CLOSE TO YOU	MAXI PRIEST (CHARISMA)	19	15	5	ICE ICE BABY	VANILLA ICE (SBK)
7	4	3	THE WAY YOU DO THE THINGS . . .	UB40 (VIRGIN)	20	—	1	SOMETHING TO BELIEVE IN	POISON (ENIGMA/CAPITOL)
8	9	12	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	21	18	12	DO ME!	BELL BIV DEVOE (MCA)
9	7	4	GROOVE IS IN THE HEART	DEE-LITE (ELEKTRA)	22	20	12	DON'T WANNA FALL IN LOVE	JANE CHILD (WARNER BROS.)
10	6	3	STRANDED	HEART (CAPITOL)	23	19	12	VOGUE	MADONNA (SIRE/WARNER BROS.)
11	8	10	SOMETHING HAPPENED ON THE . . .	PHIL COLLINS (ATLANTIC)	24	—	10	POISON	BELL BIV DEVOE (MCA)
12	10	5	MORE THAN WORDS CAN SAY	ALIAS (EMI)	25	21	12	SENDING ALL MY LOVE	LINEAR (ATLANTIC)
13	12	6	KNOCKIN' BOOTS	CANDYMAN (EPIC)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

Hot 100. Sales & Airplay™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	2	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	1	1	2	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	1
2	1	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	2	2	4	SOMEDAY	MARIAH CAREY	4
3	3	ONE MORE TRY	TIMMY T.	3	3	5	WHERE DOES MY HEART BEAT NOW	CELINE DION	5
4	5	WICKED GAME	CHRIS ISAAK	7	4	3	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	2
5	9	SOMEDAY	MARIAH CAREY	4	5	7	ONE MORE TRY	TIMMY T.	3
6	4	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	8	6	1	THE FIRST TIME	SURFACE	6
7	8	AROUND THE WAY GIRL	L.L. COOL J	12	7	8	RESCUE ME	MADONNA	—
8	7	LOVE MAKES THINGS HAPPEN	PEBBLES	14	8	15	SHOW ME THE WAY	STYX	11
9	10	WHERE DOES MY HEART BEAT NOW	CELINE DION	5	9	10	DISAPPEAR	INXS	9
10	13	IESHA	ANOTHER BAD CREATION	21	10	6	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	20
11	11	DISAPPEAR	INXS	9	11	14	I SAW RED	WARRANT	10
12	14	I SAW RED	WARRANT	10	12	16	ALL THIS TIME	STING	13
13	15	DEEPER SHADE OF SOUL	URBAN DANCE SQUAD	23	13	17	COMING OUT OF THE DARK	GLORIA ESTEFAN	17
14	6	PLAY THAT FUNKY MUSIC	VANILLA ICE	18	14	20	IF YOU NEEDED SOMEBODY	BAD COMPANY	19
15	17	THIS HOUSE	TRACIE SPENCER	15	15	24	WAITING FOR LOVE	ALIAS	22
16	18	GET HERE	OLETA ADAMS	16	16	30	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	32
17	12	THE FIRST TIME	SURFACE	6	17	21	WICKED GAME	CHRIS ISAAK	7
18	22	ALL THIS TIME	STING	13	18	9	SENSITIVITY	RALPH TRESVANT	26
19	16	MONEYTALKS	AC/DC	30	19	12	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	8
20	25	SHOW ME THE WAY	STYX	11	20	25	HOLD YOU TIGHT	TARA KEMP	25
21	23	SIGNS	TESLA	24	21	27	THIS HOUSE	TRACIE SPENCER	15
22	19	IT NEVER RAINS . . .	TONY! TONI! TONE!	35	22	13	AFTER THE RAIN	NELSON	28
23	26	IF YOU NEEDED SOMEBODY	BAD COMPANY	19	23	29	GET HERE	OLETA ADAMS	16
24	28	I'LL DO 4 U	FATHER M.C.	34	24	26	WAITING FOR THAT DAY	GEORGE MICHAEL	31
25	40	COMING OUT OF THE DARK	GLORIA ESTEFAN	17	25	34	STATE OF THE WORLD	JANET JACKSON	—
26	21	HIGH ENOUGH	DAMN YANKEES	29	26	18	HEAT OF THE MOMENT	AFTER 7	33
27	35	ROUND AND ROUND	TEVIN CAMPBELL	27	27	11	PLAY THAT FUNKY MUSIC	VANILLA ICE	18
28	37	WAITING FOR LOVE	ALIAS	22	28	31	AROUND THE WAY GIRL	L.L. COOL J	12
29	—	GIVE PEACE A CHANCE	PEACE CHOIR	—	29	28	LOVE MAKES THINGS HAPPEN	PEBBLES	14
30	—	HOLD YOU TIGHT	TARA KEMP	25	30	32	ROUND AND ROUND	TEVIN CAMPBELL	27
31	39	I'VE BEEN WAITING FOR YOU	GUYS NEXT DOOR	42	31	35	YOU'RE IN LOVE	WILSON PHILLIPS	36
32	38	SOMETHING IN MY HEART	MICHEL'LE	46	32	23	HIGH ENOUGH	DAMN YANKEES	29
33	32	FROM A DISTANCE	BETTE MIDLER	40	33	36	SIGNS	TESLA	24
34	29	SENSITIVITY	RALPH TRESVANT	26	34	19	JUST ANOTHER DREAM	CATHY DENNIS	38
35	24	AFTER THE RAIN	NELSON	28	35	37	I'LL BE BY YOUR SIDE	STEVIE B	37
36	—	RICO SUAVE	GERARDO	41	36	22	I'M NOT IN LOVE	WILL TO POWER	39
37	34	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	20	37	40	MY SIDE OF THE BED	SUSANNA HOFFS	45
38	20	HEAT OF THE MOMENT	AFTER 7	33	38	—	I'LL DO 4 U	FATHER M.C.	34
39	—	HERE COMES THE HAMMER	M.C. HAMMER	61	39	—	MOTHER'S PRIDE	GEORGE MICHAEL	48
40	—	WAITING FOR THAT DAY	GEORGE MICHAEL	31	40	—	MERCY MERCY ME/I WANT YOU	ROBERT PALMER	49

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

28	AFTER THE RAIN	(Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI) HL/WBM	37	I'LL BE BY YOUR SIDE	(SHR, ASCAP/Mya-T, BMI) HL	77	REMEMBER MY NAME	(Warner Chappell/Empire, ASCAP/Longitude, BMI) WBM
1	ALL THE MAN THAT I NEED	(Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	34	I'LL DO 4 U	(Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM/HL	41	RICO SUAVE	(Mo' Ritmo, ASCAP/Louis St., BMI)
13	ALL THIS TIME	(Magnetic, BMI/Blue Turtle, ASCAP) HL	8	I'LL GIVE ALL MY LOVE TO YOU	(WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/CBS, ASCAP/Maestro B., ASCAP) WBM	52	RIDE THE WIND	(Cyanide, BMI/Willesden, BMI) HL
89	ALL TRUE MAN	(Flyte Tyme, ASCAP/Avant Garde, ASCAP)	94	I LOVE YOU	(Too Sharp, BMI/Ice Baby, ASCAP/QPM, ASCAP/EMI Blackwood, BMI)	27	ROUND AND ROUND	(Controversy, ASCAP/WB, ASCAP) WBM
80	ANOTHER SLEEPLESS NIGHT	(Warner Chappell/Disco Mix Club, ASCAP/WB, ASCAP) WBM	39	I'M NOT IN LOVE	(Man-Ken, BMI)	43	SADENESS PART 1	(Sweet 'N' Sour, ASCAP/Virgin, ASCAP) HL
12	AROUND THE WAY GIRL	(Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	88	IMPULSIVE	(EMI April, ASCAP/Stephen A. Kipner, ASCAP/WB, ASCAP/Magnified, ASCAP) WBM/HL	67	SECRET	(Virgin Songs, BMI/Chesca Tunes, ASCAP/Bee Hee Boy, ASCAP) HL
75	BABY BABY	(Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP)	92	I'M YOUR BABY TONIGHT	(Kear, BMI/CBS Epic/Solar, BMI) HL	26	SENSITIVITY	(Flyte Tyme, ASCAP) WBM
65	BECAUSE I LOVE YOU	(THE POSTMAN SONG) (Saja, BMI/Mya-T, BMI) HL	10	I SAW RED	(Virgin Songs, BMI/Dick Dragon, BMI) CPP	76	SHELTER ME	(Chappell & Co., ASCAP/Eve, ASCAP) HL
83	CALL IT POISON	(Love Pump, ASCAP)	35	IT NEVER RAINS	(IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL	70	THE SHOOP SHOOP SONG	(IT'S IN HIS KISS) (Alley, BMI/Trio, BMI/Hudson Bay, BMI) HL
64	CANDY	(James Osterberg, BMI/Bug, BMI)	32	I'VE BEEN THINKING ABOUT YOU	(Warner-Tamerlane, BMI) WBM	11	SHOW ME THE WAY	(Grand Illusion, ASCAP/Almo, ASCAP) CPP
47	CHASIN' THE WIND	(Realsongs, ASCAP)	42	I'VE BEEN WAITING FOR YOU	(Colgems-EMI, ASCAP/Barter, ASCAP/Chrysalis, ASCAP/Scott Cutler, ASCAP/EMI April, ASCAP/Tom Sturges, ASCAP)	24	SIGNS	(Acuff-Rose, BMI/Galene, BMI)
17	COMING OUT OF THE DARK	(Foreign Imported, BMI)	99	JEALOUSY	(MCA, ASCAP) HL	4	SOMEDAY	(Vision Of Love, BMI/Been Jammin', BMI)
59	CRY FOR HELP	(BMG, BMI) HL	38	JUST ANOTHER DREAM	(Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM	46	SOMETHING IN MY HEART	(Ruthless Attack, ASCAP)
23	DEEPER SHADE OF SOUL	(BMG, ASCAP) HL	68	JUSTIFY MY LOVE	(Miss Bessie, ASCAP/WB, ASCAP/Blew Disque, ASCAP/Webo Girl, ASCAP) WBM	95	SOMETHING TO BELIEVE IN	(Cyanide, BMI/Willesden, BMI) HL
9	DISAPPEAR	(Toi Muziek, ASCAP/MCA, ASCAP) HL	53	JUST THE WAY IT IS, BABY	(WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM	50	SPEND MY LIFE	(Topless, BMI/Chrysalis, BMI) CLM
44	DON'T HOLD BACK YOUR LOVE	(WB, ASCAP/Ali-Aja, ASCAP/O'Brien, ASCAP/Sold For A Song, CAPAC/David Tyson, P.R.O./EMI Blackwood (Canada), BMI) WBM	81	LET'S CHILL	(Donni			

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"ALL THE MAN THAT I NEED" by Whitney Houston (Arista) hits No. 1 in sales, airplay, and overall by a large margin. "Gonna Make You Sweat" by C&C Music Factory (Columbia) begins to slip on the sales side and goes to No. 2 overall. Both "One More Try" by Timmy T. (Quality) and "Someday" by Mariah Carey (Columbia) are making enormous point gains and are within striking distance of No. 1 for next week, so look for a tough three-way battle.

LET'S DO ANOTHER OF our periodic comparisons of the Top 40 Radio Monitor and the Hot 100 airplay-only chart (page 82). After an amazing seven weeks at No. 1, "Love Will Never Do" by Janet Jackson falls to No. 3 on the Monitor while the album cut "State Of The World," not eligible to chart on the Hot 100, explodes from No. 65 to No. 15. Although "Love" is still No. 3 in actual airplay, it drops from 6-10 in reported airplay as some stations take it off their official playlists but still are playing it. Only five of the 112 stations currently being monitored are not playing the record but 94 of the 244 reporters to the Hot 100 are not listing it. "Someday" by Mariah Carey is No. 1 on the Monitor but No. 2 behind Whitney Houston in reported airplay. Both Houston's single and Celine Dion's are held back a bit on the Monitor (No. 8 and No. 9 vs. No. 1 and No. 3, respectively) because some stations are still dayparting them out of nights.

SINGLES THAT DO BEST in large markets are higher on the Monitor since it includes only 68 markets vs. more than 100 for the Hot 100 chart. Examples include the singles by Londonbeat, jumping 19-10 on the Monitor vs. 30-16 on the Hot 100 airplay-only chart; Tara Kemp, 17-11 vs. 25-20; and "Together Forever" by Lisette Melendez, 37-26 on the Monitor but not yet on the top 40 airplay-only chart. On the flip side, singles doing best in smaller markets include those by Styx, 15-8 on the Hot 100 airplay-only chart vs. 26-23 on the Monitor; INXS, 10-9 vs. 21-19; Warrant, 14-11 vs. 31-32; and Chris Isaak, 21-17 vs. 41-41. (The latter is No. 7 on the overall Hot 100, because it's No. 4 in sales.) Some dance records do especially well on the Monitor because it picks up play on special mix shows, which would not normally be reported to the trades. Examples include the singles by Culture Beat and En Vogue, which are Nos. 56 and 64, respectively, on the Monitor but not on the Hot 100. And one final special case of note: Whitney Houston's rendition of the national anthem is on 80 stations of the 112 being monitored, and ranks No. 54 on the Monitor, but is being reported by only four of those stations, so it is not on the Hot 100 as of yet.

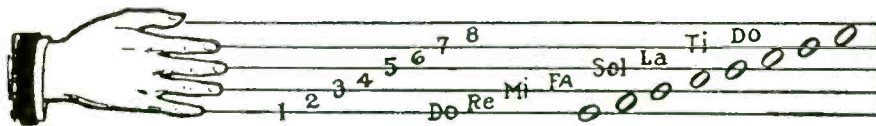
QUICK CUTS: The seven debuts include the first Hot 100 entry, "I Like The Way" (Jive), for Hi-Five, a teen quintet whose members are from Waco, Texas, and Oklahoma City... Madonna is sure to have a top 15 debut next week for "Rescue Me" (Sire) as it finally will be commercially released; it's already No. 7 in airplay points... Two hot new artists have the Power Picks this week: Londonbeat wins on the airplay side for the second week in a row with "I've Been Thinking About You" (Radioactive); and Gerardo makes the biggest sales-point gain with "Rico Suave" (Inter-scope), jumping from No. 59 to No. 41 on the chart.

HOT 100 SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 167 REPORTERS	TOTAL ADDS 244 REPORTERS	TOTAL ON
CALL IT POISON THE ESCAPE CLUB ATLANTIC	3	13	54	70	72
MERCY MERCY ME ROBERT PALMER EMI	6	10	47	63	143
BABY BABY AMY GRANT A&M	5	11	26	42	54
CRY FOR HELP RICK ASTLEY RCA	2	5	31	38	97
STATE OF THE WORLD JANET JACKSON A&M	6	6	24	36	193
I LOVE YOU VANILLA ICE SBK	2	5	29	36	43
SADENESS PART 1 ENIGMA CHARISMA	3	6	21	30	77
STONE COLD GENTLEMAN RALPH TRESVANT MCA	5	6	18	29	41
CALL IT ROCK N' ROLL GREAT WHITE CAPITOL	2	5	20	27	27
ROUND AND ROUND TEVIN CAMPBELL PAISLEY PARK	2	8	16	26	121

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

TOP OF THE CHARTS AND TOP OF MIND.



MICHEL'LE

Representation: Jerry Heller

"Something In My Heart"

From the self-titled, soon-to-be platinum album. (98885)

It's winning everyone's heart. ♥♥♥♥

"Just The Way It Is, Baby"

From the self-titled album. (91412)
With sales over 150,000, these guys have definitely ARRIVED.



Management: George Ghiz
MOGUL entertainment group



REMBRANDTS

"If You Needed Somebody"

With HOLY WATER album sales now at 700,000, you can see why BAD COMPANY is good company. (91371)

ON TOUR WITH DAMN YANKEES.



BAD COMPANY

Management: Bud Prager / Phil Carson



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Billboard[®] TOP POP ALBUMS

FOR WEEK ENDING FEB. 23, 1991

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	23	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME 16 weeks at No. 1
2	2	2	35	MARIAH CAREY ▲ ³ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
3	10	30	3	STING A&M 6405 (10.98)	THE SOUL CAGES
4	5	5	51	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
5	6	6	14	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
6	4	4	10	THE SIMPSONS ▲ ² GEFLEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
7	3	3	13	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
8	7	9	46	WILSON PHILLIPS ▲ ⁴ SBK 93745 (9.98)	WILSON PHILLIPS
9	9	8	21	AC/DC ▲ ² ATCO 91413 (9.98)	THE RAZORS EDGE
10	8	7	20	BETTE MIDLER ▲ ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
11	11	11	49	THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
12	48	—	2	GLORIA ESTEFAN EPIC 46988 (10.98 EQ)	INTO THE LIGHT
13	19	19	7	C&C MUSIC FACTORY ● COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
14	15	16	13	TESLA ● GEFLEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
15	12	10	17	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
16	13	13	48	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
17	14	12	73	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
18	23	28	18	CHRIS ISAAK REPRISE 25837 (9.98)	HEART SHAPED WORLD
19	17	14	22	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
20	21	18	13	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
21	16	15	14	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS... LIVE!
22	18	23	4	DAVID LEE ROTH WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
23	22	20	47	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON
24	25	24	21	INXS ▲ ATLANTIC 82140 (9.98)	X
25	24	21	12	RALPH TRESVANT ● MCA 10116 (9.98)	RALPH TRESVANT
26	20	17	32	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
27	27	27	23	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
28	28	25	31	POISON ▲ ² ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
29	30	31	21	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
30	26	22	17	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER
31	38	47	4	DIGITAL UNDERGROUND TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
32	29	26	22	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
33	32	38	26	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
34	35	36	54	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
35	31	32	14	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
36	36	43	4	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
37	37	34	12	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
38	33	29	12	CINDERELLA ● MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
39	44	45	35	KEITH SWEAT ▲ VENTURE 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
40	34	35	25	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
41	47	53	21	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433* (9.98 EQ)	IN CONCERT
42	40	41	18	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
43	39	33	24	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
44	43	42	32	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
45	42	39	8	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL
46	46	51	40	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
47	41	40	47	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
48	51	46	23	QUEENSRÛCHE ▲ EMI 92806 (9.98)	EMPIRE
49	54	60	5	ROGER MCGUINN ARISTA 8648 (9.98)	BACK FROM RIO
50	50	48	10	PETER GABRIEL GEFLEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
51	45	37	15	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
52	105	—	2	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
53	NEW	▶	1	QUEEN HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO
54	52	50	26	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	49	44	15	TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
56	53	49	14	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
57	60	63	27	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
58	58	58	29	BLACK BOX RCA 2221 (9.98)	DREAMLAND
59	56	57	32	STEVIE B ● LMR 2307/RCA (9.98)	LOVE & EMOTION
60	63	77	20	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
61	71	87	23	STEELHEART MCA 6368 (9.98)	STEELHEART
62	55	54	27	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
63	61	55	14	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
64	57	56	20	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
65	76	76	14	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
66	59	52	15	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
67	129	—	2	CHICAGO REPRISE 26391* (9.98)	TWENTY 1
68	69	72	13	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY
69	73	67	22	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
70	68	78	42	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
71	64	59	59	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
72	65	65	29	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
73	62	61	36	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
74	72	75	14	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
75	67	66	22	PEBBLES ● MCA 10025 (9.98)	ALWAYS
76	78	74	35	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
77	70	62	14	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
78	66	68	43	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL
79	81	103	5	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME
80	74	64	84	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
81	87	106	18	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
82	153	—	2	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
83	84	83	16	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
84	80	71	13	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
85	83	90	33	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
86	98	108	23	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
87	146	—	2	SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)	WHEN YOU'RE A BOY
88	82	82	10	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
89	88	79	75	MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD
90	75	70	32	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
91	86	73	30	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
92	79	84	31	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
93	85	89	16	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
94	100	101	48	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
95	157	—	2	FRONT 242 EPIC 46998 (9.98 EQ)	TYRANNY FOR YOU
96	96	98	11	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
97	77	69	7	SOUNDTRACK GEFLEN 24310 (10.98)	MERMAIDS
98	90	86	20	ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
99	93	92	10	SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)	THE CIVIL WAR
100	94	91	20	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
101	97	94	19	MEGADETH ● CAPITOL 91935 (9.98)	RUST IN PEACE
102	95	97	11	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
103	112	140	6	CELINE DION EPIC 46893* (9.98 EQ)	UNISON
104	107	141	90	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
105	102	128	5	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
106	189	—	2	DIVINYLS VIRGIN 91397 (9.98)	DIVINYLS
107	89	85	65	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
108	115	123	6	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS
109	121	130	16	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE

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

Billboard® Top Pop Albums™ continued

FOR WEEK ENDING FEBRUARY 23, 1991

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	99	88	18	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
111	92	93	6	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
112	101	100	85	DON HENLEY ▲2 GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
113	123	105	26	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
114	110	125	19	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
115	106	95	13	DEBBIE GIBSON ● ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
116	104	99	20	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
117	91	81	47	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
118	122	110	41	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
119	190	—	2	TODD RUNDGREN WARNER BROS. 26478* (9.98)	2ND WIND
120	111	109	31	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
121	128	139	14	HOUSE OF LORDS SIMMONS 2170/RCA (9.98)	SAHARA
122	117	120	16	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
123	119	127	25	ANTHRAX ● MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
124	120	102	45	HEART ▲2 CAPITOL 91820 (9.98)	BRIGADE
125	113	114	63	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
126	NEW ▶	—	1	JESUS JONES SBK 95715* (9.98)	DOUBT
127	132	133	16	DEEP PURPLE RCA 2421 (9.98)	SLAVES AND MASTERS
128	135	135	24	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
129	149	169	5	TOY MATINEE REPRISE 26235* (9.98)	TOY MATINEE
130	148	154	21	ALIAS EMI 93908* (9.98)	ALIAS
131	145	149	15	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
132	116	107	14	THE OUTFIELD MCA 10111 (9.98)	DIAMOND DAYS
133	127	136	37	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
134	131	122	31	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
135	125	126	21	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
136	NEW ▶	—	1	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO
137	103	80	16	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98)	LED ZEPPELIN
138	130	144	90	BOB MARLEY AND THE WAILERS ▲2 TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
139	108	104	15	EDIE BRICKELL & NEW BOHEMIANS GEFEN 24304 (9.98)	GHOST OF A DOG
140	118	112	12	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
141	156	151	13	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
142	114	116	74	AEROSMITH ▲4 GEFEN 24254 (9.98)	PUMP
143	136	134	39	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON
144	139	132	17	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
145	109	96	14	PAUL MCCARTNEY CAPITOL 94778 (24.98)	TRIPPING THE LIVE FANTASTIC
146	126	115	14	MORRISSEY SIRE 26221*/REPRISE (9.98)	BONA DRAG
147	150	152	110	SOUNDTRACK ▲2 ATLANTIC 81933 (9.98)	BEACHES
148	134	121	38	CONCRETE BLONDE I.R.S. 82037* (9.98)	BLOODLETTING
149	160	147	13	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 777* (9.98)	FRESH AIRE 7
150	124	117	13	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
151	163	—	2	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
152	143	119	53	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
153	147	111	22	SOUNDTRACK ● WARNER BROS. 26316* (9.98)	TWIN PEAKS
154	NEW ▶	—	1	HAPPY MONDAYS ELEKTRA 60986* (9.98)	PILLS, THRILLS & BELLYACHES
155	133	113	47	SINEAD O'CONNOR ▲2 ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	141	131	22	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
157	152	170	36	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
158	151	155	13	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
159	138	118	15	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
160	140	124	12	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
161	144	143	26	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
162	155	148	46	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
163	142	138	71	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
164	176	182	4	THE TRASH CAN SINATRAS LONDON 828 201*/PLG (8.98)	CAKE
165	168	166	51	ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
166	174	172	64	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
167	175	174	77	THE RIGHTEOUS BROTHERS ● VERVE 823 662*/PLG (6.98 EQ)	THE RIGHTEOUS BROTHERS GREATEST HITS
168	177	137	10	VARIOUS ARTISTS A&M 5339* (8.98)	JAM HARDER
169	158	146	17	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
170	165	156	22	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
171	162	163	98	BONNIE RAITT ▲2 CAPITOL 91268 (8.98)	NICK OF TIME
172	166	167	14	SLAUGHTER CHRYSALIS 21816* (6.98)	STICK IT LIVE
173	172	158	131	NEW KIDS ON THE BLOCK ▲8 COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
174	NEW ▶	—	1	BOOK OF LOVE SIRE 26389*/WARNER BROS. (9.98)	CANDY CAROL
175	RE-ENTRY	—	5	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
176	161	145	68	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."
177	178	177	5	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404*/REPRISE (9.98)	BACK TO HAUNT YOU
178	137	142	23	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
179	NEW ▶	—	1	BOB MARLEY AND THE WAILERS ISLAND 48243 (9.98)	TALKIN' BLUES
180	173	187	37	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
181	NEW ▶	—	1	PAUL OVERSTREET RCA 2459* (9.98)	HEROES
182	159	150	15	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY
183	179	173	14	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC
184	NEW ▶	—	1	THE B-52'S REPRISE 26401* (9.98)	PARTY MIX - MESOPOTAMIA
185	NEW ▶	—	1	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
186	167	153	14	K.T. OSLIN RCA 2365* (9.98)	LOVE IN A SMALLTOWN
187	188	—	2	DIANE SCHUUR GRP 9628 (9.98)	PURE SCHUUR
188	154	129	7	SOUNDTRACK COLUMBIA 47078 (10.98)	GODFATHER III
189	180	178	4	WILL TO POWER EPIC 46051 (9.98 EQ)	JOURNEY HOME
190	169	162	39	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
191	186	186	9	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
192	183	161	15	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
193	NEW ▶	—	1	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
194	198	189	127	AC/DC ▲10 ATLANTIC 16018 (6.98)	BACK IN BLACK
195	NEW ▶	—	1	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
196	171	168	16	THE CONNELLS TVT 2580 (8.98)	ONE SIMPLE WORD
197	182	175	14	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
198	196	196	158	ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA
199	170	160	15	JIMMY BUFFETT MCA 10022* (9.98)	FEEDING FRENZY
200	164	159	15	EVERY MOTHER'S NIGHTMARE ARISTA 8633 (9.98)	EVERY MOTHER'S NIGHTMARE

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 111	C&C Music Factory 13	Front 242 95	Alan Jackson 94	Megadeth 101	Iggy Pop 120	Ghost 113	UB40 71
AC/DC 9, 194	The Charlatans U.K. 83	Kenny G 166	Jane's Addiction 40	George Michael 19	Maxi Priest 91	Godfather III 188	Urban Dance Squad 57
Oleta Adams 60	Mark Chesnutt 191	Peter Gabriel 50	Jellyfish 131	Michelle 157	Queen 53	Mermaids 97	Vanilla Ice 1
Aerosmith 142	Chicago 67	Gerardo 136	Jesus Jones 126	Bette Midler 10	Queensryche 48	Pretty Woman 47	VARIOUS ARTISTS
After 7 163	Cinderella 38	Debbie Gibson 115	Eric Johnson 92	Gary Moore 85	Bonnie Raitt 171	Twin Peaks 153	Jam Harder 168
Alias 130	Phil Collins 21, 107	Johnny Gill 78	Robert Johnson 98	Morrissey 146	The Rembrandts 108	The Soup Dragons 114	Red Hot & Blue 66
Anthrax 123	Concrete Blonde 148	Vince Gill 134	The Judds 109	Van Morrison 77, 143	The Righteous Brothers 167	Tracie Spencer 195	Vaughan Brothers 64
Chet Atkins & Mark Knopfler 169	The Connells 196	Guy 20	Big Daddy Kane 192	Motley Crue 89	The Robert Cray Band 135	Steelheart 61	Vicious Base/D.J. Magic Mike 177
The B-52's 184	Harry Connick, Jr. 44, 176	Daryl Hall John Oates 110	Tara Kemp 151	Nelson 26	David Lee Roth 22	Stevie B 59	Warrant 32
Bad Company 76	The Cure 51	M.C. Hammer 4	The Kentucky Headhunters 125	New Kids On The Block 37, 73, 173	Rude Boys 185	Sting 3	Keith Whitley 161
Anita Baker 90	Oamn Yankees 16	Happy Mondays 154	King's X 93	Alexander O'Neal 52	Run-D.M.C. 140	George Strait 190	Styx 81
Bell Biv DeVoe 23	Deee-Lite 43	The Jeff Healey Band 180	L.L. Cool J 29	ORIGINAL LONDON CAST	Todd Rundgren 119	Styx 81	Hank Williams, Jr. 197
Black Box 58	Deep Purple 127	Heart 124	Le Zepelin 137	Phantom Of The Opera 198	Diane Schuur 187	Surface 65	Wilson Phillips 8
The Black Crowes 11	Cathy Dennis 96	Don Henley 112	LeVert 141	Phantom/Highlights 165	Scorpions 56	Keith Sweat 39	Winger 72
Clint Black 35, 104	Digital Underground 117	Hi-Five 175	Living Colour 128	Jeffrey Osborne 102	Ricky Van Shelton 162	Timmy T. 79	Steve Winwood 63
Michael Bolton 80	Celine Dion 103	Susanna Hoffs 87	Loose Ends 160	K.T. Oslin 186	Cary Simon 100	Tesla 14	Yanni 54
Jon Bon Jovi 62	Divinyls 106	House Of Lords 121	Lynch Mob 122	The Outfield 132	Paul Simon 15	Tony! Toni! Tone! 46	Will To Power 189
Book Of Love 174	Drivin' N' Cryin' 105	Whitney Houston 5	Madonna 7	Paul Overstreet 181	The Simpsons 6	Too Short 69	Hank Williams, Jr. 197
Brand Nubian 193	En Vogue 118	Ice Cube 45	Mannheim Steamroller 149	Robert Palmer 150	Sisters Of Mercy 158	Toy Matinee 129	Wilson Phillips 8
Edie Brickell 139	EPMD 36	Julio Iglesias 84	Bob Marley/The Wailers 138, 179	Pebbles 75	Sllaughter 34, 172	Traveling Wilburys 55	Steve Winwood 63
Garth Brooks 27, 70	Gloria Estefan 12	Indigo Girls 116	Paul McCartney 145	Pet Shop Boys 159	SNAP 133	Randy Travis 156	ZZ Top 30
Jimmy Buffett 199	Every Mother's Nightmare 200	INXS 24	Reba McEntire 86	Poison 28	SOUNDTRACK	Ralph Tresvant 25	
Candyman 42	Faith No More 152	Chris Isaak 18	Bobby McFerrin 183		Beaches 147	The Civil War 99	
Mariah Carey 2	Father M.C. 68	Freddie Jackson 74	Roger McGuinn 49		The Civil War 99	Dances With Wolves 88	
Carreras - Domingo - Pavarotti 41		Janet Jackson 17					

TOURING INDUSTRY BRACES FOR TOUGH TIMES

(Continued from page 1)

ties Management in Providence, R.I. "The bottom line is that acts have to realize there are economic realities, that they have to bring their prices down. There's got to be some rational thinking here."

The recession and its effect on the concert tours in the U.S. and overseas was a chief point of discussion at the 11th annual Performance Summit conference held here Feb. 7-10.

Although booking agents say it is too early to confirm which acts will be on the concert trail this spring and summer, some artists are likely to follow the lead of successful co-headlining packages such as last summer's tour by Michael Bolton and Kenny G or the strong current co-bill of Bad Company and Damn Yankees.

Barry Bell, a booking agent with Premier Artists, which represents Bad Company, says those two headliners—offering tickets at a bargain rate as low as \$12.50—drew twice as many fans to some arena shows as each might be expected to pull separately, boosting earnings on merchandising and fueling album sales by both acts.

"I think it's a very successful thing and I think more acts are going to do it. I think it's a trend," says Bell.

Louis Messina of Pace Concerts says the goal of promoters, venues, and agents alike this summer will be "more bang for the buck. That's what I'm hanging on to."

DIFFERENT SCENES

Top-level acts appear certain to ride through the recession unaffected. Alex Kochan of the International Creative Management booking agency notes, for example, that 40,000 tickets for a Guns N' Roses show at the Alpine Valley Music Theater in Wisconsin recently sold out in 40 minutes.

But the difficulty of selling tickets for acts below superstar status has many concerned.

"The acts that are hot are going to stay hot," says Kochan. "The ones

that are not so hot aren't going to do so well. Some of the acts we thought would sell stronger are not selling so strong. It really defies analysis."

Mike Piranian of the Creative Artists Agency agrees. "I think money is tight now and the market is very price sensitive." He noted CAA's success with a recent outdoor date by Santana with a \$10 ticket, which drew 13,000 fans—compared with 3,500 attendance for another Santana date at full price.

While fans may pay top dollar for superstar shows, says Piranian, "I think you're going to have to see a drop in price for other groups to maintain their popularity."

Arny Granat of Jam Productions in Chicago says, "What's happening economically right now is something that's going to affect us definitely in the next six months to a year or two years. I found that the shows that are really going to be affected are the middle-of-the-road shows and the family shows."

COMPETITIVE CLIMATE

The economic squeeze on the U.S. concert business comes at a time

when the growth of the summer amphitheater circuit, and competitive bidding by those venues for acts during the summer shed season, have already cut into promoter profits. The competitive booking climate has made it more difficult for promoters to force artists to hold down booking guarantees. "I, as well as everyone else, am guilty of paying [those guarantees] and not saying 'no,'" says Granat.

Some promoters say they will still aim to offer bargain ticket deals this season, particularly for the lawn seating areas of amphitheaters.

"I know one thing that we're starting to do is trying to adjust the ticket prices," says Granat, who notes Jam Productions may offer lawn seat admission by the carload, for example, to some shows at its World Music Theater south of Chicago. The goal is to increase overall attendance, boosting revenue from parking and concessions.

"There are a couple of shed operators I talk to who figure they're doing fine if they can break even or even lose a little bit of money on the box office, because their income is

from parking, food, and beverage," says promoter Steve Litman of St. Louis.

Litman and others also draw a contrast between this recession and previous downturns in the late '70s in the effect on concert tours.

"I think our business, like many others, is seeing an increasing demand for the entertainment dollar," he says. "I consider myself in competition not only with other concert promoters, but with video stores. In the last recession, VCRs were not really a factor. It's a lot easier to be a couch potato. It's a lot tougher to get people out. But I think it's pretty obvious that if you deliver value and quality and a real show, that people will come out and see it. Whether you'll make any money at the end of the day is another issue," he adds.

RECESSION-PROOF MARKET

In the European market, says Goldsmith, "we are, so far, recession-proof. The only place where it's hitting us is the [concert production] costs are going up. The demand for entertainment, thank God, is still there—as long as ticket prices don't

get too high. As things get rough, people still sacrifice other areas of their disposable income when there's a great show in town."

Further, Goldsmith and others involved in European tours and artist management predict tough times may aid some new artists.

"As negative as the recession is, the positive side is that out of it may come a bunch of new acts," says Goldsmith. "Every time, that's been the case, because these bands have a different agenda and they're creating their own audience."

Irish manager Kieran Owens, who handles the Island Records act Hinterland, agrees that hard times and high prices on the arena and amphitheater circuit could ultimately benefit new, young bands.

"There is an Irish expression, 'I'm too poor to be able to afford rubbish,'" says Owens. "And I would be vain enough to believe that better music will win the day because people are going to be much more cautious about spending and the major concert tours are going to be out of the reach of a lot of people."

ELECTRIC FACTORY UNDER FEDERAL INVESTIGATION

(Continued from page 5)

payments of thousands of dollars, and that he also had an improper relationship with Electric Factory, a partnership of Larry Magid and Allen Spivak.

The affidavit also claims that Electric Factory inflated expenses it charged groups that it presented in concert. It cites a Grateful Dead concert in 1989 in which the promoters allegedly charged the rock group nearly \$82,000 beyond the actual expense. It asserted the Grateful Dead concert was billed for about \$778,000 in expenses, whereas actual costs were \$696,000.

Concerts promoted at the indoor

Spectrum and the outdoor Veterans Stadium and J.F.K. Stadium, major venues used by Electric Factory, typically require up to 150 members of the IATSE, resulting in a large payroll that sometimes exceeds \$400,000, according to the affidavit. Stage workers make between \$13 and \$25 an hour.

Charles Kass, special agent for the Labor Department's Office of Labor Racketeering, says in the affidavit that signatures of at least 10 employees were forged on checks issued by Electric Factory. Kass alleged that O'Shea cashed the ghost employee's checks and deposited the funds in bank ac-

counts to which he had access.

The affidavit alleges further that O'Shea's brother Joseph also was a "ghost employee." Electric Factory, it is claimed, routinely rented stage lights from Joseph O'Shea and billed the concert performers for their use. Many times these lights were not needed or used, but the money for these rentals was allegedly shared with Francis O'Shea. Joseph O'Shea, in the affidavit, is described as a city employee and was also paid for working several concerts. However, a check of his city work schedule, according to the affidavit, showed he could not have worked

some of the concerts for which he was paid.

The affidavit further alleges that the grand jury probe disclosed that cash payments to members of the IATSE for stadium concerts were not included on any tax returns; that the payroll often was used to conceal income and expenses; and that some cash payments were not reported on federal, state, local, or union records.

It is also alleged that Electric Factory listed union benefits and payroll taxes as concert-promotion expenses, but that this money was not forwarded to either the union

(Continued on next page)

THE DAYS OF SCOTT SHANNON, ROCK 40 COME TO AN END ON L.A.'S PIRATE RADIO

(Continued from page 1)

It was two years ago that Shannon left his position at then No. 1-rated WHYZ (Z100) New York to command Westwood One's first Los Angeles radio station. When Shannon signed on at Pirate on March 17, 1989, it had—in Shannon's own words—a "shotgun effect" on the Los Angeles market.

At that time, Guns N' Roses and other hard rock acts were at their peak on the sales chart and on top 40 radio. The "rock 40" format was already receiving national attention because of its success at KXXR Kansas City, Mo., and other stations. Since then, however, rock 40s have suffered from a lack of available product and advertiser resistance to their younger demographics. Most have moved either to album rock, mainstream top 40, or another format altogether.

Despite Pirate's early success—in 1989, the station went from 13th in its first Arbitrator to third in its first summer monthly—KQLZ was not able to pull the numbers necessary to support itself. Shannon's own show, in particular, was taking a beating in the competitive Los Angeles morning derby, which includes such air personalities as Mark & Brian of KLOS, Rick Dees of KIIS, and Jay Thomas

of KPWR.

'FLUSH-AND-WIN'

In its early days, Pirate was known for its attacks on competitors such as KIIS in gimmicks like the "flush-and-win" contest, in which listeners "flushed" their old station in favor of Pirate. But the tables turned when modern rock KROQ, which was initially hurt by Pirate, charged Shannon in a series of on-air spots with speeding up records and promising more variety, but instead playing the same Bon Jovi record over and over.

After less than a year on the air, insiders were predicting the death of rock 40 and Pirate, but the slipping station managed to hold on. Programmer Mark Todd was brought in, as was morning show sidekick Katy Manor, formerly of KROQ, but the changes couldn't stop Pirate's downward trend.

Why didn't Shannon's Pirate succeed? "I think that musically it was too diffuse and it had an irritating presentation," says KLOS PD Carey Curelop.

He is unfazed by the threat of Pirate as an album rock station. "I don't sit around worrying about it," he says. "KLOS is a very well-positioned radio station that has been

beating up the challenger for the last 22 years and will continue to do so."

KPWR (Power 106) Los Angeles PD Jeff Wyatt, meanwhile, says, "There is stiff competition in that arena. How well they will do will depend on their execution... Between the great allegiance to the music at KROQ, and Mark & Brian, who are driving that thing [KLOS] like a Mack truck, there's not a whole lot of room."

NOT DOWN TO THE PAINT

According to Pattiz, the change at Pirate is not "designed to blow off the million come, but reattract the listeners that were there when the station first came on the air... We're not taking a radio station down to the paint and starting over again, which we did when we put Pirate on the air."

Pattiz says the fact that an album rock station provides a place for WW1 syndicated programming wasn't a huge factor in the change. Yet he adds that "it does take advantage of the inherent strengths of the company. It can't help but benefit the station and the company to increase the synergy, which, up to this time, is fairly limited."

Shannon will reportedly continue

to host WW1's "Top 30 All-Request Countdown" syndicated program. "My feeling about Scott Shannon, that he is one of the best, has not changed," says Pattiz. "You haven't heard the last from Scott and No. 1 radio stations associated with Scott... In radio you can't bat 1.000, but .500 isn't bad."

During the Feb. 13 morning show, Shannon and his "morning crew" gave several hints that it was their final show. "The get-down-like-a-hound, last-time-around mystery oldie" was "The Final Countdown" by Europe. When sidekick Manor gave the horoscopes, she said, "Scott, Leo, all good things must come to an end... Shannon offered that there was 'a fat lady in the lobby' and 'Z100 has left the building.' A T-shirt giveaway was held in front of the unemployment office in downtown Los Angeles.

"Just about every disc jockey that starts out in the business dreams of one day opening the microphone and speaking to Los Angeles, Calif., and when they get there, it's a dream come true," Shannon told his listeners. "Sometimes some things are hard to say, and you just play them." The statement was followed by Night Ranger's "Goodbye."

Later, Shannon signed off from the Pirate backed by the same jungle sound effects he used to launch the station nearly two years ago. "It's 9:59 a.m., Feb. 13, 1991, Happy Valentine's a little early. Ladies and gentlemen, you have been listening to Pirate Radio, the original Pirate Radio, the get-down-like-a-hound, last-time-around, weenie-head Wednesday." He also thanked legendary KHJ Los Angeles pioneers Bill Drake and Robert W. Morgan, whose Boss Radio sound Shannon had credited as an influence for Pirate Radio.

Finally, Shannon offered "famous words spoken by Norman J. Pattiz. 'Scott Shannon, it ain't over until the fat lady sings.'" What followed was an opera version of "Shout!" sung presumably by a fat lady, and Roy Rogers & Dale Evans' "Happy Trails."

Before Shannon's ouster at KQLZ, there were rumors that he would be transferred to WW1's New York properties. Or that he would return to Malrite's WHYZ. Or that he would somehow figure into the PD/morning slot at co-owned WEGX Philadelphia. "If Scott had any interest in coming back to New York, we'd entertain it, but I think Scott wants to stay in L.A.," says Z100 programmer Steve Kingston.

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	2	10	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON 2 weeks at No. 1
2	6	8	5	COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN
3	2	1	16	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
4	3	3	15	GET HERE FONTANA 878 476-4/MERCURY	◆ OLETA ADAMS
5	5	5	18	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
6	7	7	12	SHOW ME THE WAY A&M 1536	◆ STYX
7	4	4	13	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
8	13	19	5	SOMEDAY COLUMBIA 38-73561	◆ MARIAH CAREY
9	10	18	6	DON'T HOLD BACK YOUR LOVE ARISTA 2157	◆ DARYL HALL JOHN OATES
10	18	34	3	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
11	11	16	8	SWEAR TO YOUR HEART HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
12	8	6	17	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	◆ STEVIE B
13	14	17	11	CASTLE OF DREAMS CAPITOL 44641	DAVE KOZ
14	9	9	15	CRAZY IN LOVE REPRISE 7-19504	KENNY ROGERS
15	15	22	10	ALWAYS COME BACK ATLANTIC 4-87776	NATASHA'S BRO./R. CAPPELLI
16	27	40	3	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
17	20	25	8	WICKED GAME REPRISE 4-19704	◆ CHRIS ISAAC
18	23	26	5	ALL THIS TIME A&M 1541	◆ STING
19	22	28	5	NIGHT AND DAY ATLANTIC 4-87825	BETTE MIDLER
20	12	11	16	NEW YORK MINUTE GEPFEN 4-19660	DON HENLEY
21	16	10	15	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) GEPFEN 4-19659	◆ CHER
22	19	13	24	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
23	17	12	17	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN
24	28	30	5	CHASIN' THE WIND REPRISE 7-19466	◆ CHICAGO
25	24	20	21	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER
26	30	31	6	WAITING FOR THAT DAY COLUMBIA 38-73663	GEORGE MICHAEL
27	21	15	21	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
28	29	27	8	FAIRY TALES ELEKTRA 4-64910	◆ ANITA BAKER
29	26	14	17	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
30	25	23	20	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
★ ★ ★ POWER PICK ★ ★ ★					
31	45	—	2	ONE MORE TRY QUALITY 15114	◆ TIMMY T.
32	34	36	5	ANASTASIA'S EYES FULL MOON LP CUT/EPIC	DAN FOGELBERG
33	46	—	2	WAITING FOR LOVE EMI 50337	◆ ALIAS
34	32	24	20	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
35	35	33	7	LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538	◆ JANET JACKSON
36	38	47	6	LOVE MAKES THINGS HAPPEN MCA 53973	◆ PEBBLES
37	31	21	14	DOES SHE LOVE THAT MAN? A&M 1535	◆ BREATHE
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
38	NEW	1		MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
39	33	29	10	WHEN WAS THE LAST TIME THE MUSIC ... WARNER BROS. 4-19783	JAMES INGRAM
40	47	—	2	FOREVER'S AS FAR AS I'LL GO RCA 2706	ALABAMA
41	37	38	13	FOR YOU MCA 53935	◆ THE OUTFIELD
42	42	46	4	I CAN'T TELL YOU WHY ELEKTRA 4-64908	HOWARD HEWETT
43	48	—	2	I WILL BE HERE VIRGIN 4-98869	◆ STEVE WINWOOD
44	36	32	19	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
45	49	—	2	CRYING IN THE RAIN WARNER BROS. 4-19547	◆ A-HA
46	43	42	6	HOUSE FULL OF REASONS REPRISE 4-19530	JUDE COLE
47	40	39	22	STRANDED CAPITOL 44621	◆ HEART
48	NEW	1		STILL GOT THE BLUES CHARISMA 4-98854	◆ GARY MOORE
49	39	35	17	ONE AND ONLY MAN VIRGIN 4-98892	◆ STEVE WINWOOD
50	41	37	21	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON

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

Julio Iglesias Has His 'Hey' Day In Court Judge Rules He Did Not Infringe On Another Song

NEW YORK—Julio Iglesias' song "Hey" did not infringe on another Spanish song, a New York federal district court judge ruled Feb. 13.

John F. Keenan dismissed the complaint of Enrique H. Chia and Intersong-USA, his publisher, on all counts, finding that the music of "Hey" was penned by Mario Balducci, a defendant along with Iglesias, "in Italy between 1975 and 1977, therefore preceding plaintiff Chia's creation of 'Es.'"

Keenan discounted plaintiffs' claim that "Es" had been submitted to CBS Records in Miami for Iglesias in 1978, only to be told lat-

er that the singer and Ramon Arcusa, his arranger, had rejected it. The jurist said testimony to this effect "is not sufficient to allow the court reasonably to infer access."

The judge also said there was not sufficient evidence that Iglesias or Arcusa heard "Es" on a Miami Spanish-language radio station.

Keenan, referring to the two songs, concluded, "Although there are similarities, there are many substantial dissimilarities in the pieces . . . The choruses of the two songs are quite different."

The judge concluded that "Hey"

was "independently created, having evolved from 'Dico Donna/I Bastardi Come Te' and 'Chi Piu Amom Sei Tu,' all written by Balducci."

Other defendants included Gianni Belfiore, who wrote the Italian lyrics of "Hey," CBS, CBS Records, SBK April Music Holland, Sunny Pop Songs, CBS Grammofoonplatten, Amoretta Investments, Serenade Investments, B.V. Pops Songs, Parcs Corp., Promal Films, and Bel Bel Music.

The decision follows a recent 12-day bench trial. The complaint was filed in 1984. **FRED KIRBY**

RCA'S JOE GALANTE HAS (POP) STARS IN HIS EYES

(Continued from page 4)

proach he feels careful judgment can avoid. "Right now, we're simply missing real stars to drive what I believe is a staff that can be competitive in any area."

Of Bob Buziak, his predecessor, Galante comments, "Bob had taken us from a label that was not respected in the marketplace to one where people were saying it was in the game. It's necessary to move up to the next level." (Buziak is now president of New York-bound Chameleon Records.)

Since Galante's arrival, 25 acts have been cut, while two acts, Big Deep and 21 Guns, have been added. There are currently some 25 acts on the roster. And in an important executive move about to be made official, Galante has picked Rick Aliberti as East Coast A&R chief. He has been a manager of producers and engineers and had an association with Elektra Records.

Although he officially arrived in New York last August, Galante, who commuted to the city from Nashville for several months and, in addition, recently remarried, did not completely settle down to day-to-day opera-

tions in New York until November.

He is philosophical about the contrasts between life in country music and in the contemporary-pop field.

"Contemporary-music executives are greatly rewarded for one-time

*The right names
will give us the
leverage we need*

performance, while in Nashville consistency of performance is everything," says Galante. This contrast worries Galante, a strong advocate of better-schooled executives. "There are so many new labels and opportunities, but the contemporary music industry hasn't groomed people for years. Nashville, for instance, has been a great training ground, a place to learn the recording business from top to bottom. In Nashville or in New York, we all try to reach the same accounts and the approach is pretty much the same. When you press what button and at what time is the difference. Just look at today's major

executives who came out of the CBS Records trainee programs."

At RCA, Galante says, executive staffers are kept in touch with other BMG Music units, including Arista Records, BMG International, and BMG Music Publishing.

"We've always had damned good people at this company," says Galante. "Middle management has always kept things going whenever we veered off course."

Galante expresses confidence that he has in place a staff and roster strategy that will realize a "dramatic improvement" in RCA's fortunes in about three months.

ELECTRIC FACTORY UNDER FEDERAL INVESTIGATION

(Continued from page preceding page)

benefit plans or the federal government. The court papers also say that Electric Factory gave Francis O'Shea the net cash payroll minus benefits and taxes, but the income is not reflected in federal tax documents or required union remittance reports.

The affidavit also claims that Electric Factory billed 8% for Teamsters Union workers' benefits even though the Teamsters contract did not require payments for such benefits.

Richard M. Meltzer, an attorney for Electric Factory, was present when the inventory of the seized documents in the promoters' offices was made by the agents of the U.S. Labor Department, the FBI, and the Internal Revenue Service. He said he understood that the federal investigation concerned the stagehands union only and that Electric Factory was cooperating with the probe. Meltzer said that no one at Electric Factory had been advised that they were targets of the investigation.

Assistant U.S. Attorney Rotko declined to comment on whether the stagehands union's dealings with promoters are being probed

in any other cities.

Carl Freed, executive director of the North American Concert Promoters Assn., remarked, "I think that promoters are not above reproach, but we run a legitimate business. However, [because of the Electric Factory investigation], promoters as a whole, not just those that belong to NACPA, might come under more scrutiny."

Assistance in preparing this story was provided by Melinda Newman in New York.

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VSDA Nominates 4 For Board; No Large Chains Are Represented

BY EARL PAIGE
and PAUL SWEETING

NEW YORK—The Video Software Dealers Assn. nominating committee has picked a slate of four candidates to run for four open seats on the group's board of directors.

Nominated by the committee were Brad Burnside, head of Video Adventure Inc. in suburban Chicago; Ken Dorrance of the Video Station in Alameda, Calif.; Mitch Lowe of Video Droid in Mill Valley, Calif.; and John Heim of J&J Video in Denver.

Several other candidates are expected to emerge over the next several months as VSDA heads into its annual convention in Las Vegas in July.

Board aspirants not nominated by the committee can still get their names on the official ballot by collecting 20 signatures from other VSDA members.

At least one candidate overlooked by the committee, Kathy Meisenburg of Arizona-based Critic's Choice, has already declared her intention to run as a petition candidate—as she did

unsuccessfully last year—because she believes members should be offered a broad choice of candidates.

"I think VSDA should nominate five or six; that is more candidates than the number of slots open, so that voters have more of a selection," says Meisenburg, head of the Southern Arizona regional VSDA chapter.

Unlike last year's slate of candidates, the nominating committee this year eschewed any effort to encourage the election of a major-chain representative.

Last year the nominating committee tapped Erol's president Carl Bellini, but the effort went awry when Bellini resigned from the chain and dropped out of the board race.

Large-chain representatives have historically had difficulty getting elected to the VSDA board. Of the four candidates nominated this year, none operates as many as five stores.

According to one VSDA insider, the group has all but given up hopes of getting a major-chain representative elected and is prepared to rely instead on the board's expanded ap-

pointment authority to ensure a balance of large and small operators on the board.

"Don't forget we have appointment slots now," one committee member says. "Also, we already have on the board Allan Caplan from Blockbuster, Richard Abt from West Coast, and Steve Berns from RKO Warner Video. All are big chains."

EXPANSION OF BOARD

The board was recently expanded from 15 to 17 seats, five of which are filled by board appointment. Abt and Berns were the board's most recent appointments.

In addition to the four elected seats open this year, there will be two open appointed seats.

RESEARCH FIRMS DISAGREE ON 1990 HOME VIDEO STATS

(Continued from page 3)

tion in 1990.

Kagan's analysts, for example, place the average price of a rental at \$2.31, the lowest of the recent estimates. Cambridge estimates it was \$2.40; Fairfield guesses it was \$2.59; and Alexander claims it jumped from \$2.40 in 1989 to \$2.70 last year.

"The average rental price really shot up from 1989 to 1990," says Amy Innerfield, VP/GM of A&A's Video Flash service. "That's one reason the rental market was so high... The bigger chains all increased their rental price to \$2.99 or even higher. That really increased consumer expenditure. Also, a lot of stores went from two days to three days when they increased their price."

If true, that trend most likely reflects the influence of Blockbuster Video on the market. Blockbuster has long held to a three-day-for-\$3 rental policy, a strategy that tends to increase the price of a rental transaction and also encourages consumers to take more than one tape at a time.

Because of Blockbuster's pervasive presence in the U.S., many other retailers have followed suit, instituting higher-price, multiday rentals (Billboard, Oct. 20).

CAUTIONARY FINDINGS

Despite its comparatively bullish message, the Alexander & Associates report does contain some cautionary findings.

The study found that aggregate rental activity grew only marginally in 1990 to 4.13 billion transactions, compared with 4.06 billion in 1989. That increase represents the slowest rate of growth recorded by Alexander since it began tracking the market in 1987.

The report attributes much of the sluggish growth to general softness in the fourth quarter. "September was very soft in terms of rental activity," Innerfield says. "September is generally a slow month... but this year the falloff was even greater."

"Aside from the recession and war fears, the release schedule was very different this year than in 1989," she continues. "In '89, you had 'Rain Man' and 'Bill & Ted's Excellent Adventure' released the last two days of August, so they were, in effect, September titles. That really helped boost the total market in September. This year, you really didn't have any big titles until October [when 'Teenage Mutant Ninja Turtles' came out] and there was another real gap until December, when you got 'Dick Tracy.' And new titles are what drives

Caplan was originally elected to represent Omaha, Neb.-based Applause Video, but the chain was sold to Blockbuster shortly after the last election. Caplan continues to serve, but as a Blockbuster representative.

Both Gary Messenger, head of Durham, N.C.-based North American Video, and Jack Messer, head of Cincinnati, Ohio-based Gemstone Entertainment, have served two consecutive three-year terms and cannot run again for a year under the group's bylaws.

Two official nominees, Burnside and Dorrance, are board incumbents whose terms expire in July. They are still eligible for re-election.

Messer's enforced departure from the board will also leave no incum-

bent VSDA president.

Many VSDA insiders expect the jockeying for position to succeed Messer will be intense, given the heavy slate of issues likely to confront the board in coming months.

Among those issues will be following through on VSDA's split from its sister organization, the National Assn. of Recording Merchandisers, moving the group's headquarters from its current site in Marlton, N.J., to a newly purchased space in nearby Morristown, and appointing a new executive VP to run the headquarters staff.

The previous executive VP, Pam Horovitz, is resigning her duties with VSDA to concentrate on NARM's affairs in the wake of the groups' split.

VIDEO TITLES GET BOOST FROM OSCAR NOMINATIONS

(Continued from page 3)

nated for best foreign film.

Announcement of the nominations coup for "Wolves" came amid speculation that financially troubled Orion Pictures would be sold to Sony Corp. in a deal engineered through Castle Rock Entertainment, which is backed in part by Sony subsidiary Columbia Pictures (see story, page 3).

Other features that collected multiple Oscar nominations include "The Godfather, Part III" and Buena Vista's "Dick Tracy," with seven each; "Good Fellas" (six); and "Ghost" (five).

Of the top nominees, only "Ghost" has an imminent home video release date: Paramount Home Video will issue the supernatural romance, which has grossed \$213.5 million to date, March 21, only four days before the Oscar winners are announced at the Shrine Auditorium in Los Angeles.

"The Godfather, Part III," the new installment in Francis Ford Coppola's mob saga that hit movie screens in December, has no home video release date at this point, according to Paramount Home Video representative Nina Stern. "The company is still months away from any announcement," Stern says.

At Warner Home Video, spokes-

man Mike Finnegan says the company has "a very, very general focus" on a third-quarter video release for Martin Scorsese's gangland drama "Good Fellas."

In the interim, the film will be rereleased theatrically on a double bill with "Reversal Of Fortune," the docudrama about the Von Bulow murder case starring best-actor nominee Jeremy Irons.

"Dick Tracy" is already a top rental title for Touchstone Home Video.

HBO Video is also likely to benefit from this year's Oscars as three HBO-distributed films—all produced by Miramax Films—earned six nominations.

Leading the way for HBO is "The Grifters," which nabbed four nominations, including Anjelica Huston for best actress and Stephen Frears for best director. No home video plans have been announced yet for "The Grifters."

"Mr. and Mrs. Bridge" also grabbed a major nomination, for Joanne Woodward as best actress.

Assistance in preparing this story was provided by Paul Sweeting in New York.

Bon Jovi In Oscar 'Glory' Rocker Up For Best-Song Honor

LOS ANGELES—Jon Bon Jovi garnered his first Oscar nomination in the best-original-song field for "Blaze Of Glory," from last year's Western hit "Young Guns II." The Mercury album containing songs from the film has sold more than 2 million copies to date.

Joining Bon Jovi as best song nominees are Shel Silverstein for "I'm Checkin' Out," from "Postcards From The Edge"; Carmine Coppola and John Bettis for "Promise Me You'll Remember" from "The Godfather, Part III"; John Williams and Leslie Bricusse for "Somewhere In My Memory," from

"Home Alone"; and Stephen Sondheim for "Sooner Or Later (I Always Get My Man)," from "Dick Tracy."

Singer/songwriter Randy Newman and jazzman David Grusin were nominated in the original score category, for "Avalon" and "Havana," respectively. They join film-music veterans John Barry ("Dances With Wolves"), Maurice Jarre ("Ghost"), and John Williams ("Home Alone") in that field.

This year's two Oscar nominations bring Williams' total to 28; he has been a winner four times.

the [rental] market."

HIGHER ESTIMATE

While Alexander acknowledges a slackening in the growth of video rentals, its estimate for total transactions in 1990 is substantially higher than Kagan's. Kagan estimates total rentals for 1990 at 3.3 billion.

Fairfield estimates there were 3.9 billion transactions in 1990, while Cambridge Associates claims 3.5 billion.

On the sell-through side, the estimates range from Kagan's \$2.65 billion at the low end to Fairfield's \$7.3

billion, a 35% increase over its 1989 estimate. In between is Edgell's \$3.1 billion, a 38% increase over the previous year's number.

The Alexander & Associates report puts 1990 sell-through volume at \$3.7 billion on 231 million sales transactions, only 5.7% higher than its prior-year estimate.

Among the factors cited for sell-through growth are a greater number of direct-to-sell-through releases in 1990 and the prevalence of children's or family-oriented titles, which show stronger sell-through volume than do adult-oriented movies.

ORION BUYOUT RUMORED

(Continued from page 3)

next 50 Orion films for five years. To many analysts, therefore, Sony/Orion talks make sense because Sony would be looking to protect its investment.

John Kluge, chairman of Metromedia Co., is Orion's biggest shareholder, owning nearly 70% of the outstanding stock. It has been widely known for more than a year that he has been trying to either sell his stake or attract a big equity investor. Last October, Orion hired Salomon Brothers to seek equity capital. Some analysts speculate that Kluge, reportedly the richest man in the U.S., may be getting ready to take over Orion himself.

NEW BOARD MEMBERS

On Feb. 8, as rumors of an acquisition were heating up, five new members were named to the Orion board of directors—all of them Metromedia executives—giving Kluge control of seven of the 12 seats on the board. One source close to the company says the board changes mean that Metromedia will "take a much more active role in the management of this company."

Whatever entity buys Orion will have to swallow about \$500 million in long-term debt. It is this huge burden, in addition to the need for at least \$240 million for film production and marketing, that has Orion looking for financing.

For the nine months that ended Nov. 30, Orion reported a net loss of \$14.9 million on revenues of \$380 million. Cash flow for the period was a negative \$174 million.

Orion's stock rebounded on the strength of the buyout rumors, jumping \$1.375 a share, or 12.2%, on Feb. 8 to close at \$12.625. But in the next

three trading days, the stock plunged to \$9.625. Its 52-week price range is \$6.875 to \$23.75.

Orion's three outstanding publicly traded bond issues also rallied at first on the buyout rumors, then fell sharply in price as investors wondered whether cash-strapped Orion would be able to meet interest payments on its debt. The bonds were trading at about 60-62 cents on the dollar. Last year the debt issues were downgraded by the two major bond-rating services.

There has been speculation that, if Castle Rock acquires Orion, the five principal partners of Castle Rock will take over the management of the ailing studio. Orion is now run by Arthur Krim, chairman, and Eric Pleskoff and Bill Bernstein.

Castle Rock is a private, Beverly Hills, Calif.-based partnership formed three years ago by Alan Horn, Rob Reiner, Glenn Padnick, Martin Shafer, and Andrew Scheinman. Hit movies it has produced include "When Harry Met Sally..." and "Misery." This summer it will release "City Slickers."

Another party rumored to be involved in the Orion talks is New York financier Stephen Swid, who is trying to close a deal to acquire the film and home video company Nelson Entertainment for about \$50 million. Connections to the Orion speculation include Nelson's video distribution deal with Castle Rock, Orion's marketing of Nelson video product, and Columbia's ownership of 500,000 shares of Nelson's stock.

Takeover rumors involving Orion and the Korea-based electronics company Samsung Group surfaced late last year, but were denied by both parties.

FORMER MUSIC BUYER JOHN FARR FOUND GUILTY IN KICKBACK CASE

(Continued from page 1)

days after a seven-day trial.

Walbran says Farr "is facing prison time," though he declines to speculate on the length of the term. Judge Edward J. Devitt, who presided over the case and will determine the sentence, was not available for comment.

Farr's wife, Anna Marie, and a former associate, Dwaine Niemeyer, identified in the indictment as a salesman for Record-Wide Distributors Inc. of Fenton, Mo., were also found guilty. Niemeyer was convicted on 44 counts of fraud and conspiracy to obstruct the IRS by filing false income tax returns. Anna Marie Farr was convicted on the leading four counts against her: tax conspiracy, filing a false tax return, making false statements to a tax auditor, and mail fraud against Minneapolis-based Target.

Walbran says John Farr arranged to get Record-Wide product into 220 Target stores in 1985, resulting in annual sales of \$6.5 million for the small wholesaler. Record-Wide allegedly gave Niemeyer a 10%-13% commission on the sales, which Walbran says is two to three times higher than the industry average. Niemeyer, in

turn, gave Farr \$186,000 in illegal kickbacks, says Walbran.

In addition, Farr allegedly funneled \$12,000 into an account held by Sheryl Lorenz Hayes, described by Walbran as "Farr's mistress." That money, says Walbran, was misreported on tax returns as sales commissions. "He simply told her to start a little bank account and caused some of the kickback money to be sent directly to her. You could look at the chart of kickbacks and see a Target check for records go out, and you'd see a 13% commission and a check go to the mistress and to the wife. The two checks would add up to half of the commission minus \$1,000," says Walbran.

Defense attorney John Lundquist says it is inappropriate for him to comment "because the sentencing hasn't taken place yet." He did not indicate whether he will appeal the decision. Neither the Farris nor Niemeyer were available for comment.

TARGET 'VINDICATED'

In summing up the significance of the case, Walbran says, "The point that cannot be overemphasized is that this [verdict] vindicates the honest Target people and the honest vendors who suffered under these preferences and [Farr's] pressure on the employees not to criticize his odd decisions. Target has gotten out the message to vendors and everyone that they're not going to tolerate this."

At Target, VP/general counsel Tom Cushman says, "We're sorry to see that a former employee was involved in this sort of thing, but we also want to ensure that our employees follow our policies."

Cushman adds that the investigation that led to Farr's conviction began at the federal-government level, and that Target executives were subpoenaed by the prosecution to testify against Farr.

ANONYMOUS LETTER

Walbran, however, says suspicions of illegal activity on Farr's part surfaced after an anonymous letter was sent to Target executives in 1985 alerting them of possible misconduct. He says they responded by launching an internal investigation, which later spread to the U.S. attorney's office in Minneapolis.

According to Walbran, Farr was fired from Target July 23, 1986. He later took a post at Commtron Corp., the nation's largest video distributor, as VP of sales. Although there are no indications that Farr participated in any illegal activities during his years at Commtron, Walbran says, "There was testimony in this case that Niemeyer worked for [various companies], and Farr threw the business wherever Niemeyer was," suggesting that Farr's pattern of illegal activity may have continued after he left Target. Commtron executives were not available for comment.

Industry executives who followed the case responded with a mixture of shock and sadness. Ted

ASCAP RECEIPTS PEAK

(Continued from page 5)

ceipts, was 18.93% or \$31.2 million. As of Dec. 31, ASCAP had 910 staffers, of which 535 work out of ASCAP's home base in New York.

The balance available for domestic distribution, after deducting salaries and expenses, amounted to \$201.2 million, with \$201,000 of that figure in the process of distribution to members this year.

The meeting was chaired by ASCAP president Morton Gould, who also addressed such matters as legislative initiatives and lyric censorship. A legal overview was presented by general counsel Bernard Korman.

SINEAD O'CONNOR BUTT OF JOKE AT BRITS AWARDS

(Continued from page 5)

gram, he adds, "When you are booked to perform live and decide not to turn up less than a week before the show and you don't have the manners to tell people in a polite way, you deserve to have at least a small jibe sent in your direction."

"It's like an adult teaching a child manners. Artists should be taught to be well-mannered. If they are ill-mannered, they should have their wrists slapped."

Paul Russell, chairman of the British Phonographic Industry's

awards committee, adds, "I'm sure Sinéad is going to sue us, but I hope she does."

O'Connor last week announced her withdrawal from a number of ceremonies—including the Brits and the Grammys (Billboard, Feb. 16)—with a letter that stated, "As artists, I believe that our function is to express the feelings of the human race... It is my opinion that the various art establishments do not recognize this."

JEFF CLARK-MEADS

Engen, president of Minneapolis-based Video Buyers Group, which represents some 900 independent video retailers, says, "It's a black eye for our industry. I know John Farr personally. I've known him for a number of years, and I've always considered him to be professional. When I heard that this whole thing happened, I was somewhat in disbelief, and I'm also a little bit lacking in understanding as to why he did this. I think a lot of us considered him to be a spokesman for the industry."

Eric Paulson, head of Minneapolis-based distributor and one-stop Navarre Corp., says, "It's really too bad any time something like this happens in our industry. John and I worked together at Pickwick International [in the mid-'70s], and I always found him to be a capable and energetic executive. I'm sorry he obviously wasn't pleased with his income at Target, or else he wouldn't have done this. I'm sorry for him, but I'm glad the justice system prevailed."

VICTIMS OF THE SCHEME

Aside from Target, the chief victims of Farr's and Niemeyer's scheme, according to Walbran, were two independent wholesalers

of audio product. The first, Viking Sound of Los Angeles, was forced by Farr to take back returns that were not its own. Walbran says, "Before Farr began receiving kickbacks from Niemeyer, Farr had secretly co-owned a small vendor called National Merchandisers out of Dallas. He and Niemeyer and Farr's accountant co-owned it and sold to Target stores. [Farr] used his accountant as a front. When they had some bad return product, Farr used his position at Target to force [Viking] to take it back" at an inflated price.

According to Walbran, the second indie supplier hurt by the scheme was United Music, which he calls an "honest competitor who provided a full rackjobbing service. United Music was the original supplier of budget product [to Target], and as Target grew, Farr held them to 120 stores," says Walbran.

He adds that the trial "was real hard on the men at Viking and at United Music. It was hard on Farr's associates at Target stores. They deserve a lot of credit for bringing the facts to the government and for persevering. They've set a standard of corporate concern."

Vidmark Profits Dip In 2nd Qtr. Film Production, Mktg. Costs Cited

NEW YORK—Vidmark Inc., the independent movie and home video company, says that higher film production and marketing costs and overhead depressed profits in the second quarter.

For the three-month period that ended Dec. 31, Vidmark reports a 61% year-to-year decline in net profit to \$803,000 on a 2.9% increase in net revenues to \$12 million.

Although domestic home video revenues rose 8.2% in the quarter to \$11 million, foreign distribution sales fell 39% to \$853,000.

Film costs and distribution expenses, meanwhile, jumped 32% in the period to \$9.04 million. And selling, general, and administrative expenses went up 29% to \$1.7 million.

Despite the lower profits, the com-

pany states that it is "pleased" with the results because the second quarter's "profits and revenues were up sharply compared to the first quarter of this year." It attributes those gains to "a significant improvement in the performance of the company's titles."

Vidmark Entertainment, the home video subsidiary, has two titles on Billboard's Top Video Rentals chart: "Longtime Companion" and "The Cook, The Thief, His Wife & Her Lover."

The company's theatrical film distribution unit, Trimark Pictures, recently released "Warlock," which has grossed more than \$4 million at the box office.

For the first half of this fiscal year, Vidmark reports that net profit dropped 60% to \$1 million on a 4.2% rise in net revenues to \$20.2 million.

Vidmark's stock closed at \$4.875 a share in over-the-counter trading recently. When the company went public last year, shares were selling for as high as \$13.25 each. Their low mark was \$2.75.

In the second quarter, Vidmark earned 16 cents a share, compared with 54 cents in the year-earlier period.

DON JEFFREY

CANADIAN CONFAB

(Continued from page 5)

take place during the meet include "Sex, Lies, Music & The Law," "Artist Contracts/Pros & Cons Of Signing In Canada," "Protect Your Rights Or Perish," "A Day In The Life Of A Programmer," "Talent, Touring, Sponsorship," and "Count-down To FM De-regulation."

Two major entertainment events are scheduled during the convention: the Feb. 28 Molson Canadian Rocks Showcase with artists Molly Johnson, Darby Mills, Leslie Spit Treeo, Too Many Cooks, Ferron, and JR Gone Wild; and a March 1 Rock 'N' Ski event also sponsored by Molson.

"It's the best lineup we've ever had," says Record co-publisher Patricia Dunn-Farrell. Regarding expected attendance, she says, "We're feeling very bullish—we're going to put on the best event yet." Attendance at the Record's 1990 convention, held in Toronto, was approximately 740 people.

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INSIDE TRACK



Edited by Irv Lichtman

CREATIVE BLOCK? The erosion of creativity worries PolyGram chief Alain Levy, who told French newspaper Liberation Feb. 11 that talent development last year was "a total wreck on a worldwide basis." Levy also pointed to black music as the genre where "the most interesting things" happen. "It is unfortunately so that when people are hungry, they fight the most to overcome the situation."

BOB BUZIAK, the new head of Chameleon Records, says the company is "in final discussions regarding a major-label affiliation, distribution, and international arrangements." He adds, however, that Chameleon is still talking to more than one major. Meanwhile, Chameleon is looking for office space "south of 23rd Street" in Manhattan, and should be ensconced by March 1.

RUMORS CONTINUE TO SWIRL around Arista Records president Clive Davis, some tied to the fate of BMG, Arista's parent. Some sources say negotiations over Davis' new employment contract with BMG have broken down and that he is planning to leave the company, perhaps for an East Coast-based, joint-venture label funded by MCA. Others say that MCA will buy half of BMG and that MCA will run the North American part of the joint venture, with BMG helming the international business. Under that scenario, it's suggested, Davis might expect to run the domestic company. The Arista chief, whose contract with BMG expires in January 1992, has only this to say: "I am in discussions with Bertelsmann [BMG's parent], and I have not had any discussions with anyone outside of Bertelsmann."

HOMESICK? His appearance at the Brits awards has renewed talk that former BMG U.K. (and British Phonographic Industry) chairman Peter Jamieson might be returning to the country full-time. With a strong desire to settle back in the U.K., Jamieson is being strongly linked to PolyGram. But a spokesman for PolyGram International chief Alain Levy says, "He's definitely not coming to us."

BRITISH ROCK HEAVIES vocalist Paul Rodgers and drummer Kenny Jones have formed a band called Law, which makes its album debut March 19 on Atlantic. The eponymous album's "special guests" include Pink Floyd guitarist Dave Gilmour and Bryan Adams. Album rock radio gets the first single, "Laying Down The Law," Friday (22).

AT ATCO RECORDS, look for Chris Rea to resurface on the label in mid-April with a new album, already marketed in the U.K. and Europe, called "Auberge." It was produced by longtime associate Jon Kelly. Atco also has rights to Rea's back catalog, formerly on Geffen.

WHERE THERE'S SMOKEY: Smokey Robinson will perform at the T.J. Martell Foundation For Leukemia & AIDS Research dinner in New York April 27 in honor of SBK/EMI's Charles Koppelman. The guest star is usually associated with the honoree and Robinson's appearance lends more fuel to speculation that he's headed for the SBK label stable.

WATCH FOR A FORMAL announcement soon from Columbia Records on the reorganization of its A&R department. According to a label representative, David Kahne, currently executive producer, West Coast A&R, "will be assuming a more active role within the department." Current department heads Rick Chertoff and David Novik, both senior veeps, "will continue to play major roles in the department as the reorganization is completed."

ARRIVALS: Todd Van Gorp is joining Indie/Malverne Distributing in New York as GM, reporting to president Jerry Winston as president. Van Gorp previously headed distributorship Landmark in Atlanta... Steve Mandel has left his post at Cherry Lane Music to join EMI Records, effective Tuesday (19), as associate director of publicity, reporting to Kim Akhtar.

DAT'S DAT: Despite Sony's campaign to break digital audiotape recorders as a consumer product here, a company spokesman says there are still no plans to release any of Sony Music's pop repertoire on DAT. "We are the same as any other record company in that we don't feel there's a large enough population of DAT hardware to support DAT software at this time," he says. Sony has not yet revealed its plans with regard to Philips' digital compact cassette system.

ALL OF THEM: There's a small circle of industry folks who have made it to all 25 MIDEM meetings in Cannes. Seven to be exact. They are Felix Faecq, president of World Music, Belgium; Roland Kluger, CEO, Roland Kluger Music, Belgium; Dag Haeggqvist, chairman, Sonet Grammofon AB, Sweden; Willem Van Kooten, president, Red Bullet, Holland; Patricia Seward, director, Valentine Music Group, U.K.; John Nice, managing director, Valentine Music Group, U.K.; and Mike Hennessey, chief European correspondent, Billboard.

MIDI-VANILLI, A VOICE controller/editor from Information & Media Resources, Affiliations and Networks, will bow in the spring. The company claims use of the unit would have enabled Milli Vanilli's front men to lip-sync to their real voices.

'NO NONSENSE' AWARD: Country music star Barbara Mandrell (MCA) has snagged another award: She has been named "Sell-Out Of The Year" by the Center for Commercialization for titling her album "No Nonsense" and then entering into a huge promotional deal with the makers of No Nonsense pantyhose. The Center says the deal, which includes pantyhose signings at her concerts and ticket coupons promoting her tour, "represents an all-time low for the music industry" and suggests that fans "shouldn't tolerate this sellout," which might be stretching things a bit.

DOC'S WEEK: Songwriter legend Doc Pomus, ill with lung cancer at NYU Medical Center in New York, should get a nice lift during Grammy week. Starting at 11:30 p.m. on Grammy night, Wednesday (20), the Lone Star Roadhouse will be the scene of a get-well-card video shoot "sent" by his friends who show up. And the next day, he becomes a lifetime inductee at the R&B Foundation fete at Tatou. Pomus' children, Geoffrey and Sharyn, will accept the award and Pomus will say thanks via tape.

LONG TIME COMING: NARAS, the recording academy, kicked off Grammy celebrations in New York Feb. 12 with the official launch dinner for its Musicares program at the Waldorf Astoria. Honoree David Crosby performed with longtime partners Stephen Stills and Graham Nash after being toasted (and roasted) by friends Peter Fonda and Judy Collins, and "Saturday Night Live" casters Dana Carvey (as George Bush) and Jon Lovitz (as a pillow-bellied Crosby). Musicares was founded by NARAS to provide health and welfare programs—including substance-abuse recovery assistance—for those in the music industry.

GEORGE FELTENSTEIN has been named VP of sales and marketing for MGM/UA Home Video, the label that will be distributed by Warner Home Video in the wake of Pathé Communications' acquisition of MGM/UA. In his new capacity, Feltenstein will oversee marketing plans and coordinate sales activity for all MGM/UA product. He will also retain his oversight responsibilities for MGM/UA's laserdisc business.

ALL IN THE FAMILY: After 15 years of calling Philadelphia-based Universal Record Distributing Corp. home, Jay Perloff is leaving to become Charisma East Coast regional marketing manager. Jay is not the first Perloff to get the wanderlust. His sister Sue left the one-stop a couple of months back to become PGD's new-release coordinator. Bob Perloff, the siblings' father, remains ensconced at Universal as VP and GM.

BANDWAGON HAS ROOM FOR ONE MORE: CEMA has revamped its singles policy, and, among other things, after March 4 all new cassette-single releases will carry a manufacturer's suggested retail list price of \$3.49. Of the six majors, WEA remains the lone holdout with a suggested list price of \$2.98, but industry observers expect that to change any day.

ON THE MOVE: Rhonda Foreman, BMG's New York branch field marketing manager, is leaving for a position in the MCA family.

FROM GOLDEN BEGINNINGS... TO PLATINUM CAREERS

THE JEFF HEALEY BAND

How does The Jeff Healey Band follow-up *See The Light*, their critically acclaimed Gold-plus debut? With their extraordinary second effort **HELL TO PAY**. With three Top 5 Rock tracks already under their belts, "How Long Can A Man Be Strong" is set to break things wide open and take **HELL TO PAY** well past Platinum.



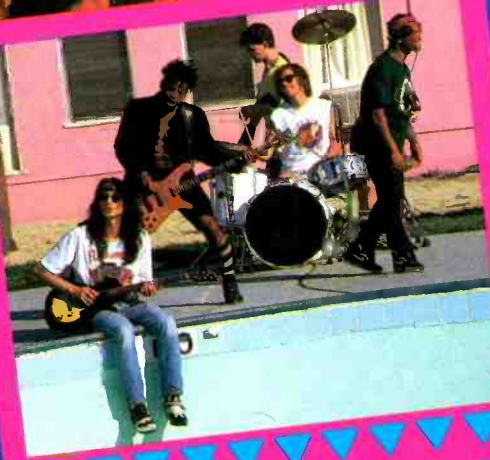
ALAN JACKSON

The first signing to our Nashville division, the Alan Jackson success story continues to take the country music world by storm. With his debut album **HERE IN THE REAL WORLD** closing in on Platinum, Alan's latest single "I'd Love You All Over Again" is poised to become his 4th #1 hit.



LISA STANSFIELD

With a style and soul all her own, Lisa has been recognized as one of the most important vocalists to arrive in years. **AFFECTION**, her Platinum-plus debut album, featured the #1 Platinum smash "All Around The World" and garnered her Billboard's year-end award as "Top New Pop Female Artist."



URBAN DANCE SQUAD

The most talked about new band in years is breaking through stronger than ever with their innovative debut album **MENTAL FLOSS FOR THE GLOBE**. With continued strong Top 40 airplay and major MTV support on their smash "Deeper Shade Of Soul," in addition to their current sold-out tour with Living Colour, The Squad is just hitting their stride.

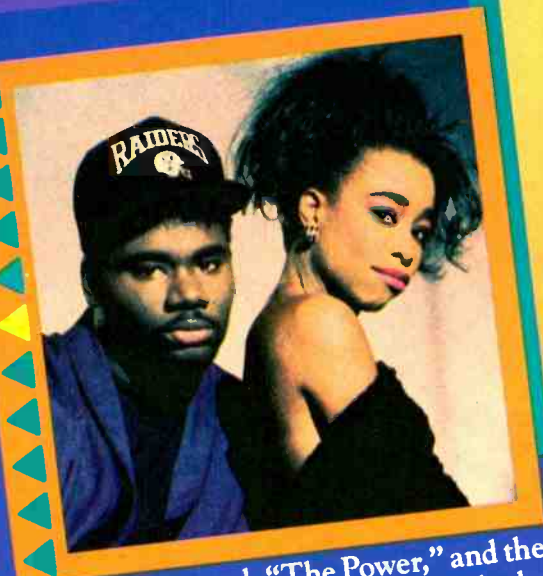


ROGER MCGUINN

Called the first great album of 1991, **BACK FROM RIO** is already the highest charting solo album of his career. With the lead track "King Of The Hill" already a Top 5 Rock track, radio and retail are gearing up for a long and incredible flight.

SNAP

Now more than Double Platinum worldwide, their debut album **WORLD POWER** has revolutionized the Pop/Dance/Rap genre on the strength of their #1 worldwide smash "The Power," and the follow-up hit "Ooops Up." Snap's power trip continues with the current multi-format smash "Mary Had A Little Boy."



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