

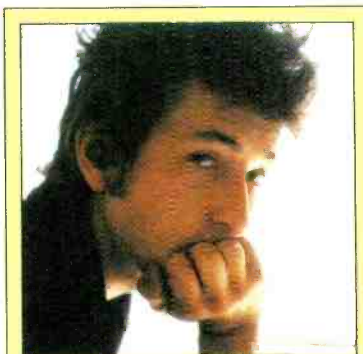
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MARCH 2, 1991

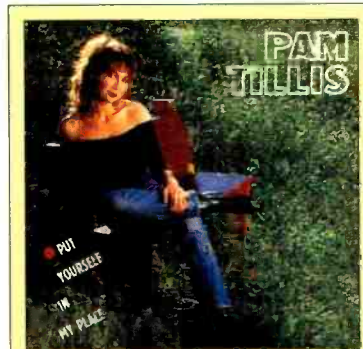
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... original version of **Fargled Up in Blue**, an early demo of **The Times They Are A-Changin'**, **Like A Rolling Stone** in 3/4 time. **Hard Times In New York Town** recorded in a Minnesota hotel room in 1961, and more (see page 2).



PAM TILLIS takes her place in Country Music history, becoming the 1st female artist in 8 years to land a #1 debut single with **"DON'T TELL ME WHAT TO DO,"** from her first solo debut album, **PUT YOURSELF IN MY PLACE**. A major new star has arrived. ARISTA.

Quincy's Night For Grammy Glory Mariah Takes 2 Awards; Julie's Golden

BY THOM DUFFY

NEW YORK—The 33rd annual Grammy Awards, the first in two decades staged with the nation at war, honored an anthem of peace here Feb. 20 as "From A Distance" was named song of the year by NARAS, the recording academy. Bette Midler's performance of the Julie Gold composition opened the Grammy show at Radio City Music Hall, which was broadcast to 60 nations, including Saudi Arabia.

"To the soldiers everywhere, we pray for your speedy return and we pray for peace on earth," said Gold, accepting the songwriting honor.

In contrast to recent years, no single artist dominated the top awards bestowed by the 8,000-member academy. Mariah Carey, whose self-titled debut album hit No. 1 on the Top Pop Albums chart the week of the awards show, was named best new artist. Phil Collins' hit single addressing homelessness, "Another Day In Paradise," produced by Hugh Padgham, was picked as record of the year. And Quincy Jones' eclectic "Back On The Block" won in six categories, including album of the year and producer of the year (nonclassical). Jones, the most-nominated artist in Grammy

history, reached a lifetime tally of 25 Grammy awards, second only to the 28 won by Sir Georg Solti.

The platinum-selling trio Wilson Phillips suffered the night's most notable shutout, losing in each of its four nominated categories. M.C. Hammer also lost in the major pop categories but still took home three Grammys. He shared the award for best R&B song with Rick James and

Alonzo Miller for "U Can't Touch This" and won in the rap solo category for the same track. He also shared a longform-video Grammy with director Rupert Wainwright and producer John Oetjen for "Please Hammer Don't Hurt 'Em: The Movie."

The lack of a performance by or on-air presentation of an award to a nominee in the rap-group category (Continued on page 86)

Is 12-Inch Vinyl Done For? It Depends On The Source

BY ED CHRISTMAN

NEW YORK—While many in the dance community are alarmed about the erosion of 12-inch vinyl single sales, major-label executives and some retailers say there is still plenty of zest in the format.

But even among executives who give the 12-inch single a vote of confidence, some are wondering how much longer sales will continue to justify industry support of the format. Many note that while the 12-inch is in decline, the maxicassette single is gaining sales momentum

on its way to becoming the dominant extended-single format. Others, however, cite the 5-inch CD single as a darkhorse to replace the 12-inch (see story, page 83).

The 12-inch single has lost as much as 45% of sales volume at some major merchandisers, but Sony Music Distribution president Paul Smith, WEA president Henry Droz, and Musicland Stores Corp. national singles buyer Ray Schnepf all say that 12-inch business is more than healthy enough to warrant the industry's continued support. Says (Continued on page 83)

Women's Place In Radio Largely In Sales

BY PHYLLIS STARK

NEW YORK—Women now comprise nearly half of radio's sales force and more than a quarter of its sales department heads, according to a new study by the Radio Advertising Bureau.

With the majority of GMs still coming from the sales ranks, some say this is good news for the future of women in radio management. Despite these strides, however, women still lag significantly behind their

male counterparts in programming and on-air positions. And many women say they still face obstacles to getting ahead in the radio business.

The chief obstacle? Many women say they simply are not taken seriously. While most women in the business say they have not run into any real discrimination in their careers, many have had to fight for respect.

WAZU Dayton, Ohio, PD Lisa Lyons says, "I feel like it takes a lot

more to prove yourself [as a woman]. Most of the jocks have never worked for a female PD and they have no idea what that is going to be like. I feel like you have to be very careful about what you wear and the things you say.

"It really bugs me that, as a female PD, I can't get the respect from artists, especially at a promotion where you're surrounded by groupies," Lyons continues. "It's hard to stand out. I always make it a (Continued on page 80)

FoxVideo Born As New Logo In CBS/Fox Shifts

BY PAUL SWEETING

NEW YORK—Twentieth Century Fox and CBS Inc. have restructured their 8-year-old CBS/Fox Video joint venture to give Fox substantially greater control over the distribution of its films on videocassette. The studio has created a new subsidiary, FoxVideo, based in Los Angeles, which will assume the worldwide distribution operations of CBS/Fox, effective Friday (1).

Under the new arrangement, Fox will reap 100% of the video revenues from its own films (Billboard, Feb. 9). It will also handle sales and distribution for nontheatrical programming to be marketed under the CBS/Fox label.

In addition, CBS/Fox will perform marketing functions for the newly created CBS Video label. (Continued on page 78)

No. 1 IN BILLBOARD

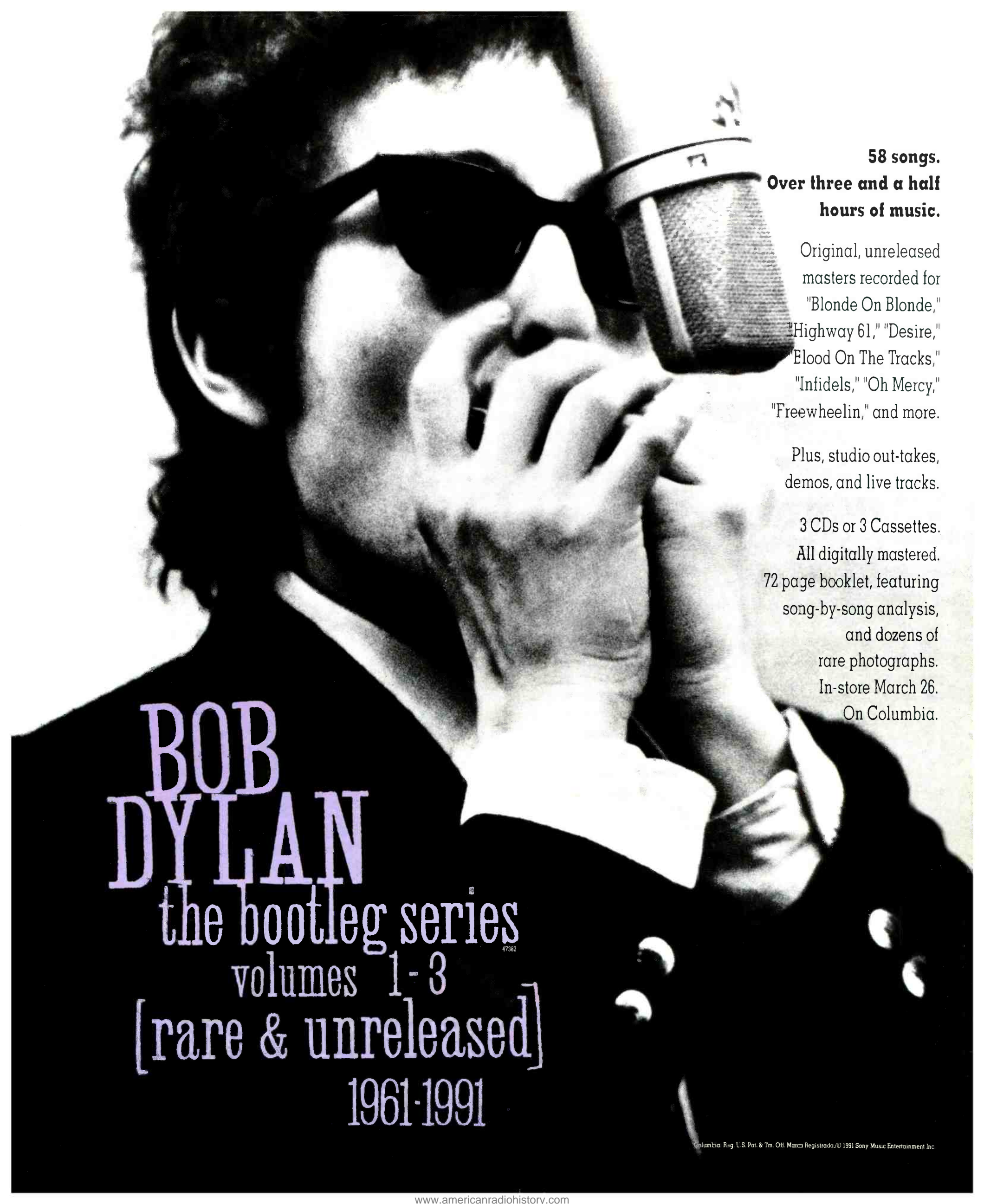
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★ ALL THE MAN THAT I NEED WHITNEY HOUSTON (ARISTA)	
TOP POP ALBUMS	
★ MARIAH CAREY MARIAH CAREY (COLUMBIA)	
HOT R&B SINGLES	
★ ALL THE MAN THAT I NEED WHITNEY HOUSTON (ARISTA)	
TOP R&B ALBUMS	
★ DO ME AGAIN FREDDIE JACKSON (CAPITOL)	
HOT COUNTRY SINGLES	
★ 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	
★ DIE HARD 2: DIE HARDER (CBS-FOX VIDEO)	

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MARCH 2, 1991

A CALL FOR ONCE-WEEKLY VID SHIPMENTS

Tired of waiting for your video ship(ment) to come in? In this week's Commentary, Kirk Kirkpatrick, VP of sales for WaxWorks/VideoWorks, advocates an industry agreement to ship all new video releases on the same day each week. **Page 11**

A RELEASE PLAN FIT FOR QUEEN

Walt Disney's new Hollywood Records logo has rolled out the red carpet for Queen, which is riding high on the charts with its first release for the label, "Innuendo." Its regal plans for the band include the reissue on CD of all its back catalog. Dave DiMartino reports. **Page 49**

LASERDISC DISTRIBUTION DILEMMA?

Video wholesalers who are eager to expand their involvement in the laserdisc format are finding themselves hampered by the many exclusive deals locked up by industry pioneers Image Entertainment and Pioneer LDCA. Chris McGowan has that story (page 56) and news of Blockbuster Video's decision to pull back on its commitment to the laserdisc format after a test (page 56A).

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MCA Strengthens Expanded Int'l Net Firms New Execs, Plans For German Co.

■ BY KEN TERRY

NEW YORK—The MCA Music Entertainment Group is moving ahead with plans to expand its international network in the wake of its distribution-and-licensing deal with BMG International (Billboard, Nov. 24).

While naming several international label managers to shepherd MCA and Geffen releases through BMG affiliates, MCA is actively seeking a managing director for its new German company, which it expects to have up and running by the end of the year. Meanwhile, MCA Victor, the new Japanese joint venture of

MCA, JVC, and Victor Musical Industries, has appointed Hiroyuki Iwata as its president and is scheduled to begin operations this summer.

Iwata, a 26-year industry veteran, had been GM and A&R chief of one

VMI division since 1987. As A&R head of that unit, he handled new music and Japanese rock, which represents about half of VMI's sales.

Among the MCA/Geffen label managers named thus far are Paul Krige in Australia; Fred Schroder, Benelux; Jorg Eiben, Germany; Louisa Ling, Hong Kong; Marco Cestoni, Italy; and Hans Andersson, Sweden. The company expects to name label managers for Spain and Switzerland this week.

All label managers will report to Stuart Watson, senior VP of MCA Records International, and Mel Posner, who heads Geffen's international department. "By virtue of being in London, Watson will have additional administrative responsibilities," notes Al Teller, chairman of the MCA Music Entertainment Group. He adds that Watson, Posner, and other senior label executives will interface with the new BMG International department that has been formed to market MCA/Geffen product.

Except for Iwata, who reports to the board of MCA Victor, managing directors of MCA companies abroad will report to Teller. The MCA chief says it is a "fair assumption" that the territories with label managers will eventually have separate BMG companies. "I'd like to have companies throughout Europe in a reasonable time," he adds.

In the interim, MCA and BMG have a three-year agreement for the licensing of MCA, Geffen, and GRP product by BMG outside North *(Continued on page 75)*



IWATA



WATSON

Sony Music Entertainment Posts Rare Dip In Revenues

■ BY DON JEFFREY

NEW YORK—Because record sales did not measure up to those in the previous year, Sony Music Entertainment—the former CBS Records Inc.—has reported a rare decline in quarterly revenues.

Tokyo-based Sony Corp. says worldwide revenues from its music subsidiaries fell 7.6% in the third quarter, which ended Dec. 31, to \$979 million. For nine months of the current fiscal year, Sony Music's revenues went up 7.6% to \$2.66 billion.

The company states that quarter-

ly record sales were "off somewhat compared with a year ago, which saw a dramatic sales advance, buoyed by many hit recordings."

In the recent third quarter, Sony's best-selling albums were "Mariah Carey" and George Michael's "Listen Without Prejudice, Vol. 1," both on the Columbia label. In the year-earlier period, Sony enjoyed greater success with hits like Billy Joel's "Storm Front," New Kids On The Block's "Hangin' Tough," and the Rolling Stones' "Steel Wheels."

(Continued on page 43)

Music Is Bright Spot For Time Warner Units' Revenues Rise 15% To \$2.93 Bil In 1990

■ BY DON JEFFREY

NEW YORK—Time Warner Inc.'s recorded-music and music-publishing businesses raked in revenues of \$2.93 billion in 1990, an increase of 15.1% over the previous year.

Operating profits for the music units were up 11.6% in the year to \$558 million.

In the fourth quarter, music profits rose 24.2% to \$175 million on a 28.6% gain in revenues to \$916 million. Best-selling albums included AC/DC's "The Razors Edge" on Atco, Madonna's "The Immaculate Collection" on Sire, and Paul Simon's "The Rhythm Of The Saints" on Warner Bros.

Billboard's chart-share study for all of 1990 showed that WEA, Time Warner's music-distribution arm, maintained its strong lead over all other music distributors with a 37% share of the Top Pop Albums chart.

But if music was the good news from debt-strapped Time Warner, movies were the bad news.

For the entire year, filmed entertainment, which includes Warner Home Video as well as Warner Bros. Pictures, showed gains: profits up 20.8% to \$377 million on a 5.21% increase in revenues to \$2.9 billion. But in the fourth quarter, the unit's operating income fell 12.5% to \$70 million on a 6.3% drop in revenues to \$803 million.

The company says the film numbers were down because in the pre-

vious fourth quarter Time Warner took in "significant revenues for retail sales of the 'Batman' videocassette."

But box-office revenues also declined in the fourth quarter, compared with the previous year. Warner Bros.' only hit in the period was "GoodFellas," which was not a blockbuster.

Despite domestic sluggishness in home video and movies, the company says "record revenues were set in all international operations," in-

cluding video, theatrical releases, and television syndication.

Overall, Time Warner continues to report huge net losses—\$34 million in the fourth quarter and \$227 million for the year—because of expenses related to the acquisition of Warner Communications Inc. by Time Inc. (All results are stated on a pro forma basis—as if the merger had already occurred as of Jan. 1, 1989.) Losses per share amounted to \$3.08 in the quarter and \$13.67 for *(Continued on page 43)*

New Chart-Analysis Column Bows In Billboard

NEW YORK—A new chart-analysis column, Over The Counter, debuts this week in Billboard (see page 87). This weekly feature will look at Billboard's various album-sales charts, with an emphasis on the Top Pop Albums chart.

Written by Geoff Mayfield, associate director of retail research, Over The Counter will offer information that goes beyond the numbers on Billboard's albums charts. For example, Mayfield will describe geographical sales patterns for certain records and identify what types of accounts are get-

ting behind breaking hits. And, as Billboard's charts convert to point-of-sale data, the column will be able to offer even more detailed information as well as to explain the new methodology.

Along with the Top Pop Albums chart, the column will focus on other album-sales charts, including the jazz, classical, gospel, and Christian music lists.

Mayfield, who joined Billboard in 1985, manages the Top Pop Albums chart and is co-author of the weekly Retail Track column with retail editor Ed Christman.



Oscar Nomination For Epic. Epic executives congratulate John Barry, composer of the Epic Associated "Dances With Wolves" soundtrack, on hearing that the soundtrack has been nominated for an Academy Award in the best-original-score category. The film has received 12 nominations in all. Barry has previously won four Academy Awards and three Grammy Awards. Shown, from left, are Tony Martell, senior VP/GM, Epic Associated Records; Dave Glew, president, Epic Records; Barry; Richard Griffiths, president, Epic Associated Records; and Glen Brunman, VP of media and artist development, Epic Records.

EXECUTIVE TURNTABLE

BILLBOARD. Lynn Shults is named associate director of charts/country for Billboard in Nashville. He is a former VP of A&R for Capitol Records. (See story, page 44.)

RECORD COMPANIES. Tom Genetti is promoted to VP of promotion operations for Epic Records in New York. He was director of national promotion for the label.

Relativity Records in New York appoints Cliff Cultreri executive VP and Alan Grunblatt VP of marketing. They were, respectively, VP of A&R for the company and VP of product management for RCA.



SHULTS



GENETTI



CULTRERI



GRUNBLATT

Impact Records in Los Angeles names Gilles "Frenchy" Gauthier VP of marketing and Mark Sullivan VP of finance and administration. They were, respectively, VP of marketing at Enigma and head of finance and administration for Left Bank Management.

Walter Lee is appointed VP of promotion at the Morgan Creek Music Group in Los Angeles. He was VP/GM at Orpheus Records.

Jodi Williams is named national director of marketing and promotion for East West Records America in New York. She was regional product manager for Warner Bros.



GAUTHIER



SULLIVAN



LEE



BELL

ager for Warner Bros.

Jennifer Grossberndt is appointed national director of adult contemporary and jazz promotion for SBK Records in New York. She was director of national adult contemporary promotion for EMI.

Jacqueline Rhinehart is named national director of artist development for the Rhythm & Black Music Group at Mercury Records in New York. She was director of R&B publicity for Arista.

Marvin Robinson is named national director of R&B Music for Zoo Entertainment in Los Angeles. He was program director for radio station KSOL San Francisco.

Renee Bell is promoted to director of A&R for MCA Records in Nashville. She was manager of A&R for the company.

Boe Brown is appointed director of A&R for Bahia Entertainment Company in New York. He was head of Product Production/By-Product Publishing.

PUBLISHING. Lorraine Rebidas is named VP/GM of Private Music's publishing companies, 23rd Street Publishing and Listening Room Music, in Los Angeles. She was president of Lorraine Rebidas Entertainment.

DISTRIBUTION. Lou DeBiase is appointed VP of sales and operations for Independent National Distributors Inc. in New York. He was executive VP at Select Records.

Celebs Sing To Support Gulf Troops Giant To Release 'Voices That Care'

■ BY DAVE DiMARTINO

LOS ANGELES—In just four weeks' time, "Voices That Care," the all-star "message of support" to the allied troops in the Persian Gulf, has moved from concept to reality—thanks to industrywide support that, say the song's composers, says "a lot about the human spirit when push comes to shove."

The song—composed by David Foster, Peter Cetera, and Linda Thompson Jenner, and performed by nearly 100 celebrities—will be available to consumers March 5 from Giant Records. All proceeds from the song and any related ventures will be distributed to the Red Cross and USO Gulf crisis funds.

The commercial release of "Voices That Care" is, however, only the final link of an unusual chain of events in which a surprisingly diverse number of industry participants offered their services free of charge. Among the most notable: Warner Bros. Studios, which provided the sound stage on which the track was partially recorded and videotaped Feb. 10; Westwood One, which will make the song available to radio by satellite broadcast beginning at 10 a.m. EST Tuesday (26); the Armed Forces Network, which was to begin airing the track in Saudi Arabia days earlier; the USO, which will distribute audiocassettes of the song to troops stationed in the Gulf; and the Fox Broadcasting Co., which will debut the music video in a commercial-free half-hour broadcast Thursday (28), following "The Simp-

sons."

Even more notable are the nearly 100 participants who donated their services for the recording of "Voices That Care"—a massive list of celebrities from the music, film, and sports worlds. Among the recording artists on the track are Paul Anka, Michael Bolton, Garth Brooks, Bobby Brown, David Cassidy, Cetera, Clarence Clemons, Celine Dion, Micky Dolenz, Sheena Easton, the Fresh Prince, Kenny G, Debbie Gibson, Vinnie James, Al Jarreau, Mark Knopfler,

Little Richard, Louie Louie, Melissa Manchester, Kathy Mattea, Nelson, Donny Osmond, the Pointer Sisters, Helen Reddy, Kenny Rogers, Brenda Russell, Stephen Stills, Tiffany, Randy Travis, Ralph Tresvant, Luther Vandross, Warrant, Paul Williams, and Gary Wright.

John Brodey, head of promotion and marketing at Giant, says the label is on "an ASAP production schedule" to meet the March 5 in-store date. "Obviously, we want as short a
(Continued on page 82)

Elektra Hopes Doors Film Ignites Group's Catalog

■ BY CHRIS MORRIS

LOS ANGELES—Elektra Entertainment is hoping that the imminent release of "The Doors," the dramatic film about the '60s L.A. band and its charismatic singer Jim Morrison, will light a fire under the group's catalog.

It would be the second siege of Doorsmania since Morrison's death from a heart attack in 1971.

In the late '70s and early '80s, the band became a hot item again following the use of its song "The End" in Francis Ford Coppola's film "Apocalypse Now," the release of Morrison's posthumous poetry al-

bum, "An American Prayer," and the publication of Danny Sugerman and Jerry Hopkins' Morrison biography, "No One Here Gets Out Alive."

Anticipating yet another wave of interest in a band that ranks with the Eagles as one of its two top catalog sellers, Elektra will mount an extensive Doors marketing campaign through late 1992.

"The film is hopefully of the strength and of sufficient quality to really begin yet another phase in the life of this band," says Elektra marketing VP David Bither.

"The Doors," directed and co-
(Continued on page 78)

VSDA Headhunters Seeking Executive VP Impending Split With NARM Creates Staff Shifts

■ BY EARL PAIGE
and PAUL VERNA

LOS ANGELES—The Video Software Dealers Assn. has appointed a search committee to recruit a new executive VP, according to VSDA president Jack Messer.

The search committee consists of Messer, who heads four-store Gemstone Entertainment in Cincinnati; VSDA board member Brad Burnside, head of three-store Video Adventure

in Chicago; another board member, West Coast/National Video executive VP Richard Abt; and Linda Lauer, executive director of VSDA's administrative staff.

The group will seek to find a replacement for Pam Horovitz, who for the past two years has served as executive VP of VSDA and its longtime affiliate trade group, the National Assn. of Recording Merchandisers. The impending separation between the two groups will result in Horovitz

relinquishing her duties at VSDA to work exclusively for NARM.

According to informed sources, 10 of the 30 staffers who had been employed jointly by NARM and VSDA will stay with the record group at its headquarters in Marlton, N.J. In addition to Horovitz, these include Jim Donio, editor of NARM's Sounding Board newsletter, press officer Dana Kornbluth, and director of meetings and conventions Stan Silverman.

Among the 20 staffers who will move to VSDA's new site in nearby Moorestown are operations director Joanna Baker; Rick Karpel, director of regional and legislative affairs; executive director Linda Lauer; and administrative assistant Ina Luber. No date is set for the move.

Messer says, "We took the position that we have a much larger organization than [NARM]. We have the flexibility to work just about any way we want, but most of the people are staying with us. We're not trying to make it hard on them. We're trying to give them the opportunity to do what they want to do. Obviously no one is going to work against their wishes."

NARM president Patricia Moreland, also head of City One-Stop in Los Angeles, adds that the parting of ways between the two groups "has really been very amicable. I don't think anyone's experienced any difficulties or ill will at all."

Moreland says the timing of the split "depends on whether or not VSDA feels comfortable making a
(Continued on page 78)

Len White To Replace Hilford As Top Orion Exec

NEW YORK—Len White has been appointed chairman and CEO of Orion Home Entertainment Corp. effective Friday (1). White succeeds Larry Hilford,



WHITE

who stepped down as an officer of the company earlier this year, but who will continue as a consultant for Orion.

Orion Home Entertainment, a wholly owned subsidiary of Orion Pictures Corp., encompasses both home video and pay-TV. Prior to

his promotion, White had been president and chief operating officer of Orion Home Video.

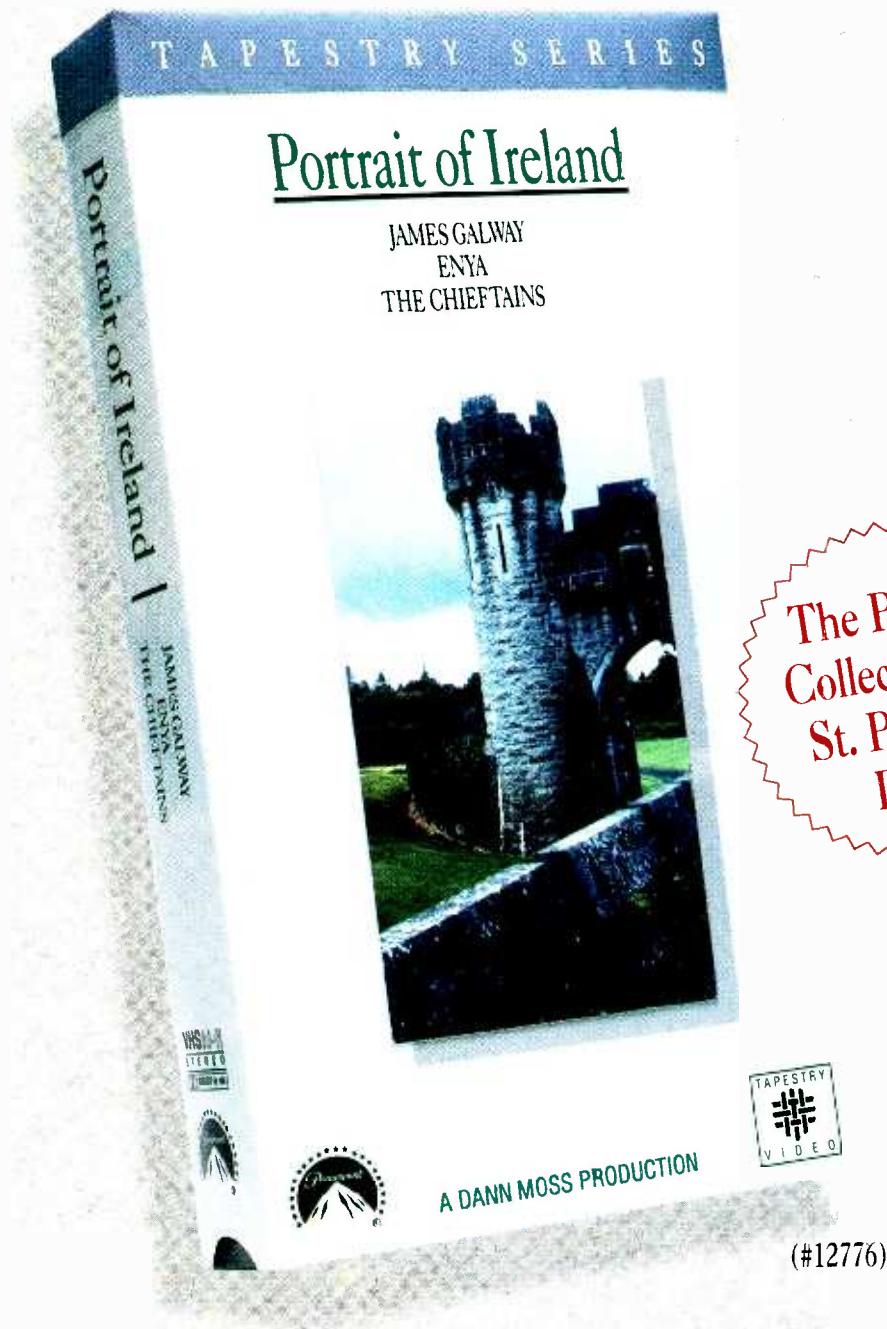
In his new capacity, White will maintain day-to-day operational control of the home video division, while also assuming responsibility for the company's pay-TV operations.

Orion Pictures has been the subject of takeover rumors for several months, leaving the future of Orion Home Entertainment unclear. The most recent suitor is reported to be Castle Rock Entertainment, which is 34% owned by Sony subsidiary Columbia Pictures (Bill-
(Continued on page 78)

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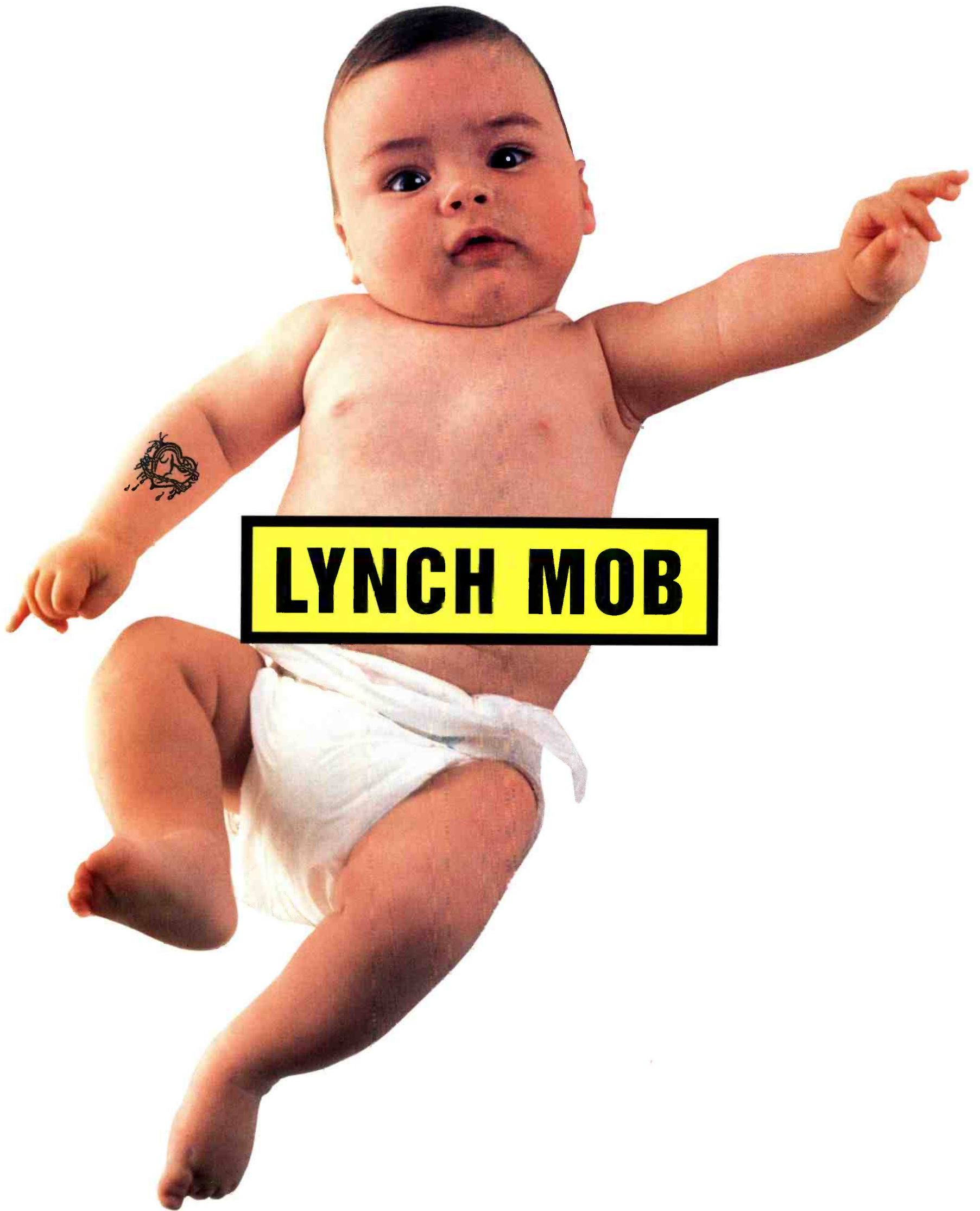
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LYNCH MOB

R.E.M., Stewart Albums Blowing In Kravitz, Sheila E. Also Ride March Winds

BY LARRY FLICK

NEW YORK—As the cold days of winter linger, rockers Rod Stewart, R.E.M., and Lenny Kravitz are expected to provide heat as they head up the list of new music due out in March.

On March 26, Stewart offers "Vagabond Heart," his first studio album for Warner Bros. since the platinum-selling "Out Of Order" in 1988.

The singer has recruited several

noted producers for the project, including Trevor Horn, Bernard Edwards, and Patrick Leonard, who has collaborated with Madonna. Album rock and top 40 programmers can expect to receive the first single, "Rhythm Of My Heart," March 12. Plans are set for a European tour, starting in the spring, while a U.S. jaunt is slated for September.

R.E.M.'s seventh studio album, "Out Of Time," marks a dramatic departure from the group's signature

guitar-based sound. Due March 12 on Warner Bros., many of the set's 11 songs feature string and keyboard arrangements. There are also guest appearances by rapper KRS-One, jazz saxophonist Kidd Jordan, and B-52 Kate Pierson. The first single, "Losing My Religion," will go to radio March 4.

With "Out Of Time," the band also will break from its tradition of touring extensively behind a new album. Drummer Bill Berry says R.E.M. will instead re-enter the studio "as soon as possible, and maybe have another record out within a year."

(Continued on page 83)



A Great Party. Capitol recording group Great White celebrates the release of its new album, "Hooked," with a beach party in the Capitol parking lot in Hollywood. Under a circus tent, 1,000 guests mingled on a boardwalk of lifeguard stands, palm trees, and arcade games. Partygoers saw the world video premiere of "Call It Rock 'N' Roll," the album's first single, and enjoyed live performances by Great White and surf band the Ventures. Shown, from left, are Tony Montana and Michael Lardie, Great White; Alan Niven, manager, Stravinski Brothers; Stephanie Brownstein, Stravinski Brothers; Mark Kendall, Great White; Doug Goldstein, Stravinski Brothers; Hale Milgrim, president, Capitol Records; and Jack Russell and Audie Desbrow, Great White.

MCA Sued By Swiss Firm Over Lee Greenwood Rights

NEW YORK—A lawsuit has been filed against MCA Records by MCR Productions AG, a Switzerland-based company, and its U.S. distributors, PMG Phonomic Music Group, Rec-track, and MCR Productions. The suit claims that MCA and its affiliate, Uni Distribution Corp., have tried to prevent the plaintiffs from distributing recordings by country artist Lee Greenwood by claiming that the sale of the recordings is illegal.

The recordings in question are part of the Church Street Station catalog, a collection of audio and video performances on The Nashville Network, says plaintiff's attorney Brandon T. Davis. According to the suit, which was filed in U.S. District Court here, Greenwood signed an agreement in

1984 naming Salt & Pepper Television the owner of the recordings of his performances. Salt & Pepper then granted certain rights to the recordings to Miami-based That's Entertainment Inc., which later licensed them to the London-based Henry Hadaway Organisation Ltd., says Davis.

In 1989, MCR Productions obtained the right to manufacture, market, and distribute the recordings from the Henry Hadaway Organisation, according to the suit. MCR then manufactured audio- and videocassettes, and entered into distribution agreements with PMG, Rec-track, and MCR.

According to the suit, MCA Rec- (Continued on page 75)

ASCAP, Local TV Trial Ends, But Ruling Seen As Far Off

BY FRED KIRBY

NEW YORK—The federal rate trial between ASCAP and local TV broadcasters wound up here Feb. 19, but a decision is not expected from Magistrate Michael H. Dolinger for some time. Each side has until April 19 to submit post-trial briefs, with reply briefs due by May 24.

The 23-day trial, running with interruptions for about two months, revealed sharp differences on reasonable blanket-license fees and the role of per-program fees.

The All-Industry Television Music License Committee, represented by the Weil, Gotschal & Manges law firm, which offered 14 witnesses, con-

tends that fees have been too high for years. Testimony also said conditions have changed over the years with resultant changes in music use.

ASCAP, represented by the law firm of Paul, Weiss, Rifkind, Wharton & Garrison, presented about half as many witnesses supporting their longstanding fee schedule, which now produces about \$70 million a year.

The broadcasters are seeking to reduce that, claiming new ASCAP proposals would generate about \$90 million.

Both sides are seeking to have Dolinger alter his 1987 interim order setting the annual fee at about \$60 mil-

(Continued on page 75)

New Owners On A&A Horizon Toronto Chain In Talks With 3 Parties

TORONTO—A&A Records & Tapes, one of Canada's largest music retailers, appeared close to a deal with new owners at press time.

LATE NEWS

"We're very close to a having a buyer," said Garth Mitchell, president of Sound Insight Ltd. of Toronto, which owns and operates A&A.

Mitchell conceded one of the interested parties in the troubled retail chain is from outside Canada.

Sound Insight Ltd. has been negotiating a possible deal with three undisclosed parties. One of the parties has made an offer to buy the chain; another submitted a letter of intent stating its interest. The Toronto-based company had 269 stores and 1,700 employees nationally when it filed for bankruptcy Jan. 28 (Billboard, Feb. 9). It has since closed 25 stores.

The sale of a majority stake in the company as part of a restructuring plan would have to be approved by its

(Continued on page 87)

Chart Thaw: Mariah Carey Dethrones Ice; Women Flex Muscle; Styx Picks Up A Hit

BULLETIN: This is the first time in more than eight months that a rap album has *not* appeared at No. 1 on the Top Pop Albums chart.

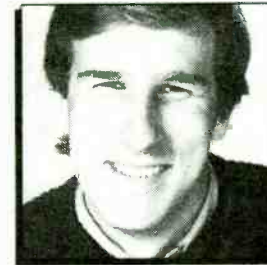
"Mariah Carey" jumps to No. 1 on the heels of Carey's double victory at last week's Grammy Awards ceremony. The Columbia artist won for best new artist and best pop vocal performance, female.

Two rap albums—M.C. Hammer's "Please Hammer Don't Hurt 'Em" and Vanilla Ice's "To The Extreme"—had monopolized the No. 1 spot since early July. Indeed, "Mariah Carey" is the first non-rap album to hit the top spot since New Kids On The Block's "Step By Step" scored in late June. And it is the first album with significant adult appeal to top the chart since Sinead O'Connor's "I Do Not Want What I Haven't Got" led the way for six weeks last spring.

Carey's album dethrones another debut smash, Vanilla Ice's "To The Extreme," which spent 16 weeks at No. 1. That set a new record for the longest run at No. 1 by a debut album since the stereo and mono charts were combined in 1963. The old record was held by Men At Work's "Business As Usual," which was No. 1 for 15 weeks in 1982-83.



by Paul Grein



WOMEN ARE SHOWING no mercy in their ongoing domination of the pop charts. Female artists account for six of this week's top 10 albums and three of the top four singles.

Here are just a few examples of women's current strength:

Madonna's "Rescue Me" enters the Hot 100 at No. 15, which is higher than any other single in more than 20 years. The last single to beat it was the Beatles' "Let It Be," which opened at No. 6 in March 1970.

Whitney Houston's "All The Man That I Need" is No. 1 on this week's Hot 100, Hot R&B Singles, and Hot Adult Contemporary charts. It's Houston's first hit to top all three charts since "How Will I Know" five years ago.

Gloria Estefan's "Into The Light" leaps from No. 12 to No. 7 in its third week on the pop albums chart, already topping the No. 8 peak of her last release, "Cuts Both Ways." In addition, Estefan lands her 10th top 10 single as "Coming Out Of The Dark" jumps from No. 17 to No. 10 on the Hot 100.

QUINCY JONES' "Back On The Block" dropped out of the top 40 on the pop albums chart in May, but it may well return to the top 40 on the heels of Jones' strong showing at last week's Grammy Awards. Jones won six awards, including album of the year

for "Back On The Block." Last year's Grammy-winning best album, Bonnie Raitt's "Nick Of Time," rose from No. 40 during Grammy week all the way to No. 1.

Phil Collins' "... But Seriously," which spanned the record-of-the-year champ, "Another Day In Paradise," is also likely to experience a major resurgence. The album was a fixture in the top 40 until November, but is currently lodged at No. 114.

Other albums likely to be boosted by Grammy awards and appearances include Harry Connick Jr.'s "We Are In Love" (No. 39), Living Colour's "Time's Up" (No. 123), Kentucky Headhunters' "Pickin' On Nashville" (No. 128), and Aerosmith's "Pump" (No. 156).

FAST FACTS: Sting's

"The Soul Cages" holds at No. 3 on the pop albums chart, while his single, "All This Time," jumps from No. 13 to No. 8 on the Hot 100. "The Soul Cages" is Sting's sixth consecutive studio album to reach the top 10 and yield at least one top 10 single.

INXS' "X" rebounds to No. 20 two weeks after the band began its tour in Daytona, Fla. It's the first time that the album has appeared in the top 20 in nearly three months.

Queen's "Innuendo" vaults from No. 53 to No. 30 in its second week. It's the group's fastest-breaking studio album since 1980.

Styx lands its first top 10 hit in nearly eight years as "Show Me The Way" jumps from No. 11 to No. 7 on the Hot 100. Since the hit was fueled by patriotic yearnings stirred by the war in the Persian Gulf, we'll add a political twist: Styx is one of the few U.S. bands to land a top 10 hit under each of the last four U.S. presidents. Styx scored with "Lady" under Ford, "Babe" under Carter, "Mr. Roboto" under Reagan, and now this hit under Bush. Do you suppose this item will get us a spot on "The McLaughlin Group"?

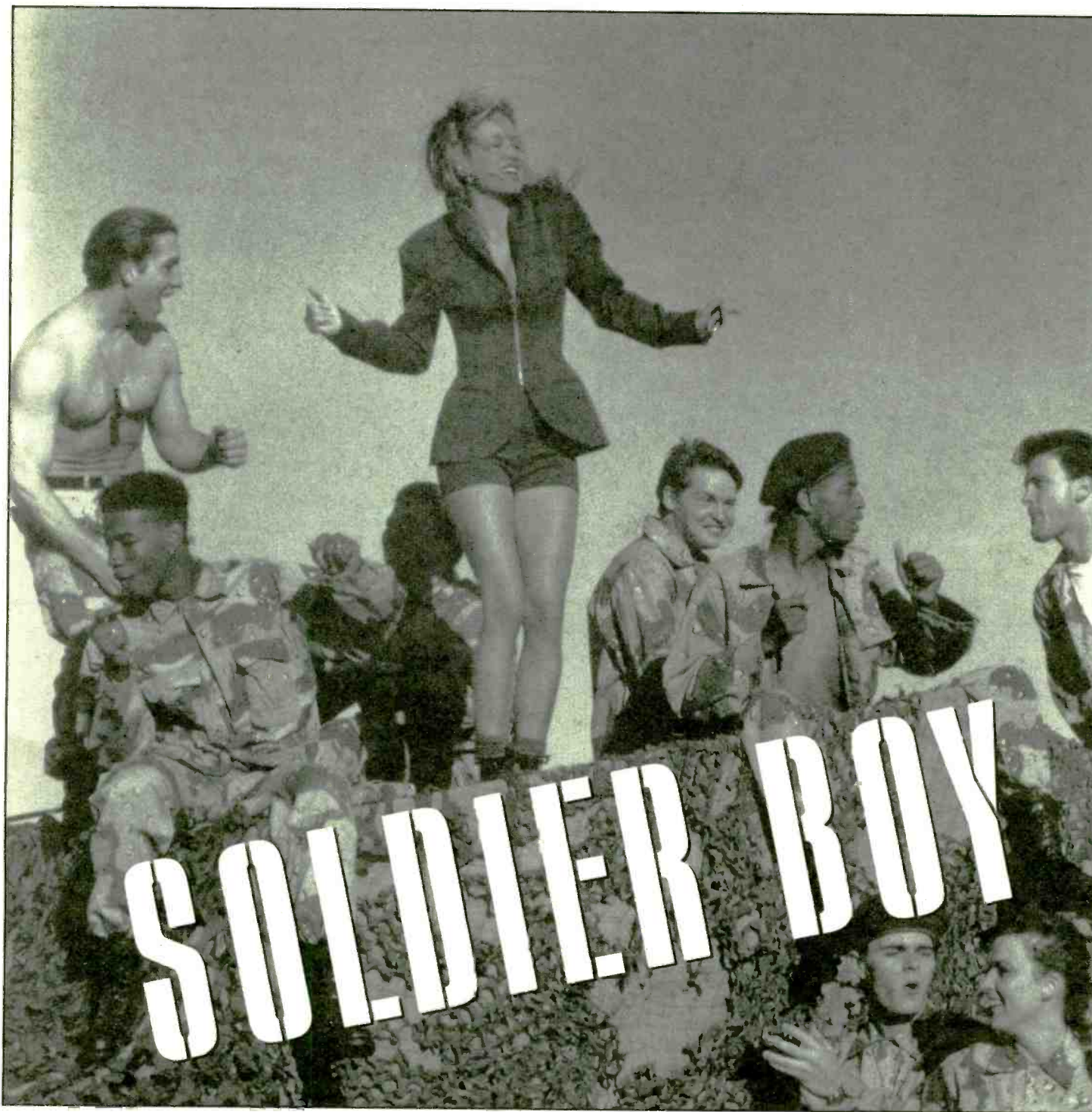
WE GET LETTERS: William Simpson of Los Angeles notes that Gerardo's "Rico Suave" is the third bilingual hit in the past year. It follows Mellow Man Ace's "Mentiroso" and Kid Frost's "La Raza."

In a sublime bit of foolishness, Simpson adds that current hit maker Celine Dion and '60s pop idol Dion share the same name (or pronunciation, at least) as Dionne Warwick and Deon Estus. Simpson suggests a collaboration. The billing? Dion! Deon! Dionne!

Rich Appel of CBS-TV in New York notes that there are three racially mixed groups in this week's top 25—C&C Music Factory, Urban Dance Squad, and Londonbeat.

On January 1, 1991 Lt. Colonel Michael Deegan was shipped to Saudi Arabia in support of Desert Shield . . .

On January 17, 1991 his sister, Boston Dawn, entered a studio to record a musical tribute to the U.S. Army officer, a 1991 interpretation of the Shirelles' classic . . .



The new Boston Dawn single from her debut album "Something Serious,"

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Mexico Pledges To Protect U.S. Copyrights

■ BY BILL HOLLAND

WASHINGTON, D.C.—Mexico has pledged to the U.S. government that it will enact legislation this spring that will offer copyright protection to U.S. recordings for the first time. Mexico's move, observers say, could save U.S. recording companies upward of \$75 million a year in sales losses to piracy in that country.

In announcing the good news in an otherwise still cloudy climate for copyright protection worldwide, Jay Berman, president of the Recording Industry Assn. of America, told the Senate Finance Committee and the House Ways and Means Committee Feb. 20 that the RIAA can now fully support extension of President Bush's proposed Mexico/Canada tri-lateral trade agreement.

Yet Berman cautioned the lawmakers to maintain close oversight authority on the Mexican pledge, and that progress on the negotiations could be hampered if Mexico fails to implement the protection provision.

Berman also said that in the Canadian negotiations, that country's cultural exemption discriminates against U.S. interests and should not be extended to the agreement. He added that such a cultural exclusion is "rooted in a misplaced nationalism."

Five days earlier in a related intellectual-property trade action, the RIAA and other members of the International Intellectual Property Alliance filed a report with the U.S. Trade Representative identifying Mexico as a problem country.

Mexico, along with Thailand, the People's Republic of China, and Poland, have been tagged by the IIPA as countries where there is little or no present copyright protection, or

(Continued on page 80)

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Industry Pact Would Save Money SHIP VIDEO PRODUCT ONCE WEEKLY

■ BY KIRK KIRKPATRICK

If you're like me, when you go to the grocery, you pick up everything you think you'll need for a week, come home with a big bag of groceries, hold your keys in your teeth, bump the car door closed with your hip, and carry the food all the way into the kitchen.

It's hard to imagine going to the grocery, getting half of what you need, and coming back the next day to get the rest.

Yet every week, we ship about half of what our customers need and then ship the rest the next day. I think therein lies a case for shipping all new video releases on the same day each week.

One box, one shipment, one invoice, one check-in adds up to savings. Besides helping to offset UPS' second-rate-mail increase, there are other savings.

• *Time:* With a common street date, we could drop the confusing terms we currently use, including "warehouse date," "pick-up date," "street date," "ship date," "national availability date," all of which appeared on one release announcement last month. We would all know when retailers would expect the new movies each week. This system seems to work fine for the record industry.

• *Environment:* Each shipment demands a container. A common

street date would cut the number of containers by almost half and would allow us to use larger boxes instead of the more costly and environmentally challenging plastic-lined envelopes.

• *Excitement:* If the industry chose Wednesday as the common street date, it could be used as a marketing tool to draw customers into the store during the middle of the

Another problem with our industry's current system of distribution is the many unpredictable changes in street dates.

Last Thanksgiving, when asked by a video-store owner if these street-date changes would ever stop, I told him, "I'm afraid, looking ahead, that I can see the tunnel at the end of the light."

In my capacity as VP of sales for a

our customers can expect to get them.

All of which makes the recent shuffling of street dates we have had to endure a real pain in the rewind.

Around Thanksgiving, I predicted it would get worse by Christmas. It did. But it will get better, and here's why:

1) Many of the changes were caused by recent mergers. CBS/Fox changed many of Media's dates. Warner did the same with MGM and HBO titles. Their schedules are now set.

2) Some independent manufacturers reacted by changing their dates to "get out of the way" of the bigger titles' new street dates. Many studios are planning releases further in advance now. Better planning will help further reduce the many last-minute changes.

3) Often, extending the prebook date helped increase sales numbers. Although confusing, the changes often did not affect the street date, and this tactic is losing its effectiveness. The credibility of the studio to deliver product on time is now an important factor of the buyer's decision. Manufacturers that cannot deliver on time lose credibility and future orders.

So look closely, stay on top of the remaining changes through your distributor, and enjoy the ride as we approach the end of the "street-date" tunnel.

'One shipment, one box, one invoice adds up to savings'

Kirk Kirkpatrick is VP of sales for WaxWorks/VideoWorks, based in Owensboro, Ky.



week.

• *Efficiency:* Back-orders and special orders could ride along with new releases "free" once a week.

There may be another side of this coin. But all of the arguments on that side do not seem to outweigh the fact that, after you turned the coin over, it would still go into the UPS' pocket.

leading video distributor, I often remind our sales team that we do not really sell movies. We sell information about movies.

Video-store owners can buy movies from a dozen places, but we take pride in being a leader in providing credible, valuable information about the videos we sell, including when

Letters to the Editor

MUSIC VS. RADIO

Applause! Applause!

We've all felt it... Finally, someone said it. What a great article by Mike Greene about the deteriorating relationship between radio and the music business (Billboard, Feb. 23).

Billboard also must be applauded for its inception of the world music chart. But, without proper representation at radio, this effort as well will be quite futile.

Anita Baker
 Los Angeles

TOP 40 AND COUNTRY

In a recent article (Billboard, Feb. 16), several top 40 programmers expressed their opinions about playing country records, and most of those interviewed missed the simple reason why country records (in general) will never work on top 40 radio: The audience does not want them on top 40 radio.

I am not suggesting that country songs should be played only on country radio stations; they have a place in other formats if they sound right. Approximately 30% of my library is country product, but I play only those songs that are appropriate for my station. Alabama's "Forever Is As Far As I'll Go" was added Dec. 17 not because of RCA (no record company works this radio station), but because my GM heard it and asked me to consider it.

It's no wonder why top 40 is experiencing ratings declines and a confusion in direction. It's real simple: Give your listeners what they want, what they expect to hear on your radio station! If you don't know your audience, your listeners will not give you the response you are looking for.

Gary Balaban
 Program Director
 WLTE-FM Minneapolis

FREEDOM ISN'T FREE

I read with interest your Jan. 5 issue, "The Year In Video—1990," but am baffled by the total exclusion of any attempt to acknowledge the enormous adult-video market.

For example, during 1990, there were in excess of 350 million rentals of adult videocassettes and another estimated \$1 billion spent on the purchase of these titles. I assure you that it's not just four guys renting and buying all this product!

The only way in which this genre will ever transcend its status as a stepchild to the First Amendment is when publications such as yours incorporate it as part of your editorial package. By only touching on the legal problems currently confronting our industry, you regrettably reinforce the negatives.

This organization's motto is "Freedom Isn't Free," and, while much can be read into this axiom, it essentially says, "when they came for the others, I didn't care." Please, in the future, won't you consider the climate of censorship and address this ever-increasing audience?

Gloria Leonard
 Administrative Director
 Adult Video Assn.
 Beverly Hills, Calif.

Not Want What I Haven't Got," but I don't think she knows what she wants.

George E. Simms
 Newburg, Md.

TIRED OF SINEAD

Regarding Sinead O'Connor's boycott of the Grammy Awards (Billboard, Feb. 16), I am terribly tired of her constant whining.

For the past year, she seems to be causing some kind of controversy everywhere she goes. First she refused to appear on "Saturday Night Live" with Andrew Dice Clay because of his demeaning jokes about women. However, she seems to support other artists with similar attitudes, such as 2 Live Crew, for the sake of their freedom of speech.

O'Connor also refused to perform if the national anthem was played before her show. Well, all I can say to her is that, if she's unhappy about being in America, she should go back to Ireland.

As for her boycott of the Grammys, I do not see the Grammys as a show for artists in which they receive "materialistic" awards (as O'Connor puts it), but as entertainment for music fans. I look forward to music-awards shows every year to see my favorite artists perform and just to see them on TV. Artists who are nominated for awards should be thankful to receive recognition for their work and to have the chance to perform on television for their fans.

Since O'Connor seems to be so unhappy in the music business, maybe it is time for her to pursue another career. Her album is titled "I Do

'HYPOCRITICAL' PACKAGING

It seems hypocritical that the packaging for Sting's "The Soul Cages" CD is being presented as a progressive step that is "environmentally safer," as the printing on the longbox claims. The contention is that there is less to throw away, but it appears to me that just as much paper is used in the "Digipak" as there is in a longbox. In addition, every Sting CD I've seen so far comes in a longbox also! [Ed. note: A&M's initial shipment of Sting CDs included the traditional longbox; it planned to substitute "Digitrak" packaging, a Digipak opened to a two-panel height and secured by plastic strips, as of Feb. 1.]

When the Digipak gets raggedy-looking after repeated handling, won't some people buy a jewel box to replace the cumbersome Digipak? And at some point, won't all of the plastic strips used to keep "The Soul Cages" rigid, when the longbox is no longer used, be thrown away?

The most effective way to protect the environment is to reduce the use of materials. The packaging of "The Soul Cages" definitely does not do that. The packaging of Peter Gabriel's "Shaking The Tree—16 Golden Greats" makes far more sense.

Karl Payne
 Eugene, Ore.

Radio

Gavin Ponders Life During Wartime Coverage, Promotions Discussed At Meet

BY CRAIG ROSEN and PHYLLIS STARK

SAN FRANCISCO—More than any other radio confab, the Gavin Seminar has become the convention with a cause. Last year's meet focused on the environment and recording labeling bills. This year, the biggest question was radio's handling of the Persian Gulf war.

So whereas last year's convention registration bag contained fliers for various environmental and free-speech causes, this year it included a cover version of "Soldier Boy" on the American Sound Records imprint and a flier advertising "Bring Him Home," a new single "dedicated to our troops." At the Feb. 23 rap session, a representative from Ready For Duty Promotions was handing out green "War: What is it good for?" T-shirts.

During a packed top 40 session, programmers Jerry Clifton of New World Communications, Bill Richards of KIIS Los Angeles, Steve Rivers of WXKS-FM (Kiss 108) Boston, and Garry Wall of Edens Broadcasting agreed that coverage of the war was, and continues to be, important to their listeners, even at the expense of some ratings. Clifton noted that "the biggest hit [radio could play] for two days after the war broke out was the war. People wanted to hear it more than your No. 1 record. It was appropriate to be involved in the war even if it cost you some numbers."

Similarly, speaking to the question of whether music radio stations should provide news or provide its audience with an *escape* from the news, WHXT (Hot 99.9) Allentown, Pa., PD Clarke Ingram said, "You can give an escape, but when your audience wakes up in the morning, they want to know if the world is still there."



Taking The Plunge. KIIS-FM Los Angeles listeners Dominick Smith, left, and Natalie Ohanian, right, were married on Valentine's Day while bungee-cord-jumping off a 150-foot-high bridge. Morning man Rick Dees gave away the bride while afternoon jock Hollywood Hamilton was the best man. The couple is pictured taking the plunge.

Wall said that several months before the start of the conflict "we determined that if war broke out and people wanted news, we'd be the best news station[s]." Subsequent research has indicated that listeners still want to be informed about the war, he said.

'If you exploit the war to make money, you could get nailed'

Roughly half of the AC session was also dedicated to war-related issues. For instance, KLSI Kansas City, Mo., PD Tom Land said that after the war broke out, the station pulled Billy Joel's "Only The Good Die Young" and "Allentown," and Don Henley's "The End Of The Innocence" from its library.

AC panelists, two of which were from San Diego and Salt Lake City, two markets where there is a large military population, admitted that they ad backed off the news a bit a week into the conflict, but would likely be back with a lot of news if and when the ground war begins.

Still, the war has become a big part of programming and promotions. KLCY Salt Lake City PD Michael O'Brien said requests to servicemen and -women have dominated his sta-

tion's "Love Songs" programming. And when moderator/Gavin publisher Ron Fell asked if the Gulf war had been good or bad for radio, O'Brien said that the war has been good for his station, despite the fact that it had been hurt by TV coverage in first few days of the fighting.

KFMB-FM (B100) San Diego PD Mike Novak talked about his station's successful human flag promotion, but said the timing was crucial. "If we did it today or next week, I doubt it would have been successful." Novak also warned that war-related promotions have to be handled delicately. "If you are exploiting [the war] to make money, you could get nailed. You have to be careful how you position it."

The programmers on the AC panel said that they all have steered clear of war-related jokes. Land also said he has complied with listener complaints and dropped all Desert Storm mixes that contain war news actualities.

There was also at least one PD who felt that stations had handled the Gulf war badly. During the small-market top 40 session, KSND Eugene, Ore., PD Chris Ruh called for an end to war-related promotions. "Man, it's a war and people are dying," he said. "I keep hearing 'Bomb Saddam' and 'Beat The Bomb' [con-

(Continued on page 40)

ABC Radio Nets Still Tops In RADAR 42

LOS ANGELES—The dust has cleared after more than a year of reconfiguration madness, but the ABC Radio Networks are still No. 1 where it counts. ABC's Prime network topped the key 12-plus and 25-54 demographics in the fall 1990 RADAR 42 network ratings survey.

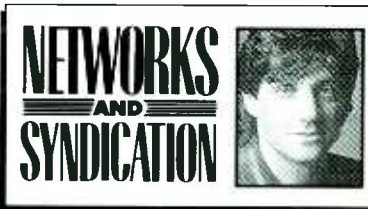
In 12-plus, ABC's Prime was followed by Westwood One's Mutual, ABC's Platinum, ABC's Genesis, CBS Spectrum, Unistar Super, Unistar Ultimate, WW1's W.O.N.E., CBS Radio Network, and WW1/NBC. In 25-54, the top 10 was rounded out by WW1/Mutual, ABC Platinum, Unistar Super, CBS Spectrum, ABC Genesis, Unistar Ultimate, WW1's W.O.N.E., CBS Radio Network, and Unistar Power.

Since ABC and WW1 both reconfigured following the release of the spring 1990 RADAR 41 numbers, it's hard to report what percentages the networks were up unless you look at the special RADAR 41 tabulations, which were issued after the regular RADAR 41 report (Billboard, Sept. 22).

As was the case with RADAR 41, there were more networks posting gains than losses in RADAR 42. Unistar's Ultimate had the largest gains in 12-plus, posting a 9.3% increase in audience. ABC's Galaxy was up 6.5%, with WW1's NBC up 6.1%, and Unistar's Super up 6.0%. The declining networks include WW1's Source,

down 9.6%; Unistar's Power, down 9.4%; CBS Spectrum, down 8.6%; and Sheridan Broadcasting, down 8.2%.

The top 10 network radio programs, which have been split between ABC and CBS for the last few RADAR reports, are now owned outright by ABC. In fact, ABC has 18 of the top 20 network radio programs,



by Craig Rosen

with CBS landing the No. 18 and 20 spots with its "Osgood File" reports. ABC's Paul Harvey-anchored news and "Rest Of The Story" features filled the No. 1, third, fourth, seventh, and eighth spots, with other ABC news programming rounding out the top 20.

AROUND THE INDUSTRY

The symbiotic relationship between cable television and syndicated radio continues. "Rockline On MTV," a new show utilizing the listener call-in concept of Global Satellite Network's syndicated radio show, debuts Tuesday (26) at 10 p.m. (EST). The TV show will be hosted by



Bucks For Butts. Donald Bradberry, known as "Freight Train" to his friends, won WYHY (Y107) Nashville's recent "butt bowl" promotion by having the largest butt, measuring 37¾ inches. Y107 GM Dan Swensson, right, is pictured presenting Bradberry and his wife with a check for \$1,007.

NAB's DAB Task-Force Chief Wants More Study On Standard

BY BILL HOLLAND

WASHINGTON ROUNDUP

WASHINGTON, D.C.—The National Assn. of Broadcasters' digital audio broadcasting task force chairman, John Abel, while keeping with the trade group's commitment to making the Eureka 147 multipath terrestrial system the U.S. standard, admits that NAB needs to do more research on the propagation characteristics of

the so-called "L-band" used by the Eureka system, which operates within the UHF band. "We need more," he says. "We've got to get it soon."

In general terms, the characteristics of the higher spectrum (1435 to 1530 mhz) band will have to be closely researched so that there are no overlap problems in later FCC testing. The NAB plan is to allow all AM and FM stations to use Eureka, initially simulcasting DAB before converting entirely to digital.

Some group owners and even members of the DAB task force want to make sure that every proposed system gets a full appraisal to ensure NAB does not forge ahead with the Eureka system if there is a better one in the wings.

However, Abel says NAB's technical people are sure that the differing "in-band" or multifrequency technologies being developed, including the one offered by Gannett (Billboard, Feb. 23), are not backed up by successful prototype tests and the "300 man-years and \$50 million in R&D" that the EC's Eureka system has behind it.

They are all also FM-based and do not provide spectrum for AM station owners, as does the Eureka system, he adds, referring to the less-tested systems as "paper projects."

INDECENCY: SERIOUSLY

Apparently, context and perspective play a large part in what the FCC views as an indecent broadcast, and material used in newscasts (especially at night) may not engender the same response as when the material is used for "entertainment."

Last month, the FCC let National Public Radio off the hook for broadcasting a tape-recorded conversation (Continued on page 16)

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. **One Bad Apple**, Osmonds, MGM
2. **Mama's Pearl**, Jackson 5, MOTOWN
3. **Knock Three Times**, Dawn, BELL
4. **Rose Garden**, Lynn Anderson, COLUMBIA
5. **If You Could Read My Mind**, Gordon Lightfoot, REPRISÉ
6. **I Hear You Knocking**, Dave Edmunds, MAM
7. **Sweet Mary**, Wadsworth Mansion, SUSSEX
8. **Amos Moses**, Jerry Reed, RCA VICTOR
9. **Mr. Bojangles**, Nitty Gritty Dirt Band, LIBERTY
10. **Me And Bobby McGee**, Janis Joplin, COLUMBIA

TOP ALBUMS—10 Years Ago

1. **Hi Infidelity**, REO Speedwagon, EPIC
2. **Double Fantasy**, John Lennon/Yoko Ono, GEFLEN
3. **The Jazz Singer**, Neil Diamond, CAPITOL
4. **Paradise Theater**, Styx, A&M
5. **Zenyatta Mondatta**, Police, A&M
6. **Crimes Of Passion**, Pat Benatar, CHRYSALIS
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. **Pearl**, Janis Joplin, COLUMBIA
2. **Chicago III**, COLUMBIA
3. **Soundtrack**, Love Story, PARAMOUNT
4. **Various Artists**, Jesus Christ Superstar, DECCA
5. **Abraxas**, Santana, COLUMBIA
6. **All Things Must Pass**, George Harrison, APPLE
7. **Tumbleweed Connection**, Elton John, UNI
8. **Elton John**, UNI
9. **Pendulum**, Creedence Clearwater Revival, FANTASY
10. **The Partridge Family Album**, BELL

COUNTRY SINGLES—10 Years Ago

1. **Are You Happy Baby?**, Dottie West, LIBERTY
2. **Do You Love As Good As You Look**, Bellamy Brothers, WARNER/CURB
3. **Guitar Man**, Elvis Presley, RCA
4. **Southern Rains**, Mel Tillis, ELEKTRA
5. **Can I See You Tonight**, Tanya Tucker, MCA
6. **Angel Flying Too Close To The Ground**, Willie Nelson, COLUMBIA
7. **Silent Treatment**, Earl Thomas Conley, SUNBIRD
8. **Wandering Eyes**, Ronnie McDowell, EPIC
9. **Thirty-Nine And Holding**, Jerry Lee Lewis, ELEKTRA
10. **Killin' Time**, Fred Knoblock and Susan Anton, SCOTTI BROS.

SOUL SINGLES—10 Years Ago

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



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War Boosts News, But Talk Stays Static; KMEL Suit Filed; WBLS Changes Continue

ALL-NEWS radio stations were, as many industryites had anticipated, up nicely in the first winter Arbitration, the one that covers November, December, and January, but in the first handful of markets, results for other formats were not quite as harsh as some PDs had feared. And all-talk stations were not up as sharply as their all-news counterparts.

In New York, for instance, **WINS** was up 4.4-5.0 12-plus. Rival **WCBS** rose 3.6-4.2. So did Spanish N/T outlet **WADO** (1.6-2.1). On the talk side, however, there were mixed results for **WOR** (3.9-4.1), **WABC** (3.4-2.9), **WFAN** (2.7-2.7), and **WLIB** (1.5-1.4).

Similarly in Chicago, all-news **WBBM** went 4.4-4.9. Rival **WMAQ** had its best showing in recent memory, going 2.7-3.5. On the talk side, however, one had **WGN** (9.3-9.0), **WLUP-AM** (2.6-2.7), **WLS** (2.2-2.0), and **WVON** (1.3-1.5). And in Los Angeles, **KFWB** was up 2.9-3.6, overtaking rival **KNX** (3.2-3.3). **KABC** posted one of the best all-talk gains, rising 4.3-4.7.

In other news from the first trend, urban **WRKS** held No. 1 (5.6-5.7), but rival **WBLS** had its best recent numbers, 4.0-4.4, even before its format adjustments (see below). **WRKS** was followed by **AC WLTW** (5.1-5.0) and oldies **WCBS-FM** (5.0-5.0), **WINS**, easy **WPAT-FM** (4.8-4.9), top 40 **WHTZ** (4.7-4.4), **WBLS**, and top 40/dance **WQHT** (4.1-4.3).

In Los Angeles, **AC KOST** held the top spot (5.5-5.3), followed by top 40 **KIIS** (5.1-4.9), **KABC**, **KPWR** (4.5-4.2), album **KLOS** (4.6-4.1), and Spanish **KLVE** (3.7-3.8). **KQLZ**, in its last rock 40 book, was up slightly, 2.7-3.0. Year-old urban **KKBT** was down sharply, 3.5-2.7. In Chicago, **WGN** held first place as **WGCI-FM** toughened in second (7.2-7.6). **WBBM-FM** was third, 6.2-6.3, while new archival **WYTZ** was off 2.1-1.9. Urban/AC **WVAZ** continued to recover from its slide of the last year—4.5-5.0.

KMEL SUIT FILED

When former **KMEL** San Francisco club mixer **Cameron Paul** filed an FCC complaint against **KMEL** last

October, charging that **KMEL** PD **Keith Naftaly** had taken \$17,600 in kickbacks from Paul, then fired Paul when he refused to increase the payments, Paul's attorney also announced his plans to file a \$50 million civil suit against the station.

That suit was finally filed Feb. 20 in California Superior Court. It does, indeed, ask for \$50 million in punitive damages as well as unspecified compensatory damages, and names **KMEL**; its owner, Century Broadcasting; Naftaly; and **KMEL** GM **Paulette Williams** as defendants.

Paul's claims here are similar to those made in the FCC petition. The legal charges include infliction of emotional distress, tortious advertising, negligent supervision of employ-



by Sean Ross with
Craig Rosen & Phyllis Stark

ees, tortious discharge in violation of public policy, breach of contract, and breach of fair dealing. The biggest surprise is that Williams is accused of "either . . . actively conspiring with Naftaly to do the acts referred to in this complaint" or being "utterly indifferent" to "false accusations" in Paul's job evaluation before his firing.

Neither Naftaly nor his attorney had seen the suit at press time. Lawyer **James Hargarten** repeated Century's claim from last fall that "we investigated and we have no reason to believe that Keith was involved in any wrongdoing. We were surprised that Paulette was named; we have no reason to believe she was involved in any wrongdoing. We're happy that this is on file where we can respond to it, [having been] afraid of it being

tried in the press."

PROGRAMMING: MINIACI TO Y95

KKBT Los Angeles MD **Frank Miniaci** has officially accepted the PD post at top 40 **KHYI** (Y95) Dallas. Miniaci, who had been acting PD for several weeks, was previously MD at AC rival **KVIL** and spent 17 years in the market.

More changes this week at **WBLS** as PD **Fred Buggs** exits, leaving Inner City Broadcasting VP **Frankie Crocker** and new APD/morning man **Mike Love** to oversee programming. Love began morning duties Feb. 18 with co-host **Lisa Lopez** (aka **Lisa Lipps** of **KACE** Los Angeles). **Sammy Mack** from **WKYS** Washington, D.C., is now hosting nights. In other changes, **WBLS** has dropped its "W-B-L-Kickin'-S" slogan of the last year in favor of "Continuous Jams." It has also moved away from a brief flirtation with urban/AC and returned to mainstream urban. A midday mix program has also been restored.

Former **WIMZ** Knoxville, Tenn., GM **Kerry Lambert** returns to the programming ranks at classic rock **WZRR** Birmingham, Ala. Former PD **Lee Coury** can still be reached at the station. In other changes, OM **Jimmy Vineyard** is leaving to manage **WQEN** (Q104) Gadsden, Ala. **Tom Moore** is named PD for oldies sister **WVOK**.

Unless you read otherwise next week, **John Lander** should be signed as OM/morning man of top 40 **WEGX** (Eagle 106) Philadelphia by the time you read this. The deal would give Lander a say in **WEGX**'s choice of a day-to-day PD.

The staff changes at **KQLZ** (Pirate Radio) continue this week. Now officially gone are OM **Mark Todd**, APD **M.J. Kelli**, p.m. driver **Shadow Steele**, and morning-show members **Russell The Love Muscle** and **Gnarly Charley**. Owner Westwood One claims that, despite reports elsewhere, midday host **Whitney Allen** still at **KQLZ**. **Katy Manor**, is in mornings for now.

Scotty Brink, PD of **KSDO-FM** (Classic 103) San Diego since its

newslines..

DON BOYLES is the new GM of **KEBC** Oklahoma City, replacing **Joe Kelly**. He was a radio broker with **Chapman** for the last year and well as GM of **WTQR** Winston Salem, N.C.

GARY WEISS is named VP/GM of **WDUR/WFXC** Raleigh, N.C., replacing **Fred Adams**. He was GM of crosstown **WKIX/WYLT**.

STATION SALES: **KDBN/KMEZ** Dallas from **Gilmore** to **Herb McCord's** **Granum Communications**; **WKKX** St. Louis from **Gatway Radio Partners** to **Lee Michaels' Ronin Broadcast Group** for \$3.1 million.

switch to classic rock, is the new PD of album **KGON** Portland, Ore. . . . Former album **WNOR** Norfolk, Va., PD **Brian Jeffries** is the new PD at similarly formatted **WFYV-FM** (Rock 105) Jacksonville, Fla., and N/T **WFYV-AM**.

KODA Houston is now billing itself as **Sunny 99.1** and has dropped the last of its jazz instrumentals for soft AC. No people changes are involved . . . **WHB/KUDL** Kansas City, Mo., OM **Steve LeBeau** is the new OM at **KMXX** Phoenix, assuming duties held by **EZ Communications' Doug McGuire**. **KMXX** night jock **Tammy Rush** returns to St. Louis to join **Chuck Nasty** in mornings at **KHTK**.

PD **Jay Sutter** is upped to OM as **WRBZ** Cincinnati drops the troubled Breeze network for a local jazz format . . . Longtime top 40 **WKQB** (Q107) Charleston, S.C., went dark Feb. 19 pending its sale.

Lots of changes this week at album **KBER** Salt Lake City. **Doug Ottosen** is named GM, replacing **Angela Swenson**. OM **John Edwards** is upped to VP/programming for parent company **Devine Communications**. **Edwards** will hold that title even as he leaves **KBER** in coming weeks for similar duties with new **WFYR** Chicago owner **Major Broadcasting**. Morning man **Cory Draper** is named APD/MD/afternoons. **Greg Thomas** will take on mornings. A full-time OM will be named in the near future. Earlier in the week, **KBER** announced that it had snagged consultant **Frank Felix** from rival **KRSP**. Four days later, **Felix** returned to **KRSP**.

Adult standards **WPXY-AM** Rochester, N.Y., one of the stations being

disfranchised by **Unistar's** dropping of **Music Of Your Life**, switches to **Satellite Music Network's** **Kool Gold** as **WKQG** . . . **Russ Morley** decided not to take the **KEYZ** Anaheim, Calif., PD job. Former PD **Craig Powers** is acting PD again.

Longtime easy-listening outlet **WSPA-FM** Greenville, S.C., goes soft AC as **Lite 98.9** under consultant **Jack Taddeo**. **Bob Morgan** from **WSPA-AM** will do afternoons. At another **Taddeo** client, **WEZK** Knoxville, Tenn., PD **Bill Burkett** exits to pursue station ownership. His replacement is **KLTR** Houston MD/p.m. driver **Paul Roberts**.

The late **WIGY** Portland, Maine, returns to the air as album **WKRH** under owner/GM **Frank Burke** and PD/morning man **Mike Roberts**, formerly with **WBPW** Presque Isle, Maine. **WBPW's** **Bill Walker** is doing afternoons. **Roberts** needs record service.

Oldies **KDMG** Des Moines, Iowa, jumps to a "progressive adult" format that PD/morning man **Roger Summitt** likens to **KBCO** Denver or **KTCZ** Minneapolis. New GM **Bruce Simel** replaces **Paul Garvin**. **CE Jeff Hansen** replaces **Charlie O. Douglas** in afternoons.

Veteran urban **WZFX** (Foxy 99) Fayetteville, N.C., PD **Tony Lype** exits and can be reached at 919-488-8082. His replacement is p.m. driver **Phil Allen** . . . Urban **WRNB** Youngstown, Ohio, PD **Dan McClintock** is the new PD at oldies **WOWO** Ft. Wayne, Ind., replacing **Chuck Bailey**. Swing jock **Kim Monroe** assumes the **WRNB** PD slot as well as APD duties for album sister **WNCD**.

OM **Andy Nelson** is out at country **WCUZ-FM** Grand Rapids, Mich.; **Ed Buchanan** remains PD. At co-owned **AC WYEZ** South Bend, Ind., **Geoff Brown** joins as OM from **WQWQ** Muskegon, Mich. . . . **WJNS/WJXN-FM** (J92) Jackson, Miss., drops **SMN's** top 40 **The Heat** for **SMN Pure Gold** . . . Album **KCNA** Medford, Ore., goes oldies. MD **Matt Roberts** and morning man **Dave Frye** are out.

Top 40 **WGMG** Atlantic City, N.J., keeps its calls, but is now gold-based **AC Sunny 103.7** under consultant **Dan O'Toole** . . . After 11 years in country, **WTTM** Trenton, N.J., moves to N/T March 4. P.M. driver **Ramona Matthews** teams up with PD **Ted Winkler** for mornings.

AC KODM Odessa/Midland, Texas, loses PD **Keith Montgomery** to the morning slot at country rival **KNFM** where he replaces **Russ Martin** . . . **Victoria, Texas**, gets another country **FM** this week as **AC KXGC** becomes **KIOX-FM** (X97) under PD/p.m. driver **Steve Craig**. **J.D. Patrick** joins for middays. **Laura Ann** hires on for nights.

PEOPLE: GREGO, MOBY DUCK OUT AT KLOL

Album **KLOL** Houston loses two well-known talents this week. The usually risqué **James "Moby" Carey** exits afternoons for the morning drive at country **WKHX** Atlanta, where he'll tone down considerably. **Moby** replaces **Rocky Marlowe**. Also, nighttime "Outlaw Radio" host **Grego** returns to **WPYX** Albany, N.Y., for mornings. Longtime **KLOL** personality **Dayna Steele** returns for afternoons. **John Lisle**, former morning man at **KISS** San Antonio, Texas, will do nights.

Across town, the appointment of **Cleveland Wheeler** for mornings at top 40 **KKBQ** (93Q) Houston is finally official. **Wheeler** will be joined by former **WRBQ** Tampa, Fla., partner **Nancy Alexander** and **T.R. Benker** from album **KOMP** Las Vegas. 93Q still needs an overnighter.

Also official this week, the hiring of the **O'Bros.** at **KZAP** Sacramento, Calif. (**Billboard**, March 2).

Chicago radio veteran **Gary Gears**, 46, died of a heart attack Feb. 17. Although most known for his voice work lately, **Gears'** radio career included stints at AM legends **WLS**, **WCFL**, and **WIND**. He is survived by his wife **Lynda**, his parents, and two brothers.

Former **WALR** Atlanta PD **John Weatherbee** is the new assistant program manager/midday host at oldies rival **WFOX**, replacing **Alan Sledge** . . . **WWDE** Norfolk, Va., night jock (and former PD) **Bill Campbell** crosses to rival **AC WJQI** as MD/p.m. driver. Across town, album **WNOR** MD/RD **Mike Monahan** will exit March 30. Call him at 804-431-9583.

Tom Benner returns to San Francisco as morning man for country **KNEW** San Francisco; he was in mornings at **KRTY** San Jose, Calif. . . . album **WKGR** West Palm Beach, Fla., MD **Mike Lee** exits . . . AMD **Ken Snyder** assumes the MD duties at classic rock **WOFX** Cincinnati . . . **Jeff Curry** is out of mornings at adult alternative **WBZN** Milwaukee.

Alan Spector exits the morning team at top 40 **WOMX** (Mix 105.1) Orlando, Fla., leaving **Scott MacKenzie** as a solo act . . . **WIKZ** (Z95) Hagerstown, Md., MD **Andy Shane** leaves for the assistant MD job at **WHTZ** (Z100) New York.

Liggett group MD **Tom Knight** exits. That means that **AC WFMK** Lansing, Mich., MD **Ray Marshall** assumes music duties at the station

that was **Knight's** home base. Also, **Mark Roberts** from **KLCE** Idaho Falls, Idaho, and **Gary Austin** from **WQBK** Albany, N.Y., are the new morning team, replacing "The Real **Scott Miller**."

Dwayne Alexander rejoins country **KEAN** Abilene, Texas, for middays, replacing **John Q.**, who transfers to similarly formatted **WACO-FM** Waco, Texas, as **PMD/MD** . . . **John Griffin** is out of mornings at **AC KRLB** (B99) Lubbock, Texas . . .

Bruce St. James is out of nights at top 40 **KRQQ** Tucson, Ariz. PD **John Peake** is looking for his replacement. Across town, production director **Walker Foard** and weekender **Jake Linde** are the new morning team at oldies **KWFM**, replacing **Steve O'Brien**.

Some Contest Winners Ignore How To Play The Game

NEW YORK—You know their voices. You know their names. You have given some of them thousands of dollars worth of cash and prizes. They are frequent contest winners, and they have caused more than one station to change contest rules. Occasionally, they turn promotion directors into detectives.

While they are quick to point out that 99% of contest winners are honest, promotion directors say there are a handful who win regularly by lying, using fake information, and by side-stepping contest rules. In Los Angeles, for example, promotion directors estimate that they each have about 10 serious players who regularly win their contests. Some of these professional winners change their names, give the names of friends, and use fake addresses and social security numbers. They are not loyal to any particular radio station or format.

Many professional winners have multiple radios in their homes. Most have radio-contest lines programmed into the speed dial on their phones. Others actually have computer hook-ups with automatic redial features.

HORROR STORIES

Nearly every promotion director has horror stories. KOST Los Angeles' annual Christmas Wish promotion is often a target for abuse. "People lie, and it's a very serious promotion," says marketing/promotions director Pam Baker. "They write in about their kids and they don't even have kids."

"When New Kids On The Block were hot last year," says KIIS Los Angeles marketing director Karen Tobin, "people would call with stories about why their daughters had to win backstage passes." Tobin remembers one in particular who claimed her daughter had been raped. Tobin says she would ask these people to send in a letter requesting the passes, but

would never receive the letter.

PLAYING DETECTIVE

Sometimes these abuses turn promotion directors into detectives. "You have to gracefully and tactfully check on these things without insulting the winner," Baker says. If a listener wins money for airline tickets, for example, Baker will sometimes ask for a copy of the airline itinerary.

Promotions & Marketing



by Phyllis Stark

There are other things stations can do to keep professional winners in check. Although rules against falsifying information are a standard clause in any list of contest rules, promotion directors say more frequently they are highlighting the clause.

Baker, who doubles as KOST's morning show producer, recognizes the voices of some of her frequent winners, even when they are using fake names. If she suspects someone is not on the level, she asks for their phone number, and cross-checks it on a computer database.

"We have 12,000-15,000 winners a year," says Tobin, "so it's hard to keep track of every single one. [But] the phone operators know the voices, so they're very helpful. They [tell callers], 'Cindy, you [just] won last night.' [But winners] have the clocks down so they know when the giveaways are." She adds that frequent winners can tell her the exact times six stations in the market give away prizes.

"We try to trip them up by moving the contests around, but there's only so many places you can move them,"

says KPWR (Power 106) Los Angeles promotion director Duncan Payton.

Baker says she occasionally sends letters to winners directly "if I've caught them lying or abusing the morning show." While the letters "get rid of them for six months, they eventually creep back."

The job of checking on winners is occasionally made a little easier by the frequent listeners themselves, who often know each other, and turn each other in. "It's like a little clique [among] the real active ones that stay home all day," says Tobin. "They don't like the others to win so they tattletale."

WAITING TO WIN

KIIS, like many stations, has a 30-day waiting period for prizes valued at \$100 or more. "With a 2-million cume, you don't want to hear [the same person] winning every day," says Tobin. KOST has a 90-day waiting period for regular games, but no limit for special giveaways like concert and movie tickets. The 90-day limit, Baker says, was recently instituted because of contest abuses.

Power 106 has an open policy, although Payton says "about every three months we talk about putting in a waiting period. But the upside [of not having a waiting period] outweighs the downside. We feel that in telling them not to play the contests, we're really telling them not to listen to our radio station."

NOT ALL BAD NEWS

Some stations make the best of calls from their frequent winners. KOST frequent winner "Jeff" calls with suggestions and jokes and tells them what the other stations are doing. For a while, KIIS frequent winner "Marlene" was actually sending Tobin POP display materials and contest rules from competitors. "I had the skinny on every station in town,"

Tobin says.

Another positive is that the frequent winners are generally great callers on the air. "They know how to play the game," says Payton. "They know what it's about." But, he adds, "it's difficult to be entertaining and fresh on the air with the same winners."

Baker says her frequent winners "know what to say. They're animated and enthusiastic. They know your [call letters] and the names of the jocks. Unfortunately, the [callers] that are muttering and nervous are the honest ones."

ONE WINNER'S STORY

Nancy Schlosberg, a Woodland Hills, Calif., radio listener who has won an estimated 50-75 radio contests in the last four years, says when she wins, "our family goes crazy. The dog starts barking and you can hear it on the radio. My husband runs and tells the neighbors." While she is by no means a professional or dishonest winner like the ones described above, Schlosberg once won \$1,000 from KIIS and KOST on the same day. She says her winning streak is the result of "luck and persistence."

Although she has radios in every room in the house, Schlosberg says she has not figured out how the speed dial works on her phone. Instead, she relies on the redial button and has determined which phones in her house have the quickest redial. Schlosberg's car sports a license plate that reads ILV2WIN.

Schlosberg, who is a homemaker and mother of two, writes down contest rules so she knows when she is eligible to win again on each station. Her best prize, she says, is a trip to Hawaii and \$1,000 she won from KRTH recently.

Hot Hits in Tokio

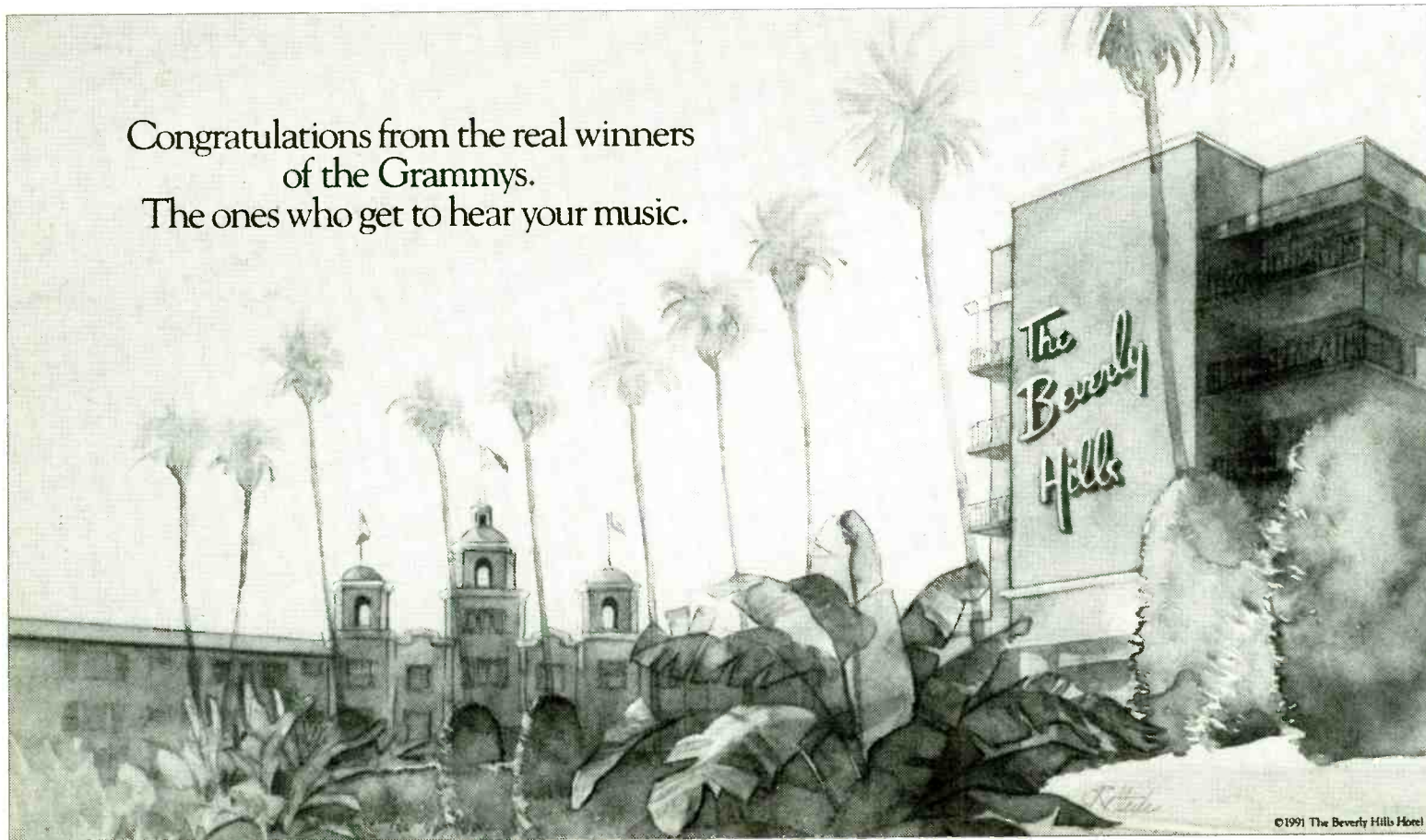
Week of February 10, 1991

- 1 All This Time Sting
- 2 Gonna Make You Sweat C&C Music Factory
- 3 Because I Love You Stevie B
- 4 Love Will Never Do Janet Jackson
- 5 Being Boring Pet Shop Boys
- 6 Someday Mariah Carey
- 7 Around The Way Girl L.L. Cool J
- 8 The First Time Surface
- 9 All True Man Alexander D'Neal
- 10 A Lil' Ain't Enough David Lee Roth
- 11 Right Here, Right Now Jesus Jones
- 12 Sensitivity Ralph Tresvant
- 13 Try Me Jasmine Guy
- 14 Just Another Dream Cathy Dennis
- 15 Smile Aswad
- 16 I'm Not In Love Will To Power
- 17 Coming Out Of The Dark Gloria Estefan
- 18 Disappear Inxs
- 19 Waiting For That Day George Michael
- 20 Here Comes The Hammer M.C. Hammer
- 21 Give Jupiter Project
- 22 Power Of Love Deee-Lite
- 23 Love Makes Things Happen Pebbles
- 24 Do The Bartman The Simpsons
- 25 Anything Is Possible Debbie Gibson
- 26 Cry For Help Rick Astley
- 27 Do Me Right Guy
- 28 Principles Of Lust: Sadness Enigma
- 29 Love The Dream Academy
- 30 Innuendo Queen
- 31 Don't Hold Back Your Love Daryl Hall John Dates
- 32 Step Back In Time Kylie Minogue
- 33 Move (Dance All Night) Slam Slam
- 34 Moneytalks AC/DC
- 35 High Enough Damn Yankees
- 36 Justify My Love Madonna
- 37 Sweet Emotion Anri
- 38 Les Yeux Duverts Enzo Enzo
- 39 Where Does My Heart Beat Now Celine Dion
- 40 From A Distance Bette Midler
- 41 Feels Good Tony! Toni! Tone!
- 42 All The Man That I Need Whitney Houston
- 43 Just A Little Bit Longer Maxi Priest
- 44 Chasin' The Wind Chicago
- 45 Freedom George Michael
- 46 Rescue Me Madonna
- 47 Peeping Tom Kome Kome Club
- 48 You Look Just Like A Girl Again Ute Lemper
- 49 Step By Step New Kids On The Block
- 50 Play That Funky Music Vanilla Ice

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

J-WAVE

81.3FM



Congratulations from the real winners
of the Grammys.
The ones who get to hear your music.

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Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from national album rock radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	7	ALL THIS TIME A&M 1541	STING 7 weeks at No. 1
2	5	6	7	SHE TALKS TO ANGELS DEF AMERICAN 4-19403/REPRISE	THE BLACK CROWES
3	2	4	7	KING OF THE HILL ARISTA LP CUT	ROGER MCGUINN
4	3	5	6	HEADLONG HOLLYWOOD 4-64920/ELEKTRA	QUEEN
5	7	7	6	SILENT LUCIDITY EMI 50345	QUEENSRYCHE
6	4	3	7	A LIL' AIN'T ENOUGH WARNER BROS. LP CUT	DAVID LEE ROTH
7	8	13	5	BITTER TEARS ATLANTIC 4-87760	INXS
8	6	2	11	GIVE IT UP WARNER BROS. 4-19470	ZZ TOP
9	9	11	6	ROCKET O' LOVE CHARISMA 4-98856	THE KNACK
10	12	—	2	CALL IT ROCK N' ROLL CAPITOL 44676	GREAT WHITE
11	15	18	6	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
				★★★ FLASHMAKER ★★★	
12	NEW ▶	1	1	IF YOU DON'T START DRINKIN' EMI LP CUT	GEORGE THOROGOOD
13	13	15	7	DON'T BELIEVE HER MERCURY 878 798-4	SCORPIONS
14	16	25	3	HOW MUCH IS ENOUGH IMPACT 54028	THE FIXX
15	11	8	15	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
16	23	36	3	STRANGER STRANGER ATCO LP CUT	BAD COMPANY
17	19	19	7	EASY COME EASY GO ATLANTIC 4-87773	WINGER
18	18	22	7	DON'T TREAT ME BAD EPIC 34-73676	FIREHOUSE
19	10	10	9	ANOTHER DEAL GOES DOWN VIRGIN LP CUT	STEVE WINWOOD
20	24	38	3	HEARTBREAK STATION MERCURY LP CUT	CINDERELLA
21	21	29	4	GOOD TEXAN EPIC 34-73673	VAUGHAN BROTHERS
				★★★ POWER TRACK ★★★	
22	30	26	5	RIVER OF LOVE ELEKTRA LP CUT	LYNCH MOB
23	14	9	17	IT'S LOVE MEGAFORCE LP CUT/ATLANTIC	KING'S X
24	26	24	7	I'LL NEVER LET YOU GO MCA 53801	STEELHEART
25	28	34	4	THE SOUL CAGES A&M LP CUT	STING
26	31	30	4	RIDE THE WIND ENIGMA 44616/CAPITOL	POISON
27	17	12	17	MONEYTALKS ATCO 4-98881	AC/DC
28	20	16	15	SIGNS Geffen 4-19653	TESLA
29	35	35	4	FLY ME COURAGEOUS ISLAND LP CUT	DRIVIN' N' CRYIN'
30	25	23	7	THE BALLAD OF JENNY LEDGE REPRISE LP CUT	TOY MATINEE
31	32	33	5	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
32	37	42	3	MOVIN' ON CHARISMA LP CUT	GARY MOORE
33	29	21	19	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
34	36	39	3	HOW LONG CAN A MAN BE STRONG ARISTA 2116	JEFF HEALEY BAND
35	38	44	4	ONE IN A MILLION MCA 54044	TRIXTER
36	41	—	2	UNCLE TOM'S CABIN COLUMBIA LP CUT	WARRANT
37	39	46	4	TIL I AM MYSELF AGAIN EAST WEST LP CUT	BLUE RODEO
38	NEW ▶	1	1	VALENTINE RYKO LP CUT/RYKODISC	NILS LOFGREN
39	NEW ▶	1	1	BAD REPUTATION WARNER BROS. LP CUT	DAMN YANKEES
40	33	27	19	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS
41	43	—	2	IN YOUR ARMS DGC 19003	LITTLE CAESAR
42	42	—	2	SAVED BY LOVE CHARISMA LP CUT	RIK EMMETT
43	27	14	13	RUNAWAY WARNER BROS. LP CUT	DAMN YANKEES
44	45	48	3	BURNING TIMBER ATCO LP CUT	THE REMBRANDTS
45	34	17	11	INSIDE OUT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
46	NEW ▶	1	1	MORE THAN WORDS A&M 1516	EXTREME
47	NEW ▶	1	1	I DO YOU SBK 07344	KINGOFTHEHILL
48	46	—	2	PRETENDER I.R.S. LP CUT	CRY WOLF
49	NEW ▶	1	1	TEMPTATION CAPITOL LP CUT	THE BOX
50	22	20	12	REMEMBER MY NAME SIMMONS 2736/RCA	HOUSE OF LORDS

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. © 1991, Billboard/BPI Communications, Inc.

RADIO

Billboard Revises 5 Chart Panels

NEW YORK—Effective with this issue, Billboard has revised radio reporters for the Hot 100 Singles, Hot R&B Singles, Hot Adult Contemporary, Album Rock Tracks, and Modern Rock Tracks chart panels. Stations are divided into five weight categories based on their weekly cumulative audience in the fall 1990 Arbitrons.

The complete Hot 100 Singles and Hot R&B Singles charts are on pages 84 and 22, respectively. For a full list of any panel, send a stamped, pre-addressed envelope to Billboard Chart Department, 1515 Broadway, New York, N.Y. 10036.

New to the 243-station Hot 100 panel are WJLQ Pensacola, Fla., and KSRR San Antonio, Texas (bronze); and KKNB Lincoln, Neb., KQID Alexandria, La., WBXX Battle Creek, Mich., WMXF Fayetteville, N.C., and WMXN Norfolk, Va. (secondary).

On the R&B chart, which now has 110 reporters, new additions are WMMJ Washington, D.C., and WMXD Detroit (silver), WDXZ Charleston, S.C. (bronze), and KRIZ/KZIZ Seattle (secondary).

New to the 102-station AC panel: WQAL Cleveland (silver); KRSR Dallas, KAER Sacramento, Calif., WDLX Coastal N.C., WRVC Huntington, W.Va., WVKS Toledo, Ohio, and WZMX Hartford, Conn. (bronze); and WQLR Kalamazoo, Mich., WUMX Tallahassee, Fla., and KKOS San Diego (secondary).

Four bronze reporters join the 90-station Album Rock panel: KGMG San Diego; KSAQ San Antonio, Texas; WKQQ Lexington, Ky.; and WTPA Harrisburg, Pa. Added to the 35-station Modern Rock panel are secondary reporters KACV Amarillo, Texas, and KBAC Santa Fe, N.M.

WASHINGTON ROUNDUP

(Continued from page 12)

by reputed mobster John Gotti, although it contained 10 clear "f-words."

Awaiting a ruling is a newscast by WGBH-TV Boston. Several sexually explicit photographs by Robert Mapplethorpe were shown during the 8 p.m. segment, spurring a number of complaints.

A hint as to the outcome comes from chairman Al Sikes himself, who told reporters that "in a serious news context, [the Gotti tape] takes on a far different tone and texture and is not intended to pander or titillate," and added that even if the Mapplethorpe photos had been shown earlier, "I wouldn't have found that to be in violation of the broadcast rules."

HIGH COURT TO JUDGE INDECENCY?

He would have to discuss it with the other commissioners, and he would have to take a good hard look at the decision, but if the FCC loses its appeals court case over the constitutional legality of a 24-hour ban on indecent programming, commission chairman Al Sikes told reporters recently that he would take the case to the Supreme Court. Sikes said his comment was an "impressionistic" view of the what-if situation—the appeals court probably will not hand down its decision until late summer or fall.



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featuring "The Hurdy Gurdy Man"

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91 X WHTG CIMX
LIVE 105 WWCD KJJO

R 260

NOVA MOB

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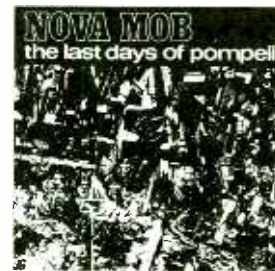
includes "Admiral of the Sea"

featuring

Grant Hart • Tom Merkl • Michael Crego

Making waves at:

WFNX WWCD more
WOXY WHTG to
KTCL KRCK come!



R 261

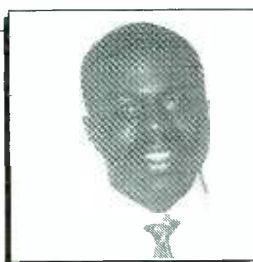
ROUGH TRADE 611 Broadway Suite 311
New York, NY 10012

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from commercial and college radio airplay reports.	
				★★ NO. 1 ★★	
1	1	1	7	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES 4 weeks at No. 1
2	2	3	7	THIS LOVE RCA 2754	DANIEL ASH
3	4	7	4	I TOUCH MYSELF VIRGIN 4-98873	DIVINYLS
4	3	2	7	ALL THIS TIME A&M 1541	STING
5	5	5	6	WHEN IT BEGAN SIRE LP CUT/REPRISE	THE REPLACEMENTS
6	9	13	3	UNBELIEVABLE EMI 56209	EMF
7	6	11	4	SADENESS PART 1 CHARISMA 4-98864	ENIGMA
8	8	6	5	BITTER TEARS ATLANTIC 4-87760	INXS
9	7	4	9	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
10	10	8	5	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
11	11	14	4	X,Y & ZEE RCA 2763	POP WILL EAT ITSELF
12	12	21	3	VALERIE LOVES ME MERCURY LP CUT	MATERIAL ISSUE
13	15	25	3	REACH THE ROCK I.R.S. LP CUT	HAVANA 3 A.M.
14	14	—	2	HOW MUCH IS ENOUGH IMPACT 54028/MCA	THE FIXX
15	18	12	4	OBSCURITY KNOCKS GODISC'S 869 314-4/PLG	THE TRASH CAN SINATRAS
16	16	26	4	DRIVE THAT FAST A&M LP CUT	KITCHENS OF DISTINCTION
17	13	10	7	LIKE A DRUG RELATIVITY LP CUT	THEY EAT THEIR OWN
18	28	—	2	NATIVE SON SIRE LP CUT/WARNER BROS.	THE JUDYBATS
19	19	20	3	TIL I AM MYSELF AGAIN EAST WEST LP CUT	BLUE RODEO
20	17	15	5	FLY ME COURAGEOUS ISLAND LP CUT	DRIVIN' N' CRYIN'
21	21	28	3	ALICE EVERYDAY SIRE 2-21767/WARNER BROS.	BOOK OF LOVE
22	20	18	5	GREY MATTER ATLANTIC LP CUT	AN EMOTIONAL FISH
23	24	19	3	NOVEMBER COMES ARISTA LP CUT	THE HOLLOW MEN
24	25	24	4	TASTE SIRE LP CUT/REPRISE	RIDE
25	27	—	2	SPROSTON GREEN BEGGAR'S BANQUET 2777/RCA	THE CHARLATANS UK
26	NEW ▶	1	1	DETONATION BOULEVARD ELEKTRA LP CUT	SISTERS OF MERCY
27	26	23	3	GONE,GONE,GONE SIRE LP CUT/WARNER BROS.	ECHO AND THE BUNNYMEN
28	29	—	2	BED OF ROSES EPIC LP CUT	SCREAMING TREES
29	NEW ▶	1	1	DE-LUXE 4.A.D LP CUT/REPRISE	LUSH
30	23	17	6	CLASSIC GIRL WARNER BROS. LP CUT	JANE'S ADDICTION

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

Billboard's **PD** of the week
Maurice Singleton
 WUSS Atlantic City, N.J.



AS THE URBAN format grows, there aren't many markets left with significant black populations but no urban FM. Maurice Singleton, however, has programmed in two of them. The former programmer at KXZZ (Z16) Lake Charles, La., Singleton is now OM/PD of WUSS (1470 Jams) Atlantic City, N.J., an urban AM that was up 6.5-7.8 12-plus in the fall Arbitron.

A successful music AM in an FM-dominated format, WUSS is unusual in other ways: its liners are different; it has a number of running jokes that you have to have explained if you're listening for the first time; one of its jocks commutes five hours a day; and despite being a mainstream urban outlet, it ranks higher 35-64 than it does with teens.

Singleton's background is different too. He came out of the same Kingsborough College radio program that graduated WUSL Philadelphia p.m. driver Stanley T. Evans, and WHTZ (Z100) New York night jock Kidd Kelly, both of whom also worked at its WKRK (B91) Brooklyn. But along with two stints at Z16, the first as MD/morning man, his other stops were unlikely ones, among them overnights at top 40 WKFR Kalamazoo, Mich., several AE jobs, including one at gospel WWRL New York, and a TV production job.

WUSS first went on the air with urban in 1977. Although its ratings were frequently respectable, it was beset by financial troubles in the late '80s; and after 18 or so months where, Singleton says, the staff was working for nothing, it went off the air in late 1987 and stayed off for about a year until owner James Cuffee bought out his partners, replaced the tower—which had collapsed—and signed the station back on.

When Singleton hired on in early 1989, he installed the station's first clocks in at least 6-7 years and reworked the jock staff, "weeding out the old personnel who had no drive." He also stepped up the station's community service efforts and, six months later, stepped up its news commitment.

WUSS bills itself as "where people around town come for news and information" and "the official Desert Storm information station." While that might seem unusual for a mainstream urban outlet, Singleton says that "we slacked off a little last year [on news] and lost the adults. In the fall, however, WUSS had over a 10 share in both 25-54 and 35-64."

Like WEDR Miami, another fall success story, the fact that the local black community needs a radio station also helps. Although Singleton says there are middle class blacks in other nearby towns, At-

lantic City's blacks live primarily in the slums that start a block away from the Boardwalk casinos.

In addition, Singleton cites the station's on-air creativity and "a lot of features aimed at adult women" among them the syndicated "Focus On Women" and two in-house public service segments. When it does a music montage contest, most of the song snippets are from oldies and the remainder are adult-appeal songs. Singleton began introducing "select pieces" of '60s and '70s gold last year and plans to add more shortly.

This is WUSS in p.m. drive: Whitney Houston, "All The Man I Need"; Tara Kemp, "Hold You Tight"; James Ingram, "When Was The Last Time The Music Made You Cry"; Force MDs, "Are You Really Real"; Stetsasonic, "No B.S. Allowed"; Janet Jackson, "State Of The World"; Basic Black, "Whatever It Takes"; O'Jays, "Don't Let Me Down"; Staple Singers, "Touch A Hand (Make A Friend)."

Among the unusually worded drop-ins on WUSS include, "Let 'em talk while we move on with the music of a lifetime," and another one announces, "The W is kickin' some U-S-S all over town." One ticket giveaway on Troy Maybank's p.m. drive shift asked listeners to guess which WUSS jock was in charge of the "production company" called "Awesome, Smokin', New & Improved"—the name refers to a running gag on Benny G. & L.A. Verne's morning show in which all the 'USS shifts are attributed to such oddly named organizations.

Maybank, incidentally, has an alter ego. He does 1490 Jams' Friday afternoon countdown in character as "Walt Baby Tom" a/k/a "Baby Lust" a/k/a "The Jitney Jock," a composite of syndicated hosts Walt "Baby" Love and Tom "Flyjock" Joyner. (The jitney refers to the local bus system.)

Besides Maybank, who Singleton says "will be the next Joyner or Walt Love," WUSS staffers include midday host Bossy Hartman, night jock and station veteran Dean Reynolds, and Quiet Storm host Terence Burden. The latter commutes 2 1/2 hours each day between Atlantic City and New York where he also works in the music department at jazz outlet WQCD.

It seems just a matter of time until Atlantic City gets an urban FM. Dance-leaning WBOS Vineland, N.J., has a signal upgrade planned. Two drop-in stations are coming and, on the day this interview took place, top 40 WMGM had just filled the hole for a second FM AC. "Our plan of attack is to go in stronger with adults and hold them no matter what anybody else does," Singleton says.

SEAN ROSS

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from a national sample of radio playlists.	
				★★ NO. 1 ★★	
1	1	1	11	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON 3 weeks at No. 1
2	2	6	6	COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN
3	6	7	13	SHOW ME THE WAY A&M 1536	◆ STYX
4	4	3	16	GET HERE FONTANA 878 476-4/MERCURY	◆ OLETA ADAMS
5	3	2	17	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
6	5	5	19	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
7	10	18	4	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS
8	8	13	6	SOMEDAY COLUMBIA 38-73561	◆ MARIAH CAREY
9	9	10	7	DON'T HOLD BACK YOUR LOVE ARISTA 2157	◆ DARYL HALL JOHN OATES
10	7	4	14	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
11	11	11	9	SWEAR TO YOUR HEART HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
12	15	15	11	ALWAYS COME BACK ATLANTIC 4-87776	NATASHA'S BRO./R. CAPPELLI
13	16	27	4	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
14	13	14	12	CASTLE OF DREAMS CAPITOL 44641	DAVE KOZ
15	17	20	9	WICKED GAME REPRISE 4-19704	◆ CHRIS ISAAK
16	12	8	18	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	◆ STEVIE NICK
17	18	23	6	ALL THIS TIME A&M 1541	◆ STING
18	14	9	16	CRAZY IN LOVE REPRISE 7-19504	KENNY ROGERS
19	19	22	6	NIGHT AND DAY ATLANTIC 4-87825	BETTE MIDLER
20	24	28	6	CHASIN' THE WIND REPRISE 7-19466	◆ CHICAGO
21	20	12	17	NEW YORK MINUTE Geffen 4-19660	DON HENLEY
22	26	30	7	WAITING FOR THAT DAY COLUMBIA 38-73663	GEORGE MICHAEL
23	22	19	25	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
24	21	16	16	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659	◆ CHER
25	27	21	22	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
26	33	46	3	WAITING FOR LOVE EMI 50337	◆ ALIAS
27	31	45	3	ONE MORE TRY QUALITY 15114	◆ TIMMY T.
28	25	24	22	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER
29	23	17	18	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN
				★★★ POWER PICK ★★★	
30	38	—	2	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
31	36	38	7	LOVE MAKES THINGS HAPPEN MCA 53973	◆ PEBBLES
32	30	25	21	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
33	29	26	18	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
34	40	47	3	FOREVER'S AS FAR AS I'LL GO RCA 2706	ALABAMA
35	32	34	6	ANASTASIA'S EYES FULL MOON LP CUT/EPIC	DAN FOGELBERG
36	35	35	8	LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538	◆ JANET JACKSON
37	42	42	5	I CAN'T TELL YOU WHY ELEKTRA 4-64908	HOWARD HEWETT
38	28	29	9	FAIRY TALES ELEKTRA 4-64910	◆ ANITA BAKER
39	45	49	3	CRYING IN THE RAIN WARNER BROS. 4-19547	◆ A-HA
40	34	32	21	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
41	44	36	20	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
42	43	48	3	I WILL BE HERE VIRGIN 4-98869	◆ STEVE WINWOOD
43	41	37	14	FOR YOU MCA 53935	◆ THE OUTFIELD
44	37	31	15	DOES SHE LOVE THAT MAN? A&M 1535	◆ BREATHE
45	48	—	2	STILL GOT THE BLUES CHARISMA 4-98854	◆ GARY MOORE
46	39	33	11	WHEN WAS THE LAST TIME THE MUSIC ... WARNER BROS. 4-19783	JAMES INGRAM
47	47	40	23	STRANDED CAPITOL 44621	◆ HEART
				★★★ HOT SHOT DEBUT ★★★	
48	NEW ▶	1	1	THE STAR SPANGLED BANNER ARISTA 2156	◆ WHITNEY HOUSTON
49	NEW ▶	1	1	MY SIDE OF THE BED COLUMBIA 38-73529	◆ SUSANNA HOFFS
50	NEW ▶	1	1	MOTHER'S PRIDE COLUMBIA 38-73663	GEORGE MICHAEL

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

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POWER PLAYLISTS

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

PLATINUM



New York O.M.: Steve Kingston. Playlist for Z100 with 30 numbered entries.



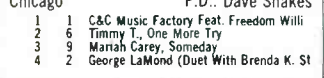
New York P.D.: Joel Salkowitz. Playlist for HOT 97FM with 30 numbered entries.



New York P.D.: Tom Cuddy. Playlist for 95.5 WPLJ with 30 numbered entries.

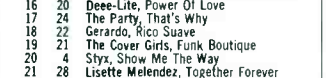


Boston P.D.: Steve Rivers. Playlist for KISS 108 FM with 30 numbered entries.

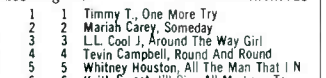


Chicago P.D.: Dave Shakes. Playlist for B96 with 4 numbered entries.

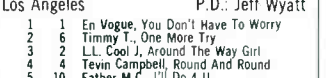
Boston P.D.: Steve Perun. Playlist for WZLW 94.5 FM with 10 numbered entries.



Los Angeles P.D.: Bill Richards. Playlist for KISS FM 102.7 with 10 numbered entries.



Los Angeles P.D.: Jeff Wyatt. Playlist for Power 106 FM with 10 numbered entries.



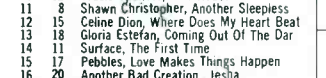
Philadelphia P.D.: John Roberts. Playlist for Power 99 FM with 10 numbered entries.



Atlanta P.D.: Rick Stacy. Playlist for EAGLE 106 with 10 numbered entries.



Tampa P.D.: Marc Chase. Playlist for Tower 93 FM with 10 numbered entries.



Minneapolis P.D.: Brian Phillips. Playlist for KDWB 101.3 with 10 numbered entries.



San Francisco P.D.: Keith Naftaly. Playlist for KMEL 106 FM with 5 numbered entries.

Philadelphia P.D.: John Roberts. Playlist for 93.5 WPLJ with 10 numbered entries.



Washington P.D.: Lorrin Palagi. Playlist for WZLW 94.5 FM with 10 numbered entries.



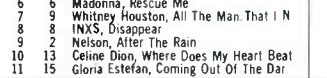
Pittsburgh P.D.: Danny Clayton. Playlist for B94 FM with 10 numbered entries.



Atlanta P.D.: Rick Stacy. Playlist for Power 99 FM with 10 numbered entries.



Tampa P.D.: Marc Chase. Playlist for Tower 93 FM with 10 numbered entries.



San Francisco P.D.: Keith Naftaly. Playlist for KMEL 106 FM with 5 numbered entries.

Washington P.D.: Lorrin Palagi. Playlist for WZLW 94.5 FM with 10 numbered entries.



Washington P.D.: Lorrin Palagi. Playlist for MIX 107.3 with 10 numbered entries.



Washington P.D.: Chuck Beck. Playlist for WVAJ 101.5 FM with 10 numbered entries.



Atlanta P.D.: Rick Stacy. Playlist for Power 99 FM with 10 numbered entries.



Tampa P.D.: Marc Chase. Playlist for Tower 93 FM with 10 numbered entries.

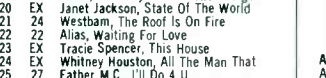


San Francisco P.D.: Keith Naftaly. Playlist for KMEL 106 FM with 5 numbered entries.

Washington P.D.: Lorrin Palagi. Playlist for WZLW 94.5 FM with 10 numbered entries.



Washington P.D.: Lorrin Palagi. Playlist for MIX 107.3 with 10 numbered entries.



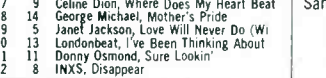
Washington P.D.: Chuck Beck. Playlist for WVAJ 101.5 FM with 10 numbered entries.



Atlanta P.D.: Rick Stacy. Playlist for Power 99 FM with 10 numbered entries.



Tampa P.D.: Marc Chase. Playlist for Tower 93 FM with 10 numbered entries.



San Francisco P.D.: Keith Naftaly. Playlist for KMEL 106 FM with 5 numbered entries.

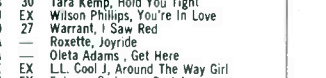
Chicago P.D.: Ric Lippincott. Playlist for WZLW 94.5 FM with 10 numbered entries.



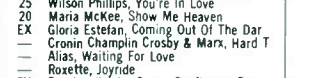
Chicago P.D.: Ric Lippincott. Playlist for Z95 with 10 numbered entries.



Dallas P.D.: Joel Folger. Playlist for 97.1 KIOL with 10 numbered entries.



Detroit P.D.: Rick Gillette. Playlist for 95.3 FM RADIO WHYY with 10 numbered entries.



Houston P.D.: Guy Zapoleon. Playlist for MIX 106.5 FM with 10 numbered entries.



San Francisco P.D.: Keith Naftaly. Playlist for KMEL 106 FM with 5 numbered entries.

5 7 Digital Underground, Same Song
6 10 Pebbles, Love Makes Things Happen
7 10 Tara Kemp, Hold You Tight
8 8 Olita Adams, Get Here
9 12 Guy, Let's Chill
10 6 Tevin Campbell, Round And Round
11 13 Timmy T., One More Try
12 14 Tracie Spencer, This House
13 16 Bell Biv DeVoe, When Will I See You S
14 17 Hi-Five, I Like The Way (The Kissing)

27 27 Londonbeat, I've Been Thinking About
28 28 Anita Baker, Fairytale
29 29 Whitney Houston, I'm Your Baby Tonight
30 30 Heart, Secret
EX EX Rick Astley, Cry For Help
EX EX Tracie Spencer, This House
EX EX Susanna Hoffs, My Side Of The Bed

18 18 After 7, Heat Of The Moment
19 19 Warrant, I Saw Red
20 20 Susanna Hoffs, My Side Of The Bed
21 23 Enigma, Sadness Part I
22 24 Janet Jackson, State Of The World
23 EX Olita Adams, Get Here
24 EX Alias, Waiting For Love
25 25 ZZ Top, Give It Up

1 1 Damn Yankees, High Enough
2 2 C&C Music Factory Feat. Freedom Willi
3 3 Timmy T., One More Try
4 4 Stryx, Show Me The Way
5 5 Bette Midler, From A Distance
6 6 Soho, Hippychick
7 7 Janet Jackson, Love Will Never Do (Wi)

1 1 Mariah Carey, Someday
2 2 Elaine Dion, Where Does My Heart Beat
3 3 Stryx, Show Me The Way
4 4 Madonna, Rescue Me
5 5 Timmy T., One More Try
6 6 Sting, All This Time
7 7 Whitney Houston, All The Man That I N

16 18 Madonna, Justify My Love
17 19 Urban Dance Squad, Deeper Shade Of So
18 20 Gloria Estefan, Coming Out Of The Dar
19 22 Styx, Show Me The Way
20 21 Warrant, I Saw Red
21 24 Janet Jackson, State Of The World
22 23 The Cover Girls, Funk Boutique
23 26 Tevin Campbell, Round And Round
24 EX Tracie Spencer, This House

SILVER



1 1 Timmy T., One More Try
2 2 C&C Music Factory Feat. Freedom Willi
3 3 CeLine Dion, Where Does My Heart Beat
4 4 After 7, Heat Of The Moment
5 5 Warrant, I Saw Red
6 6 Mariah Carey, Someday
7 7 INXS, Disappear

Miami P.D.: Bill Tanner

1 1 Timmy T., One More Try
2 2 C&C Music Factory Feat. Freedom Willi
3 3 Mariah Carey, I Don't Wanna Cry
4 4 Black Box, I Don't Know Anybody Else

Cincinnati P.D.: Dave Allen

1 3 Janet Jackson, Love Will Never Do (Wi)
2 3 Bad Company, If You Needed Somebody
3 3 Surface, The First Time
4 10 Stryx, Show Me The Way

Dallas P.D.: Kevin Metheny

1 3 Mariah Carey, Someday
2 2 Elaine Dion, Where Does My Heart Beat
3 3 Stryx, Show Me The Way
4 4 Madonna, Rescue Me

San Francisco P.D.: Kevin Metheny

1 3 Mariah Carey, Someday
2 2 Elaine Dion, Where Does My Heart Beat
3 3 Stryx, Show Me The Way
4 4 Madonna, Rescue Me

KPLZ 93.9 FM

1 1 Whitney Houston, All The Man That I N
2 2 Mariah Carey, Someday
3 3 CeLine Dion, Where Does My Heart Beat

96TIC-FM

1 1 Timmy T., One More Try
2 2 Mariah Carey, Someday
3 3 Whitney Houston, All The Man That I N
4 4 Madonna, Rescue Me
5 5 CeLine Dion, Where Does My Heart Beat

Tampa P.D.: Jay Taylor

1 2 C&C Music Factory Feat. Freedom Willi
2 2 Timmy T., One More Try
3 3 Whitney Houston, All The Man That I N
4 4 Mariah Carey, Someday

Minneapolis P.D.: Gregg Swedberg

1 1 Natural Selection
2 2 Tevin Campbell, Round And Round
3 3 C&C Music Factory Feat. Freedom Willi

Houston P.D.: Dene Hallam

1 1 Timmy T., One More Try
2 2 George Michael, Mother's Pride
3 3 Keith Sweat, I'll Give All My Love To

Seattle P.D.: Bob Case

1 3 Timmy T., One More Try
2 1 C&C Music Factory Feat. Freedom Willi
3 2 Surface, The First Time

Seattle P.D.: Bob Case

1 3 Timmy T., One More Try
2 1 C&C Music Factory Feat. Freedom Willi
3 2 Surface, The First Time

Hartford P.D.: Tom Mitchell

1 1 Timmy T., One More Try
2 2 Mariah Carey, Someday
3 3 Whitney Houston, All The Man That I N
4 4 Madonna, Rescue Me

Columbus P.D.: Dave Robbins

1 1 Mariah Carey, Someday
2 2 Whitney Houston, All The Man That I N
3 3 Styx, Show Me The Way
4 4 George Michael, Mother's Pride

St. Louis P.D.: Lyndon Abell

1 1 Timmy T., One More Try
2 4 Mariah Carey, Someday
3 3 Alias, Waiting For Love

Houston P.D.: Steve Wyrostock

1 4 Whitney Houston, All The Man That I N
2 3 Mariah Carey, Someday
3 2 C&C Music Factory Feat. Freedom Willi

Miami P.D.: Keith Isley

1 3 Timmy T., One More Try
2 1 Another Bad Creation, Iesha
3 1 The Cover Girls, Funk Boutique

Los Angeles P.D.: Belinda Briggs

1 1 C&C Music Factory Feat. Freedom Willi
2 2 Keith Sweat, I'll Give All My Love To You

Miami P.D.: Frank Amadeo

1 1 Whitney Houston, All The Man That I N
2 2 Gloria Estefan, Coming Out Of The Dar
3 3 Janet Jackson, Love Will Never Do (Wi)

Cleveland P.D.: Cat Thomas

1 1 Surface, The First Time
2 2 C&C Music Factory Feat. Freedom Willi
3 3 Mariah Carey, Someday

St. Louis P.D.: Lyndon Abell

1 1 Timmy T., One More Try
2 4 Mariah Carey, Someday
3 3 Alias, Waiting For Love

San Diego P.D.: Kevin Weatherly

1 1 Timmy T., One More Try
2 6 Enigma, Sadness Part I
3 3 Chris Isaak, Wicked Game

Houston P.D.: Ron Atkins

1 1 Rude Boys, Written All Over Your Face
2 2 Michelle, Something In My Heart
3 3 Anita Baker, Fairytale

Los Angeles P.D.: Belinda Briggs

1 1 C&C Music Factory Feat. Freedom Willi
2 2 Keith Sweat, I'll Give All My Love To You

#1 100

Miami P.D.: Frank Amadeo

Power 108.5 FM

Cleveland P.D.: Cat Thomas

St. Louis P.D.: Lyndon Abell

St. Louis P.D.: Lyndon Abell

Q106

San Diego P.D.: Kevin Weatherly

KMQJ MAJIC 102.9 FM

Houston P.D.: Ron Atkins

Los Angeles P.D.: Belinda Briggs

Los Angeles P.D.: Belinda Briggs

Benny Medina Has High Hopes For '91 Warner A&R VP Stresses 'Live' Exposure

BY DAVID NATHAN

NEW YORK—Benny Medina, VP of A&R at Warner Bros. Records, is approaching 1991 with a commitment to "the legacy of great artists we have as well as finding new ways and means to expose our acts."



MEDINA

Says Medina, "It's time to start seeing that radio and videos are not the only ways to expose music... It's time for us to create opportunities for

our artists to press the flesh, to get back to live music presentations. There's a whole college circuit out there hungry for live entertainment."

Medina says he may divert funds that would normally go to making a second video into giving artists a chance to gain exposure through performing. Part of that plan is the possible creation of five tours that would pair Warner acts and expose different musical forms in one show.

With a roster rich in diverse talent, Medina predicts a bumper year for the company's black-music division. Now at the label for four and a half years, Medina continues to work closely with Ray Harris, VP of black music promotion; Pat Jones, VP of artist development; and Gene Shelton, VP of publicity; and with an A&R staff that includes Leonard Richardson, Karen Jones, Dave Shaw, and Lisa Morris. "We'll have product out on almost all of our major acts, including the label debut by El DeBarge, which will focus on some real music, using real players. Plus, we have music coming from WEA Sweden and from our British label, Eternal, as well as a couple of new signings which may surprise people."

Warner is not a big "signing" company, says Medina, but recent additions to the roster include solo artist Trey Lewd (George Clinton's son) and the street-oriented rap group Naughty By Nature, from Queen Latifah's Flava Unit posse. Artist/producer Timmy Gatling (formerly of Guy) will produce the debut of vocal act Le Gent; producers Full Force

have delivered new act Ex Girlfriend; and Warner artist/Grammy winner Al B. Sure! is producing material for Tevin Campbell. A recent restructuring of the Warner deal with Prince's Paisley Park label and the recent appointment of new executives at the Minneapolis company will also result in new product in '91, including the debut by rapper T.C. Ellis.

Still to come are new albums by Cold Chillin' rapper Biz Markie, Ice-T, Ronald Isley, Paisley Park singer Taja Sevelle, jazzier Randy Crawford, and R&B songbird Karyn White. Rick James is expected to deliver a new album, and a deal has also been renegotiated with Chaka Khan.

"Her last couple of records may not have had the soul, spirit, and intensity of some of her previous work," says Medina. "Our deal represents a tremendous investment that is demonstrative of our commitment to her making an album that she can write and record, an album that she believes in."

With a roster that also includes Ray Charles, Miles Davis, George Benson, Al Jarreau, Frankie Beverly, and Joe Sample, Medina notes that many of Warner's acts have been with the label for as long as 15 years. "As much as I appreciate hip-hop and dance music, I also love jazz and I think there should be room for everything. There's no reason why radio shouldn't be playing a Ray Charles record alongside a rap record," says Medina.

Medina has been expanding into other creative areas, principally as one of the prime forces behind the NBC sitcom "Fresh Prince Of Bel-Air." His new contract with Warner allows further involvement in the film and TV areas. Medina is current-

ly dealing with six films in varying stages of development and two TV projects.

Medina says that the Warner Bros. philosophy in 1991 is "fewer records, fewer artists, but greater focus on achieving greater results. There's too much emphasis on immediate gratification with each record we release and I think it's time for us to be realistic. Everybody isn't going to have a No. 1 hit. We need to lower our expectations to realize that if an album sells 50,000 copies, there are 50,000 people who listened and cared enough about what they heard to buy it. As A&R people, I think we need to stop dismissing our music-buying constituents as if they were ignorant, passionless listeners."



Everybody Dance Now! Martha Wash, the uncredited voice behind such recent hits as Black Box's "Everybody Everybody" and C&C Music Factory's "Gonna Make You Sweat," is the belle of the ball as she signs her own solo recording contract with RCA Records. Shown, from left, are Kenny Ortiz, senior director, A&R; Doug Kibble, Wash's manager; Miller London, VP of marketing, black music; Joe Galante, president; Wash; Randy Goodman, VP of product development; Roland Edison, VP of promotion, black music; and Skip Miller, senior VP of black music.

NEW ON THE CHARTS

After more than 20 years as a singer/composer, Phil Perry debuts as a solo artist on the Hot R&B Singles chart with "Call Me" (Capitol), a remake of the Aretha Franklin classic, produced by jazz player George Duke. The track is from his album "Heart Of The Man."

"I have a special kinship in my heart for 'Call Me,'" says the smooth tenor stylist. "Rarely does a singer get to sing a song composed by someone else for someone else that reflects his life. I've lived these lyrics."

Perry began his career in the '60s as lead singer/composer for an East St. Louis, Ill., doo-wop group called

the Montclairs, which made two albums on the Jewel-Paula label. They also opened for such acts as Rufus, the Ohio Players, the Miracles, and Edwin Starr. In 1979, Perry moved to Los Angeles. "I didn't come to California to work a 9-to-5 job," he



PHIL PERRY

says. The busy vocalist worked as a backup session singer until he met Chuck Jackson, producer of Natalie Cole. Jackson signed Perry and ex-Montclair Kevin Sanlin to Capitol as Perry & Sanlin. The duo recorded two albums and lodged one single, "Just To Make You Happy," on the R&B singles chart in 1980.

Perry spent the next 10 years composing and doing background vocals. He began gigging as a solo artist at a club in Santa Monica, and also sang with Lee Ritenour for nine years. Through friend and fellow session singer James Ingram, Perry met Quincy Jones, who put him to work touring with the Budweiser Superfest. The association with Jones opened doors. "My voice has been on a lot of people's records," says Perry, "from Barbra Streis-

(Continued on page 40)

ARTIST DEVELOPMENTS

MELLOW MEADOWS

"The current jazz scene is making a comeback," says Novus/RCA saxophonist Marion Meadows, whose "For Lovers Only" album is climbing the Top R&B Albums chart as well as the Top Contemporary Jazz Albums chart. "There's a lot of young great players propagating the art. Plus, the new black college graduate is heading toward the jazz arena for their listening pleasure."

Meadows, a Connecticut native who has played on tours and albums with the likes of Norman Connors, Angela Bofill, Jean Carne, and Phyllis Hyman, says that while his album contains mellow, jazz-oriented R&B tunes, he and artists like Najee and Gerald Albright bridge the gap between straight R&B and traditional jazzers like Wynton Marsalis and Marcus Roberts.

"For the guys who come with the purist forms, who know all the classic turnarounds, I credit them for that. But they think we're

selling out, and we're not," says Meadows. "The fusion thing was well on its way when we came out, when Herbie Hancock and Chick Corea got into the electric thing in the early '70s. It's ironic for the traditional guys to put us down."

Signed by former RCA executive Worthy Patterson, Meadows' album also features guest vocalist Sharon Bryant. The saxophonist—who is part Native American—has completed a promotional tour and is ready to hit the road with a live band. In between, Meadows scores television movies and film projects. Meanwhile, his single, "The Real Thing," has cracked the top 50 of the Hot R&B Singles chart.

ELLIS CONFESSES

Musical superstar Prince didn't want to know from rap music. But T.C. Ellis, who has known Prince since high school, talked the Purple One into signing him on.

Now Ellis has appeared in the film "Graffiti Bridge" and is set to deliver his debut album, "True

Confessions," on Paisley Park Records. With tunes written and produced by Prince, George Clinton, and sometime Prince sideman Levi Seacer, the album features Ellis' gravelly, Tone-Loc-like voice over decidedly Princely pop/rock/funk.

"My friends would hear rap and say they didn't like it, but I would think, 'I really do like it,'" says Ellis, whose T.C. stands for "Twin Cities." Watching neighborhood pals like Prince, Andre Cymone, Alexander O'Neal, and the Time make a mark in the music industry set Ellis thinking. "It came to me that New York and L.A. were dominating the rap scene. Minnesota was major in the music industry, but we had nothing in rap. I thought, 'That's what I'm going to do, I'm going to bust a rap right out of Minnesota.'"

Via a friend's 24-track recorder, Ellis released "Twin Cities Rap," a tune that celebrated Minnesota's growing music scene. It became a local hit. His talent proved an

annoyance to Prince as well, for when Ellis heard that Prince was working on the "Batman" soundtrack, Ellis rushed into production on his own single, "The Bat Rap." Local DJs played Ellis' single back to back with Prince's "Batdance," Ellis says.

Much as his character did in "Graffiti Bridge," Ellis haunted Prince at every turn, jumping onstage at his shows, rapping at him in clubs, asking for a chance to become part of the Paisley Park family. Prince finally succumbed.

The album is a stew of styles with a definite Minneapolis influence, including a relative absence of samples or scratching. The first single is "Miss Thang," a Prince tune that will be serviced to radio March 12. The title track is the rapper's own true story of overcoming gang warfare and drug dealing as a youth, a past Ellis says he is fortunate to have survived. "True Confessions" is scheduled for April release.

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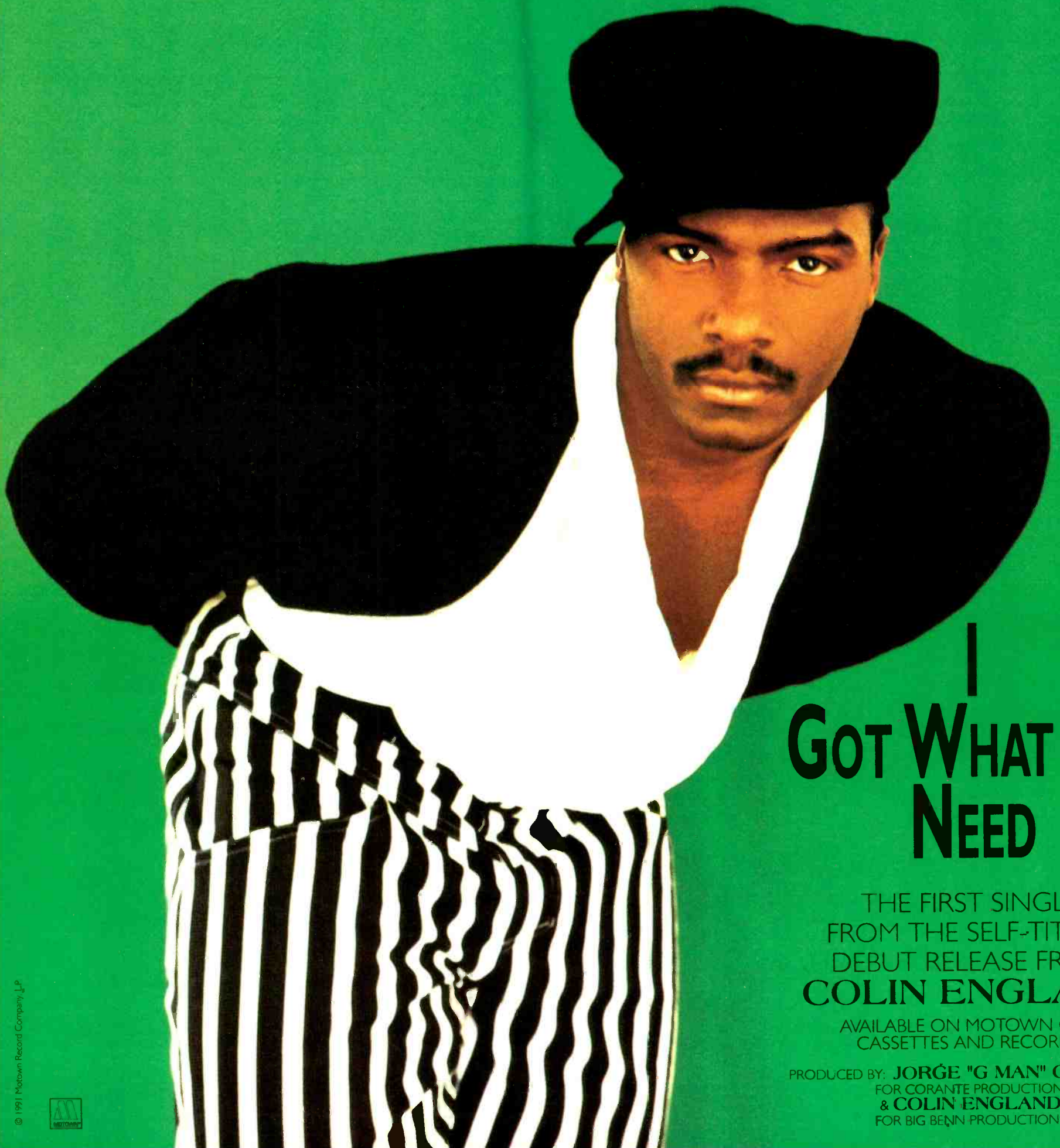
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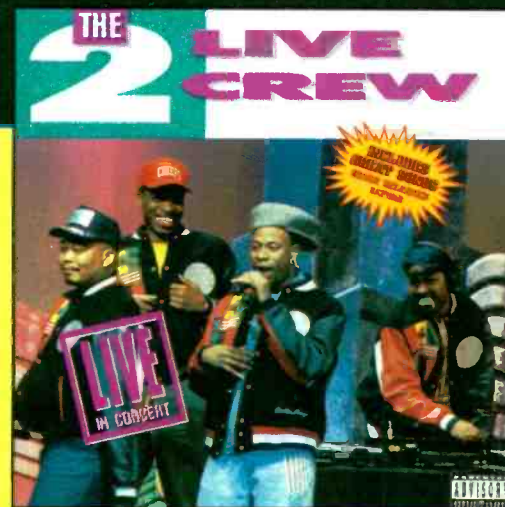
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Hot R&B Singles Sales & Airplay™

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

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	3	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	1	1	3	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	1
2	2	SOMETHING IN MY HEART	MICHEL'LE	2	2	4	SOMETHING IN MY HEART	MICHEL'LE	2
3	5	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	4	3	5	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	3
4	8	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	3	4	6	FAIRY TALES	ANITA BAKER	8
5	10	ALL SEASON	LEVERT	5	5	10	DON'T LET ME DOWN	O'JAYS	6
6	4	IESHA	ANOTHER BAD CREATION	12	6	14	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	10
7	11	THIS HOUSE	TRACIE SPENCER	7	7	11	ALL SEASON	LEVERT	5
8	1	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	9	8	13	SOMEDAY	MARIAH CAREY	11
9	6	GET HERE	OLETA ADAMS	20	9	1	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	4
10	12	DON'T LET ME DOWN	O'JAYS	6	10	12	THIS HOUSE	TRACIE SPENCER	7
11	13	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	10	11	15	ALL TRUE MAN	ALEXANDER O'NEAL	13
12	16	HOLD YOU TIGHT	TARA KEMP	14	12	2	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	9
13	14	HEAD OVER HEELS	TONY TERRY	16	13	14	LET'S CHILL	GUY	23
14	15	SOMEDAY	MARIAH CAREY	11	14	17	DO ME AGAIN	FREDDIE JACKSON	15
15	20	ALL TRUE MAN	ALEXANDER O'NEAL	13	15	16	HOLD YOU TIGHT	TARA KEMP	14
16	9	I DON'T KNOW ANYBODY ELSE	BLACK BOX	26	16	8	HEAD OVER HEELS	TONY TERRY	16
17	18	HERE COMES THE HAMMER	M.C. HAMMER	19	17	20	WRAP MY BODY TIGHT	JOHNNY GILL	18
18	17	FAIRY TALES	ANITA BAKER	8	18	9	IESHA	ANOTHER BAD CREATION	12
19	21	DO ME AGAIN	FREDDIE JACKSON	15	19	22	STONE COLD GENTLEMAN	RALPH TRESVANT	21
20	7	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	17	20	7	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	17
21	22	GOLD DIGGER	EPMD	22	21	23	ANOTHER LIKE MY LOVER	JASMINE GUY	25
22	29	WRAP MY BODY TIGHT	JOHNNY GILL	18	22	27	GETTING BACK INTO LOVE	GERALD ALSTON	27
23	19	AROUND THE WAY GIRL	L.L. COOL J	35	23	29	SAME SONG	DIGITAL UNDERGROUND	—
24	27	COME ON, LET'S MOVE IT	SPECIAL ED	30	24	24	I CAN'T TELL YOU WHY	HOWARD HEWETT	24
25	28	I CAN'T TELL YOU WHY	HOWARD HEWETT	24	25	34	IS IT GOOD TO YOU	WHISPERS	34
26	33	STONE COLD GENTLEMAN	RALPH TRESVANT	21	26	30	HERE COMES THE HAMMER	M.C. HAMMER	19
27	32	ANOTHER LIKE MY LOVER	JASMINE GUY	25	27	31	I WILL ALWAYS LOVE YOU	TROOP	31
28	35	TREAT 'EM RIGHT	CHUBB ROCK	49	28	33	IT'S A SHAME (MY SISTER)	MONIE LOVE	29
29	23	LOVE MAKES THINGS HAPPEN	PEBBLES	32	29	32	ALL OF ME	BIG DADDY KANE FEATURING BARRY WHITE	28
30	—	ALL OF ME	BIG DADDY KANE FEATURING BARRY WHITE	28	30	35	NEVER BEEN IN LOVE BEFORE	MARVA HICKS	37
31	39	GETTING BACK INTO LOVE	GERALD ALSTON	27	31	38	NO MATTER WHAT YOU DO	DIANA ROSS & AL B. SURE!	41
32	—	DO YOU WANT ME	SALT-N-PEPA	38	32	37	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER	33
33	24	YOU DON'T HAVE TO WORRY	EN VOGUE	36	33	36	DOESN'T THAT MEAN SOMETHING	GEOFF MCBRIDE	40
34	—	LET ME SHOW YOU	THE BLACK FLAMES	39	34	40	GOLD DIGGER	EPMD	22
35	38	MIDNITE LOVER	ONE CAUSE ONE EFFECT	59	35	19	YOU DON'T HAVE TO WORRY	EN VOGUE	36
36	—	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER	33	36	—	TELL ME	THE WOOTEN BROTHERS	42
37	—	IT'S A SHAME (MY SISTER)	MONIE LOVE	29	37	39	LET ME SHOW YOU	THE BLACK FLAMES	39
38	—	BOOMERANG	SPUNKADELIC	47	38	—	DO YOU WANT ME	SALT-N-PEPA	38
39	25	PLAY THAT FUNKY MUSIC	VANILLA ICE	72	39	25	LOVE MAKES THINGS HAPPEN	PEBBLES	32
40	34	I'LL DO 4 U	FATHER M.C.	67	40	—	TEMPLE OF LOVE	HARRIET	44



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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	2	4	8	TREAT 'EM RIGHT SELECT 62358 (T)	◆ CHUBB ROCK 1 week at No. 1
2	1	1	9	GOLD DIGGER RAL 44-73633/COLUMBIA (C) (CD) (M) (T)	◆ EPMD
3	6	6	11	LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE
4	4	5	8	MELT IN YOUR MOUTH EPIC 34-73652 (C) (M) (T)	◆ CANDYMAN
5	3	2	15	STOMPIN' IN THE 90'S ATLANTIC 86128 (C) (M) (T)	◆ YO-YO
6	5	3	14	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
7	7	12	9	WAKE UP ELEKTRA 0-66597 (M) (T)	◆ BRAND NUBIAN
8	10	14	6	JUST TO GET A REP CHRYSLIS 23620 (C) (M) (T)	◆ GANG STARR
9	15	18	5	RICO SUAVE INTERSCOPE 0-96401/EAST WEST (C) (T)	◆ GERARDO
10	9	11	8	CAN I KICK IT JIVE 1400/RCA (C) (T)	◆ A TRIBE CALLED QUEST
11	16	16	7	SOMETHING NEW COLD CHILLIN' 0-19522/REPRISE (C) (M) (T)	◆ GRANDDADDY I.U.
12	20	24	4	COME ON, LET'S MOVE IT PROFILE 7322 (C) (T)	◆ SPECIAL ED
13	12	15	11	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T)	◆ BWP
14	8	8	12	WHAT'S IT ALL ABOUT PROFILE 7315 (M) (T)	◆ RUN-D.M.C.
15	24	27	3	CHANGE THE STYLE SOUL 53989/MCA (C) (M) (T)	◆ SON OF BAZERK/NO SELF CONTROL
16	23	26	3	DO YOU WANT ME NEXT PLATEAU 50137 (M) (T)	◆ SALT-N-PEPA
17	11	7	9	PLAY THAT FUNKY MUSIC SBK 07339 (C) (M) (T)	◆ VANILLA ICE
18	13	10	18	I'LL DO 4 U UPTOWN 53912/MCA (C) (M) (T)	◆ FATHER M.C.
19	19	22	4	DANCE ALL NIGHT EFFECT 708*/LUKE (C) (M)	◆ POISON CLAN
20	14	9	14	WANNA BE DANCIN' (BUCK-WHYLIN') RAL 44-73507/COLUMBIA (M) (T)	◆ TERMINATOR X
21	17	20	4	HERE COMES THE HAMMER CAPITOL 15585 (C) (T)	◆ M.C. HAMMER
22	27	—	2	MIND BLOWIN' RUTHLESS 0-96406/ATLANTIC	◆ THE D.O.C.
23	22	17	11	CRUMBS ON THE TABLE JIVE 1407/RCA (C) (T)	◆ D-NICE
24	29	30	3	PEACHFUZZ ELEKTRA 66591-0 (M) (T)	◆ K.M.D.
25	NEW	1	1	IT'S A SHAME (MY SISTER) WARNER BROS. 21791 (C) (CD) (M) (T)	◆ MONIE LOVE
26	18	19	6	ERASE RACISM COLD CHILLIN' 0-21811/WARNER BROS. (C) (M) (T)	◆ KOOL G RAP & D.J. POLO
27	25	28	4	BURN BABY BURN CLAPPERS 3016/IN EFFECT (M) (T)	◆ 2 BLACK 2 STRONG
28	NEW	1	1	ONEOVDAIBOIZ ATLANTIC 86104 (C) (T)	◆ KWAME & A NEW BEGINNING
29	NEW	1	1	I GOT TO HAVE IT PWL AMERICA 878 881/MERCURY (M) (T)	◆ ED O.G. & DA BULLDOGS
30	26	29	11	HE'S KING OF THE HYPE CRUSH 642/K-TEL (C) (T)	◆ 2 BIGG M.C.

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

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
79 AIN'T FOUND THE RIGHT ONE YET (Big City, ASCAP/Syce 'M' Up, ASCAP)	Reid, BMI/Ron Miller, ASCAP/Bridgeport, BMI)
54 ALL I WANT IS YOU (Screen Gems, ASCAP/Colegems-EMI, ASCAP/Multi Culler, ASCAP)	9 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civillies, ASCAP) HL
87 ALL NIGHT BLUE (Muscle Shoals, BMI)	16 HEAD OVER HEELS (Shaman Drum, BMI/Sun Face, ASCAP)
28 ALL OF ME (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM	19 HERE COMES THE HAMMER (Bust-It, BMI) CLM
5 ALL SEASON (Trycep, BMI/Willesden, BMI)	70 HIGH (Virgin Songs, BMI/Bufalo Music Factory, BMI)
1 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	14 HOLD YOU TIGHT (Kaltman, BMI/One Two, BMI)
13 ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	24 I CAN'T TELL YOU WHY (Jedrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
25 ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, ASCAP)	26 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL
33 ANOTHER SLEEPLESS NIGHT (Warner Chappell/Disco Mix Club, ASCAP/WB, ASCAP) WBM	12 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)
35 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	66 IF I WERE A BELL (EMI April, ASCAP/Midnight Magnet, ASCAP)
76 BABY DON'T CRY (Angel Notes, ASCAP/Warner-Tamerlane, BMI) WBM	10 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
75 BACKYARD (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP)	67 I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM/HL
51 BETTER PART OF ME (EMI April, ASCAP/Colegems-EMI, ASCAP)	17 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Sony, ASCAP/Maestro B., ASCAP) WBM
45 BLACK PARADISE (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP	60 I'M DREAMIN' (FROM NEW JACK CITY) (H-Naja, BMI/La Sab, BMI)
48 BLUE (IS THE COLOUR OF PAIN) (MCA, ASCAP/Virgin, ASCAP/Orange Tree, ASCAP)	34 IS IT GOOD TO YOU (Azian, BMI/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)
47 BOOMERANG (EMI Blackwood (Canada), BMI/Soundtown, PROCAN/Chipkar, BMI/Watchdog, CAPAC)	86 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL
55 CALL ME (Pundit, BMI)	29 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI)
61 CHEAP TALK (MCA, ASCAP/BMG, ASCAP)	50 IT SHOULD'VE BEEN YOU (Ted-On, BMI)
30 COME ON, LET'S MOVE IT (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)	46 I WANNA COME BACK HOME (Dillard, BMI/Rainbow, ASCAP)
71 COMING OUT OF THE DARK (Foreign Imported, BMI)	31 I WILL ALWAYS LOVE YOU (Disguise, ASCAP/Platinum Gold, ASCAP/Diva One, ASCAP)
68 CONTRIBUTION (Virgin Songs, BMI/Cool Banana, BMI/Boneless, BMI/M. Roman, BMI/Slice Meister, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP)	90 JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP/Pow Wow, ASCAP/Hot Licks, BMI) CPP
84 COSMIC LOVE (Boston International, ASCAP)	39 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)
63 DANCE ALL NIGHT (Pac Jam, BMI)	23 LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
40 DOESN'T THAT MEAN SOMETHING (Almo, ASCAP)	32 LOVE MAKES THINGS HAPPEN (Kear, BMI/Sony Epic/Solar, BMI)
15 DO ME AGAIN (MCA, ASCAP/Bush Burnin', ASCAP/Dia, ASCAP)	96 LOVE ME DOWN (Zomba, ASCAP/Barry Eastmond, ASCAP/Jo Skin, ASCAP)
94 DON'T BE A FOOL (MCA, ASCAP/BMG, ASCAP/Brampton, ASCAP)	95 LOVE ME JUST FOR ME (Bust-It, BMI/Felstar, BMI/American League, BMI) CPP
6 DON'T LET ME DOWN (WE, BMI/Dwaine Duane, BMI)	56 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM
74 DO YOU REALLY WANT IT (Zomba, ASCAP/Rudy Holland, ASCAP/On The Fritz, ASCAP)	99 MAKE IT WITH YOU (Colgems-EMI, ASCAP) WBM
8 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	91 MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Irving, ASCAP/Def Jam, ASCAP)
8 FAIRY TALES (All Baker's, BMI/Delvon, BMI/Monteque/Virgin, BMI) CPP	98 MELODY COOL (Controversy, ASCAP/WB, ASCAP)
78 THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM	83 MELT IN YOUR MOUTH (Mille Miglia, ASCAP/Diabetic, ASCAP/Mighty Three, BMI/Warner-Tamerlane, BMI) WBM
20 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	59 MIDNITE LOVER (Bust-It, BMI)
27 GETTING BACK INTO LOVE (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	43 MY HEART IS FAILING ME (Colgems-EMI,

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	2	14	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
2	2	1	14	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
3	3	3	14	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
4	4	4	13	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT
5	7	14	5	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
6	5	6	9	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL
7	9	9	48	BELL BIV DEVOE ▲ ³ MCA 6387 (9.98)	POISON
8	6	5	22	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
9	10	10	12	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
10	8	7	51	M.C. HAMMER ▲ ³ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
11	11	8	35	MARIAH CAREY ▲ ³ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
12	13	13	36	KEITH SWEAT ▲ WINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
13	17	28	4	DIGITAL UNDERGROUND TOMMY BOY 964 (6.98)	THIS IS AN E.P. RELEASE
14	16	18	8	C&C MUSIC FACTORY ● COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
15	14	15	14	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
16	12	11	41	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
17	15	12	22	PEBBLES MCA 10025 (9.98)	ALWAYS
18	20	22	28	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
19	18	16	28	VANILLA ICE ▲ ⁷ SBK 95325 (9.98)	TO THE EXTREME
20	22	19	14	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
21	21	20	44	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL
22	29	35	15	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
23	19	17	17	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
24	26	23	15	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
25	38	81	3	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
26	27	34	15	SPECIAL GENERATION CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR
27	23	21	23	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
28	36	37	13	RUDE BOYS ATLANTIC 82121 (9.98)	RUDE AWAKENING
29	24	24	74	JANET JACKSON ▲ ³ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
30	41	43	4	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
31	28	26	29	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
32	31	31	29	BLACK BOX RCA 2221 (9.98)	DREAMLAND
33	25	25	15	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
34	30	29	32	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
35	35	39	15	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
36	33	30	20	GERALD ALSTON TAJ 6298/MOTOWN (9.98)	OPEN INVITATION
37	34	32	14	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
38	51	—	2	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
39	32	27	13	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
40	39	42	22	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
41	42	41	15	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
42	40	40	61	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
43	37	33	18	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
44	43	36	45	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
45	45	44	21	ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ)	BE-BE'S KIDS
46	49	55	8	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
47	46	48	7	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
48	48	47	19	THE BOYS ● MOTOWN 6302 (9.98)	THE BOYS
49	56	60	5	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY

50	44	38	20	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
51	53	52	9	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
52	52	53	14	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
53	54	49	27	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
54	47	46	27	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
55	50	45	24	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
56	65	—	2	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
57	57	67	4	DOROTHY MOORE MALACO 7455 (8.98)	FEEL THE LOVE
58	62	64	6	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE-WHO
59	60	59	21	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
60	58	68	5	2 IN A ROOM CHARISMA 91594 (9.98)	WIGGLE IT
61	55	50	21	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
62	59	58	19	CARON WHEELER EMI 93497 (9.98)	UK BLAK
63	71	73	6	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
64	70	82	4	MARION MEADOWS NOVUS 3097*/RCA (9.98)	FOR LOVERS ONLY
65	61	54	11	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
66	82	77	3	M.C. TWIST LETHAL BEAT 104 (8.98)	BAD INFLUENCE
67	76	72	6	MARVIN GAYE MOTOWN 6311 (39.98)	MARVIN GAYE COLLECTION
68	67	63	32	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
69	66	69	38	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
70	73	70	18	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
71	78	74	29	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
72	69	56	22	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
73	75	62	18	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
74	64	61	23	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
75	86	—	2	MAIN SOURCE WILD PITCH 2004 (8.98)	BREAKING ATOMS
76	72	66	12	GERALD ALBRIGHT ATLANTIC 82087 (9.98)	DREAM COME TRUE
77	63	51	13	PARIS TOMMY BOY 1030 (9.98)	THE DEVIL MADE ME DO IT
78	74	65	9	VARIOUS ARTISTS A&M 5339* (9.98)	JAM HARDER
79	84	78	17	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
80	92	—	2	GLORIA ESTEFAN EPIC 46988 (10.98 EQ)	INTO THE LIGHT
81	68	57	16	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
82	85	95	25	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
83	90	—	2	TARA KEMP GIANT 24408/WARNER BROS. (9.98)	TARA KEMP
84	88	—	2	THE MALEMAN MUSCLE SHOALS 2207/MALACO (8.98)	FIRST CLASS MALE
85	83	92	11	MOVEMENT EX COLUMBIA 46848 (9.98 EQ)	MOVEMENT EX
86	NEW ▶	—	1	STETSASONIC TOMMY BOY 1024 (9.98)	BLOOD, SWEAT & NO TEARS
87	79	76	38	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
88	RE-ENTRY	—	8	CRIMINAL NATION COLD ROCK 70240/NASTYMIX (8.98)	RELEASE THE PRESSURE
89	NEW ▶	—	1	MAGGOTRON JAMARC 9003/PANDISC (9.98)	BASS PLANET PARANOIA
90	80	85	7	VARIOUS ARTISTS PRIORITY 7993 (9.98)	EXPLICIT RAP
91	94	91	15	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
92	NEW ▶	—	1	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO
93	89	84	12	WORLD CLASS WRECKIN' KRU WORLD CLASS PROD. 7004/SOH (9.98)	PHASES IN LIFE
94	NEW ▶	—	1	LAKIM SHABAZZ TUFF CITY 0571 (8.98)	THE LOST TRIBE OF SHABAZZ
95	81	75	6	DISCO RICK FEATURING "THE DOGS" ON TOP 2004/JOEY BOY (8.98)	THE NEGRO'S BACK
96	87	79	19	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
97	100	89	34	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
98	91	80	9	SALT-N-PEPA NEXT PLATEAU 1025 (9.98)	A BLITZ OF SALT-N-PEPA HITS: THE HITS REMIXED
99	96	88	20	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
100	98	100	77	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7

○ 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.

Inner City Broadcasting

The Dynasty and The Destiny

In 1991, Inner City Broadcasting will be celebrating several important milestones, including it's 20th Anniversary, the Apollo Theatre's 75th anniversary and the retirement of Percy E. Sutton. Join Billboard in honoring these tremendous events.

a Billboard Special

ISSUE DATE: APRIL 27

AD CLOSE: APRIL 2

For ad details and reservations call: Jon Guynn (212) 536-5309





TERRI ROSSI'S RHYTHM SECTION

THE Hot R&B Singles radio panel has been revised using information from the fall 1990 Arbitron ratings. There are 110 stations on the panel. New reporters are indicated by an asterisk.

PLATINUM (6)

KKBT Los Angeles
WBLS New York
WGCI Chicago
WJLB Detroit
WRKS New York
WUSL Philadelphia

GOLD (17)

KDAY Los Angeles
KHYS Houston
KJLH Los Angeles
KJMZ Dallas
KKDA-FM Dallas
KMJQ Houston
KSOL San Francisco
WDAS Philadelphia
WEDR Miami
WHQT Miami
WHRK Memphis
WHUR Washington, D.C.
WKYS Washington, D.C.
WVEE Atlanta
WXYV Baltimore
WYLD-FM New Orleans
WZAK Cleveland

SILVER (31)

KDIA San Francisco
KHUL Memphis
KIPR Little Rock, Ark.
KMJM St. Louis
KPRS Kansas City, Mo.
KQXL Baton Rouge, La.
WAMO Pittsburgh
WBLK Buffalo, N.Y.
WBLX-FM Mobile, Ala.
WCDX Richmond, Va.
WENN Birmingham, Ala.
WHJX Jacksonville, Fla.
WIKS Coastal North Carolina
WILD Boston
WIZF Cincinnati
WJHM Orlando, Fla.
WJMH Greensboro, N.C.
WJMI Jackson, Miss.
WMMJ Washington, D.C.*
WMXD Detroit*
WNJR Newark, N.J.
WOWI Norfolk, Va.
WPEG Charlotte, N.C.
WPLZ Richmond, Va.
WQMG Greensboro, N.C.
WQOK Raleigh, N.C.
WQQK Nashville

WTLC Indianapolis
WWDM Columbia, S.C.
WZFX Fayetteville, N.C.
WZHT Montgomery, Ala.

BRONZE (28)

KCOH Houston
KMJJ Shreveport, La.
WAGH Columbus, Ga.
WATV Birmingham, Ala.
WCKU Lexington, Ky.
WCKX Columbus, Ohio
WDAO Dayton, Ohio
WDXK Rochester, N.Y.
WDXZ Charleston, S.C.*
WDZZ Flint, Mich.
WEAS Savannah, Ga.
WFXA Augusta, Ga.
WFXE Columbus, Ga.
WFXM Macon, Ga.
WGOK Mobile, Ala.
WGZB Louisville, Ky.
WJIZ Albany, Ga.
WLOU Louisville, Ky.
WLWZ Greenville, N.C.
WMVP Milwaukee
WNOV Milwaukee
WPGA Macon, Ga.
WTMP Tampa, Fla.
WVCO Columbus, Ohio
WWWZ Charleston, S.C.
WXOK Baton Rouge, La.
WZAZ-FM Jacksonville, Fla.
XHRM San Diego

SECONDARY (28)

KBLK Tulsa, Okla.
KDKO Denver
KKFX Seattle
KMZX Little Rock, Ark.
KRIZ Seattle*
KXZZ Lake Charles, La.
KYE Monro, La.
WAAA Winston-Salem, N.C.
WANM Tallahassee, Fla.
WBSK Norfolk, Va.
WEBB Baltimore
WEUP Huntsville, Ala.
WJFX Ft. Wayne, Ind.
WJJS Lynchburg, Va.
WJTT Chattanooga, Tenn.
WKWQ Columbia, S.C.
WMHG Grand Rapids, Mich.
WNHC New Haven, Conn.
WPAL Charleston, S.C.
WQFX Gulfport, Miss.
WRBD Fort Lauderdale, Fla.
WRKE Ocean City, Md.
WRXB St. Petersburg, Fla.
WTLZ Saginaw, Mich.
WUJM Charleston, S.C.
WUSS Atlantic City, N.J.
WXVI Montgomery, Ala.
WYFX West Palm Beach, Fla.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 110 REPORTERS	TOTAL ON CHART
WHATEVER YOU WANT TONY! TONE! TONE! WING	9	15	37	61	65
CALL ME PHIL PERRY CAPITOL	7	14	24	45	71
BACKYARD PEBBLES MCA	10	14	16	40	41
SEX CYMBAL SHEILA E. WARNER BROS.	4	10	20	34	39
I'M DREAMIN' CHRISTOPHER WILLIAMS GIANT	3	11	18	32	55
MAMA SAID KNOCK YOU OUT L.L. COOL J DEF JAM	5	7	16	28	28
ALL I WANT IS YOU SURFACE COLUMBIA	5	4	13	22	65
TEMPLE OF LOVE HARRIET EAST WEST	3	6	11	20	71
IT SHOULD'VE BEEN YOU TEDDY PENDERGRASS ELEKTRA	2	8	10	20	69
CONTRIBUTION MICA PARIS ISLAND	2	6	12	20	51

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

We've Got It
any way you want it!

Sheila E

"Sex Cymbal"

From The Forthcoming Album Sex Cymbal

Jasmine Guy

"Another Like My Lover"

From The Album Jasmine Guy

Monie Love

"It's A Shame (My Sister)"

The Follow-Up To The Grammy-nominated Rap Smash
"Monie In The Middle"

From The Album Down To Earth



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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	1	6	6	SADENESS PART 1 CHARISMA 0-96395	2 weeks at No. 1 ◆ ENIGMA
2	3	4	7	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARRIS
3	4	9	6	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
4	6	7	7	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP
5	11	19	4	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1/PLG	◆ CATHY DENNIS
6	2	2	11	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
7	9	15	7	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
8	12	17	7	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
9	5	1	15	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
10	8	3	14	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
11	7	11	9	PSYCHE OUT MUTE 0-66579	◆ MEAT BEAT MANIFESTO
12	15	34	4	IT'S A SHAME WARNER BROS. PROMO	MONIE LOVE
13	31	—	2	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
14	29	—	2	UMBABARAUMA ELEKTRA 0-66583	AMBITIOUS LOVERS
15	19	29	4	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	TARA KEMP
16	10	10	9	GOOD TIME RADIKAL RECORDS RAD-1	S.I.N. FEATURING CLAUDJA BARRY
17	18	21	5	YOU THINK YOU KNOW HER EXILE 74002/NASTYMIX	◆ CAUSE & EFFECT
18	25	44	3	KID GET HYPED RCA 2769-1-RD	DESKEE
19	14	14	8	WHITE RABBIT/DANCE RIGHT BACK... MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA
20	21	23	5	ALL WE GOT REPRISE 0-21734/WARNER BROS.	MICHAEL MCDONALD
21	24	40	3	DO YOU WANNA DANCE CARDIAC 3-4008	◆ BROTHER MAKES 3
22	13	5	11	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
23	28	35	3	SERIOUSLY/BEING BORING EMI V-56204	◆ PET SHOP BOYS
★★★ POWER PICK ★★★					
24	34	—	2	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992	LONDONBEAT
25	16	16	11	SIN TVT 2617-1	◆ NINE INCH NAILS
26	27	32	5	DRINK ON ME PROFILE PRO-7321	◆ TEULE
27	17	13	14	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
28	37	—	2	ANTHEM RCA 2775-1-RD	N-JOI
29	20	12	11	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
30	32	39	3	HOW LONG TOMMY BOY TB-966	INFORMATION SOCIETY
31	35	—	2	HERE COMES THE HAMMER CAPITOL V-15585	◆ M.C. HAMMER
32	22	47	17	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
33	26	18	13	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	◆ MADONNA
34	41	—	2	WHERE LOVE LIVES ARISTA IMPORT	ALISON LIMMERICK
35	38	31	5	TOGETHER FOREVER COLUMBIA 44-73630	◆ LISETTE MELENDEZ
36	23	8	9	LOVE BABY/CRAZY EARTH MUTE 0-66587/ELEKTRA	◆ FORTRAN 5
★★★ HOT SHOT DEBUT ★★★					
37	NEW ▶	1	1	SAME SONG TOMMY BOY PROMO EP CUT	DIGITAL UNDERGROUND
38	33	38	5	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRIOLOGY
39	42	45	3	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
40	NEW ▶	1	1	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.	BOOK OF LOVE
41	30	30	6	SOMETHING AIN'T RIGHT MCA 53968	◆ SLAM SLAM
42	36	48	16	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
43	39	25	12	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
44	NEW ▶	1	1	LUV DANCIN' STRICTLY RHYTHM 1220	THE UNDERGROUND SOLUTION FEAT. JASMINE
45	40	33	5	GOT 2 B FREE A&M 75021 7501-1	NEW LIFE
46	44	46	3	HOUSEWORKS COOLTEMPO V-23645/CHRYSALIS	JAZZ GOT SOUL
47	43	28	12	THUNDER MUTE 0-66587/ELEKTRA	◆ RENEGADE SOUNDWAVE
48	45	37	13	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
49	NEW ▶	1	1	NAIVE WAX TRAX 9160	KMFDM/THRILL KILL KULT
50	47	27	6	FREQUENCY/DEMONS NETWORK U.K. NWKT-13	RHYTHMATIC

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	2	2	11	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	1 week at No. 1 ◆ DEEE-LITE
2	3	3	11	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
3	1	1	14	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
4	5	8	8	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
5	8	17	5	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	TARA KEMP
6	7	9	11	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
7	4	4	12	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
8	16	26	3	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
9	12	14	8	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
10	10	12	9	WHAT TIME IS LOVE WAX TRAX 9157	◆ KLF
11	6	5	16	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
12	15	18	6	WRAP MY BODY TIGHT/MY, MY, MY (LIVE) MOTOWN 4756	◆ JOHNNY GILL
13	9	11	12	IESHA MOTOWN 4747	◆ ANOTHER BAD CREATION
14	18	21	7	TOGETHER FOREVER COLUMBIA 44-73630	LISETTE MELENDEZ
15	11	10	12	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
16	28	—	2	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992	LONDONBEAT
17	19	24	4	WHEN WILL I SEE YOU SMILE AGAIN? MCA 53999	◆ BELL BIV DEVOE
18	30	—	2	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.	BOOK OF LOVE
19	14	13	11	SIN TVT 2617-1	◆ NINE INCH NAILS
20	21	22	6	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
★★★ POWER PICK ★★★					
21	36	—	2	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
22	26	35	4	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
23	32	—	2	MADE UP MY MIND MERCURY 878 785-1	◆ SAFIRE
24	29	47	3	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARRIS
25	13	7	13	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
26	17	20	7	MELT IN YOUR MOUTH EPIC 49-73639	◆ CANDYMAN
27	38	46	3	RICO SUAVE INTERSCOPE 0-98871/ATLANTIC	◆ GERARDO
28	33	33	5	THE ROOF IS ON FIRE/... AND PARTY TSR 865	◆ WESTBAM
29	23	16	15	I'LL DO 4 U MCA 53912	◆ FATHER M.C.
30	20	6	8	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	◆ MADONNA
31	46	—	2	DO YOU WANT ME NEXT PLATEAU NP-50137	SALT-N-PEPA
32	34	36	5	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRIOLOGY
33	43	50	3	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
34	47	—	2	ALL TRUE MAN TABU 45-73626/EPIC	ALEXANDER O'NEAL
35	49	—	2	PSYCHE OUT ELEKTRA 0-66579	◆ MEAT BEAT MANIFESTO
36	27	28	5	LOVE BABY/CRAZY EARTH ELEKTRA 0-66587	◆ FORTRAN 5
37	44	—	2	TEMPLE OF LOVE EAST WEST 0-96394	◆ HARRIET
38	39	42	5	DISAPPEAR ATLANTIC 0-86093	◆ INXS
★★★ HOT SHOT DEBUT ★★★					
39	NEW ▶	1	1	SERIOUSLY/BEING BORING EMI V-56204	◆ PET SHOP BOYS
40	42	—	2	HERE COMES THE HAMMER CAPITOL V-15585	◆ M.C. HAMMER
41	31	25	8	GOLD DIGGER DEF JAM 44-73633/COLUMBIA	◆ EPMD
42	40	38	4	THUNDER ELEKTRA 0-66587	◆ RENEGADE SOUNDWAVE
43	NEW ▶	1	1	DO YOU WANNA DANCE CARDIAC 3-4008	BROTHER MAKES 3
44	22	15	12	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
45	24	23	7	MY HOUSE SIRE 0-21800/WARNER BROS.	◆ PAUL LEKAKIS
46	NEW ▶	1	1	WHITE RABBIT/DANCE RIGHT BACK MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA
47	NEW ▶	1	1	KID GET HYPED RCA 2769-1-RD	DESKEE
48	41	27	17	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
49	25	19	13	DON'T BE A FOOL MCA 53906	◆ LOOSE ENDS
50	48	49	3	DRINK ON ME PROFILE PRO-7321	◆ TEULE

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

J.J. BOX
He's THE One!
Groove with J.J. BOX and the hip crowd to the hottest beat on the club scene today.
BELIEVE THE HYPE.
I M T H E O N E
NR0001 - available on 12" / CD / cassette.

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FAX (212) 684-7748
distributed by:
LITTLE MAJOR RECORD DISTRIBUTORS, inc.
244 W. 54th Street,
Ste. # 603, New York, NY 10019
(212) 757-7222
FAX (212) 757-7567

CAN YOU FEEL IT?
The sizzling new hit from Roberto Ferrante! He last scored big on dance charts worldwide with "FUN FUN" and now he's BACK...
NR0002 - available on 12" / CD / cassette.

Explosion Of New Songs About War Not On Target

WAR FOR SALE: As this column goes to press, there are no realistic signs of the Persian Gulf war ending anytime soon. As families of soldiers grow increasingly fearful and politicians get tense, a sizable contingent of people are using this crisis to make a fast buck.

Since Jan. 16, we have received more than 150 singles addressing the war. Most are on independent labels. Some attack Saddam Hussein, some support the soldiers, and all of them



by Larry Flick

play on the emotions of those who are in some way affected by this situation.

Although music has long been a forum for artists to express discontent and protest, it's hard to take a dissertation on the perils of war seriously when it has been filtered through an Italo-house beat and is delivered with bright diva-style vocals. Equally difficult to endure are the almost bottomless number of industrial tracks we received, many of them dressed with sounds of gunshots and television-news sound bites. One 12-inch single even samples sounds of children screaming over synth-generated bomb explosions. The intention may be to reflect the tragedy of this crisis, but we can't help but feel angry and exploited.

Additionally, the way many of these records are being promoted is highly questionable. Patriotism seems far from the top of the priority list when a promoter chirpily says, "Gee, I hope enough of those boys and girls overseas come home alive so they can see how enterprising we Americans have been in their honor."

Even worse are the promoters—and there have been several—who try to tug at our hearts and conscience by saying, "You've got to review this record, my brother is over there fighting for you and me."

(Continued on page 31)



THE DANCE MUSIC CONFERENCE

FORT LAUDERDALE MARRIOTT HOTEL MARINA
MARCH 12 THRU 16, 1991

DEADLINES

Registration
March 1, 1991... \$205.00
Walkup registration... \$235.00

Note:
DO NOT SEND REGISTRATIONS AFTER MARCH 1, 1991
No checks Accepted! Cash, Money Order, or Amex only

Ballots...
National Dance Music Awards
...February 22, 1991

Advertising for WMC Directory
... February 25, 1991

Black & White Advertising for WMC Directory
... March 1, 1991

Exhibiting Booth reservations
... March 1, 1991

Artist showcase info submitted by
... February 22, 1991

Registration Bag Insertion Material
... March 8, 1991

TENTATIVE SCHEDULE

TUESDAY MARCH 12, 1991

10:00 am Registration Opens
1:00 pm Record Pools & Disc Jockeys
3:00 pm Lets Make a Deal
3:00 pm Mobile Disc Jockey
5:00 pm Master Mix Spin Off
6:30 pm New Artist Showcase at Hotel
10:00 pm NightClub Artist Showcase

WEDNESDAY MARCH 13, 1991

10:00 am Registration Opens
10:00 am Exhibits Open
11:00 am Retail
11:00 am Record Pool Directors
1:00 pm Hotmixers
2:00 pm Alternative Dance Music
3:00 pm Independent Labels
4:00 pm National Disc Jockey
5:00 pm Artists /Artist Development
6:30pm New Artist Showcasing at Hotel
10:00pm NightClub Artist Showcases

THURSDAY MARCH 14, 1991

10:00 am Registration Opens
10:00 am Exhibits oOen
11:00 am Publishing
11:00 am Record Pools & Record Labels
1:00 pm Charts tTpsheets and Publication
2:00 pm Hi Enrg Dance Music
3:00 pm Crossover Radio
4:00 pm Rap Music
5:00 pm Venue Booking and Artist Mgt
6:30 pm New Artist Showcasing at Hotel
10:00 pm NightClub Artist Showcase

FRIDAY MARCH 15, 1991

10:00 am Registration Opens
10:00 am Exhibits open
11:00 am Legal
11:00 am Video
1:00 pm Dance Promotion & Marketing
1:00 pm NightClubs
2:00 pm House Party
3:00 pm Producers / Remixers
4:30 pm New Artist Showcase at Hotel
7:00 pm Cocktails
8:00 pm Awards Banquet
11:00 pm NightClub Artist Showcase

SATURDAY MARCH 16, 1991

1:00 pm Tennis & Golf Tournaments
1:00 pm Barbecue / Picnic
10:00 pm NightClub Artist Showcase

WINTER MUSIC CONFERENCE 6 • 3450 N.E. 12 TERRACE • FT. LAUD., FL 33334 • (305) 563-4444 • Fax (305) 563- 6889

Hot Dance Breakouts

CLUB PLAY

1. STATE OF THE WORLD JANET JACKSON A&M
2. UNBELIEVABLE EMF EMF
3. HERE WE GO, LET'S ROCK AND ROLL C&C MUSIC FACTORY COLUMBIA
4. WRAP MY BODY TIGHT JOHNNY GILL MOTOWN
5. IN THE END OF IT ALL THE OUTDOOR THEATER ZYX

12" SINGLES SALES

1. SHE'S GOT ME GOING CRAZY 2 IN A ROOM CUTTING
2. LISA BABY FATHER M.C. UPTOWN
3. WHAT WILL IT TAKE CYNTHIA MICMAC
4. NAIVE/DAYS OF SWINE AND ROSES KMFDM/THRILL KILL KULT WAX TRAX
5. THANKS 4 THE FUNK THE BOYS MOTOWN

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

YES, I would like to register for the WINTER MUSIC CONFERENCE 6 March 12, 13, 14, 15, & 16, 1991... at the Marriott Hotel Marina
The WINTER MUSIC CONFERENCE 6 Registration fee is \$195.00 postmarked on or before Feb. 8, 1991.
Registration Fee after Feb 8, 1991 will be \$205.00 with a March 1, 1991 Deadline... WalkUp Registration is \$ 235.00
One Banquet Ticket is included with each Registration... Also, please send _____ additional Awards Banquet Tickets for \$35.00 each.
Please note, all paid fees are non-refundable

Enclosed is a money order

Please charge to my American Express

Expiration Date _____

Cardholder's Name _____

Card Number _____

Signature _____

Name _____

Title _____

Company Name _____

Address _____

City _____ St. _____ Postal Code: _____

Province: _____ Country: _____

Phone _____ Fax _____

For Discount Room Rates At The Marriott Hotel Please Mention WINTER MUSIC CONFERENCE
Fort Lauderdale Marriott Hotel Marina (305) 463-4000 or (800) 228-9290

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- Agent
- Artist
- Clubs/Bar
- Convention
- Disc Jockey
- Dist/1-Stop
- Hardware
- Label
- Legal
- Management
- Manufacturing
- Marketing
- Other
- Producer/Remix
- Production
- Promoter
- Publication
- Publishing
- Radio
- Record Pool
- Retailer
- Video

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2 West 64th Street, New York, NY 10023,
Phone: 212/724-1500
Call or write for sample.
Folders have imprint space for your store name.

C&C Music Factory Poised To Turn Out Fresh Dance Sound

BY LARRY FLICK

NEW YORK—When producer/songwriters Robert Clivilles and David Cole formed C&C Music Factory, they say their intention was to break down the barriers dividing dance and rock music.

Now that the title track from their debut album on Columbia Records, "Gonna Make You Sweat," a hybrid of funk, hip-hop, and heavy metal, has topped charts at several formats, they appear to be close to achieving that goal. According to Cole, part of their plan is to approach music from a different angle than their competition.

"To me, dance music can become boring if it isn't continually changing and taking on different forms," he says. "It has to be more than the same old beats and bass line. By adding something unexpected to a song, like a heavy metal guitar for instance, you're creating something fresh and exciting. That's a lot of what C&C Music Factory is about."

Another important aspect of the group is that Cole and Clivilles intend to rotate different singers and rappers with each album.

"We want to use this project as a means of discovering and introducing new talent to the industry," says Clivilles. "This will not be a factory in the sense of cranking out the same old thing over and over again, but rather a factory where untapped talent is always being developed. In no way, shape, or form is this going to sound like an assembly line."

Of Cole and Clivilles' discoveries this time out, rapper Freedom Williams and singer Zelma Davis are already being primed for solo albums on Columbia.

Examining the duo's pre-C&C history, it is evident that they have been heading in this direction from the start. They met while Clivilles was working as a DJ at New York night spot Better Days during the mid-'80s. Remixer/DJ Bruce Forest would let Cole play live on keyboards while Clivilles would guest as DJ.

"For the longest time, I would hear these great keyboard sounds being mixed live while the records were spinning, and I would ask 'Who's the guy?'" Clivilles recalls. "After we met, we started to play around with the equipment. I'd be spinning all kinds of different records and Dave would be right on it. It was intense."

Cole remembers: "Playing live was exhilarating, but it was scary at the same time. If I had an idea and screwed it up, everyone saw and heard it. The pressure to come up with something fierce was incredible."

Officially forming a partnership, Cole and Clivilles began pursuing work as remixer. Their list of club hits included "Pink Cadillac" by Natalie Cole, "Big Love" by Fleetwood Mac, and Dhar Braxton's "Jump Back."

Making the transition to writing and producing records from scratch, they made a splash with club jocks with "Do It Properly" by 2 Puerto Rico
(Continued on next page)



Making A Difference. Capitol recording artist Tracie Spencer recently visited the Los Angeles Boys & Girls Club, speaking on the importance of education and community service. At the end of the program, she performed her current single, "This House," which is currently No. 7 on Billboard's Club Play chart, and No. 33 on the 12-Inch Singles Sales chart. Spencer is seen front-row center.

ARTIST DEVELOPMENTS

DESKEE'S LUCKY NO.

With two chart-topping singles under his belt and his latest headed in the same direction, it seems that hip-houser Deskee was being more than just boastful when he titled his debut album "No. 1 Is The Number."

However, the 24-year-old RCA recording artist says he was as surprised as anyone when his first 12-inch single, "Let There Be House," hit. "I thought it wasn't really going to do anything," he says. "I guess the man upstairs was watching out."

It was after his family moved from New York to Germany in 1984 that Deskee began performing, first as a DJ and later as a rapper at youth parties

in Frankfurt. In 1989, he recorded "Let There Be House" on a German label, Blackout Records. RCA was interested in licensing it in the U.S., but first it handed the track over to German producer Westbam for a new mix.

"They gave it to Westbam," recalls Deskee, "and he 'popped' it up to make it suitable for the dance market. From then on, we've been working like buddies." Both "Dance, Dance," his second single, and the current "Kid Get Hyped," bulleted this week at No. 18 on Billboard's Club Play chart, are collaborations between the two.

To round out the album, Deskee traveled to London to work with some well-known British producers. Dave Dorrell and C.J. Mackintosh gave the project a deep house flavor with the title cut, and Longsy D. contributed the reggae-inflected "Rude Boy Rockin'."

"That was the best," Deskee says about the trip. "Everything came out good. And the [club] scene in London is kickin'."

Deskee expects to begin touring in England and Switzerland soon, but his success in Europe has not yet been duplicated in the U.S. "It's getting a little better here," he says. "I guess America has gotten into me more."

"No. 1 Is The Number" has not even run its course, but Deskee is already looking forward to working on his next album, which he expects to have ready by August. And though he'll continue to explore different musical styles, he has no intention of changing his distinctive hip-house sound. "Hip-house is my music," he says, "and I'm going to keep doing it."

PETER ARDEN

POETIC CAUSE & EFFECT

Citing lyrical inspiration from such authors as Wordsworth, Blake, and Hemingway, Exile recording duo Cause & Effect creates techno-dance music that it feels is more "human" than that by its modern rock counterparts.

"As far as synth-music goes, [our] sound is warmer and denser," says Robert Rowe, the English-born lead vocalist and lyricist for the duo. "And instead of saying 'you' and 'I' [in the words], I try to paint pictures."

The success of the first two 12-inch singles from Cause & Effect's eponymous debut album shows that synthesizers and literature can work together in the mix. "What Do You See" reached the top 10 of Billboard's Club Play chart last November, while the current single, "You Think You Know Her," has advanced to No. 17 on the chart this week.

To create house/club-oriented versions of the singles, Cause & Effect called on up-and-coming remixer Tony Garcia for assistance. However, a modern pop-slanted version of "What Do You See" by Sean Rowley, the duo's American-born keyboardist/producer, re-

ceived a respectable amount of airplay itself. Rowley, who says he does not view Cause & Effect solely as a dance-music act, taught himself remixing techniques after he "listened to a lot of dance music and broke it down to its common parts."

Rowley and Rowe first met while in a modern rock quartet during the mid-'80s. After each separately split with the band, Rowe worked with a synthesizer and sequencer, sharpening his vocals, while Rowley joined another band. When they met up again in 1988, Cause & Effect was born. Sacramento, Calif.-based Exile Records signed the duo a year ago, and the initial momentum generated by its first album has landed it a five-week tour with Information Society, starting later this month.

"We're excited about this tour. Sometimes, you hear the word 'duo,' and it's the last show you want to see," says Rowe. "But we're looking forward to showing how much we like to perform."

DON FLUCKINGER

DEE C. LEE IN STYLE

Dee C. Lee, who graduated into Paul Weller's Style Council after a stint as backing vocalist in Wham!, likes to keep busy with new compositions.

That is why she is already at work on the second album for Slam/Slam, the latest group she is singing with. The band's debut set, "Free Your Feelings," just released on MCA Records, includes last year's club hit "Move," as well as "Something Ain't Right," currently No. 41 on Billboard's Club Play chart.

"I've always got something to work on," Lee says. "That way, we don't end up with a couple of crap tracks because we're in a rush to finish up an album."

While she was singer and songwriting collaborator for the Style Council, Lee issued several solo singles, including "See The Day," which reached No. 2 on the U.K. singles chart. When the Style Council disbanded last year, Lee embarked on the Slam/Slam project.

"It's not completely different from what we were doing with Style Council," she says. "That same attitude has pushed me in this direction; it's sort of a modern soul sound."

Though a tour has not been scheduled as of yet, Lee says that she is ready to perform live at the "first feasible chance."

"Free Your Feelings" features a number of dance/funk cuts and several soulful ballads. The goal, the 29-year-old singer says, was to balance quality musicianship and experimentation. Weller, her husband, co-wrote and co-produced a majority of the songs on the album.

"I want to show my scope as a vocalist and performer as much as possible, so the album's a combination of club-style stuff and classy pop with a very English edge," Lee says.

D.F.

DANCE TRAX

(Continued from page 29)

There are, however, a few glimmers of sincerity to be discovered. New Jersey-based Paul Mazzoni has rewritten the '70s-era anthem "United We Stand" with rap lyrics and a dance beat. Profits from the single are going directly to aid military families.

If you really want to do your share during this difficult time, there are numerous options. Capitalism and free enterprise are fine, but...

AND WHILE WE'RE RANTING: OK, so we admit to enjoying Enigma's quirky hit, "Sadness Part 1" (Charisma). We've even jammed on the response record, "What Is Sadness," by Device (Arista). However, things have gotten a little out of hand lately.

The import bins have been flooded with sound-alike singles, and state-side artists and remixers are joining in as well. No less than four indie labels have begun circulating variations of the song. We know that innovation breeds trends and duplication, but this is a bit out of control.

Perhaps most disappointing has been the way the brilliant "Romeo & Juliet" by the World Famous Supreme Team (Virgin) has been

stripped of its infectious, sample-fueled hook in favor of Gregorian chants. There's solace in the fact that remixer Alexx Anateus has retained the album version (which he also mixed) for the B side.

HANDS ACROSS THE WATER: The folks at New York-based indie label Instinct will be mighty busy in the coming months now that they will act as the U.S. counterpart for hot German dance label Low Spirit, as well as U.K. recording company Acid Jazz.

The label has just issued a compilation album featuring the label's most successful singles, "This Is Acid Jazz, Vol. I." The first 12-inch single here will be Home Boy's "Control Yourself Cousin," which is a well-conceived blend of swing-band-era horns and hip-hop grooves. Truly slammin'.

By the by, keep an ear open for the latest single by DJ/producer Mody, "Voodoo Child." It's a fine early-a.m. ambient houser, and will be available directly on Instinct.

SINGLES SCENE: Although we mentioned it as an album track a cou-

C&C MUSIC FACTORY TURNING OUT FRESH SOUND

(Continued from preceding page)

cans, A Blackman & A Dominican, and "Because Of You" by the Cover Girls.

Cole and Clivilles' greatest success prior to C&C Music Factory, however, came after they assembled A&M recording trio Seduction. The album, "Nothing Matters Without Love," spawned four top-five singles. Although they were happy about the success, the duo says there was a downside.

"After a while, all the labels wanted was for us to keep re-creating the same sound over and over," says Cole. "We want to keep changing, and sometimes record companies are afraid to tamper with what they think guarantees a hit record."

With the support of longtime friend and Columbia executive Larry Yasgar, Cole and Clivilles were

signed to the label as artists and C&C Music Factory was born.

"He has given us all of the room we need to write and record the kind of music that excites us," says Clivilles. "The 'C&C' sound is one that should be hard to peg—except for the fact that it demands you dance to it."

Where the future will lead them remains vague. C&C's new single, "Here We Go," is quickly picking up adds at both club and radio level, while an incarnation of the act featuring Davis and Williams is currently on the road.

"We're letting out what we've always wanted as producers and performers," says Clivilles. "We don't know what the future of dance music holds—but plan on being an active part of it."

ple of months ago, we want to point out that "Rescue Me," from Madonna's recent "Immaculate Collection" hits compilation (Sire/Warner Bros.), has finally been serviced to clubs and radio.

Shep Pettibone, the track's co-producer and remixer, has outdone himself this time, creating several new versions that should suit a variety of formats. For peak hours, go for the bleep'n'bass-dominated "Houseboat" mix, while industrialists may find the busy, sound-effect-filled "S.O.S." version lots of fun. Suitable for early-a.m. sets is the "Lifeboat" mix, which could easily have been renamed "Vogue II" given the similarities in the bass and synth lines.

In any mix, "Rescue Me" proves to be far meatier and long-lasting than the previous "Justify My Love."

New York nightlife celebrity Rupa makes his recording debut with "I've Got That Feelin'" on Cardiac (New York). Produced by club DJ/producer Larry Tee and Eric Kupper, this tasty treat is seasoned with a sassy'n'swaggering vocal and hip-hop grooves that beg for multi-format attention. Fellow clubland personality "Lady" Bunny makes a spicy cameo. Of the five mixes included, we're most fond of Bill Coleman's deep house redressing on the flip side, which occasionally conjures up images of Underground Solution's "Luv Dancin'." Get on it.

Canadian newcomer Kim Esty bows with "Make You Mine" (KBK, Toronto), a pop/funk-driven hip-hopper adorned with candy-sweet synths and an indelible hook. Produced by Kon Kan's Barry Harris, the cut comes in several sample-happy remixes, with the house-ish "Hi-Bias" a fine possibility for U.S. jock approval.

TID-BEATS: "Spillin' The Beans," the second single from Jellybean's Atlantic album of the same name, has been rerecorded to include vocals by the fab Niki Haris, who gave the set's first offering a healthy dose of diva juice.

Yvonne Turner has refashioned Jeffrey Osborne's "Brothers In Trouble" (Arista) for club consumption.

Retail

Catalogs Tap Home-Shopping Market Hear, Bose Express Take Different Tacks

BY TRUDI MILLER

NEW YORK—Whatever happened to all those '60s teenagers whose musical tastes defined their generation? Kevin Sheehan and Bob Hurley believe many of them are now busy professionals who no longer have time to wade through record stores buying music. In other words, they form a huge potential market waiting to be tapped by mail-order houses.

Both Sheehan and Hurley are targeting that 25-to-40-year-old demographic with music catalogs. But Hear, Sheehan's brainchild, and Bose Express Music, Hurley's creation, take radically different approaches to obtaining that desired clientele. Hear is a folksy, user-friendly publication that tries to inform, entertain, and interest its readers in new acoustic artists; Bose Express is a comprehensive, businesslike listing that assumes the reader already knows what he or she wants, and boasts that it can obtain any title that is in print, in any genre.

Sheehan, a Harvard Business School graduate and musician/producer, takes the tack that many of the people who once listened to Bob Dylan and Joan Baez are no longer exposed to new acoustic music. His solution: a mail-order catalog that also acts as a magazine, informing people about the acts via descriptions and interviews. "We wanted to get information to the baby-boom market, to anyone over 25 who is not being targeted by the music industry," Sheehan says.

Sheehan and his partners—Harvard professor Leonard Schlesinger, Sheehan's fellow student Andy McKee, and folk singer Tom Rush—rented space in an abandoned biscuit factory in Cambridge, Mass., and formed Biscuit Factory Publications early last year. Cambridge was chosen as the company's headquarters because "it's a folk/acoustic hub," says Sheehan, noting that Tom Rush, Tracy Chapman, and Suzanne Vega played there early in their careers. To raise capital, the

partners did a private placement last May, selling stock through a network of friends and business associates.

FIRST MAILING

The first Hear catalog, sent out Oct. 1, is divided into sections on blues, folk, and gospel/soul, and contains a wide range of perform-

'Sales are 10 times as much as they were a year ago'

ers, including John Lee Hooker, Muddy Waters, Stevie Ray Vaughan, James Taylor, the Roches, Woody Guthrie, Mahalia Jackson, and Van Morrison. Also included are early acoustic albums by Bruce Springsteen and Jackson Browne. In addition, Hear emphasizes newer artists like Billy Bragg, Shawn Colvin, Luka Bloom, and John Gorka. "One of our main thrusts is to support new musicians who are doing great things and aren't getting mass-market support," Sheehan says.

Product is obtained directly from record companies, he adds, with an emphasis on including as many labels as possible, both major and independent.

Although competition comes from record clubs and other mail-order companies, Sheehan says record clubs are not a major threat because "they're much more mass-market" oriented. Mail-order companies, on the other hand, offer more direct competition, so Sheehan and partners try to present Hear as more of an "experience" than just a catalog. "We try to make each catalog an event, with new and intriguing graphic design and artists talking about their music," he says. "And we give people history and context. Bruce Springsteen was influenced by Arlo Guthrie, Prince was influenced by John Lee Hooker—we're trying to make those connections."

Sheehan says he would like to go further and make Hear a bit like a

radio station, too. The catalog's next issue will include a 900 number by which customers can sample the artists before buying.

The catalog currently has a circulation of about 400,000, says Sheehan, who projects that Biscuit Factory Publications will garner \$2 million of sales in its first year. The catalog's circulation list has been compiled from buying mailing lists and through word-of-mouth mentions at folk clubs and festivals. In addition, Hear is getting a plug from Bill Munger, an air personality on WCBE Columbus, Ohio, who is doing 20-second spots for Hear on his folk music show, which is syndicated in 12 markets.

CATALOG PRICES

The catalog lists CDs for \$15 and cassettes for \$9. A few titles are available on vinyl for \$11. Hear offers discounts on larger purchases. Shipping-and-handling charges range from \$2.95 to \$8.75.

"It seems to me that there's a lot of pent-up demand for blues and folk and jazz and all of these typically 'difficult-to-market' kinds of

(Continued on page 37)



All My Children. Discovery Music children's recording artist Joanie Bartels meets the offspring of BMG Distribution executives backstage after her recent performance at Hofstra Univ. in Long Island, N.Y. Shown in top row, from left, are Jessica Tatulli, daughter of senior director/label liaison Lou Tatulli; Fiona Kelly, daughter of former senior director of marketing Jim Kelly; Caitlyn Gallo, daughter of senior director of national sales Richie Gallo; Bartels; and Matthew Morelli, son of national singles sales director Bob Morelli. In the middle row, from left, are Samantha and Megan Schreiber, the niece and daughter, respectively, of Patty Schreiber, executive assistant to the president; and Alicia Green, a friend of the Gallos. In front right corner is Michael Sass, son of director of advertising and sales administration Barbara Sass.

Jerry Bassin Distrib. Sells Majority Interest Insurance Firm CIGNA Said To Play 'Passive' Role

BY EARL PAIGE

LOS ANGELES—Privately held Jerry Bassin Distributing in Miami has sold an undisclosed majority position in the company to a unit of CIGNA Corp.

Jerry Bassin, president and chief operating officer, said that CIGNA, a major life-insurance company based in Bloomfield, Conn., will play a passive role in the company.

Bassin declines to provide any of the financial details behind the deal, other than to say that CIGNA bought an equity stake in the company. A CIGNA spokeswoman would not comment on the deal.

The deal took place in November but because there was no official announcement, rumors began to circulate. "Some doubt has come up," Bassin says. "We didn't sell out. We are still totally in charge of the whole operation," adding that the original owners—Alan Shapiro, VP; Joseph Bianco, an outside shareholder; and Bassin himself—are still "very much in charge."

"What is required is that we give [CIGNA] a year-end financial, plus a bimonthly report, if they ask for it," Bassin says. He adds that CIGNA has not asked to have anyone come aboard. He notes that the company's new chief financial officer, Anil

Narang, was hired independently of the deal.

Bassin also indicates that he did not go out looking for an investor. "This came about by chance, and then we negotiated for around three to four months," he says.

The deal coincides with Bassin's move Friday (1) to a new 96,000-square-foot space, which is more than twice the size of the company's current 43,000-square-foot facility. Jerry Bassin Distributing, 10 years old, employs 200. As a distributor, Bassin carries about 100 labels. The company is also one of the largest one-stops in the country.



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CEMA Raises Cassette-Single Price

PRICE HIKES: CEMA became the fifth major to move its cassette singles to the \$3.49 suggested-list-price level, with the wholesale cost coming in at \$1.84. That policy applies only to singles issued after March 4. CEMA president **Russ Bach** says the move is in accordance with suggestions from wholesalers at November's National Assn. of Recording Merchandisers meet in Palm Springs, Calif., where labels were asked to raise the cassette-singles price and, in return, not delete titles as they become hits.

Bach says he "hopes" that with the greater revenues provided by the price hike, CEMA labels will not cut out cassette singles prematurely. But he points out that "each individual label" makes that decision.

One of the more controversial deletions came from CEMA-distributed **SBK**, which cut out **Vanilla Ice's** "Ice Ice Baby" as it was exploding. Many independent retailers complained about the deletion, saying it caused them nothing but grief from customers. But Bach argues, "I don't think anyone can quarrel on Vanilla Ice, which [SBK] cut out when single sales were over 1 million units. That album is now closing in on 8 million units, with the single's deletion serving as the catalyst." All the profits generated by surplus album sales should be

enough to assuage whatever grief retailers caught from customers, Bach adds.

In other moves, CEMA raised the wholesale cost to \$3.59 for all CD-5 singles issued after March 4. Moreover, the company implemented an



by *Geoff Mayfield & Ed Christman*

incentive/disincentive policy for CD-5, maxicassette singles, and 12-inch vinyl singles. Beginning March 5, merchandisers will receive a 5% credit on every single bought, while after April 18, a 20% penalty will be applied on every unit returned, for a 25% breakeven point.

WEA remains the lone holdout with the old \$2.98 cassette-single suggested list price. Some retailers

say they expect WEA to follow shortly with a price increase, while others suggest WEA won't make any move until after NARM's annual convention in San Francisco, March 22-25, and still others, albeit a minority, claim the largest distributor will complete 1991 at its current price level.

BEST WISHES TO Philly Purpero, on whatever road she decides to take. Purpero's last day on the job as senior director of advertising and promotion with Port Washington, N.Y.-based **Record World** was Feb. 15. As one of 20 let go when the chain ran into financial trouble, she is weighing job options that either could return her to her native Wisconsin or keep her in New York.

AS MIGHT BE EXPECTED, **Whitney Houston's** version of "The Star Spangled Banner" is flying out the door of record stores across the land, according to **Rick Bleiweiss**, **Arista's** senior VP of sales. In fact, some retailers say the song, along with other patriotic-themed tunes, seemed to be the only thing bringing people into stores after the Persian Gulf war began, hitting sales hard (**Billboard**, Feb. 16).

Houston sang her version of "The Star Spangled Banner" at the Super
(Continued on page 36)

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

BUDDY BLUE
Guttersnipes And Zealots
CD Rhino R21S-70779
CA R11H-70779

ALEX CHILTON
19 Years: An Alex Chilton Collection
CD Rhino R21S-70780
CA R41H-70780

ASHLEY CLEVELAND
Big Town
CD Atlantic 82185-2
CA 82185-4

MARC COHN
CD Atlantic 82178-2
CA 82178-4

JACKIE DESHANNON
The Best Of Jackie DeShannon
CD Rhino R21S-70738
CA R41H-70738

ENIGMA
MCMXC A.D.
CD Charisma 91642-2
CA 91642-4

LEFTY FRIZZELL
The Best Of Lefty Frizzell
CD Rhino R21S-71005
CA R41H-71005

RORY GALLAGHER
Fresh Evidence
CD I.R.S. X2-13070
CA X4-13070

GREAT WHITE
Hooked
CD Capitol C2-95330
CA C4-95330
LP C1-95330

HALL AFLAME
Guaranteed Forever
CD I.R.S. X2-13062
CA X4-13062

ROY HARPER
Once
CD I.R.S. X2-13078
CA X4-13078

ROY HARPER/JIMMY PAGE
CD I.R.S. X2-13079
CA X4-13079

HARRIET
Woman To Man
CD East West 91633-2
CA 91633-4

TOMMY JAMES
The Solo Years (1970-1981)
CD Rhino R21S-70735
CA R41H-70735

JELLYBEAN
Spillin' The Beans
CD Atlantic 82180-2
CA 82180-4

JULIE LONDON
Time For Love: The Best Of Julie London
CD Rhino R21S-70737
CA R41H-70737

MOTORHEAD
1916
CD Epic NK-46858
CA NT-46858
LP N-46858

GARY NUMAN
Outland

CD I.R.S. X2-13077
CA X4-13077

GRAHAM PARKER
Struck By Lightning
CD RCA 3013-2-R
CA 3013-4-R

PHIL PERRY
The Heart Of The Man
CD Capitol C2-92115
CA C4-92115
LP C1-92115

RHYTHM CORPS
The Future's Not What It Used To Be
CD Epic ZK-46846
CA ZT-46846

NICK ROBERTSON
Bullet Proof Boy
CD Charisma 91422-2
CA 91422-4

SAIGON KICK
CD Third Stone 91634-2
CA 91634-4

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Alternative History
CD EMI E2-95965
CA E4-95965

GEORGE THOROGOOD & THE DESTROYERS
Boogie People
CD EMI E2-92514
CA E4-92514

WRATHCHILD AMERICA
3-D
CD Atlantic 82186-2
CA 82186-4

VARIOUS ARTISTS
Soul Hits Of The '70s: Didn't It Blow Your Mind Vol. 6-10
CD Rhino R21Y-70786-70790
CA R41E-70786-70790

VARIOUS ARTISTS
Songs Of Protest
CD Rhino R21S-70734
CA R11H-70734

VARIOUS ARTISTS
Tame Yourself
CD Rhino R21S-70772
CA R11H-70772

R&B

AL GREEN
One In A Million
CD Word/Epic Associated EK-77000
CA ET-77000

THE NEXT SCHOOL
Settin' An Example
CD Chrysalis 2V-23569
CA 4V-23569

STEADY B
Steady B V
CD RCA 1428-2-J
CA 1428-4-J
LP 1428-1-J

COUNTRY

BILLY JOE ROYAL
Greatest Hits
CD Atlantic 82199-2
CA 82199-4

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LP C-47436

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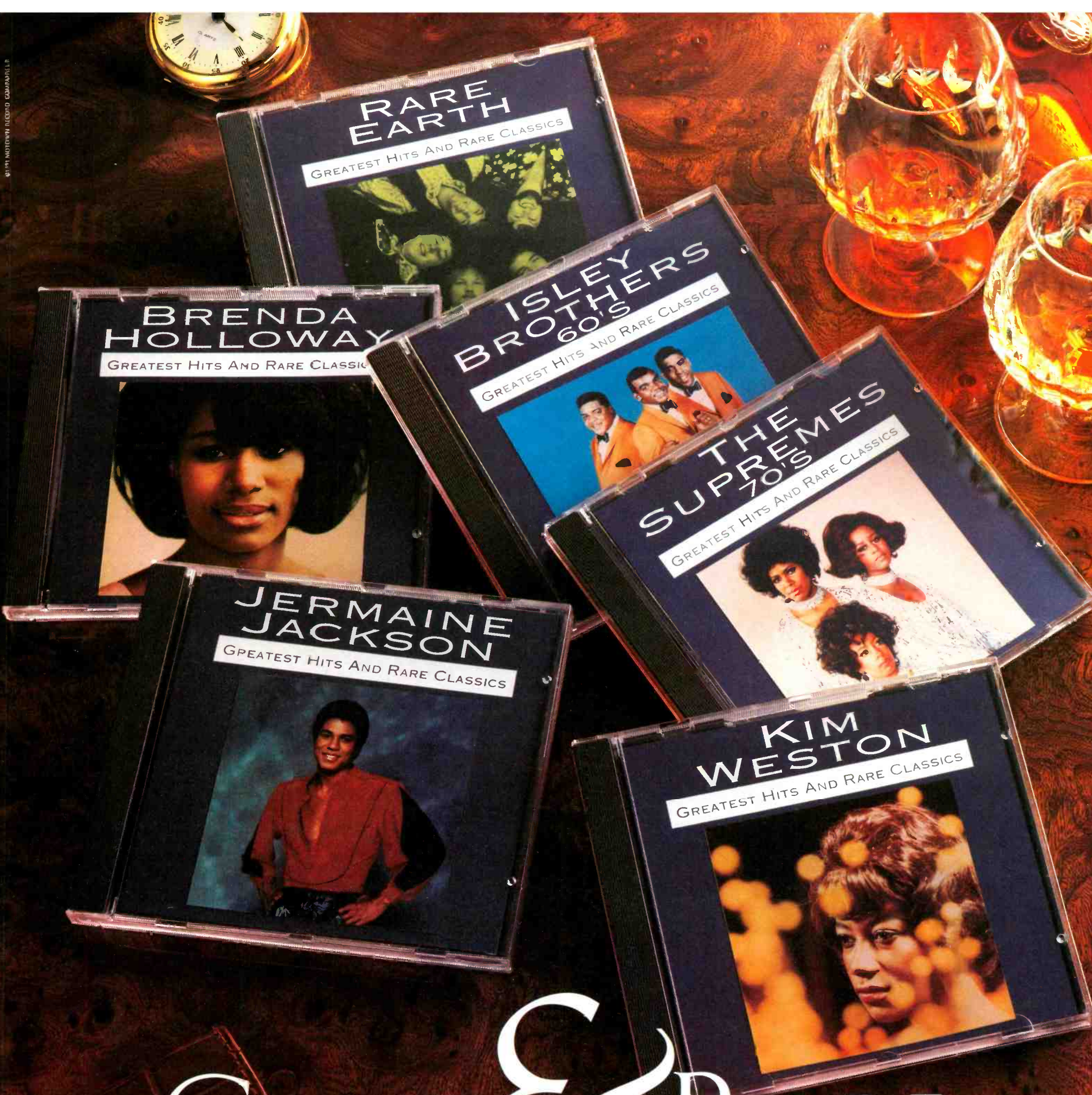
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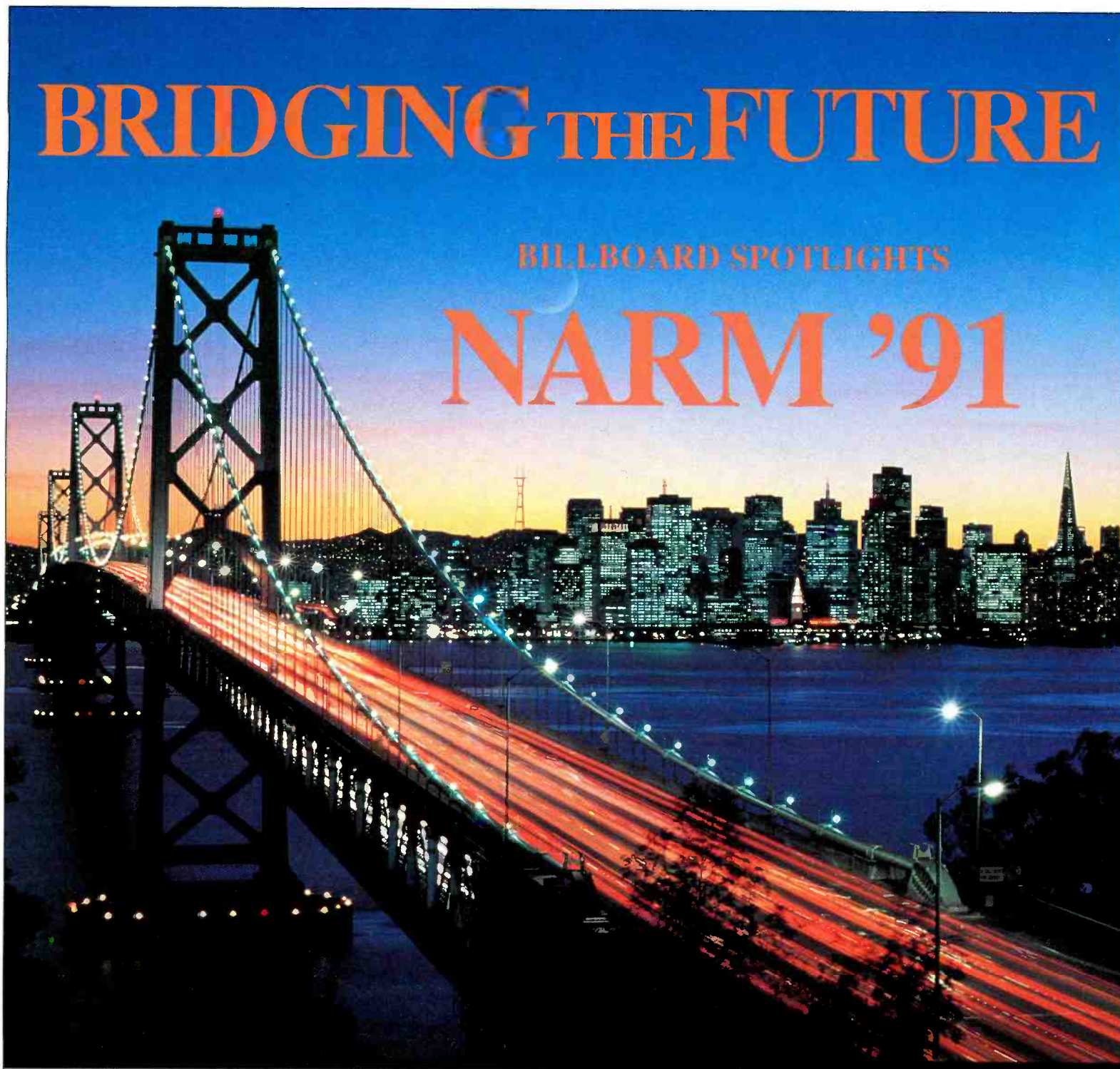
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RETAIL TRACK

(Continued from page 34)

Bowl and "it absolutely touched something in the American public," Bleiweiss says. "People went into record stores the next day looking for it," he says, only to find the song was unavailable. But Arista was moving quickly to bring it out. After negotiating for the rights, the label went into immediate production on it, and paired it with "America The Beautiful," which she sang during the football game's halftime. Despite going full throttle for an entire weekend, Arista couldn't fulfill initial demand. The initial cassette-single shipment was 260,000, while the music-video format of just "The Star Spangled Banner" performance shipped about 70,000. The combined numbers generated from initial fulfillment and reorders "will put the single well over gold and the video over double-platinum," Bleiweiss adds.

Moreover, he points out that Houston, Arista, BMG Distribution, and the Whitney Houston Foundation for Children are channeling all profits from all configurations into the American Red Cross Gulf Crisis Fund to benefit U.S. military families.

He adds, "We are getting tremendous support from the retail community." In fact, Record Connection, in the New York town of Lake Ronkonkoma on Long Island, noticed Arista's charity contribution and decided to sell the title to consumers at dealer cost. "We feel that selling at our cost will inspire as many sales as possible, and we urge all other music stores to follow suit," says Jimi LaLumia, Record Connection's owner.

Meanwhile, in Dallas, Sound Warehouse is showing its support for U.S. troops by sponsoring a chainwide event, "Show Me The Way' Day," which is inspired by the Styx song of the same title. On Feb. 23, the 143-unit chain was to place a banner with yellow ribbons in each store and give each shopper who signed and/or sent messages on it for the soldiers in the Middle East a commemorative "Show Me The Way' Day" sticker. In turn, the chain will send the banners and yellow ribbons, along with cassette copies of "Show Me The Way" and other prerecorded music, to the soldiers in the Persian Gulf.

BACK ON STAGE: Late last month, Raymond Rashid, proprietor of Brooklyn, N.Y.'s Arabic music retailer/distributor Rashid Sales Company (Billboard, Sept.1), briefly emerged from a "self-imposed exile" as a musician when he joined Simon Shaheen's Near Eastern Music Ensemble at the Metropolitan Museum of Art in New York.

Rashid, whose company is the biggest U.S. distributor of Arabic music, played the *deff* tambourine and the *bendir* wooden frame drum in the concert of classical Arabic music by Axiom recording artist Shaheen, a violin and oud virtuoso. Rashid, who hadn't played professionally in a year, began his New York performance career in 1979.

Prior to the January concert, a moment of silence was observed out of respect for the grave Middle East situation.

Assistance in preparing this column was provided by Jim Bessman.

PHOTO: GERALD L. FRENCH

World Music Institute Explores Mail-Order

20 Labels Represented In 1,000-Title Catalog

BY JIM BESSMAN

NEW YORK—With world music now enjoying a heightened profile, the World Music Institute is hoping to capitalize on its position as a unique centralized distribution point for the genre by emphasizing its mail-order catalog.

Although mainly known for the concerts it stages featuring traditional and contemporary world music, WMI, a New York-based, nonprofit organization, has a 1,000-title mail-order catalog broken down by geographic region, which features product from both domestic and foreign labels, as well as its own comprehensive cassette collections.

Some 20 labels are represented, including both well-known lines like Rounder, Shanachie, None-such, and Lyricord, as well as more obscure ones like Ocora, Chandra Dhara, Auvidis-Unesco, and Music Of The World.

Meanwhile, WMI has recently completed its ambitious, eight-cassette "Voices Of The Americas" series, featuring 10 hours of concert performances by folk musicians from North, South, and Central America, including the Caribbean. That set, which is also available through Rounder Distribution, sells for \$64.98 and includes a 64-page booklet containing scholarly essays and bios.

The first seven tapes of a projected second eight-cassette series, "The New Americans," is also available, at \$55.98. It features performances by recent im-

migrants to the U.S. from Afghanistan, the Arab countries, Cambodia, India, Laos, Morocco, and Vietnam.

Additionally, the institute has "African Heritage" and "Music Of South India" single-cassette titles. All individual WMI tapes are \$9.24.

The WMI tapes, according to executive and artistic director Robert Browning, go further afield

'More small labels & importers want to be in our catalog'

than the "more popular" world music titles currently in release.

He cites releases coming from Cambodia and Vietnam as deserving greater exposure. Also, "our series include both older rural traditions and new contemporary urban traditions of folk music—everything from country blues to electric blues, down-home gospel, music from the Andes and from Vera Cruz," he says.

Similarly, WMI's mail-order inventory concentrates on traditional music that is not well-stocked elsewhere.

"Sometimes you can find everything at Tower, and other times only belly-dance music. We try to keep a small stock of as much as we can, and we're getting more and more small labels and importers wanting to be in our catalog. In fact, we have to issue quarterly supplements because of the mas-

sive amounts coming out each month."

WMI mainly distributes the mail-order catalog at the organization's concerts. Additional circulation comes through a subscriber list containing about 750 names.

Also, at each show WMI offers for sale select titles related to the concert's theme. Although small, WMI's mail-order business is growing rapidly. In 1989, the organization moved 1,500 units, and last year the number had climbed to 4,600 units. Of that business, 65% was from cassette sales and 35% from CDs. While the labels distributed by WMI make music available on CD, the titles put out under the organization's auspices come only in cassette. Browning currently is seeking financial aid to transfer those titles to CD.

After moving to New York from the U.K., Browning began promoting world music events in 1975 in small, out-of-the-way spaces. For instance, he staged Indian violinist Subramaniam's first New York appearance in 1978, and a performance the same year by Fabala Kanute, who is the Griot, or a story-teller, to the president of Gambia.

In 1983, he coordinated a world music series at Carnegie Hall and co-founded the World Music Institute in 1985, securing both state and federal arts grants. That year's "Festival Of India" was WMI's first major series; others have followed regularly since, including an Arabic music series.

MUSIC CATALOGS TAP HOME-SHOPPING MARKET

(Continued from page 32)

music, and that's what we're addressing," says Sheehan.

In contrast to Hear's specialized approach, New York-based Bose Express Music Catalog bills itself as "the world's largest record catalog." It contains a businesslike alphabetical listing of artists, releases, and prices. But what it may lack in graphics, it makes up for in selection, listing more than 100,000 releases in all genres and offering any title in print, whether it is listed or not.

"Selection is something that we have a preemptive strike on," says founder and GM Hurley. "We have every title, and it's always in stock, which is something even the largest record store can't say." Bose buys its product directly from the labels once a day, as opposed to most retailers, which buy once a week, he says.

Customers pay \$6 to subscribe, which is refundable on the first purchase, and order by credit card via a toll-free number, or through mail order. Monthly updates in-

form subscribers of new releases, sales, and discounts. CD prices range from \$11.98 to \$16.98; cassettes range from \$4.98 to \$10.98; music videos run the gamut from \$9.95 to \$59.95. Vinyl albums are also available on certain titles. Postage and handling is \$3.65 in the U.S., plus an extra \$5 for international orders. The catalog also includes discount coupons worth up to \$50.

Hurley first came up with the idea of the Express Music Catalog in 1985 after noticing "the fantastic growth of catalog shopping. There were catalogs for clothes and fishing equipment and everything else, but not for music, aside from a few specialized music catalogs," he says. So he set out to create "a good, comprehensive, broad-based catalog for music." The company, he says, is aiming for the same demographic as "Sharper Image and L.L. Bean and Land's End."

AGGRESSIVE MARKETING

The catalog now has 250,000 subscribers. In November 1989, it was acquired by Bose Corp., an international audio-products manufacturer based in Framingham, Mass. Now, says Hurley, "Sales are 10 times as much as they were a year ago," although he declines to give specific sales figures.

In contrast to Hear, which mainly gains subscribers through word of mouth, Bose Express is marketed aggressively to a specific demographic: upscale consumers who enjoy catalog shopping. In addition to targeting fans through music magazines, the catalog also is advertised in "broad publications like USA Today and The Wall Street Journal, and a lot of special-interest magazines such as the New Yorker, Gourmet, and Atlantic," says Hurley. "Of those publications' readers, at least half will be music fans, and they're already comfortable shopping by catalog."

The catalog's matter-of-fact format does not lend itself to browsing or impulse buying, but Hurley does not see that as a drawback. Adults do not roam up and down record-store aisles, he says. "They like Stan Getz, so they look for Stan Getz." He adds that "the monthly updates are much more promotional and impulse-oriented than the regular catalog; we make recommendations and give more information."

The main advantage of catalog shopping, says Hurley, is convenience. "The ability to order from your house and have product delivered to your house, whether it's Madonna or an opera, is something the customer really appreciates," he says.

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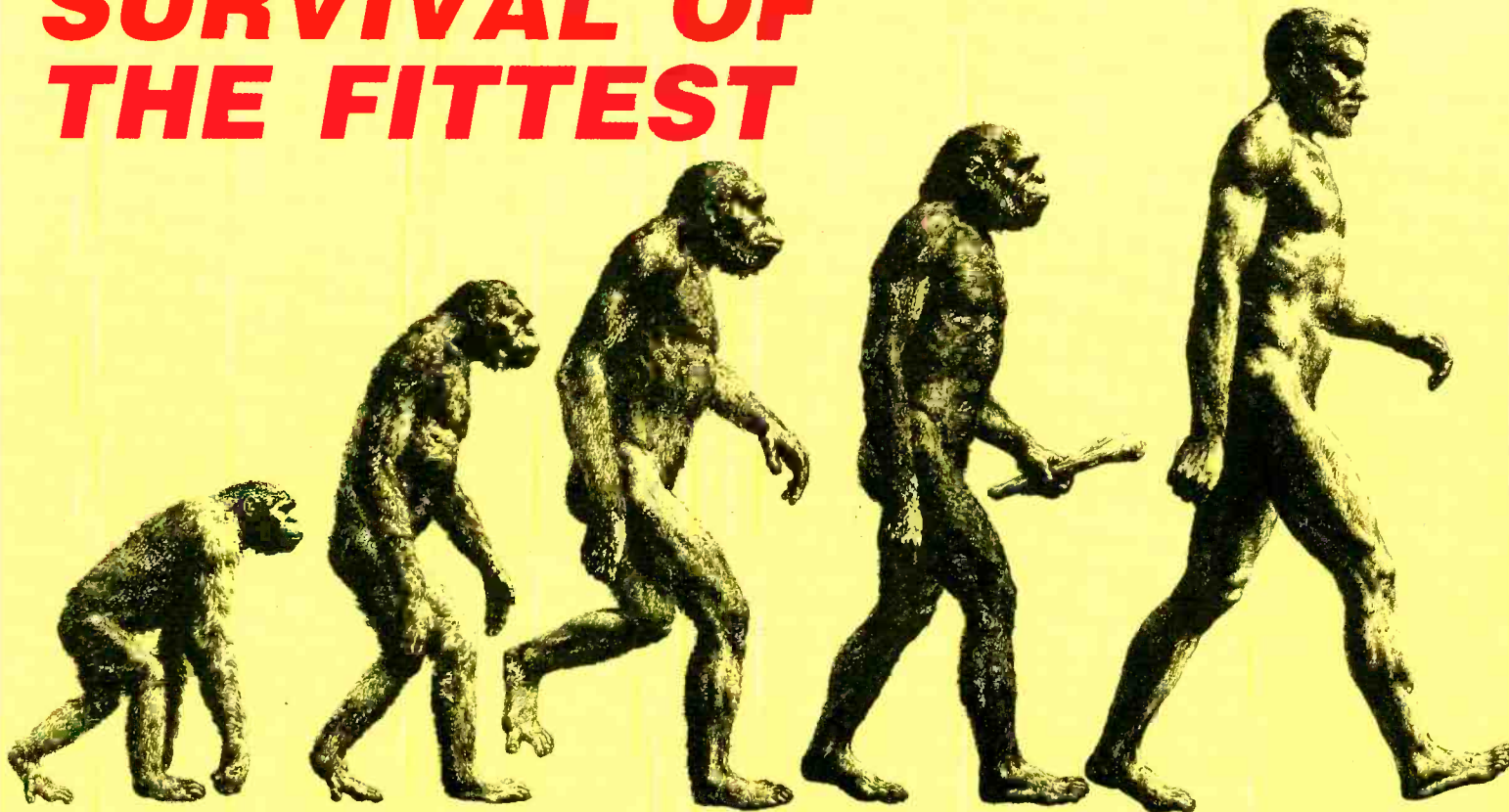
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**Hollywood Records
plans a regal reissue
of the entire Queen
catalog on CD
... see page 49**

Billboard features

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Billboard

Sir Mix-A-Lot Has 'Nasty' Dispute, Forms New Label

NASTYMIX RECORDS of Seattle recently picked up Atlantic Street rap duo **Rodney O & Joe Cooley**. Look for the single "Get Ready To Roll" March 26, followed by the album of the same name April 16. The signing comes in the wake of the supposed departure of gold- and platinum-certified rapper Sir Mix-A-Lot.

Sir Mix-A-Lot recently founded Seattle-based **Rhyme Cartel Records**, with plans to release his forthcoming album under the Rhyme Cartel banner, says manager **Ricardo Frazer**. But Nastymix director of sales and marketing **Bernie Horowitz** says he "expect[s] Sir Mix-A-Lot's next record to be released on Nastymix."

Not so, says Frazer. He maintains Nastymix failed to renew Sir Mix-A-Lot's contract when it expired in

GRASS ROUTE



by Deborah Russell

July 1990. But, Horowitz contends the label is currently negotiating with Mix regarding his future there.

"Nastymix says it wasn't intentional that they didn't renew his option, but the fact is they didn't," Frazer says. "Mix wanted to expand. A lot of artists were coming to him to produce, and he couldn't take them to Nastymix. They've diversified so much and they weren't receptive to the hip-hop things Mix wanted to do."

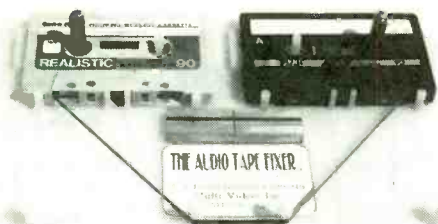
Horowitz notes the label has indeed diversified with the introduction of **Nastymix Jazz**. New signings include tenor saxman **Dennis Springer**, who is set to release an album, "Rio," and piano jazz master **Deems Tsutakwa**, who currently is completing an album slated for summer release.

THE BIG BEAT GOES ON: New York-based **Big Beat Records** is reaping the benefits of a unique "semi-joint venture" with Irving Azoff's L.A.-based **Giant Records**. Big Beat and Giant are "sharing" dance diva **Tara Kemp**, who originally signed to Big Beat and generated a club and radio buzz that piqued Giant's interest.

Azoff and Big Beat president **Craig Kallman** struck a deal that allows Big Beat to work all 12-inch singles and maxicassette singles to clubs and independent retailers under the banner Big Beat/Giant. Meanwhile, Giant is pushing the album and regular singles to pop/R&B radio and major retailers on the Giant/**Turnstile** label through **WEA** distribution. (Kallman created the Turnstile tag specifically for the joint venture.)

In addition, Big Beat reaps royalties from Giant album sales, and Gi-

(Continued on next page)



Mr. Fix-It. Multi-Video Inc. introduces the Audio Tape Fixer, a repair station to fix tangled or broken audiocassettes. The lightweight plastic unit holds two cassettes still for easy rewinding and untangling, and the aluminum splicing block and sheet of precut splices allows the user to repair broken tapes or transfer tape from a damaged cassette to a new one. Suggested retail: \$29.95. Contact Multi-Video in Charlotte, N.C.



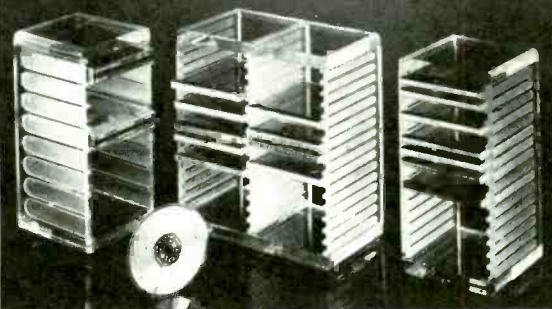
Carry On. Sentry's model CD040 is a lightweight carrying case designed to hold 40 compact discs or 20 computer-game cartridges. It has a molded tray to hold CDs or cartridges securely in place. Suggested retail: \$16.95. Contact Sentry in Yonkers, N.Y.



Back To The Beach. Savoy, a division of Posso Corp., offers the Fun Runner, a combination cooler and cassette case. The padded and insulated waterproof cooler section measures 5-by-8½-by-11 inches, big enough for two six-packs (or one six-pack and a picnic's worth of sandwiches). The zippered pocket on the front of the cooler can hold a portable cassette player, and the detachable side pouch holds up to 12 audiocassettes. The Fun Runner is available in hot pink, electric blue, neon green, or basic black. Suggested retail: \$16.99. Contact Savoy in Haverhill, Mass.

NEW PRODUCTS

Compiled by Trudi Miller



A Votaw Of Confidence. Votaw offers DiscDrawer, a clear or black acrylic CD-storage system. Model 1010 holds 16 CDs, model 1010-32 holds 32 CDs, and model 1012 holds eight double CDs. Suggested retail: \$39.95-\$59.95. Contact Votaw in Aspen, Colo.



A Cleaner Lens Can Be Yours. Memtek Products offers its Memorex CDL-100 Compact Disc Laser Lens Cleaner, a digitally encoded compact disc with a built-in laboratory-grade brush. The user inserts the CDL-100 into the CD player and presses play; within 10 seconds, the CD optical laser lens is clean and the player stops. The unit can also be used to clean laserdisc players. Suggested retail: \$29.99. Contact Memtek in Fort Worth, Texas.



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GRASS ROUTE

(Continued from preceding page)

ant earns royalties from Big Beat's independent action on the maxisingles.

"It's a great mutual relationship," Kallman says.

Kallman hopes to strike deals with other labels looking to capitalize on the marketing and distribution "street smarts" his independent label can offer.

SEEDS & SPROUTS: Todd Van Gorp, formerly VP at Atlanta's Landmark Distributors Inc., has moved to Long Island City, N.Y.'s Malverne Distributors Inc., where he will work for the Independent

National Distributors Inc. network, according to Landmark co-owner Steve Plotnicki. Landmark and Schiller Park, Ill.'s Impact Distributors created a joint venture last year with the intention of building a national network of distributors to compete with INDI, which currently counts Malverne and San Fernando, Calif.'s California Record Distributors Inc. as members. Memphis-based Select-O-Hits is currently negotiating a deal with INDI (Billboard, Feb. 2) ... Gemini Distributing of Norcross, Ga., just signed a lease on a new 20,000-square-foot headquarters in Nor-

cross. The staff is scheduled to vacate the current 11,000-square-foot location this week, says president H. Michael Walker. Gemini needed the space and additional staff, he notes, in the wake of increasing audio business among video retailers, including a Blockbuster store (Billboard, Feb. 16) ... Ichiban Records has a new traditional blues label, Wild Dog. New releases include "U B Da Judge" by the Legendary Blues Band, "Disciple Of The Blues" by Sonny Rhodes, and "Let's Swamp A While" by Smokehouse.

Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	31	HARRY CONNICK, JR. ▲ COLUMBIA 46146	13 weeks at No. 1 WE ARE IN LOVE
2	6	5	MARCUS ROBERTS NOVUS 3109/RCA	ALONE WITH THREE GIANTS
3	2	19	MACEO PARKER VERVE 843 751*/POLYGRAM	ROOTS REVISITED
4	9	3	SHIRLEY HORN VERVE 847 482*/POLYGRAM	YOU WON'T FORGET ME
5	8	3	CHICK COREA AKOUSTIC BAND GRP 9627*	ALIVE
6	3	17	BETTY CARTER VERVE 843 991*/POLYGRAM	DROPPIN' THINGS
7	5	15	KENNY GARRETT ATLANTIC 82156	AFRICAN EXCHANGE STUDENT
8	4	17	JON HENDRICKS AND FRIENDS DENON 6302*/A&M	FREDDIE FREELOADER
9	7	11	DAVE HOLLAND ECM 841 778*/POLYGRAM	EXTENSIONS
10	11	7	WYNTON MARSALIS COLUMBIA 47044	TUNE IN TOMORROW: THE ORIGINAL SOUNDTRACK
11	14	5	BRIAN MELVIN TRIO GLOBAL PACIFIC 79335*/MESA-BLUEMOON	STANDARDS ZONE
12	NEW ▶		VARIOUS ARTISTS CTI 847 199/POLYGRAM	RHYTHMSTICK
13	NEW ▶		FRANK MORGAN ANTILLES 848 213/ISLAND	A LOVESOME THING
14	15	3	BOB FLORENCE USA 680*	TREASURE CHEST
15	13	13	MARK WHITFIELD WARNER BROS. 28321	THE MARKSMAN

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	11	★★ NO. 1 ★★	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
1	1	11	GERALD ALBRIGHT ATLANTIC 82087*	3 weeks at No. 1 DREAM COME TRUE
2	2	17	JOE SAMPLE WARNER BROS. 26138	ASHES TO ASHES
3	3	13	BOBBY MCFERRIN EMI 92048*	MEDICINE MUSIC
4	8	3	DIANE SCHUUR GRP 9628	PURE SCHUUR
5	6	7	SAM RINEY SPINDLETOP 133*	PLAYING WITH FIRE
6	9	7	DAVE KOZ CAPITOL 91643*	DAVE KOZ
7	4	23	DAVID BENOIT GRP 9621*	INNER MOTION
8	7	21	TAKE 6 REPRIS 25892	SO MUCH 2 SAY
9	5	15	SOUNDTRACK ANTILLES 422 846*/ISLAND	THE HOT SPOT
10	12	9	BRIAN BROMBERG NOVA 9031*	BASSICALLY SPEAKING
11	11	13	KIM PENSYL OPTIMISM 3233*	PENSYL SKETCHES # 3
12	13	11	NELSON RANGELL GRP 9624*	NELSON RANGELL
13	17	3	MARION MEADOWS NOVUS 3097*/RCA	FOR LOVERS ONLY
14	18	5	SHAKATAK VERVE FORECAST 847 017*/POLYGRAM	PERFECT SMILE
15	10	17	LOU RAWLS BLUE NOTE 9384/CAPITOL	IT'S SUPPOSED TO BE FUN
16	15	7	GAL COSTA RCA 2214*	PLURAL
17	16	25	RIPPINGTONS FEATURING RUSS FREEMAN GRP 9618	WELCOME TO THE ST. JAMES' CLUB
18	14	25	ACOUSTIC ALCHEMY GRP 9614*	REFERENCE POINT
19	20	16	TOM COSTER HEADFIRST 384*/K-TEL	FROM ME TO YOU
20	24	11	PHIL SHEERAN SONIC 80031*	BREAKING THROUGH
21	19	25	BOBBY LYLE ATLANTIC 82138*	THE JOURNEY
22	NEW ▶		RICK MARGITZA BLUE NOTE 94858*/CAPITOL	HOPE
23	22	31	ANITA BAKER ▲ ELEKTRA 60922	COMPOSITIONS
24	21	15	FATTBURGER ENIGMA 73581*	COME & GET IT
25	23	21	MICHAEL BRECKER GRP 9622*	NOW YOU SEE IT... NOW YOU DON'T

○ 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 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.

Jazz BLUE NOTES



by Jeff Levenson

DEEP IN THE MIDST OF NEW YORK'S jazz nightlife, it occurred to me that all this rhetoric about the new world order has little to do with Scuds and Patriots and spin-doctored press reports. (Ever consider the plight of all that confused news footage, sitting around waiting for official review? Even *it* doesn't know which side it's on.)

Anyway, why wax melancholic about news feeds we can't control? Everyone's got to find their own balm for these troubled times. (Especially, it would seem, men of power whose projectiles could use the cooling grace of good art.) If world order and cosmic correctness is what you're after (and who isn't?), the recommendation here is to buy a record, hear a performance, or shower with a bass player. Anything *but* turn on the TV. Do a date with music and maybe you'll be lucky enough, as I was this past week, to revel in a few long-lasting, eerie-glow moments of restorative bliss. The following made me forget that I still don't know what "sortie" means (and that I'm probably a better citizen for it):

• While working the front line of **Kenny Barron's** quintet at the Village Vanguard, **John Stubblefield** wrenched from his tenor what had to be the most riveting solo of the year. The tune was a **Victor Lewis** original, "Big Girls," that found the beefy saxophonist digging deep for gutbucket emotions even he, I'm convinced, didn't know he possessed. Stubblefield used the entire horn—beginning with a slow moan, turning up the heat through a series of impassioned yelps, then finally wailing through the upper registers with the kind of exasperated abandon one expects at an exorcism. Sheer power and conviction.

• **Michel Camilo** seems to be maturing as a pianist. (His 17-week run with "On The Other Hand"—a traditional charter for **Epic**—bears that out.) Oddly

enough, his growth was most evident at **Fat Tuesdays** when he eschewed his patented tropicalia-inspired vamps in favor of straight-ahead burners that didn't specifically brand him a Caribbean artist. His most convincing solos seemed informed by **Horace Silver** or **Bud Powell**. The set I heard reflected perfectly his personality—upbeat, optimistic, joyously musical.

• **Take 6**, whose current "So Much 2 Say" (**Reprise**) peaked at No. 2 on the Top Contemporary Jazz Albums chart (and has been holding steady in the top 10 for 21 weeks), sounded remarkably spontaneous at Carnegie Hall given how tightly rehearsed the group obviously is. On stage, the group members don't just flaunt a cappella meltdowns delivered in the name of

In search of musical balms for these troubled times

the Lord; they strut with witty, dynamic, and self-assured presence. I was, however, miffed that the group used taped background tracks—percussion and horns—twice to embellish the proceedings. Bad move, especially when it's selling purity of purpose. (Imagine spending a day at the beach, digging the luxuriant surroundings, then discovering that the blue sky beyond the water is really a rear slide projection. Later for falsehoods.)

• As if to add to his already formidable legend, I caught **Mac Rebennack** (aka **Dr. John**) playing funky, chicken-peck guitar alongside **David "Fathead" Newman** and **Van Walls** at a down-home bar, the Abilene Cafe. The tunes were all blues—what else?—and Mac added the dirty rice to **Fathead's** barbecue. A greasy, soul-satisfying night. (Incidentally, Mac has one of the great, pithy lines about R&B midwife **Charles Brown**, who is guesting on The New York Rock & Soul Revue with closet jazz man **Donald Fagin**, March 1-2 at the Beacon Theater. Mac reportedly said, "Charles is like **Ben Webster** on the tenor—they both have air to spare." With observations such as that, global oneness and universal love can't be far behind. Peace.)

GAVIN SEMINAR LOOKS AT TOP 40, RADIO LIFE DURING WARTIME

(Continued from page 12)

tests] ... Stop playing 'You Dropped A Bomb On Me.'"

And at the "Freedom Friday" session that opened Gavin, author and music activist Dave Marsh concluded his opening statement by saying that "thousands of people are dying in Iraq, Kuwait, Israel, and Saudi Arabia as a result of censorship." Danny Goldberg, president of Gold Mountain Entertainment and chairman of the Southern California ACLU, told his audience: "Don't let anyone tell you that supporting the troops means you support the President."

THE TOP 40 CRISIS

As one might expect, there was also a lot of concern expressed at this Gavin about the current state of top 40. Panelists at the small-market session praised recent records such as Iggy Pop's "Candy" or Chris Isaak's "Wicked Game" that contrast other dance-leaning product. When asked during the major-market session if top 40 was shifting back to a more mainstream approach, KIIS PD Richards got a laugh by responding, "My question is why did it ever shift in the first place. I think it's [predecessor Steve] Rivers' fault." Added Clifton, "This 'is top 40 dead' thing has come along ... twice since my hair [went gray]. Top 40 isn't going to go away."

Added Rivers, "We never learn. We're constantly trying to reinvent the wheel with this format ... I'm afraid we're going to shoot ourselves in the foot again."

There was also discussion at the

top 40 panel about the threat of radio losing its access to local sales information as a result of the efforts of SoundScan, a research company that is seeking exclusive rights to sales information from major chains. Richards called that possibility "very scary. When we can't get that information, our hands are tied. It's bullshit. It's fucked." Clifton responded, "On the other hand, it's going to do something good in forcing us to get back into the stores [ourselves]."

Although Edens Broadcasting VP Garry Wall called the SoundScan practice "extortion," he also noted that "information is the currency we're all going to deal in in the future." As he has at previous Gavin meets, Wall also suggested that retail and record companies buy time on radio. "We're in a real tough time," he said. "It wouldn't hurt to get a record buy every once in a while."

Rock 40, a topic of discussion at past confabs, was absent, save for a much-repeated joke that awards dinner MC Ronnie Schell made in his opening monolog. Radio is a tough business, Schell said; just ask the cab driver that drove him to the L.A. airport—Scott Shannon.

The country session dealt primarily with marketing and research and included a discussion of how to do research with no budget. WFLS Fredericksburg, Va., PD Jim Asker described how his station runs two or three focus groups a month without a research company by using about 10

people pulled from the station's contest-winner database. KROW Reno, Nev., PD Rickey Randell cited a car dealership client that keeps a record of where the radio buttons are set on all cars coming in for repairs or trade-ins.

This year's Gavin Seminar drew a reported 2,048 attendees, up from 1990's 1,700. The keynoter was Soviet media personality/author Vladimir Pozner, who spoke during "Freedom Friday" activities that also included a poetry and performance session, "The Cutting Edge: The Power Of Lyric And Poetry."

NEW ON THE CHARTS

(Continued from page 20)

sand, Al Jarreau, George Benson, and Mr. Mister to several soundtrack albums." Singing at a JVC jazz show with B.B. King, Al DiMeola, and Ritenour brought him again to the attention of Capitol, which signed him as a solo act.

"Heart Of The Man" features production by some of the best names in pop/R&B: Robbie Nevil, Don Grusin, Andre Fischer, Brenda Russell, David Garfield, Barry Eastmond, Lee Curreri, Jeremy Lubbock, David Shapiro, and Donald Robinson. Perry duets with CeCe Winans on "God's Gift To The World," and sings a Richard Marx tune, "The Best Of Me," with Ernie Watts on saxophone. His response to finally going it alone? "In a word, rewarding," says Perry.

Top Classical Albums™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	23	★★ NO. 1 ★★ IN CONCERT ● LONDON 430 433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	21 weeks at No. 1
2	3	43	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ	
3	2	49	BEETHOVEN: SYMPHONY NO. 9 DG 429-861* LEONARD BERNSTEIN	
4	4	33	BLACK ANGELS NONESUCH 79242-2* KRONOS QUARTET	
5	6	11	VIVALDI: THE FOUR SEASONS ANGEL CDC-49767* NADJA SALERNO-SONNENBERG	
6	5	11	CARNEGIE HALL DEBUT CONCERT RCA 60443-2-RC* EVGENY KISSIN	
7	8	7	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108* ITZHAK PERLMAN	
8	7	21	HANSON CONDUCTS HANSON MERCURY 432-008-2*/PHILIPS EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
9	25	3	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254* KRONOS QUARTET	
10	9	19	BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819* ITZHAK PERLMAN/DANIEL BARENBOIM	
11	10	37	RACHMANINOFF: VESPER TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS	
12	12	17	DINNER FOR TWO SONY CLASSICAL MFK 46355* VARIOUS ARTISTS	
13	11	15	COPLAND: SYMPHONY NO. 3 RCA 60149-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
14	13	23	VIVALDI: THE FOUR SEASONS ANGEL CDC-49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA	
15	14	5	DONIZETTI: L'ELISIR D'AMORE DG 429 744-2* BATTLE, PAVAROTTI	
16	15	25	IVES: SYMPHONY NO. 2 DG 429-220* NEW YORK PHILHARMONIC (BERNSTEIN)	
17	21	3	SCHUBERT: FIERRABRAS DG 427 341-2* HOLL, MATTILA, HAMPSON (ABBADO)	
18	19	35	CLASSICS OF THE SILVER SCREEN TELARC CD-80221* CINCINNATI POPS (KUNZEL)	
19	16	15	ITALIAN OPERA ARIAS ANGEL CDC-54062* KIRI TE KANAWA	
20	20	198	HOROWITZ IN MOSCOW DG 419-499* VLADIMIR HOROWITZ	
21	17	9	THE COMPLETE CARUSO RCA 60495-2-RG* ENRICO CARUSO	
22	18	35	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740* DMITRI HVOROSTOVSKY	
23	NEW		BARTOK: VIOLIN CONCERTOS 1 & 2 SONY CLASSICAL SK 45941* MIDORI, BERLIN PHILHARMONIC (MEHTA)	
24	22	14	VIRTUOSO DUETS ANGEL CDC-49406* CHRISTOPHER PARKENING/DAVID BRANDON	
25	24	15	RUTTER: TE DEUM COLLEGIUM 112* CAMBRIDGE SINGERS/LONDON SINFONIA (RUTTER)	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	★★ NO. 1 ★★ THE CIVIL WAR ELEKTRA NONESUCH 79242-2* SOUNDTRACK	7 weeks at No. 1
2	9	3	BE MY LOVE ANGEL CDC 95468* PLACIDO DOMINGO	
3	2	9	THE CIVIL WAR: ITS MUSIC AND ITS SOUNDS PHILIPS 432 591-2* EASTMAN WIND ENSEMBLE (FENNELL)	
4	4	41	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)	
5	3	21	OEPIDUS TEX & OTHER CHORAL CALAMITIES TELARC CD-80239* P.D.Q. BACH	
6	5	19	KISS ME KATE ANGEL CDC-54033* HAMPSON, BARSTOW, CRISWELL (MCGLINN)	
7	6	13	THE STAR WARS TRILOGY SONY CLASSICAL SK 45947* JOHN WILLIAMS	
8	7	17	MY FUNNY VALENTINE ANGEL CDC-54071* FREDERICA VON STADE	
9	NEW		OVER THE SEA TO SKYE RCA 60424-2-RC* JAMES GALWAY & THE CHIEFTAINS	
10	8	15	FIESTA! TELARC CD-80235* CINCINNATI POPS (KUNZEL)	
11	11	3	LLOYD WEBBER PLAYS LLOYD WEBBER PHILIPS 462 484-2* JULIAN LLOYD WEBBER	
12	NEW		BOND AND BEYOND TELARC CD-80251* CINCINNATI POPS (KUNZEL)	
13	10	38	BERNSTEIN: WEST SIDE STORY DG 415-253 TE KANAWA, CARRERAS (BERNSTEIN)	
14	12	15	PUBLIC TELEVISION'S GREATEST HITS RCA 60470-2-RC U.K. SYMPHONY	
15	15	15	MANCINI IN SURROUND: MOSTLY MONSTERS... RCA 60471-2-RC* HENRY MANCINI/MANCINI POPS ORCHESTRA	

● 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.

Classical KEEPING SCORE



by Is Horowitz

MAESTRO ON THE MOVE: The public spotlight remains brightly focused on Sir Georg Solti even as he relinquishes the musical directorship of the Chicago Symphony after 22 years on the job. This "farewell" year will see a number of special concerts with the Chicago, as well as a bunch of new recordings released on London, a label he has been associated with for no less than 40 years.

Due out in April is a new Solti recording of Bach's B Minor Mass, and scheduled for fall release is a disk of Mozart's "Magic Flute." Still to be recorded is Strauss' "Die Frau Ohne Schatten" and Mozart's Mass in C. In all, more than 10 new Solti recordings will be released by London during the 1991-92 span.

One of his more intriguing projects will be a live recording in Carnegie Hall in April when Solti and the Chicago Orchestra are joined by Luciano Pavarotti, Kiri Te Kanawa, and Leo Nucci in a concert version of Verdi's "Otello." The two performances in New York (both will be taped) will follow two performances in Chicago by the same cast.

Ten episodes in a TV series for young people, hosted by Solti along with Dudley Moore, will be aired on cable's Showtime net beginning in early April. They were filmed and recorded with the Schleswig-Holstein Youth Orchestra. It's expected the TV series will be repeated on PBS later this year or in early 1992.

SONY CLASSICAL touches a number of repertory bases in a batch of February recording sessions. Put to tape by Carlo Maria Giulini and the Berlin Philharmonic is Giulini's own arrangement for orchestra of Verdi's String quartet. David Mottley produced. In a somewhat

more conventional project Giulini and the Berlin were also to record a Mozart program featuring the Sinfonia Concertante, K.364.

In the U.K., Sony had scheduled a Debussy program with the London Symphony Orchestra conducted by Michael Tilson Thomas. "La Boite A Joujoux" and the "Prelude A L'Apres-Midi D'un Faune" are featured. Mottley, again, is producer. At month's end and, perhaps, running into March, pianist Murray Perahia undertakes an all-Liszt program. Andreas Neubronner will produce the Aldeburgh, England, sessions.

On this side of the Atlantic, Sony adds to the Mozart pool with Toronto sessions by the Tafelmusik Baroque Orchestra under Bruno Weill. Wolf Erichson is producer. The disc will appear under Sony's early-music Vi-

Numerous Solti recordings are due this 'farewell' year

varte imprint. Serenades and marches are programmed.

PASSING NOTES: Import labels continue to shuffle distribution alliances. Most recent moves include pickups by Allegro of U.K. label Priory from Harmonia Mundi and Czech catalog Opus from Koch International.

The discovery by Eastman School of Music Prof. Marie Rolf of four missing pages from the score of Mozart's Rondo for Horn & Orchestra, K.371, will not go unnoticed this Mozart Year. The now complete score was recorded by hornist Timothy Brown and the Academy of St. Martin-in-the-Fields under Kenneth Sillitoe and will appear in Vol. 45 of Philips' mammoth Mozart release.

Telarc will record the Orchestra of St. Luke's under Sir Charles Mackerras in New York this March in Haydn's Symphonies Nos. 100 & 103, and Handel's "Water Music"... Also due in March is a Schubert recording by period instrument group the Castle Trio for Virgin Records. Sessions at the Oberlin Conservatory will be produced by Tim Martyn. Rob Rapley will engineer.

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VOL. 2, No. 17

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SONY MUSIC ENT.

(Continued from page 3)

The company's movie division, however, posted strong year-to-year increases for the third quarter and for nine months, mostly because Sony had not acquired Columbia Pictures Entertainment Inc., which markets and distributes Columbia and Tri-Star Pictures, until November 1989.

Movie revenues jumped 134% in the third quarter to \$500 million and 592% in the nine-month period to \$1.48 billion.

RCA/Columbia Home Video, the joint venture that is 50%-owned by Sony, had a top video rental hit during the third quarter with "Glory." At the box office, "Misery" was a hit for Columbia Pictures at year's end.

Recently, Sony announced that it was forming a new U.S.-based company, Sony Software Corp., that would oversee both the music and movie operations. Norio Ohga, Sony's Corp.'s chief executive officer, will be chairman of the new company, and Michael Schulhof, vice chairman of Sony USA and chairman of Sony Music, will be president.

Overall, Sony Corp. reports that net income rose 19.6% in the third quarter to \$368 million on a 17.5% gain in revenues to \$7.5 billion. For the nine-month period, net income went up 12.2% to \$750 million on a 32% increase in revenues to \$20.3 billion.

The company does not break out operating profits for any of its subsidiaries.

Sony's American Depository Shares, which trade on the New York Stock Exchange, closed at \$53.875 each on the day before the financial results were released. Their 52-week range was \$40.25 to \$61.50.

TIME WARNER RESULTS

(Continued from page 3)

the year.

Total revenues for Time Warner climbed 6.36% to \$3.29 billion in the quarter and 6.84% in the year to \$11.5 billion.

In the year, Time Warner paid out \$1.13 billion in interest on its \$11 billion debt. In addition, it had to deduct from its operating income another \$1.13 billion in depreciation and amortization charges associated with the acquisition.

Those expenses have led many observers to speculate that Time Warner would have to sell off some of its assets. Denying that, the company has said it is seeking equity partnerships or joint ventures.

Recently Time Warner announced that its movie unit had signed a deal with three European companies that will provide \$600 million in financing for the production of 20 movies.

On the day before the annual financial results were released, Time Warner's stock rose \$1.125 a share and closed at \$110.25 in New York Stock Exchange trading.

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Country

RCA Is Bullish On 'Cowboys' Set Aims To Lasso Big Sales For Soundtrack

■ BY EDWARD MORRIS

NASHVILLE—In spite of its being composed almost entirely of previously released material, RCA Records has high hopes for its soundtrack album to the new Samuel Goldwyn movie, "My Heroes Have Always Been Cowboys."

The film, which opens Friday (1), stars Scott Glenn, Kate Capshaw, Ben Johnson, Tess Harper, and Gary Busey and tells the comeback story of an injured bull rider. It takes its title from the 1980 Willie Nelson hit, written by Sharon Vaughn, which was, in turn, from the soundtrack of "The Electric Horseman."

Besides the Nelson tune, the RCA album includes "(You're My) Soul And Inspiration," the Oak Ridge Boys; "Five Minutes," Lorie Morgan; "Seein' My Father In Me," Paul Overstreet; "When Somebody Loves You," Restless Heart; "Nothing's News," Clint Black; "Hard To Say No," Foster & Lloyd; "I'm Over You," Keith Whitley; "Old Flame," Alabama; and "Perfect," Baillie & the Boys.

A movie preview Tuesday (26) in Oklahoma City will benefit the Justin Cowboy Crisis Fund. Besides the screening, there will be an auction and a celebrity luncheon at the Cowboy Hall of Fame.

The Oak Ridge Boys will perform during the ceremonies.

For the auction, RCA is providing a 3-foot-high "Nipper" dog statue, autographed by the label's entire country roster, and auto-

*The film's title—
'My Heroes Have
Always Been
Cowboys'—is taken
from a 1980 hit
by Willie Nelson*

graphed jackets from Alabama and Restless Heart.

Ron Howie, RCA senior director of sales, says the label has already shipped about 70,000 copies of the album to retailers. "Amazingly enough," he adds, "[this is] more than we had out [originally] on 'Dirty Dancing.'"

He says RCA cooperated with Samuel Goldwyn and The Nashville Network in promoting and providing prizes for a Win Everything But The Bull sweepstakes. Consumers entered the sweepstakes—advertised on TNN, in consumer magazines, and at retail

record stores—by either phoning TNN's FUN-ON-TNN "900" number or registering by postcard.

The grand-prize package includes a Dodge pickup truck; two tickets for the national rodeo finals in Las Vegas, plus hotel, airfare, and \$1,000 in cash; Tony Lama boots; albums; and a western-wear wardrobe.

To cover retail, RCA distributed full-size movie posters, a smaller version of the poster, and an 18-by-24-inch easel-card version. Howie says there is "a tremendous amount of interest at the account level." He says a lot of radio stations are also creating and airing promotions centered around the movie, which, initially, will open in 800 theaters.

The album is available in CD and cassette formats.



Super 66. Chatting about "Chuck's Country," a new country talk and video show hosted by Chuck Long, are, from left, songwriter Jan Buckingham; Bob Doyle, co-manager of Garth Brooks; Brian Williams of Third National Bank's music industry branch; and Long. The two-hour show is carried on Lebanon/Nashville's Channel 66.

Almo/Irving Displays 'Faith' In Mike Reid Celebrates Success Of His First CBS/Sony Single

WALKING ON FAITH: They gave a party for Mike Reid the other day. Almo/Irving, his publisher, was hot to celebrate the occasion of "Walk On Faith," Reid's first CBS/Sony single, going No. 1. To that end, legions were assembled, superlatives summoned, toasts proposed, bystanders hugged, plaques distributed, and benign jokes tossed to the crowd chewing contentedly at the buffet table. Acknowledging the awkwardness of referring to CBS Records by its new name, Reid confided that he understood "Sony" to be an acronym for "Soon Own New York." The crowd, awash with Sony label execs, laughed nervously, possibly out of fear that this impiety could lead to the bar being closed early. But the cloud passed. Reid thanked his Hayes Street co-writer, Allen Shamblin, and then praised his producer, Steve Buckingham, for discovering nuances in the song to which even its composers had been oblivious. Almo/Irving's top cat, Lance Freed, blessed the assemblage of talent. After that, it was all sweet smiles and pictures.

For those of us longer in tooth than in prospect, Reid's triumph is especially comforting. It shows there is hope for adventurous late-bloomers. Reid is 43 and the survivor of three other successful careers: football-playing, concert-performing, and songwriting. As soon as he mastered one profession, he used the leverage to spring into another one. Lately, he has involved himself in playwriting. After that, what?

Although K.T. Oslin was a few years older than Reid when she scored her first No. 1, she was considerably younger than he when she first made the charts. Like Oslin, Reid is a writer who is more likely to startle us by insight than by story line. "Walk On Faith," with its quiet determination and valiantly consistent imagery, tells little but suggests volumes. The same holds true of the other songs on his "Turning For Home" album. It is music for people who have gone past (or around) the honky-tonk and hell-raising stages of revelation and who must now look inside for answers. In Reid, we trust.

MAKING THE ROUNDS: The J.D. Hinton Band, winner of the 1990 Marlboro Music National Talent

Roundup, was scheduled to perform at the Marlboro Street Fair, Feb. 22-25, in Caracas, Venezuela . . . Kathy Mattea has joined "Voices That Care," the audio/video troop-support project organized by David Foster, Linda Thompson Jenner, and Peter Cetera . . . Don't be surprised if the Oak Ridge Boys make a mighty career rebound with their next RCA single, "Lucky Moon." Besides being a catchy, sing-along tune, it's also one that unleashes the Oaks' rich, buoyant vocal harmonies. The lads haven't sounded this fresh in ages . . . The Laredo,

Texas, League of United American Citizens has given Johnny Rodriguez its annual Mr. International Award. Also honored was Mexican singer/actor Enrique Guzman . . . "I've Got That Old Feeling," the first video by bluegrass star Alison Krauss, has gone to No. 1 on Country Music Television's Top Ten chart . . . Pam Lewis,

Garth Brooks' co-manager, has been included in the newest edition of "Who's Who Among Young American Professionals" . . . Charta Records, one of Nashville's most durable independent country labels, has been sold to Canadian producer Archie Robb. Charta's present staff will stay in place.

MARK YOUR CALENDARS: Songwriters Walt Aldridge and Pat Alger will conduct ASCAP's six-week Country Songwriters' Workshop, March 28-May 2. To be held at ASCAP's Nashville office, each session lasts from 7-9 p.m. The deadline for applications is March 7 . . . Kathy Mattea will headline the sixth annual Master Series concert March 26 to raise funds for the W.O. Smith Nashville Community School. Appearing with Mattea will be Mark O'Connor & the New Nashville Cats . . . Television actor Clifton Davis ("Amen") and singer Sandi Patti will co-host the Dove Awards, April 11. The 90-minute special will be broadcast live on The Nashville Network . . . Conway Twitty will open his home at Twitty City in Hendersonville, Tenn., to tourists starting in April.

SIGNINGS: Jimmy Tittle, former bass player for Johnny Cash, to Sony Music/France for worldwide rights to Tittle's "Real Life" album.

Japanese Label To License Sugar Hill Bluegrass Catalog

NASHVILLE—Sugar Hill Records, the Durham, N.C., bluegrass and folk label, has signed a three-year licensing arrangement with King Records of Japan that gives

King access to its entire bluegrass catalog.

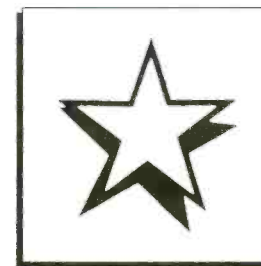
Using the Sugar Hill name and album-cover graphics, King will manufacture CDs for each title selected. The company will also include Japanese and English lyrics for all songs in each album.

Under the arrangement, says Sugar Hill owner Barry Poss, King will probably release from one-third to half of the label's bluegrass titles. The first 10 in the "Contemporary Bluegrass Series" are Doc Watson's "Riding The Midnight Train" and "On Praying Ground"; Ricky Skaggs' "Sweet Temptation"; Duffey, Waller, Adcock & Gray's "Classic Country Gents Reunion"; various artists, "Old & In The Way"; New Grass Revival's "Live"; the Nashville Bluegrass Band's "The Boys Are Back In Town"; Skaggs and Tony Rice's "Skaggs & Rice"; the Seldom Scene, "Scenic Roots"; and Hot Rize, "Take It Home."

Poss estimates annual sales in Japan per title will range from 1,000 to 4,000 units. CDs will sell for 2,500 yen each, or about \$19.

King Records is a 60-year-old label owned by Kodansha Publishers and Sanyo Electronics.

EDWARD MORRIS



by Edward Morris

Lynn Shults Joins Billboard's N'ville Bureau

NASHVILLE—With the appointment of Lynn Shults as associate director of charts/country, Billboard has completed the reorganization of its Nashville bureau. Shults, who was formerly VP of A&R for Capitol Records, will assume his duties Monday (25).

In addition to overseeing and compiling all Billboard's country charts, Shults will act as liaison between the magazine and the promotion and marketing staffs of all the country labels. He will report to Michael Ellis, director of charts.

(Continued on page 47)

Boxcar Willie SINGS

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	15	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID (C) V. COLUMBIA 38T-73623
2	3	8	12	IF YOU WANT ME TO B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE)	◆ JOE DIFFIE (C) EPIC 34T-46047
3	2	1	15	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT (V) MCA 7-53965
4	10	12	5	LOVING BLIND J.STROUD (C.BLACK)	◆ CLINT BLACK (V) RCA 2749-7
5	13	16	14	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS (V) ARISTA 2129
6	14	21	7	I'D LOVE YOU ALL OVER AGAIN K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 2166
7	8	11	9	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY (V) MCA 53983
8	9	14	11	LITTLE THINGS R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	◆ MARTY STUART (V) MCA 53975
9	17	27	4	TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
10	11	10	16	WHAT A WAY TO GO R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY)	◆ RAY KENNEDY (C) (CD) ATLANTIC 3234-4
11	5	7	13	LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	◆ THE JUDDS (V) CURB/RCA 2708-7/RCA
12	6	6	18	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 2711-4
13	4	3	15	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 2707-7
14	16	24	7	I GOT YOU R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672
15	15	20	13	IS IT RAINING AT YOUR HOUSE B.MONTGOMERY (V.GOSDIN,H.COCHRAN,D.DILLON)	VERN GOSDIN (V) COLUMBIA 38-73632
16	19	23	5	HEROES AND FRIENDS K.LEHNING (R.TRAVIS,D.SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
17	20	22	8	I'M THAT KIND OF GIRL T.BROWN (M.BERG,R.SAMOSEY)	◆ PATTY LOVELESS (V) MCA 53977
18	22	37	6	MEN R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	THE FORESTER SISTERS (V) WARNER BROS. 7-19450
19	12	4	14	RUMOR HAS IT T.BROWN,R.MCENTIRE (B.BURCH,V.DANT,L.SHELL)	◆ REBA MCENTIRE (V) MCA 7-53970
20	26	35	7	TRUE LOVE D.WILLIAMS,G.FUNDIS (P.ALGER)	DON WILLIAMS (V) RCA 2745-7-R
21	25	26	11	LONG LOST FRIEND S.HENDRICKS,T.DUBOIS (D.ROBBINS,S.BOGARD,L.STEWART)	RESTLESS HEART (V) RCA 2709-7
22	7	5	17	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D.JOHNSON (H.HOWARD)	◆ DOUG STONE (C) (V) EPIC 34T-73570
23	24	29	9	HEART FULL OF LOVE H.DUNN,C.WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472
24	27	34	9	TREAT ME LIKE A STRANGER K.LEHNING (M.BONAGURA,P.MCCANN)	◆ BAILLIE AND THE BOYS (V) RCA 2720-7
25	30	36	4	THE EAGLE R.ALBRIGHT,B.MONTGOMERY (H.COCHRAN,R.LANE,M.VICKERY)	WAYLON JENNINGS (V) EPIC 34-73718
26	18	9	16	FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA (V) RCA 2706-7
27	31	30	13	UNCHAINED MELODY B.KILLEN (A.NORTH,H.ZARET)	◆ RONNIE MCDOWELL (C) (V) CURB 4JM-76850
28	29	19	18	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT (V) MCA 53969
29	28	18	18	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTIAN,BROOKS)	GARTH BROOKS (V) CAPITOL 44650
30	21	13	17	LOVE WILL BRING HER AROUND S.HENDRICKS (R.CROSBY,W.ROBINSON)	ROB CROSBY (C) (CD) (V) ARISTA AOC-2081
31	36	42	11	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN CAPITOL PRO-79424
32	35	38	12	THERE YOU GO R.SHARP,T.DUBOIS (R.SHARP,D.LOWERY)	EXILE (V) ARISTA 2139
33	23	17	17	THERE FOR A WHILE T.BROWN (C.WRIGHT,A.L.GRAHAM)	STEVE WARINER (V) MCA 7-53936
34	34	33	19	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587
35	NEW	1	1	DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA (V) RCA 2778-7
36	44	52	3	DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS)	TRAVIS TRITT (V) WARNER BROS. 7-19431
37	32	15	19	COME ON BACK H.EPSTEIN (C.CARTER)	CARLENE CARTER (C) (V) REPRISE 4-19564/WARNER BROS.
38	33	25	19	THINGS ARE TOUGH ALL OVER B.MONTGOMERY (L.SILVER,T.BRUCE)	◆ SHELBY LYNNE (C) EPIC 34T-73521

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	2	—	2	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
2	1	1	3	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL MCA
3	3	3	3	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T. OSLIN RCA
4	4	4	9	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
5	6	—	2	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH COLUMBIA
6	5	2	8	GOD BLESS THE U.S.A. J.CRUTCHFIELD (L.GREENWOOD)	LEE GREENWOOD MCA
7	9	6	6	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	◆ CONWAY TWITTY MCA
8	10	7	7	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS)	◆ HOLLY DUNN WARNER BROS.
9	12	13	14	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD CAPITOL
10	7	5	8	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC
11	19	23	26	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
12	8	8	5	BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS RCA
13	17	15	24	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	40	47	9	I MEAN I LOVE YOU B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. (V) WARNER/CURB 7-19463/WARNER BROS.
40	45	51	6	IF THE JUKEBOX TOOK TEARDROPS N.LARKIN (M.GRAHAM,D.GOODMAN,N.LARKIN,W.EASTERLING)	BILLY JOE ROYAL (C) (V) ATLANTIC 4-87770
41	37	32	17	A FEW GOOD THINGS REMAIN A.REYNOLDS (J.VEZNER,P.ALGER)	KATHY MATTEA (V) MERCURY 878246-7
42	53	66	3	POCKET FULL OF GOLD T.BROWN (V.GILL,B.ALLSMILLER)	◆ VINCE GILL (CD) (V) MCA 7-54026
43	41	44	19	PUT YOURSELF IN MY SHOES J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	◆ CLINT BLACK (V) RCA 2678-7
44	42	41	20	IT WON'T BE ME J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER CAPITOL PRO-79338
45	47	60	3	RIGHT NOW J.JENNINGS,M.C.CARPENTER (A.LEWIS,S.BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
46	43	43	20	TURN IT ON, TURN IT UP, TURN ME LOOSE P.ANDERSON (KOSTAS,W.PATTON)	◆ DWIGHT YOAKAM (C) (V) REPRISE 4-19543/WARNER BROS.
47	38	28	19	WE'VE GOT IT MADE J.CRUTCHFIELD (S.RAMOS,B.REGAN)	LEE GREENWOOD (C) CAPITOL 4JM-44576
48	52	58	4	LET HER GO D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE (CD) (V) MCA 53971
49	54	54	8	I GOT IT BAD W.WALDMAN,J.LEO (M.BERG,J.PHOTOGL0)	◆ MATRACA BERG (V) RCA 2710-7
50	57	55	6	UNCONDITIONAL LOVE J.BOWEN,J.CRUTCHFIELD (D.LOWERY,R.SHARP,T.DUBOIS)	GLEN CAMPBELL CAPITOL PRO-79494
51	55	65	4	WILL THIS BE THE DAY P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	◆ CHRIS HILLMAN & THE DESERT ROSE BAND (CD) (V) MCA/CURB 54002/MCA
52	39	45	13	BLUEBIRD J.CRUTCHFIELD (R.IRIVING)	ANNE MURRAY CAPITOL PRO-79423
53	48	46	20	NOW THAT WE'RE ALONE T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T-73569
54	61	68	3	MARY & WILLIE B.BECKETT (K.T.OSLIN)	◆ K.T. OSLIN (V) RCA 2746-7
55	56	53	8	I'M SENDING ONE UP FOR YOU B.BECKETT,T.BROWN (T.BROWN,G.NICHOLSON,R.KENNEDY)	T. GRAHAM BROWN CAPITOL PRO-79477
56	50	49	20	YOU WIN AGAIN J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567
57	59	62	4	MILES ACROSS THE BEDROOM J.BOWEN,G.MORRIS (L.MOORE,J.REA)	◆ GARY MORRIS CAPITOL PRO-79514
58	NEW	1	1	ROCKIN' YEARS S.BUCKINGHAM,G.SMITH (F.PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711
59	58	56	5	WHAT GOES WITH BLUE B.MONTGOMERY (P.NELSON,D.GIBSON)	TAMMY WYNETTE (C) EPIC 38T-46238
60	51	50	11	CHASIN' SOMETHING CALLED LOVE P.WORLEY,E.SEAY (M.SCHEER,G.BURR)	◆ MOLLY & THE HEYMAKERS (C) (V) REPRISE 4-19517/WARNER BROS.
61	NEW	1	1	FANCY T.BROWN,R.MCENTIRE (B.GENTRY)	◆ REBA MCENTIRE (CD) (V) MCA 7-54042
62	66	—	2	OH WHAT IT DID TO ME J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL PRO-79535
63	68	—	2	GET RHYTHM B.MEVIS,N.LARKIN (J.R.CASH)	◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869
64	60	61	4	DECK OF CARDS M.JOHNSON (T.TYLER)	BILL ANDERSON (C) (V) CURB 4JM-76855
65	49	48	9	IF I BUILT YOU A FIRE N.LARKIN (D.SAMPSON,M.HOLMES)	◆ NEAL MCCOY (C) ATLANTIC 4-87833
66	46	39	14	SAY IT'S NOT TRUE S.SMITH,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 7-53955
67	NEW	1	1	JUST LIKE ME J.CRUTCHFIELD (B.MORRISON,D.HUPP)	LEE GREENWOOD CAPITOL PRO-79530
68	62	57	5	WATER UNDER THE BRIDGE K.LEHNING (J.MCMEANS,B.BURCH)	DAN SEALS (V) CAPITOL 7-7953
69	73	—	2	HOLED UP IN SOME HONKY TONK N.LARKIN,D.DILLON (D.DILLON,B.MEVIS,G.DYCUS)	◆ DEAN DILLON (C) (V) ATLANTIC 4-87774
70	67	59	14	(YOU'RE MY) SOUL AND INSPIRATION R.LANDIS (B.MANN,C.WEIL)	◆ THE OAK RIDGE BOYS (C) (V) RCA 2665-4
71	NEW	1	1	YOU'RE THE ONE P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 7-19405/WARNER BROS.
72	70	—	2	AT LAST G.BROWN (M.GORDON,H.WARREN)	GENE WATSON WARNER BROS. PRO-4683
73	NEW	1	1	TRUE LOVE NEVER DIES P.WORLEY,E.SEAY (WELCH,SCRUGGS)	◆ KEVIN WELCH (V) REPRISE 7-19440/WARNER BROS.
74	64	67	14	THAT'S THE WAY LOVE IS B.BECKETT,R.BENSON (L.PRESTON)	ASLEEP AT THE WHEEL (V) ARISTA 2122
75	NEW	1	1	TENNESSEE BORN AND BRED R.LANDIS (E.RABBITT,R.NIELSON)	◆ EDDIE RABBITT CAPITOL PRO-79369

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

HOT COUNTRY RECURRENTS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	16	9	8	YOU LIE T.BROWN,R.MCENTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	◆ REBA MCENTIRE MCA
15	14	14	18	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA
16	13	10	12	JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS)	ALABAMA RCA
17	11	11	20	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA
18	18	18	23	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
19	24	16	15	BETTER MAN M.WRIGHT,J.STROUD (C.BLACK,H.NICHOLAS)	◆ CLINT BLACK RCA
20	20	12	11	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	◆ MARK CHESNUTT MCA
21	22	21	9	FOOL SUCH AS I K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS RCA
22	—	—	6	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET,D.SCHLITZ)	RANDY TRAVIS WARNER BROS.
23	—	—	16	GOOD TIMES K.LEHNING (S.COOKE)	DAN SEALS CAPITOL
24	23	22	15	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	◆ RICKY VAN SHELTON COLUMBIA
25	—	—	22	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS.

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

NASHVILLE BUREAU REORGANIZATION COMPLETE

(Continued from page 44)

Assisting Shults will be director of production manager Len Durham. She will compile information on new country single, album, and video releases and on new chart entries.

Shults was Capitol's VP of A&R from 1984-89. Capitol signings during that period included Garth Brooks, Tanya Tucker, Marie Osmond, Sawyer Brown, and T. Graham Brown.

Previously, Shults was operations director for United Artists from 1976 until its acquisition by EMI in 1978, when he became VP of Capitol/EMI Records Nashville. He also has had stints as national promotion director of RCA and national promotion manager of United Artists.

Shults is a member of the Country Music Foundation board of directors. In the past, he has served on the Country Music Assn. board and on the Grammy screening committee of NARAS, the recording academy.

Edward Morris, country music editor, will remain in charge of the office's news-gathering and record-review functions and will continue to write the Nashville Scene column. Debbie Holley continues as assistant country music editor; she also writes the Audio Track feature for the Pro Audio section. Morris and Holley report to managing editor Ken Schlager.

Carole Edwards continues as Southeastern advertising coordinator. She and Desi Smith, newly appointed advertising sales assistant, report to Jim Beloff, national advertising director.

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

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

- | | |
|---|--|
| 72 AT LAST (EMI, ASCAP/Feist, ASCAP) | ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI) WBM |
| 52 BLUEBIRD (Minkey, PROCAN/Zoomik, PROCAN/Rana, BMI/Music Corp. Of America, BMI) | 11 LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) CLM |
| 3 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI) WBM | 30 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI) WBM |
| 60 CHASIN' SOMETHING CALLED LOVE (Sony Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL | 4 LOVING BLIND (Howlin' Hits, ASCAP) |
| 37 COME ON BACK (Carlooney Tunes, ASCAP/Chrysalis, ASCAP) CLM | 54 MARY & WILLIE (Mazdu, SESAC) |
| 13 DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/PPP | 18 MEN (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP) WBM |
| 64 DECK OF CARDS (Fort Knox, BMI/Trio, BMI/Songs Of PolyGram, BMI) HL | 57 MILES ACROSS THE BEDROOM (Logrhythm, BMI) |
| 5 DON'T TELL ME WHAT TO DO (Sony Tree, BMI) HL | 53 NOW THAT WE'RE ALONE (Coolwell, ASCAP) |
| 35 DOWN HOME (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI) | 62 OH WHAT IT DID TO ME (Champion, BMI) |
| 36 DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak, BMI/CRGI, BMI/Edisto Sound, BMI) HL | 31 ONLY HERE FOR A LITTLE WHILE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL |
| 25 THE EAGLE (Sony Tree, BMI) HL | 42 POCKET FULL OF GOLD (Benefit, BMI) WBM |
| 61 FANCY (Northridge, ASCAP) | 43 PUT YOURSELF IN MY SHOES (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP |
| 41 A FEW GOOD THINGS REMAIN (Sheddhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) HL/CLM | 45 RIGHT NOW (Sylbee, ASCAP/Sovereign, ASCAP) |
| 26 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP) CPP | 58 ROCKIN' YEARS (Southern Gallery, ASCAP) |
| 63 GET RHYTHM (House Of Cash, BMI) CLM | 19 RUMOR HAS IT (Ensign, BMI/Sheddhouse, ASCAP/Millhouse, BMI) CPP/HL |
| 23 HEART FULL OF LOVE (Songs Of PolyGram, BMI) HL | 66 SAY IT'S NOT TRUE (Silverline, BMI/Long Run, BMI) WBM |
| 16 HEROES AND FRIENDS (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) WBM | 75 TENNESSEE BORN AND BRED (Eddie Rabbitt, BMI/Music Of The World, BMI/Englishtowne, BMI) |
| 69 HOLED UP IN SOME HONKY TONK (Muscor, SESAC/Tree, BMI/Golden Opportunity, ASCAP/G.I.D., SESAC) | 74 THAT'S THE WAY LOVE IS (Bug, BMI/Whiskey Drinkin', BMI) |
| 7 I COULDN'T SEE YOU LEAVIN' (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL | 33 THERE FOR A WHILE (David 'N' Will, ASCAP/Sheddhouse, ASCAP) HL |
| 6 I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP) WBM | 32 THERE YOU GO (With Any Luck, BMI/Almo, ASCAP/Micropterus, ASCAP) CPP |
| 65 IF I BUILT YOU A FIRE (Co-Heart, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) | 22 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (Sony Tree, BMI) HL |
| 40 IF THE JUKEBOX TOOK TEAROROPS (Royalhaven, BMI/Circle South, BMI/Chatham Lane, ASCAP/Lust-4-Fun, ASCAP/Zomba, ASCAP) | 38 THINGS ARE TOUGH ALL OVER (MCA, ASCAP) HL |
| 2 IF YOU WANT ME TO (Songwriters Ink, BMI/Forrest Hills, BMI) | 24 TREAT ME LIKE A STRANGER (Polygram Int'l, ASCAP/Lissy Tunes, ASCAP/EMI April, ASCAP) HL |
| 49 I GOT IT BAD (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Patrick Janus, ASCAP/After Berger, ASCAP) WBM | 73 TRUE LOVE NEVER DIES (Sony Cross Keys, ASCAP/Irving, ASCAP) |
| 14 I GOT YOU (Fame, BMI/Maypop, BMI) WBM | 20 TRUE LOVE (Bait And Beer, ASCAP/Forerunner, ASCAP) CLM |
| 39 I MEAN I LOVE YOU (Bocephus, BMI) CPP | 46 TURN IT ON, TURN IT UP, TURN ME LOOSE (Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Amanda-Lin, ASCAP) HL |
| 55 I'M SENDING ONE UP FOR YOU (EMI April, ASCAP/Ideas Of March, ASCAP/Cross Keys, ASCAP) HL | 9 TWO OF A KIND, WORKIN' ON A FULL HOUSE (Muhlenburg, BMI/Cal Cody, ASCAP/Wee B, ASCAP) |
| 17 I'M THAT KIND OF GIRL (WB, ASCAP/Samosonian, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM | 29 UNANSWERED PRAYERS (Bait And Beer, ASCAP/Forerunner, ASCAP/Mid-Summer, ASCAP/Major Bob, ASCAP) CLM/PPP |
| 15 IS IT RAINING AT YOUR HOUSE (Hookem, ASCAP/Sony Tree, BMI/Jesse Jo, ASCAP/MCA, ASCAP) CPP/HL | 27 UNCHAINED MELODY (Frank, ASCAP) HL |
| 44 IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) | 50 UNCONDITIONAL LOVE (Almo, ASCAP/Micropterus, ASCAP/With Any Luck, BMI/WB, ASCAP/Tim DuBois, ASCAP) WBM |
| 28 I'VE COME TO EXPECT IT FROM YOU (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL/WBM | 1 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP |
| 67 JUST LIKE ME (Love This Town, ASCAP/Green Room, ASCAP/Huptown, ASCAP) | 68 WATER UNDER THE BRIDGE (Carreau, BMI/Fuji Pacific, BMI/Ensign, BMI) |
| 34 LET HER GO (Ha-Deb, ASCAP) | 47 WE'VE GOT IT MADE (Wrensong, ASCAP/Miller's Daughter, ASCAP/AMR, ASCAP) WBM |
| 48 LIFE'S LITTLE UPS AND DOWNS (Makamillion, BMI/Warner-Tamerlane, BMI) WBM | 10 WHAT A WAY TO GO (Polygram Int'l, ASCAP) HL |
| 8 LITTLE THINGS (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) HL/PPP | 59 WHAT GOES WITH BLUE (Warner-Tamerlane, BMI/Maypop, BMI) WBM |
| 21 LONG LOST FRIEND (WB, ASCAP/Uncle Beave, | 51 WILL THIS BE THE DAY (Bar None, BMI/Bug, BMI) |
| | 70 (YOU'RE MY) SOUL AND INSPIRATION (Screen Gems-EMI, BMI) WBM |
| | 71 YOU'RE THE ONE (Coal Dust West, BMI) |
| | 12 YOU'VE GOT TO STAND FOR SOMETHING (Acuff-Rose, BMI) CPP |
| | 56 YOU WIN AGAIN (EMI April, ASCAP/Getarealjob, ASCAP) HL |

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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	23	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98) 13 weeks at No. 1	NO FENCES
2	2	2	15	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
3	4	3	94	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
4	3	4	23	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
5	5	5	50	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
6	8	8	22	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
7	7	11	94	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
8	6	6	68	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
9	10	7	15	DWIGHT YOAKAM REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
10	12	12	22	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
11	9	9	60	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
12	14	16	19	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
13	11	10	57	RICKY VAN SHELTON ● COLUMBIA 45250 /SONY (8.98 EQ)	RVS III
14	13	14	39	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
15	15	13	14	K.T. OSLIN RCA 52365* (9.98)	LOVE IN A SMALLTOWN
16	16	15	25	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
17	17	18	18	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
18	19	17	27	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
19	18	19	38	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
20	38	51	3	PAUL OVERSTREET RCA 2459* (9.98)	HEROES
21	20	20	46	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
22	21	22	49	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
23	25	26	39	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
24	22	21	38	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
25	40	47	3	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING
26	23	24	19	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS
27	37	48	3	MARTY STUART MCA 10106* (9.98)	TEMPTED
28	26	38	4	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK
29	24	23	89	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
30	28	29	132	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
31	30	28	25	CARLENE CARTER REPRIS 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
32	33	32	25	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
33	27	25	18	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
34	35	31	185	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
35	39	40	33	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
36	29	27	18	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK
37	31	34	27	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
38	34	35	26	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	32	30	17	ROSANNE CASH COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
40	54	—	2	MIKE REID COLUMBIA 46141* (9.98 EQ)	TURNING FOR HOME
41	41	36	22	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
42	42	37	197	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
43	55	72	3	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY
44	36	33	72	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
45	46	44	32	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
46	47	43	179	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
47	45	39	276	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
48	50	55	70	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
49	51	46	16	MATRACA BERG RCA 52066 (8.98)	LYING TO THE MOON
50	43	41	18	WILLIE NELSON COLUMBIA 45492*/SONY (8.98 EQ)	BORN FOR TROUBLE
51	53	58	10	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
52	67	—	2	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE
53	48	42	29	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
54	65	54	93	LEE GREENWOOD ● MCA 5582 (8.98)	GREATEST HITS
55	44	52	5	CHRIS HILLMAN & THE DESERT ROSE BAND MCA/CURB 10018*/MCA (9.98)	A DOZEN ROSES - GREATEST HITS
56	49	45	28	TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
57	62	66	262	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
58	58	56	36	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
59	64	64	3	JERRY JEFF WALKER RYKODISC 10175* (9.98)	NAVAJO RUG
60	61	—	74	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
61	52	53	48	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
62	66	60	54	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
63	57	50	22	KENNY ROGERS REPRIS 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
64	63	59	90	K.D. LANG & THE RECLINES ● SIRE 25877*/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
65	56	49	19	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
66	75	—	26	LEE GREENWOOD MCA 42219 (8.98)	GREATEST HITS VOLUME TWO
67	70	62	69	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN
68	60	65	22	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
69	72	68	16	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
70	73	57	32	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
71	69	61	24	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
72	RE-ENTRY	117		RICKY VAN SHELTON ▲ COLUMBIA 44221/SONY (8.98 EQ)	LOVING PROOF
73	RE-ENTRY	63		DAN SEALS CAPITOL 48308 (4.98)	THE BEST
74	NEW ▶	1		GENE WATSON WARNER BROS. 4-26329* (9.98)	AT LAST
75	RE-ENTRY	109		K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN

○ 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.

T.G. SHEPPARD

"BORN IN A HIGH WIND" THE NEW SINGLE PRO-79617

HE'S BACK And better than ever on...





Talent

Queen Gets Red-Carpet Treatment H'wood Records Reissuing Back Catalog

■ BY DAVE DIMARTINO

LOS ANGELES—Never a band to do things half-heartedly, Queen is celebrating its 20th anniversary in an unusually regal manner.

The long-lived group has released "Innuendo," its 18th album overall and its first for the Walt Disney Company's new Hollywood Records label. Entering the Top Pop Albums chart at No. 53 last week, it was Queen's highest debut in a decade. The album clearly won't be Queen's last for Hollywood in 1991 either: Part of the group's highly trumpeted deal—said to be in the \$10 million range—includes its complete back catalog, all of which Hollywood will reissue on CD throughout the year.

The North American distribution of Queen's back catalog is no small matter—and in some ways may signify the end of an era in these CD-conscious times. When indie label Rykodisc picked up the rights to distribute David Bowie's RCA back catalog in the U.S. a while back, most in the industry held Queen's work—previously on Elektra and Capitol—to be the only remaining deep-demand catalog yet to see complete transfer to CD.

Thus Hollywood, which has remained relatively low-key since bowing last year, aims to make 1991 very much Queen's year here.

"The attraction is just obvious," says Wes Hein, executive VP at Hollywood. "We can make a major production out of rolling [the catalog CDs] out, and we think we can sell an awful lot. Plus, in signing Queen as a new act—we just felt that it's much more than just putting out 10- and 15-year-old CDs. They're a viable band that can do very well. So we thought, 'Wouldn't it be great to benefit not only from the selling of a million 'Innuendo' records, but selling several million of their catalog records as well?'"

Queen guitarist Brian May and drummer Roger Taylor, in L.A. recently to launch "Innuendo," acknowledge that they have placed themselves in a unique position by retaining rights to their back catalog.

"It just seemed like common sense, really," says Taylor. "Seeing what the Beatles had done, and never owned what they wrote. I think for Paul McCartney it must have been very hard when Michael Jackson ac-

tually outbid him for his own work. I don't think we ever wanted to be in that kind of position."

Hollywood plans to launch the Queen catalog in four separate flights this year, beginning this month with the reissue of "Sheer Heart Attack," "A Day At The Races," "News Of The World," and "Hot Space." To coincide with the first tier of reissues, the label has already sent radio "Queen Rocks Vol.

'We want each record to have something a little bit special'

1," a promo CD containing newly remastered versions of a half-dozen hits.

Hollywood also promises that all Queen's back-catalog CDs will contain some special surprises. Hein says the company was "a little bit inspired" by Rykodisc's superb treatment of the Bowie catalog, especially its efforts to include bonus tracks.

"We want each record to have something a little bit special," says Hein. "Some of these records have been made available on import. Com-

paring the sound, if nothing else, the previously available Queen CDs have been inferior to ours. We felt that we wanted to even go a step further and give people a reason, if they picked up imports, to go back."

Among those reasons will be deluxe artwork and liner notes, he says, and special remixes of certain Queen tracks by such mix-masters as producers Rick Rubin and Michael Wanger, among others.

As far as "Innuendo" goes, both May and Taylor point out that although Hollywood's track record at this point may be unproven, the fact that, as Taylor says, the label "had everything to prove, and that's what we felt we needed" helped the label seal its deal.

"We didn't have a lot to lose in this country, that's what we felt," says May. "In most other territories of the world, it's great and we can do very little wrong. Wonderful. But in this country for the last few years—maybe five or six years—it was definitely harder to get airplay and sales."

Like the group's last album, 1989's "The Miracle" on Capitol Records, the new disc features a body of work credited entirely to Queen, rather than individual band members.

(Continued on page 55)

Shirley Horn Plays With Friends On Her New Album

■ BY STEVE LIGHTMAN

NEW YORK—On the opening night of her recent stand at the Village Vanguard, Shirley Horn began her late set in front of an audience of musicians and friends. When Horn called on several of her musician friends to join her on stage, an already special evening was transformed into something extraordinarily satisfying.

"Oh, they're old friends," Horn said later. "It was kind of a loose night. It very seldom happens."

Maybe, but the spirit of such impromptu sessions and collaborations with old friends inspires and shapes Horn's new Verve/PolyGram release, "You Won't Forget Me," where she is joined by pals

Miles Davis, Toots Thielemans, Buck Hill, and two brothers named Wynton and Branford.

Horn has long been a musician's musician, a cult performer not widely known outside of musical circles or her native Washington, D.C., where she settled down for many years, putting her career on hold to raise a daughter. Now with a little help from her friends, Horn is ready to assume her rightful place in the pantheon of jazz divas.

Horn is a mesmerizingly intense and intimate singer. When not joined by her famous friends, she leads a trio in which she accompanies herself on piano. She prefers to sing standards that, as New York Times critic Jon Pareles observed last year, "are lucky when Shirley Horn chooses them."

On a late Saturday night in 1981, Horn was in the audience at a banquet during the "JazzTimes" convention in Washington, D.C. Nearby was the director of Holland's North Sea Jazz Festival, who brought the singer/pianist to Europe, where she charmed fans and critics. Also in the audience was a young American record producer, Richard Seidel, now the head of PolyGram's Verve label.

"It must've been 4 a.m. when Shirley was asked to sit in," Seidel recalls now. "I had heard of her, though I was not familiar with her

(Continued on page 53)

Rock's Songwriters Still Soar; Funky 'Reality'; Tampa Tidbits

"WE FLY IN the face of fashion," sings Marshall Crenshaw on his new Paradox/MCA album. Indeed, as unfashionable as they may seem in these dance-driven days, rock'n'roll singer/songwriters remain a major-label force. Consider the re-emergence on the Top Pop Albums chart of Roger McGuinn or Iggy Pop and the rise of Sarah Hickman, Chris Isaak, and others.

This month brings the return of two rock songwriters who first made waves a decade ago: Crenshaw, with his disc "Life's Too Short," and Willie Nile, whose "Places I Have Never Been" is set for March release on Columbia. It also marks the major-label bow of

Marc Cohn, whose self-titled Atlantic Records album is a rich and rewarding arrival that is ripe for radio play.

Crenshaw's memorable 1982 debut

soared on its frothy Fender guitar lines, plaintive lyrics, and Beatlesque pop. "Life's Too Short" offers guitar with guts and grip instead, a credit, in part, to producer Ed Stasiem (who demonstrated with the **Smithereens** that he knows a thing or two about working with Beatlesque instincts). Crenshaw's band features the ubiquitous **Kenny Aronoff** on drums and **Fernando Saunders** on bass with guest spots by **Paul Shaffer** and **Peter Case**. And the songwriting is as uncomplicated as the arrangements, on tracks such as the playful "Fantastic Planet Of Love," the harmonious "Delilah," and the Saturday-in-the-sun sweetness of "Walkin' Around."

A certain wide-eyed wonder also sets the tone on Nile's new disc. "I heard the lightning and the thunder of a thousand tales untold," sings Nile in a breathless, urgent cry on the title track, amid rushing, tumbling images. Nile's lyrical imagination threatens to overload his songs at times. But it's balanced by catchy choruses, the weird wit of tracks such as "Don't Die," and the sparkling folk/rock production of **T-Bone Wolk** and **Stewart Lehrman**, with guest licks from McGuinn, **Paul McCartney** band mates **Robbie McIntosh** and **Paul "Wix" Wickens**, **Richard Thompson**, and **Eric Bazilian** and **Rob Hyman** of the **Hooters**.

Cleveland native Cohn knocked around L.A. clubs and fronted a 14-piece New York R&B band (whose bookings included **Caroline Kennedy's** wedding) before he sought a solo deal. Back in late 1988, Atlantic A&R exec **Peter Koepke** bought Cohn's demo tape to the attention

of A&R VP **Tunc Erim**, who signed the singer at the urging of **Doug Morris** and **Ahmet Ertegun**. Cohn is working with **Perry Watts-Russell** at **MFC Management**.

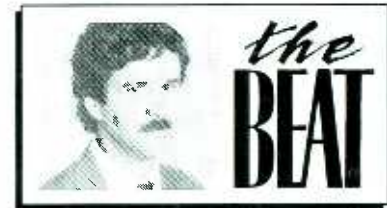
With its rolling piano, reminiscent of **Bruce Hornsby**, its appealing, husky vocals, and engaging, story-telling tunes, Cohn's debut is modest yet immensely promising. "Walking In Memphis," the first single, displays Cohn's elegant keyboards, his lyrical and melodic gift, and a love of R&B in its gospel-like vocals and organ. "Silver Thunderbird" is a rollicking tribute to daddy's chrome monster. "Walk On Water" and "Saving The Best For Last" reveal a subtle spirituality.

And "Perfect Love," with backing vocals by **James Taylor**, is an AC hit just waiting to happen.

ON THE BEAT: Fishbone fired up

Columbia staff and guests during a visit to the label's New York HQ with a sample of the funk/rock outfit's upcoming disc, "The Reality Of Our Surroundings." Working with CBS A&R exec **David Kahne**, the band was in town working on tracks for an April release. An early taste finds Fishbone flying high through the pop/soul rave of "Everyday Sunshine," the speed-funk of "Sunless Saturday," the compelling "Fight The Youth," and more. Expect a significant—and well-timed—label push on this one ...

The first **Southeastern Music Conference**, Feb. 15-17 in Tampa, Fla., saw some 60 bands showcase to full houses at the Ritz Theater, Rock-it Club, and Tampa Theater. Correspondent **Bob Andelman** reports: A set by the **Headlights**—a **Byrds/Bodeans**-style quartet from Clearwater that will support McGuinn on his upcoming tour—was the most anticipated and rewarding of the 30-minute showcases. Other highlights included an intoxicating performance by longtime St. Petersburg, Fla., favorites **Deloris Telescope** (the **Doors** meet the **Temptations**), and sets by rocker **Bobby Friss**, eclectic singer/songwriter **Robert Wegmann**, and Tampa Bay's premier popsters, **Mad For Electra**. The country-rocking **Mavericks** from Miami stirred up considerable dust with the unreleased gem "Heart Full Of Fire." Other standouts: **Men From Earth**, **Common Ground**, **Factory Black**, **Heartless**, **In Full Effect**, **Monday Morning**, and a riveting Japanese percussion duo, **Yuko Daiko**. Organizer **Tom Morris** of **Morrisound Studios** called the event an unqualified success.



by Thom Duffy



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NEW ON THE CHARTS

With "Temple Of Love," 24-year-old Harriet Robert has made her debut on the Hot 100. This Sheffield, England, native—who drops her surname professionally—is one of the first pop success stories for the recently launched East West America Records. "Temple Of Love," with its R&B/dance groove, has simultaneously made inroads at top 40 and R&B radio and is showing strength at dance clubs and retail outlets.

Harriet's dream of singing professionally began when she was just 13. At that point, she already was lead singer in a number of local bands and was recording demos. Yet it was her work on a British radio commercial that led to her signing with East West in the U.K., which released her debut disc, "Woman To Man." It includ-

ed 12 tracks written or co-written by the artist.

Around the same time she was signed, Harriet learned a song she had penned had been chosen for Quincy Jones' "Back On The Block" disc and other artists, including Ten City and Adeva, later went on to record her songs.

East West America picked up its option to work with Harriet in the U.S. According to label co-president Sylvia Rhone, New York's WQHT (Hot 97) was one of the first radio stations in the country to play the tune, which was subsequently added at close to 70 urban and pop radio stations in its first week out. "You can't reinvent the wheel," says Rhone of her label's marketing strategy. "But you certainly don't have to be controlled by formula approaches. If you have that rare record that fits into many formats—why not just go for it? We believe Harriet is a mass-appeal artist and that's where we're trying to take her—to the masses. This record and Tara Kemp's record are ground-breaking in getting immediate multiformat attention and maybe this is an indication that radio people are beginning to open their ears a little bit."

The title track of "Woman To Man" is set as a follow-up single; Harriet is due for a U.S. promotional tour in March. **JIM RICHLIANO**



HARRIET

ARTIST DEVELOPMENTS

A MATERIAL MATTER

The Chicago pop trio Material Issue, on tour to showcase its Mercury/PolyGram debut album, "International Pop Overthrow," is enjoying a unique tie-in between its label and the sales/promotion department of Musician magazine.

Mercury is paying promotional support to have Musician as sponsor of the first leg of the trio's current tour through the end of March, encompassing 40 dates in the Midwest and Northeast.

"Other magazines have presented specific concerts," says Paul Sacksman, Musician's associate publisher, "and Spin did about half a dozen Fela concerts, but we might actually be the first to sponsor an entire leg of a tour—and a tour by a new band."

The tie-in is not intended to imply an editorial endorsement of the band by Musician and no stories on the trio are planned. But Sacksman explains that Musician's promotional effort will also involve a direct-mail campaign, going to the 19,500 subscribers in the markets where Material Issue is playing on the tour's first leg. Each subscriber receives a tour schedule and a 20-minute cassette featuring an interview with Material Issue, snippets of album tracks, and the full single "Valerie Loves Me," currently on the Modern Rock Tracks chart. The magazine is also running a full-page ad listing the tour dates.

In addition, according to John Mazzacco, national director of product development for Mercury, targeted subscribers will receive a postcard allowing for a discount on the concert ticket price (discounts will vary by market). At the venue, concertgoers will receive a flier good toward a discount on "International Pop Overthrow" at an area retailer.

Sacksman says Musician decided on the promotional campaign with Material Issue before the group was signed. "They had a knowledge of how to be full-time musicians from the start," he says. "Our audience is a trade audience, and they're interested in talent development." The Material Issue tie-in, he says, helps strengthen Musician's positioning with the up-and-coming musician.

MOIRA McCORMICK

REVIEWS

"SXSW tripled its enrollment to 2,400 musicians, music-biz professionals and media representatives from its humble beginnings in 1987. It's now regarded by many observers as one of the best music showcases in the country... and first in providing an all-around good time for its registrants."—*Chicago Tribune*

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AB BOXSCORE TOP CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ZZ TOP THE BLACK CROWES	Rosemont Horizon Rosemont, Ill.	Feb. 15-17	\$962,325 \$22.50	44,890 sellout	Beaver Prods.
FRANK SINATRA STEVE LAWRENCE & EYDIE GORME	Long Beach Convention & Entertainment Center Arena Long Beach, Calif.	Feb. 10	\$638,420 (house record) \$75/\$50/\$35	13,865 sellout	SMG Prods.
ZZ TOP THE BLACK CROWES	Richfield Coliseum Richfield, Ohio	Feb. 11-12	\$587,034 \$21	29,224 sellout	Beaver Prods.
FRANK SINATRA STEVE LAWRENCE & EYDIE GORME	San Diego Sports Arena San Diego	Feb. 8	\$450,139 \$41/\$31	13,177 14,657	Aztec Athletic Foundation
FRANK SINATRA STEVE LAWRENCE & EYDIE GORME	Orlando Centroplex Arena Orlando, Fla.	Jan. 25	\$417,910 \$40/\$25	13,391 sellout	American Concerts
NEIL YOUNG & CRAZY HORSE SONIC YOUTH SOCIAL DISTORTION	Maple Leaf Gardens Toronto	Feb. 14	\$388,618 (\$448,076 Canadian) \$29.50	15,189 sellout	Concert Prods. International
PAUL SIMON	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 16	\$372,875 \$25	15,077 17,574	Concert Prods. International USA in-house
INXS THE SOUP DRAGONS	Madison Square Garden New York	Feb. 16	\$363,750 \$25	14,550 15,000	Ron Delsener Enterprises
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	Reunion Arena Dallas	Jan. 31	\$349,141 \$22.50	16,279 18,000	A.H. Enterprises
NEIL YOUNG & CRAZY HORSE SONIC YOUTH SOCIAL DISTORTION	Philadelphia Civic Center, Convention Hall Philadelphia	Feb. 5-6	\$346,577 \$22.50/\$19.50	15,996 20,800	Electric Factory Concerts
AC/DC KING'S X	Charlotte Coliseum Charlotte, N.C.	Feb. 16	\$344,741 \$19.50/\$17.50	18,379 sellout	C&C Entertainment
AC/DC KING'S X	Reunion Arena Dallas	Feb. 10	\$311,459 \$19.50/\$17.50	16,963 sellout	PACE Concerts
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	Louisiana Superdome New Orleans	Feb. 2	\$304,427 \$19.50	15,883 18,109	A.H. Enterprises
AC/DC KING'S X	The Summit Houston	Feb. 12	\$295,389 \$19.50/\$17.50	15,876 sellout	PACE Concerts
AC/DC KING'S X	The Omni Atlanta	Feb. 15	\$292,072 \$19.50/\$17.50	15,136 sellout	Concert Promotions/Southern Promotions
AC/DC KING'S X	Greensboro Coliseum Greensboro, N.C.	Feb. 17	\$254,058 \$19.50/\$17.50	13,663 sellout	C&C Entertainment
NEIL YOUNG & CRAZY HORSE SOCIAL DISTORTION SONIC YOUTH	Civic Arena Pittsburgh	Feb. 17	\$248,474 \$19.75	12,581 sellout	DiCesare-Engler Prods.
PAUL SIMON	Bradley Center Milwaukee	Feb. 18	\$247,225 \$25	10,445 12,771	Concert Prods. International USA Jam Prods.
PAUL SIMON	Ervin J. Nutter Center Wright State Univ. Dayton, Ohio	Feb. 15	\$239,985 \$22.50	11,096 sellout	Concert Prods. International USA
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN	Pavilion Boise State Univ. Boise, Idaho	Feb. 17	\$226,104 \$25	9,356 sellout	Beaver Prods.
RANDY TRAVIS ALAN JACKSON	The Omni Atlanta	Feb. 9	\$225,206 \$19.50	11,549 17,154	Special Moments
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	Arizona Veterans Memorial Coliseum Phoenix	Feb. 7	\$220,040 \$22.50	11,753 14,089	A.H. Enterprises
STING KENNEDY ROSE	Arie Crown Theatre, McCormick Place Complex Chicago	Feb. 12-13	\$208,500 \$25	8,340 sellout	Jam Prods.
RANDY TRAVIS ALAN JACKSON	Franklin County Veterans Memorial Auditorium Columbus, Ohio	Feb. 16-17	\$204,610 \$18.50	11,060 sellout	Special Moments Promotions
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN	Besley Performing Arts Coliseum Arena Washington State Univ. Pullman, Wash.	Feb. 16	\$195,050 \$25	8,120 sellout	Beaver Prods.

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**TALENT
IN ACTION**

**IRON MAIDEN
ANTHRAX**

*Brendan Byrne Arena
East Rutherford, N.J.*

TEN YEARS AGO, the British press hailed Iron Maiden as a leader in the new wave of heavy metal. Now the English quintet represents the genre's old school. That's what made Maiden's pairing with Anthrax, the class act of metal's current new wave, so interesting.

Though both bands did their share to excite the crowd of close to 10,000, it was Iron Maiden that had the fans—a mixture of young teens and people in their mid-to-late 20s—singing along to both the new and old material. Older songs like "Two Minutes 'Til Midnight" and "Run To The Hills," with blaring, often-harmonious guitars, held up well in this era of speed metal.

In its 90-minute-plus set, Iron Maiden also showed an ability to evolve via songs from its latest Epic album, "No Prayer For The Dying." The riff-heavy "Tailgunner" and the chugging "Public Enema Number One" were driving and catchy. Other new offerings, however, such as "Holy Smoke," an exposé of television evangelists, and recent U.K. chart-topper "Bring Your Daughter ... To The Slaughter," were delivered in earnest but seemed plain silly. And singer Bruce Dickinson, who at least knew better than to try out songs from his 1990 solo album, seemed equally silly when erupting into lengthy diatribes on politics and MTV glam bands.

For sheer energy, Anthrax blew away Iron Maiden. Propelled by a much fiercer two-guitar attack and the incredible drumming of Charlie Benante, the group worked through an hourlong set, heavy with material from its latest Megaforce/Island release, "Persistence Of Time." "Keep It In The Family," with its schizophrenic treatment of tempo, and the hyper Joe Jackson cover "Got The Time" were highlights of the night.

SCOTT BRODEUR

THE KRONOS QUARTET

Severance Hall, Cleveland

THE KRONOS QUARTET brought well-tailored, modernist sound and fashion to the home of the Cleveland Orchestra Jan. 14, pleasing 1,500 with two hours of provocative, occasionally moving music.

The seven works that San Francisco-based violinists David Harrington and John Sherba, violist Hank Dutt, and cellist Joan Jeanrenaud performed here spanned the gorgeous Orientalism of Hamza El Din's "Escalay," Peter Sculthorpe's naturalistic "Jabiru Dreaming," and Steve Reich's extraordinary "Different Trains."

Grounded by cello and viola, "Escalay" wove images evoking the beauty of the seasons and the power of primitive mechanics.

The most dramatic work was John Zorn's passionately dissonant "The Dead Man," a jagged, seemingly improvised succession of sonic assaults dedicated to Robert Mapplethorpe.

(Continued on page 55)



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(Continued)

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- **The Role of the Independent Record Company in Today's Music Industry, Robert L. Emmer**, Executive Vice President, Legal and Business Affairs, Rhino Records
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- **Independent Music Publishing, Linda Komorsky**, President, EG Music, Inc.
- **Record Production, Richie Wise**, head of A&R and staff producer, Scotti Brothers Records
- **Career Development of the Artist: Personal Management, Agencies, Concert Promotion, Publicity, Larry Larson**, personal manager
- **Producing the Demo, Jeff Lewis**, producer, studio musician
- **The Artist as Rebel and Dreamer: A Forum with Michael Masser and Friends, Michael Masser**, Academy Award-winning songwriter/producer
- **Workshop in Singing Techniques, Jon McKenzie Peck**, Chairman, Singing and Music Theater Department, American Academy of Dramatic Arts, Pasadena
- **Elements of Hit Songwriting, Arlene Matza**, songwriter, A&R consultant, publisher, music supervisor and **Barry Kaye**, Grammy-nominated songwriter, producer, and performer
- **Tools for the Electronic Guitarist: Synthesis, MIDI, and Signal Processing, Paul Youngblood**, who as a sound designer for Roland helped develop the guitar synth

For more information about these and other courses in recording engineering, electronic music, film scoring, and music history and theory call (213) 825-9064 and ask for your free copy of the Professions in the Entertainment Industry Spring Quarter catalog. Outside Southern California, call (800) 388-UCLA. Or FAX us at (213) 206-7382.

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TALENT

Making Book On Berlin: Folio Series Set

IRVING BERLIN EXPOSED! The late Irving Berlin was always highly protective of his songs, turning down countless requests over the years to license them for stage and screen projects, jingles, in biographies, or even in scholarly tomes.

When the subject was music print, he strongly favored single sheets over folios, although he did express some ideas on the subject. Since Berlin's death in 1989 at the age of 101, however, his estate has been open to concepts that, selective as they might be, will give Berlin's prodigious output of evergreens exposure in situations Berlin would likely have rejected. One breakthrough deal last year allowed his "White Christmas" to be used in the box-office smash "Home Alone."

Words & Music



by Irv Lichtman

Now, with Berlin's own views in mind, a series of six folios, to be released simultaneously this spring, is coming from **Irving Berlin Music**, which last year fell under the administrative umbrella of the **Rodgers & Hammerstein Organization**.

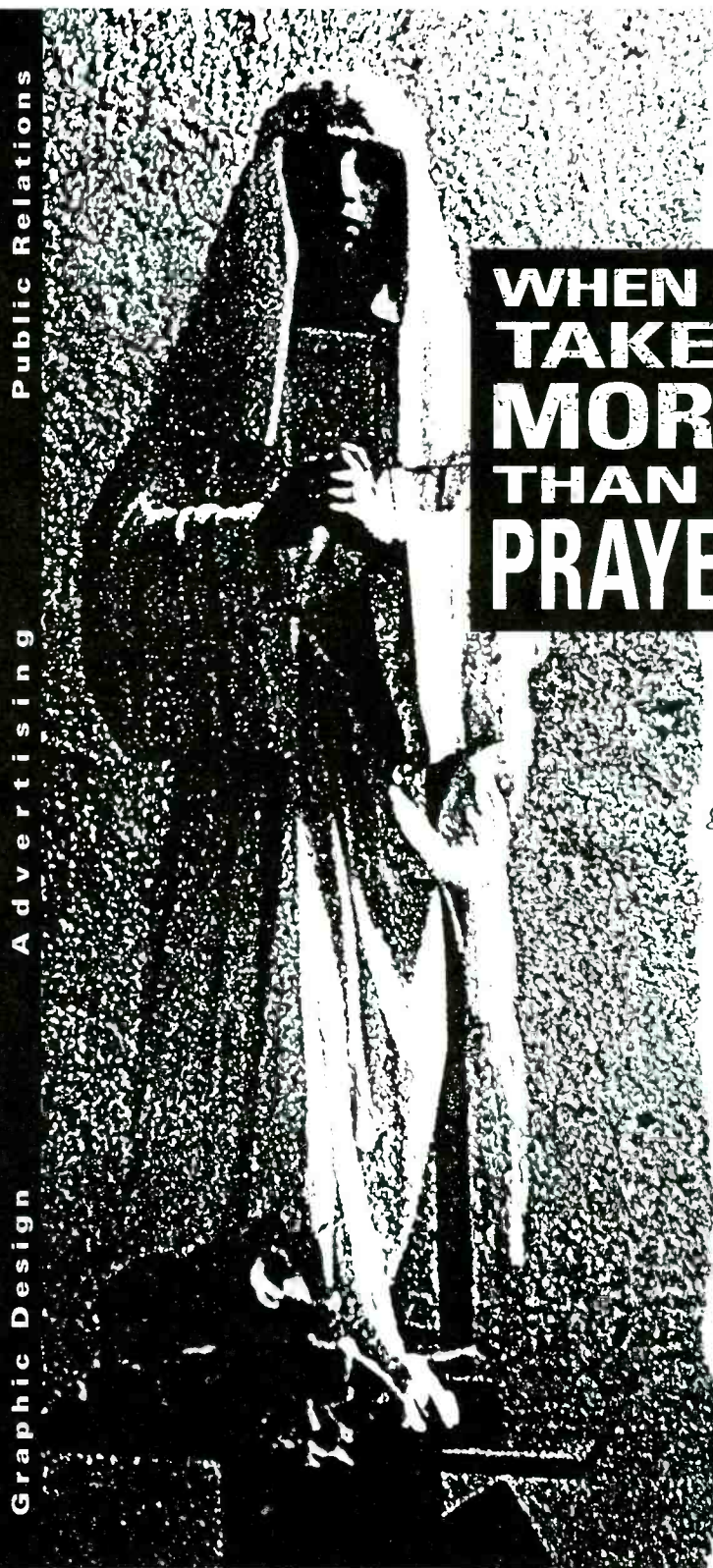
"We have a letter Berlin wrote to his lawyer in 1947 in which Berlin stated that if songbooks were to be published, there was a way to separate them," says **Ted Chapin**, execu-

utive director of the Rodgers & Hammerstein office. "We've done just that."

The books, being assembled by **Hal Leonard Publishing**, which has distribution rights to the Berlin catalog, are titled "Novelty Songs" (\$12.95), "Movie Songs" (\$12.95), "Broadway Songs" (\$10.95), "Ragtime & Early Songs" (\$9.95), "Patriotic Songs" (\$8.95), and "Ballads" (\$9.95).

"Along with documentation in each book, we have wonderful photographs of Berlin on each cover. The 'Ragtime & Early Songs' folio shows him sitting at his desk at Berlin & Snyder Music looking like a teenager. In 'Movie Songs,' we've got a great shot of Berlin in Hollywood

(Continued on page 54)



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SHIRLEY HORN

(Continued from page 49)

music. She was spellbinding. I decided then, someday I wanted to do something with the lady."

That day came in 1987. "I was working in New York at a terrible joint," Horn remembers. "No, it was a nice place, but it had no niceties like a sound system or a proper piano. Anyway, Seidel came in. He'd been a fan. I didn't know who he was and I didn't know what PolyGram was."

Horn soon found out about both, as Seidel promptly signed her to Verve. Her first two albums for the label, released in 1987 and 1988, showed what Seidel terms "increasingly better sales," though he declines to reveal exact numbers. He does say that he expects "to do a whole lot better with this one. It's her time now. She's due."

Sales cannot be hurt by Horn's stellar supporting cast. Fans of Davis, for instance, can hear him perform as a supporting player for the first time in several decades and play in the lyrical style he abandoned for funk and rock rhythms in the late '60s.

"The idea for these musicians was my idea," Horn says. "I wanted to do those songs with those particular guys, the men I love." Horn says she even wanted to call the new album "The Men I Love," but was overruled by the label.

Seidel says they were "not a case of hired hands. These are people that have a very strong relationship with Shirley. They absolutely adore her."

The star-studded album from Horn follows recent Verve releases by legends Abbey Lincoln and Betty Carter, who also got the royal treatment from the label, including stellar backup support from the likes of Jackie McLean and Freddie Hubbard, respectively, among others.

The clustered signings of Horn, Carter, and Lincoln, Seidel says, were not coincidental. "The catalog we're fortunate to own is the richest there is in female vocal jazz," he says, citing PolyGram's ownership of many sessions by Ella Fitzgerald, Sarah Vaughan, Dinah Washington, and Billie Holiday and the recent work of Cassandra Wilson on the PolyGram-distributed JMT label. "We decided to try to perpetuate what we're already known for. It's the natural extension of a rich legacy."

Despite the push she is getting from the label, Horn will not be touring extensively in support of the project. "Last year I did a lot of traveling," Horn says. "Too much."

"There's not as much touring as we'd hoped there'd be in the U.S.," Seidel says. But he notes that Horn is scheduled to travel to France for a concert appearance later this month and will perform at D.C.'s Wolftrap Festival in March.

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(Continued)

Billboard Spotlights



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WORDS AND MUSIC

(Continued from page 52)

during the '30s. And in 'Patriotic Songs,' we've got a shot taken from the wings as he sings 'Oh, How I Hate To Get Up In The Morning.'"

LAST WORD(S): Leeds Levy himself has the last word in response to David Rosner's Feb. 2 reply to the MCA Music president's comments in a Billboard Commentary last July.

"I was not suggesting that the process of making motion pictures was akin to music publishing," he says. "What I had hoped to transmit was a plausible cause-and-effect explanation for the dramatic rise in the cost of doing business in music publishing. [Rosner's] comment addresses 'the doing' factors and not 'the cost' factors. My goal, again, was to show succinctly a case-study analogy of the end result of a free-market economy: a supply-and-demand scenario that has resulted in a 'feeding frenzy' fueled by fierce competition to remain in the game. And since [Rosner] believes there is little (or no) validity to my analogy primarily because of the passive role of music publishers, let me voice yet another comment:

"As a broad, sweeping generalization, [he] may be right, but MCA Music is very active (I've got canceled checks to prove it!) in working directly with record companies, managers, and, of course, the artist/writers in making a significant contribution to a project's chances for success. We also successfully produced, marketed, and promoted records through our production company. No one entity has ultimate control, because no matter how much you [think you can] manipulate the marketplace, in our business—just like in the motion picture business?—the public has ultimate control. Using the horse-race analogy, I'd say we are much closer to the breeder than to the bettor."

BACK AT WORK: The Wilbert Harrison R&B song "Let's Work Together," his quasicomeback '60s hit, has since popped up in a number of places. Bob Dylan recorded it some years ago; there are concurrent covers on the new John Mayall and Dwight Yoakam albums; Status Quo does a couple stanzas of it on its U.K. hit "Anniversary Waltz, Part II"; and Bryan Ferry, who did it in the '70s as "Let's Stick Together," put it back on the U.K. charts a few years ago as a remix.

SHE'S THE TOP: Dionne Warwick will receive the first "You're The Top" award being presented this year by Cathedral Arts and the Cole Porter Centennial Committee. Margaret Cole Richards, cousin of Porter, was to present Warwick with the award Feb. 19 when Warwick, whose last Arista album was a tribute to Porter, born 100 years ago this year, appeared in "An Evening With Dionne," a benefit for the Madame Walker Urban Life Center in Indianapolis.

PRINT ON PRINT: The following are the best-selling folios at Hal Leonard Publications:

1. Little Mermaid, soundtrack
2. Stevie Ray Vaughan, In Step
3. Eric Clapton, Crossroads 3
4. Stevie Ray Vaughan, Lightnin' Blues
5. Billy Joel, Storm Front

TALENT IN ACTION

(Continued from page 51)

the late, controversial photographer.

Reich's 1988 work was the most moving, however. It blends tapes of the Kronos Quartet, of friends who survived the Holocaust, and of people who manned old trains. It's about the transfiguration of memory and the creative process, and it was deeply resonant.

A piece by Zimbabwe native Justinian Tamusuza was tantalizing but underdeveloped, and Dumisani Maraire's "Mai Nozip" was only satisfying.

The Kronos Quartet began a national tour Jan. 11, as American Public Radio airs a series of hourlong programs featuring works from the group's Elektra Nonesuch catalog. The quartet is due to tour Japan in March, the U.S. again in April, and Europe in May before it returns home for a few June dates.

CARLO WOLFF

HOLLYWOOD'S QUEEN

(Continued from page 49)

That's done for two reasons, notes Taylor. "We found that we were contributing approximately equally to the last few albums," he says. And the other reason? "To avoid what you might say is ego or possessiveness about your own tracks, and I suppose even maybe thinking about publishing—all those things where there's problems about possible inequality. Arguing about what should be the single and what gets on the album would be removed at one stroke if we split everything equally."

"Headlong," the album's first track to be released to radio, last week sat at the No. 3 slot on the Album Rock Tracks chart. Up next, says Hollywood's Hein, will be the album's title track, boosted by what he calls "one of the best videos I've ever seen in my life, and that's an opinion shared by many." And the quality of Queen's new video is of no small importance to the label; Hollywood knew the chance existed that Queen might not be willing to tour.

Why? Largely because of Queen vocalist Freddie Mercury, apparently. "He has his own reasons," says May, "but from what I can see, it's really that he finds it hard physically and mentally to be on tour. It's easier for the rest of us, because the front man bears a lot of the pressure."

"He hates the idea of being an older rocker on stage, I think," says Taylor.

Both band members and label, however, stress that the group has not entirely ruled out a tour.

May and Taylor are both polite regarding the subject of Vanilla Ice, whose heavy borrowing of the Queen/David Bowie track "Under Pressure" for his own "Ice Ice Baby" they call "flattering" and "a laugh." Adds Taylor: "It's a laugh when you see however many million copies he's sold." According to May, though Queen and Bowie received no compensation at first for the track, "I think they'll settle in some way."

May adds that the sampling trend is, to him, "a fashion that will find its own place. I think it'll be in the minority after a while, this sampling—because talent will out, and there will be enough good new material to make that stuff not worth doing."



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Billboard® Home Video

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Laserdisc Distrib Bottleneck Seen Image, Pioneer Deals Block Wholesalers

BY CHRIS MCGOWAN

LOS ANGELES—Video wholesalers are expanding their involvement in the laserdisc format and are eager to carry more product, but feel hampered by the many exclusive distribution and licensing deals locked up by Image Entertainment and Pioneer LDCA.

Many distributors feel that laser would make faster inroads into the marketplace if more labels would funnel product through the existing two-step distribution system in place for videocassettes, rather than through the dedicated laserdisc distributors.

Under the current arrangement, traditional distributors either have no access to certain laserdiscs or would have to buy them through Image or Pioneer, making it an unprofitable business at this point.

According to the Laser Disc Assn., some 6 million laserdiscs were vended in 1990, a 140% increase over the 2.5 million units sold in 1989 (Billboard, Jan. 24). This would mean laserdiscs accounted for almost 3% of all prerecorded video software sold last year, even though player pene-

tration is only at about 0.5% of U.S. households.

In addition, the number of retail outlets vending discs tripled last year.

Warner Reprise is one label that recently took control of its own laserdisc distribution (Billboard, Jan. 5). Other music imprints such as PolyGram, A&M, BMG Classics, Sony

DISTRIBUTION PICTURE

"We're only selling laser for vendors who supply us directly, such as Warner and MCA," says Judy Raven, director of marketing for Shelburne, Vt.-based Artec. "It means that for us laser won't grow as fast as if we had a realistic two-step distribution with all the vendors.

"With all that product licensed to Pioneer and Image, it's not profitable for us to sell it [by buying it from Pioneer and Image]. Frankly, I think there are a lot of missed sales because of that . . .

"I'm just waiting for some of the agreements the vendors have to expire so they can make [laser product] available to us."

"It's a mistake not using two-step," says Sal Pizzo, a buyer for All Music Video, an ETD subsidiary based in Santa Fe Springs, Calif., that wholesales music video in VHS and on disc. "Image and Pioneer will in some cases sell to a distributor like us and sometimes won't."

Asked if he thinks that many video labels made a mistake in making multiyear licensing deals with the two giant laser firms, Pizzo responds, "Yes, I think they're finding that out now."

Pizzo says a regular wholesaler can offer more than Pioneer or Image. "We can reach more of the retail public."

Carol Wiel, VP of marketing and advertising for Ingram Entertainment, adds, "We're just carrying Warner, MCA, and MGM, and hopefully more, as more become independent."

*'It's a mistake
not using
two-step
distribution'*

Classical, EMI Classics, and Elektra International Classics also go direct-to-retail through their own record-distribution branches.

But Image is currently the exclusive distributor for a long list of video labels, including Buena Vista, CBS/Fox, Orion, Mystic Fire, Sony Music Video Enterprises, MCEG/Virgin, HBO, Vidmark, Connoisseur, LIVE, and Hanna-Barbera.

Pioneer LDCA, the hardware manufacturer's laserdisc distribution arm, is the exclusive distributor for Paramount, RCA/Columbia, Nelson, Republic, Full Moon, BMG Video, and NVC, and for select titles from J2, Kultur, and A&M.

Warner (which also distributes MGM-UA), MCA, Voyager, and Lumivision all use various channels.

(Continued on page 56A)



Oscar Fallout. The scramble to capitalize on the recently announced Academy Award nominations is on (Billboard, Feb. 23). Media Home Entertainment was out of the blocks quickly, announcing last week that it will launch a supplemental publicity and advertising campaign behind David Lynch's "Wild At Heart" and focusing on the best-supporting-actress nomination for Diane Ladd. "Wild," which also stars Nicolas Cage and Laura Dern, pictured, was slated for a March 21 street date, but in the wake of the nomination, the street date was pushed back to April 4. Order close is now March 14.

Sell-Through Is Rich In Potential, Kagan Panelists Say

LOS ANGELES—Rental and sell-through both remain viable sectors of the home video business, but the latter has a bigger future, according to speakers at the Feb. 13 "Mining The Video Lode" panel at the Paul Kagan Associates Seminar, held in the Beverly Hills Hotel here.

Dave Mount, president and CEO of LIVE Home Video, sees "a certain leveling off" in the growth of the rental side, but said he anticipates "double-digit growth for the next few years" in sell-through.

"We're very enthusiastic about growth in sell-through. We see new consumers emerging in the '90s," said Pacific Arts president George Steele.

Added Paul Culberg, executive VP and chief operating officer of RCA/Columbia Pictures Home Video, "We're attacking both segments, and

find it meaningful and profitable to do so."

Larry Gerbrandt, a senior analyst who co-moderated the panel with Tom Adams for Kagan, noted that 1990 was the first time that sell-through revenue passed rental revenue, from the supplier's point of view. In terms of retail, Kagan statistics show \$7.617 billion in total rental revenue (an 8% increase over 1989) and \$2.699 billion in sell-through revenue (a 21% hike). Superstores (with 5,000-plus tapes) saw their take jump 32% (Billboard, Feb. 23).

Most of the panelists stressed that in the '90s each new A title must be looked at by itself to determine the appropriate marketing plan. Most likely, though, higher film production and video marketing costs will increase the percentage of A titles released at rental prices this year.

West Coast/National Merges Franchise, Corporate Units

BY PAUL VERNA

NEW YORK—West Coast/National Video, the nation's second-largest video chain, has consolidated its franchise and corporate operations, enlisting a VP of retail operations, Dick Silva, "to oversee all revenues from corporate and franchise stores," according to VP of marketing Jules Gardner.

In addition, West Coast has begun channeling its purchasing through distributor Baker & Taylor, allowing the 600-unit chain to take full advantage of its buying clout. Currently, most of the 60 corporate stores and 540 franchise locations are buying from Baker & Taylor, says Gardner.

Prior to the new arrangement with Baker & Taylor, the chain's purchasing was spread among several distributors.

These moves are part of a five-year plan developed by the company's new marketing team, which consists of Gardner, Silva, director of marketing Ken Graffeo, VP of National Video affairs Karin Owens, and chief financial officer Jerry Misterman, all of whom report to president and CEO Elliot Stone.

Frank Wolbert, VP of sales at Baker & Taylor, says, "We're very excited about their new direction. The new team is getting West Coast geared up to be competitive with Blockbuster."

Gardner explains the rationale

for consolidating the corporate and franchise operations by noting that "it made sense for a regional operations manager to [be in charge of] all the stores in his region, whether they're corporate or franchised." Under the former structure, West Coast "actually ran two separate companies," he says. "We had duplication of effort, where company store employees had counterparts with franchise store employees."

He adds that the company aims to bring in more than 100 new franchisees during the current calendar year. Last year, he says, 70 franchise agreements were signed.

However, even as the company brings on new franchise operators, it will probably continue to lose National Video franchises. Gardner says that, when West Coast acquired National Video in September 1988, "we made an agreement that they could buy out of their franchise contracts, and some of them capitalized on it. Also, some of the National Video agreements are expiring, and they're not renewing."

In the face of these defections, and as a countermeasure to bleak economic conditions, West Coast decided it was time to make some changes. A distribution arrangement with Baker & Taylor was one way to maximize its potential as a purchasing powerhouse, he says.

Wolbert says, "In order to realize their buying power, we're trying to

(Continued on page 61)

unit growth [of video sales], that difference has to be made up," seeming to indicate that more A titles may go rental in the near future. But, like Cohen, Mount stressed that "each title has to have its own economics."

Cohen noted that 1990 showed that the right sell-through title "handled correctly can be very successful" in any time frame. But he also gave the impression that only new A titles with huge sell-through potential will get the green light. "It's much, much more expensive, difficult, and compli-

(Continued on page 56A)

Looking for more
home video news?
You will find it
on page 56A

Spotlight

The Biggest Growth Area in This Still Strong Sell-Through Category Is Specialized Product Aimed at Pregnant Women, Seniors, Children—and Specific Parts of the Body in Need of Their Own Workout.

By MOIRA McCORMICK & MATHEW LaFOLLETTE

The exercise craze, which seemed so faddish at its outset in the early '80s, is firmly ingrained in American life a decade later. Health and fitness video remains a strong sell-through category, as exercise devotees maintain their commitment to fitness—and new converts are drawn into the fold.

In fact, most manufacturers of exercise tapes report that business continues to grow steadily, though some say the inarguable glut of fitness product has resulted in a sales plateau. One thing is certain, however—the biggest growth in the exercise market continues to be in specialized product. General aerobics tapes have pretty much reached saturation level, says the experts, but tapes aimed at pregnant women, seniors, children, and at those desiring to work on certain areas of the body, are doing especially well with their target audiences. “The pregnancy tapes are less popular, in general, than the generic tapes,” notes Glenn Greene, president of Media Home Entertainment, “but they’re hugely successful for what they do.”

“Carving out niche markets within the exercise business is easier and more profitable than continuing to pursue the general market,” says Dennis Moore, director of marketing for LIVE Home Video. LIVE’s niche tape “Women At Large,” aimed at those with ample figures, is its biggest exercise seller, at 75,000 units; LIVE’s other titles are the two-tape “Gold’s Gym” series, Dolph Lundgren’s “Maximum Potential,” and Ray “Boom Boom” Mancini’s “My Knockout Workout.” The “Gold’s Gym” tapes, notes Moore, have sold almost 100,000 copies together.

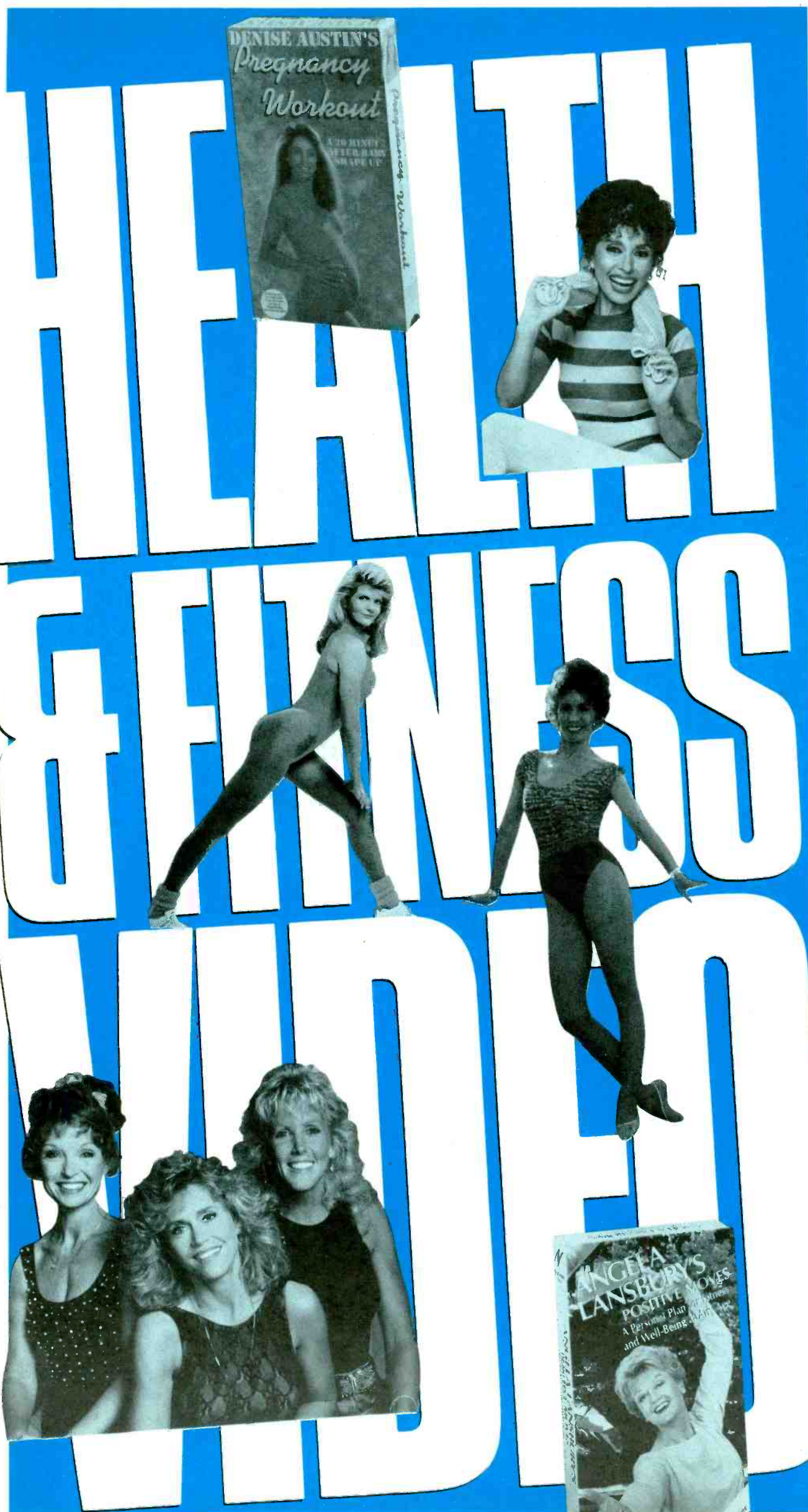
The ever-popular low impact aerobics tapes are still top sellers, but one of the hottest new trends in exercise videos is the step-up program, which simulates stair climbing through the use of a special stepstool. In general, according to many industry prognosticators, today’s exercise customer is looking for the practical rather than the glamorous. “People want something with content, not just how to get a gorgeous body,” says Deborah Call, VP of sales & marketing for Feeling Fine, a Los Angeles-based manufacturer of health and fitness product, which is owned by Dr. Art Ulene of NBC’s “Today” show.

“Everyone is looking for value,” says Call, “and health is at the top of the list.” The Feeling Fine line, which consists of the titles “Balanced Fitness Workout” and “Pregnancy Exercise Program,” was recently picked up for distribution by Goodtimes Video, which targets mass merchants.

“The market is now not so much star-driven as it is addressing specific needs,” says Harold Weitzberg, VP of sales for Wood Knapp Video. Though Wood Knapp’s own top-selling titles—Angela Lansbury’s “Positive Moves” and Rita Moreno’s “Now You Can,” both certified platinum, feature celebrities, Wood Knapp is also home to such unassuming titles as “The Larger Woman’s Workout.” Today’s exercise customer, maintains Weitzberg, “wants to feel good about herself, rather than try to achieve a Jane Fonda look.”

Actually, say Fonda’s people, the godmother of the genre’s appeal cuts across the board. Bruce Moreno, director of marketing for Fonda’s label Warner Home Video, says her popularity perseveres because “her market is so broad—she has tapes for everyone from a first-time beginner to someone on a triathlete level. And Jane’s programs have never been fashion-oriented. She’s very down to earth.” Fonda released her 10th video, “Jane
(Continued on page H-4)

CLOCKWISE FROM TOP: “Denise Austin’s Pregnancy Workout” (Parade); “Rita Moreno: Now You Can!” (Wood Knapp); “Callanetics Starring Callan Pinckney” (MCA); “Angela Lansbury’s Positive Moves” (Wood Knapp); “Jane Fonda’s Lean Routine” (Warner); “Kathy Smith’s Weight-Loss Workout” (Fox Hills).



(Following is an alphabetical listing of active health & fitness suppliers responding to a survey.)

AMERICAN SPORTS NETWORK: Company offers a three-tape series, "Complete Man Body-Training Video," aimed at beginner, intermediate, and advanced levels. Also "Best Of 'American Muscle'" videos, which are re-edits of the body-building TV show on ESPN, produced by Phil Smith. Contact: P.O. Box 6100, Rosemead, Calif. 91770, (818) 572-4727.

BEST FILM AND VIDEO CORP.: Company supplies numerous trademark-oriented fitness tapes, including: "Esquire Great Bodies," featuring certified exercise and fitness instructor Marian Romakis; and nine tapes covering low impact, light and easy, moderate, and super workouts, including "Super Stomach" and "Figuretics." All have collectively sold close to a million pieces, says president Ray Winnick. "Esquire Dance Away" series takes a "dance to the original hits" approach with one tape each of music from the '50s, '60s, '70s, and '80s. "Prevention Magazine's Health And Exercise" is geared toward health problems; titles include "Smart Heart," "Pounds Off," and "Beat Backache." "Woman's Day Quick And Easy Exercise" series is two tapes with five five-minute exercises each. All titles priced between \$9.95-\$14.95. Contact: 98 Cutter Mill Rd., Great Neck, N.Y., 11021, (516) 487-4515, Fax: (516) 487-4834.

BRENTWOOD HOME VIDEO: Top series include "Fitness For Golf," "The AFAA Workout Series II" (both \$9.99 each) and "The Rotation & Motivation Series" (\$6.99 each). Also: "Shirley Jones Lite Aerobic Workout" (\$12.99), "Shirley Jones Lo-Cal Diet, Exercise And Beauty Program" (\$19.99), "More Alive After 55" (\$9.99), "Body Commitment 1: Low Impact Aerobics With Tina Rocca" and "Body Commitment 2: Body Work For Stomach, Hips And Thighs With Tina Rocca" (\$9.99 each), and "Warm Up With Traci Lords" (\$9.99). Contact: 5740 Corsa Ave., Ste. 102, Westlake Village, Calif. 91362, (818) 879-9090, (800) 533-8111, Fax: (818) 879-9101.

CONGRESS VIDEO GROUP: New series, "Shape Up With Molly Fox" (who instructed hit series "Esquire Dance Away") consists of three tapes: "Abs, Buns, And Thighs," "Total Body Workout," "Fat Burning Workout." Each is \$19.95. Also offers tapes on running, yoga, and using rowing machines. Also "Self-Defense Workout With Lorenzo Lamas." Contact: 1776 Broadway, Ste. 1010, New York, N.Y. 10019, (212) 581-4880, Fax: (212) 581-4962.

CROWN VIDEO: See RANDOM HOUSE.

FEELING FINE: Company is owned by Dr. Art Ulene of NBC's "Today" show. Offers two general fitness videos, "Pregnancy Exercise Program" and "Balanced Fitness Workout," both \$14.95. "The tapes are done in association with the American Medical Assn. and/or the American College of OB/GYN," says VP of sales & marketing Deborah Call. Prior to the line's being picked up for mass-market distribution by Goodtimes Video, "We'd sold the product successfully as premiums through pharmaceutical companies, and through mail order in physicians' offices. They're traditional videos in terms of approach, but all are accompanied by a booklet and safety guidelines. We're looking to expand the film, at present, with titles already produced and looking for a home." Contact: 3575 Cahuenga Blvd. West, Ste. 440, Los Angeles, Calif. 90068, (213) 851-1027, Fax: (213) 850-0395.

GOODTIMES/KIDS CLASSICS VIDEO: One series of tapes, affiliated with Cosmopolitan magazine, is "Cosmo Exercise Series." One of those titles, "Cosmo Tonetics," has inspired a sub-series, "Cosmo Tonetics Beginners Workout" and "Cosmo Tonetics Tummy Toner." Each tape \$9.95. Also offered is a series called "29-Minute Workout," each

HIGH-IMPACT SOFTWARE: Health Market Broadens to Make Room for New, Improved, and Easier Ways to Tune Mind and Body

By MOIRA McCORMICK & MATHEW LaFOLLETTE

which is described by program development director Paige Flink as "a motor skills development tape." Contact: 400 S. Houston, Ste. 230, Dallas, Texas 75202, (214) 741-5544, Fax: (214) 742-8423.

HEALING ARTS HOME VIDEO: Company supplies "alter-

"Esquire Great Body:
Figuretics" (Best).



\$9.95, and four tapes in the "Slimatics" series, hosted by Susan Anton. These titles are \$9.95-\$12.95. Contact: 401 Fifth Ave., 6th Floor, New York, N.Y. 10016, (212) 889-0044, Fax: (212) 213-9319.

HPG HOME VIDEO: Emphasizes children's fitness, with "Herschel Walker's Fitness Challenge For Kids" (\$9.95) and "Baby's First Workout" (\$9.95), the latter

\$19.95. Contact: Film House, 143 Hickory Hill Cir., Osterville, Mass. 02655, (508) 428-7198, Fax: (508) 428-7198.

JCI VIDEO: Best-selling instructor Kathy Smith's first three titles are available, all \$14.95, including "Kathy Smith's Ultimate Workout," "Kathy Smith's Body Basics," "Kathy Smith's Tone Up." Also available: Gilad's "Bodies In Motion" from the ESPN program, and four "Jazzercise" titles by Judy Sheppard Missett. Contact: 21550 Oxnard St., Ste. 920, Woodland Hills Calif. 91367, (818) 593-3600, Fax: (818) 593-3610.

J2 COMMUNICATIONS: Top seller is TV's Alyssa Milano, with "Teen Steam," at \$19.95. Also available are a three-tape series by Lifetime Network's Charlene Prickett, and programs by Tracy Scoggins and Cyd Charisse. Contact: 10850 Wilshire Blvd., Ste. 1000, Los Angeles, Calif. 90024, (213) 474-5252.

KVC HOME VIDEO: Company offers six titles, four of which comprise the "Super Body Series," instructed by Deborah Crocker. Price range is \$9.95-\$14.95. Contact: 8500 Keystone Crossing, Ste. 540, Indianapolis, Ind. 46240, (317) 254-4540.

BILLIE C. LANGE'S AQUATICS: "Aquatic Exercise—Slim And Trim With Billie In And Out Of Pool" is "land-based body movements adapted to water." Price is \$19.95. Contact: P.O. Box 822, Umatilla, Fla. 32784, (904) 483-0606.

LIVE HOME VIDEO: Biggest sellers are "Women At Large," for larger-sized women, and the two-tape "Gold's Gym Professional Training" series, both \$19.95. Also available: "Thin Thighs In 30 Days" and Ray "Boom Boom" Mancini's "My Knockout Workout," both \$14.95; and Dolph Lundgren's "Maximum Potential," at \$19.95. Contact: 15400 Sherman Way, Van Nuys, Calif. 91410, (818) 908-0303.

MAIER GROUP: Offers "Buns Of Steel With Instructor Gregg Smithey" (\$19.95) which has been out for three years at and makes periodic appearances on the charts. Maier plans to come out with "Buns Of Steel II" in August. Also: "Yoga With Linda Arkin," "Bodybuilding Encyclopedia," "Bodybuilding System," "Bodybuilding For Women," "Low-Impact Panerobics," "Yes, We're Walking." Maier plans a major release aimed at the 50-plus age group, called "The Dancing Grannies," for \$24.95. Contact: 235 E. 95th St., N.Y., N.Y. 10128, (212) 534-4100, Fax: (212) 410-2145.

"Yoga Journal's
Yoga For Beginners
Featuring Patricia
Walden" (Healing
Arts).

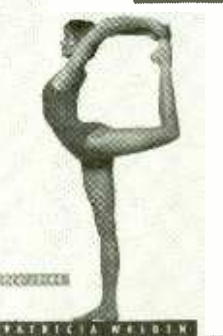


"Women At Large" (LIVE Home Video).

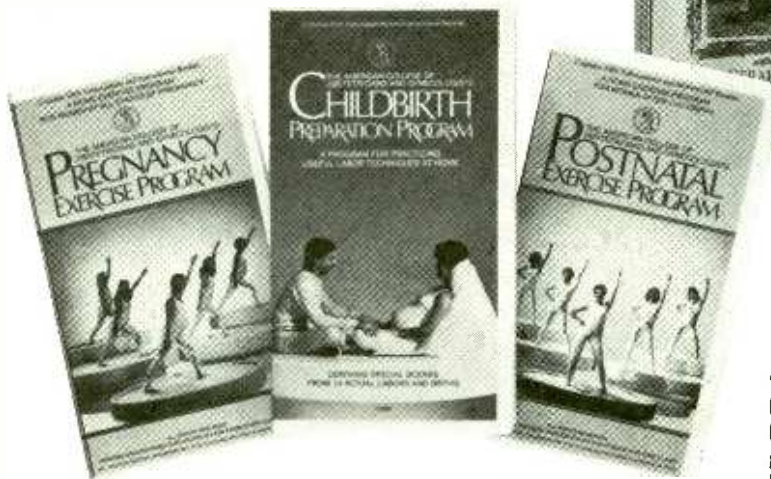
"Baby's First Workout: The Gerard Method" (HPG).



YOGA JOURNAL'S
YOGA



"Pregnancy Exercise Program," "Childbirth Preparation Program" and "Postnatal Exercise Program" (Feeling Fine).



native forms of exercise," according to president Steve Adams. A total of 15 tapes are available, from the "Yoga Journal" series to Shari Belafonte's "Massage For Health" to Terry Dunn's "Tai Chi For Health" (average price \$29.95). Contact: 1229 3rd St., Santa Monica, Calif. 90401, (213) 458-9795.

INCREASE VIDEO: A five-tape series, "To Your Health," includes Aerobic Dancing, "Medicine, Health, And Exercise," "Sports Nutrition Facts And Fallacies," "Aerobics," and "Jazz And Exercise," all \$29.95. Also: "Senior Flex," and "Beautiful... The Total Look," a 90-minute program featuring Beverly Sasso, ex-wife of Vidal. Contact: 6860 Canby St., Ste. 118, Reseda, Calif. 91335, (818) 342-2880, Fax: (818) 342-4029.

JEF FILMS INC./FILM CLASSIC EXCHANGE: Company offers "Get Slim Stay Slim," with British instructor Angie Best, and "If You Can Dance You Can Do It," a British production featuring '60s rock'n'roll songs. Both tapes are

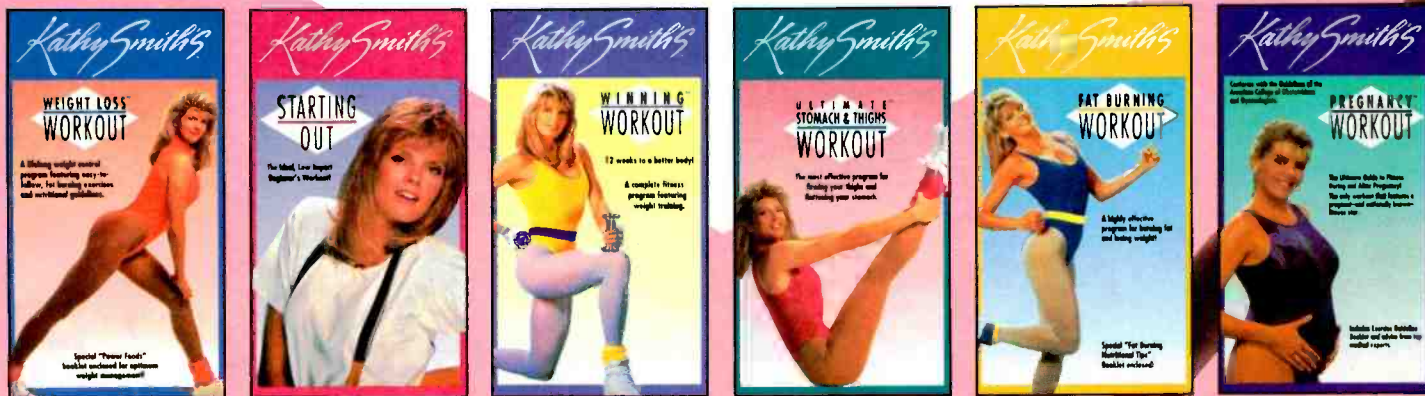
series by Callan Pinckney is the brightest light in an impressive lineup, which features Pinckney's "Callanetics," "Super Callanetics," and "Beginning Callanetics," (with three more titles to bow in the spring). Also available: "Heather Locklear Presents Your Personal Workout," in which "routines can be customized to fit individual levels and lifestyles"; two tapes from "trainer to the stars" Jake Steinfeld: "Body By Jake: Energize Yourself" and "Body By Jake: Don't Quit"; "Yoga Moves With Alan Finger"; "Gary Yanker's Walking Workout"; Judi Sheppard Missett's "Jazzercise"; and Jackie Sorensen's "Aerobic Dancing." All titles are priced between \$14.95-\$24.95. Contact: 70 Universal City Plaza, Universal City, Calif. 91608, (818) 777-4300, Fax: (818) 777-4318.

MCA HOME VIDEO: The mega-selling "Callanetics" series by Callan Pinckney is the brightest light in an impressive lineup, which features Pinckney's "Callanetics," "Super Callanetics," and "Beginning Callanetics," (with three more titles to bow in the spring). Also available: "Heather Locklear Presents Your Personal Workout," in which "routines can be customized to fit individual levels and lifestyles"; two tapes from "trainer to the stars" Jake Steinfeld: "Body By Jake: Energize Yourself" and "Body By Jake: Don't Quit"; "Yoga Moves With Alan Finger"; "Gary Yanker's Walking Workout"; Judi Sheppard Missett's "Jazzercise"; and Jackie Sorensen's "Aerobic Dancing." All titles are priced between \$14.95-\$24.95. Contact: 70 Universal City Plaza, Universal City, Calif. 91608, (818) 777-4300, Fax: (818) 777-4318.

MEDIA HOME ENTERTAINMENT: Fitness guru Kathy Smith has six titles through Media Home Entertainment, a line which has sold over 2 million units. Top seller is 1988's "Kathy Smith Fat Burning Workout"; other titles include "Winning Workout," "Starting Out," "Pregnancy Workout," "Ultimate Stomach And Thigh Workout," and the new "Weight Loss Workout." Most titles are \$14.98-\$19.98, with "Pregnancy" \$29.98. Contact: 5730 Buckingham Pkwy., Culver City, Calif. 90230, (213) 216-7900, Fax: (213) 216-9209.

(Continued on page H-7)

Kathy Smith's



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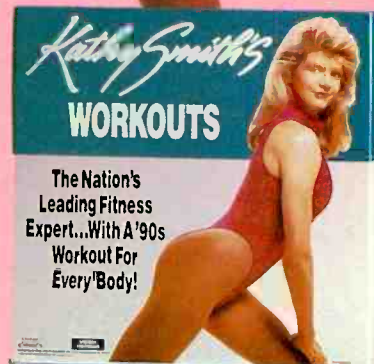
Weight Loss Workout is a complete calorie-burning guide, and includes nutritional guidance for optimum weight management. Each cassette contains a bonus "Power Foods Program" booklet.

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Kathy Smith photo by GARY BERNSTEIN

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CALL 1-800-783-8447

FAX 412-276-3278 or 412-281-0470

WORKOUT

(Continued from page H-1)

Fonda's Lean Routine," in October; her biggest-selling title to date is 1986's "Jane Fonda's Low Impact Workout," which has moved 1.2 million units.

"Fitness has obviously remained one of the premier sell-through categories, as the video market has evolved," says Moreno. "It's supported by retail, so it continues to sell—and that's why we see such variety within the genre." Warner also handles Richard Simmons' series, among other exercise titles, and recently released a pair of videos for children. Called "Fun House Fitness," the titles tie in with the Fox Network's "Fun House" kids' game show. "There is currently a lot of attention on the status of children's fitness," says Moreno. "Fun House Fitness," he notes, is produced by Jane Fonda.

Another leading instructor in the exercise genre is Kathy Smith, whose six-title line has sold over 2 million units for Media Home Entertainment. "We promote her as a fitness expert whose entire career is based on fitness—unlike Jane Fonda, Heather Locklear, and other celebrities," says president Greene of Smith, whose newest tape, "Kathy Smith's Weight Loss Workout," was released in January. "It's a great marketing hook."

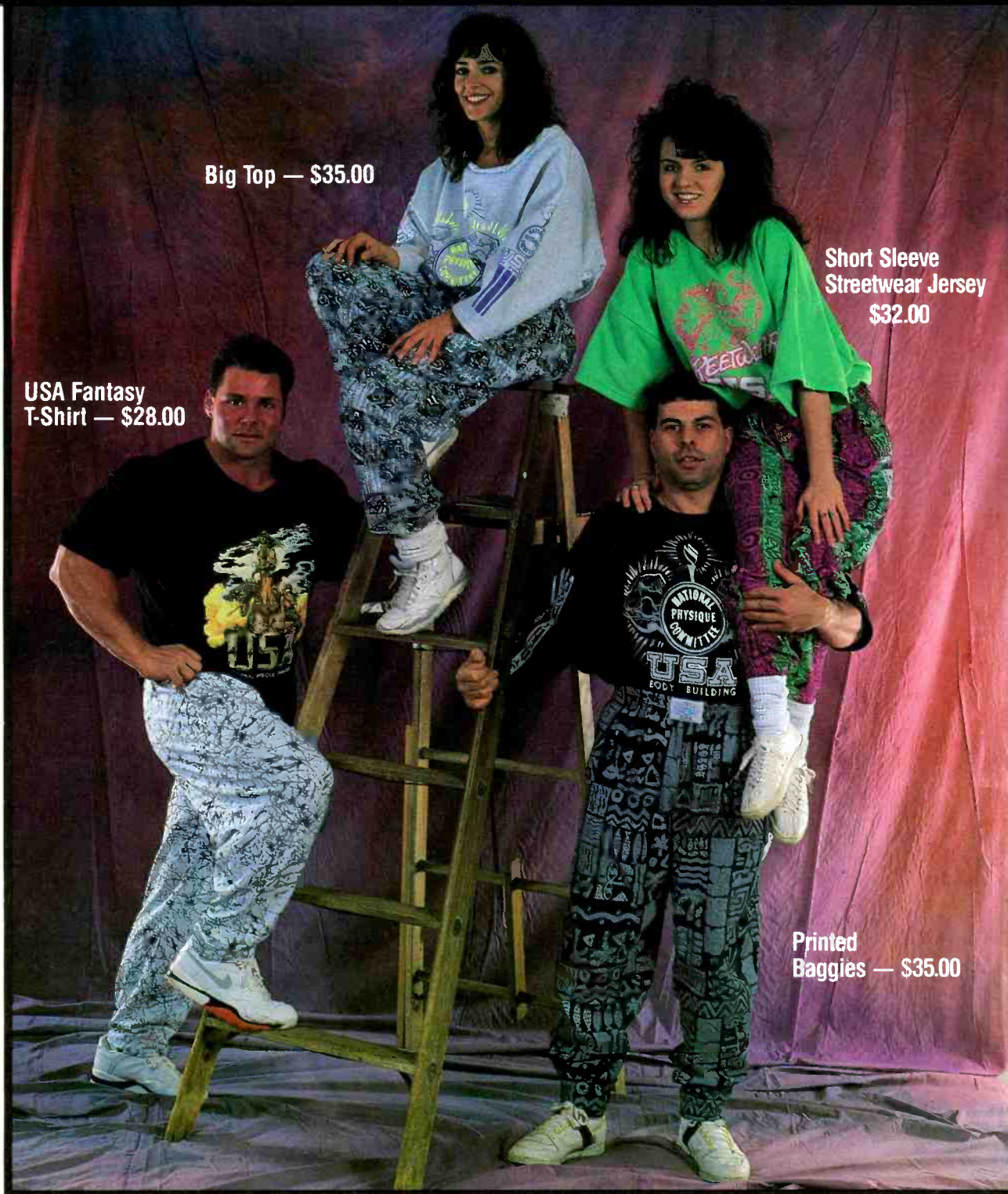
Smith, whose biggest seller is "Kathy Smith's Fat Burning Workout," currently produces and hosts "healthy lifestyle" segments for a TV news service, and co-owns a fitness complex in Los Angeles. "She has a built-in audience that feels her workout really works for them," says Greene.

Smith's first three videos continue to sell briskly for JCI Video, according to VP of sales Jim Newhouse. In fact, all three of these early tapes have gone platinum, he says. Another big title for JCI (which also pioneered the "Jazzercise" series) is "Bodies In Motion" by Gilad, who hosts a popular daily exercise program on ESPN. "I don't see any slowdown in the business right now," notes Newhouse. "Business is definitely up."

Suzie Peterson, VP of new product development for MCA Home Video, concurs, saying that the proliferation of exercise titles has helped create more interest in the genre. "We're also doing a lot more international business, especially in the U.K.," Peterson says.

MCA is the home of best-selling exercise maven Callan Pinckney, whose "Callanetics" series has sold in the millions. Pinckney plans to release three more tapes in her series this spring, says Peterson, to add to "Callanetics," "Super Callanetics," and "Beginning Callanetics." MCA Home Video's exercise roster includes programs by Heather Locklear, Jake "Body By Jake" Steinfeld, and yoga instructor Alan Finger, among others.

Yoga is one of the specialties at Santa Monica, Calif.-based Healing Arts, whose president Steve Adams says, "Alternative forms of exercise are what's happening. [General] exercise has plateaued. Women who started in 1980 with Jane Fonda



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While Adams views the general exercise market as stagnant, he says the alternative marketing is expanding. “We’ve seen great success in marketing,” he notes, “both through traditional outlets like Waldenbooks and non-traditional outlets like mail order.”

Indeed, in a market which manufacturers agree is oversaturated, it takes a lot of hard work to keep product competitive. “We do everything it takes to sell,” says Howard L. Silvers, president of Increase Video in Reseda, Calif. Increase Video, which offers 135 how-to titles aimed at “a broad cross section of interests,” sells its exercise titles “in the multi-thousands, through everyone from Blockbuster and Tower to mom-and-pop stores. We take out ads in People magazine, we have an 800 number, we take Visa and Mastercard,” Silver says.

The company’s exercise series, called “To Your Health,” has benefited from in-store promos,” says Silvers. “Lieberman Enterprises is a major customer of ours, and we were part in their nationwide ‘Don’t Let It Go To Waist’ promo, which offered exercise product at multi-price levels. We believe customers are looking for those types of promotions.”

Sometimes, manufacturers benefit from unexpected breaks. When one of Congress Video’s “Shape Up With Molly Fox” series, called “Abs, Buns, And Thighs,” received a blurb in Glamour magazine, “We got over 100 orders a day for three or four months,” says Congress sales manager Tracey Samson. Congress sold 8,000 copies of the title through mail order alone, and the tape was set to go into store distribution by March.

“I think the title got to people,” says Samson of “Abs, Buns, And Thighs” success. “It struck a nerve—it spelled out in no uncertain terms what the trouble spots are.” Series star Molly Fox was the instructor of the popular Esquire magazine “Dance Away” series, which sold 400,000 copies for Congress and the now-defunct Polaris Media Group. Polaris was subsequently bought out by Best Film And Video, which now has the rights to the “Dance Away” series.

Roy B. Winnick, president of Best Film And Video—which counts exercise titles as 15%-20% of its business—describes the four-tape “Dance Away” collection as “sweating to the oldies. Each tape features songs from the ‘50s, ‘60s, ‘70s, and ‘80s respectively, and together have sold approximately half a million units in two years.” Best places its product in over 80,000 retail outlets and 250 catalogs a year, product which often consists of series affiliated with recognizable trademarks.

These series include “Esquire Great Bodies,” with certified fitness expert Marian Romakis, whose nine titles have collectively sold a million copies; “Prevention
(Continued on page H-7)

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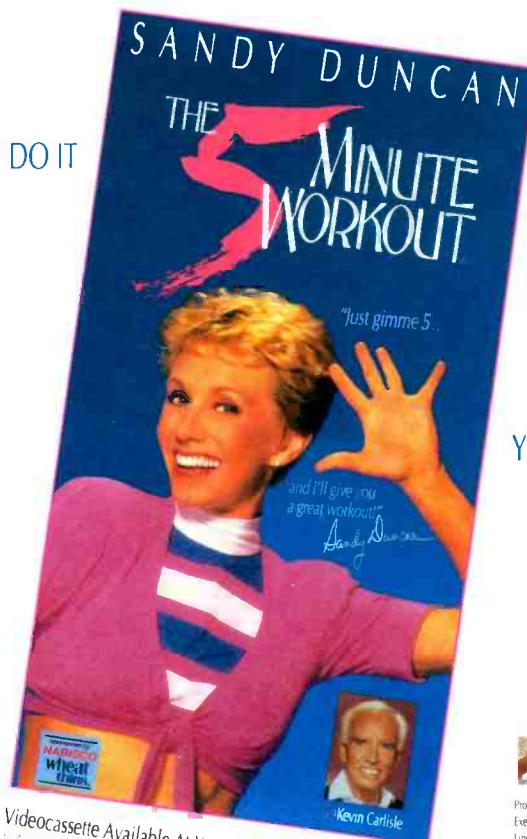
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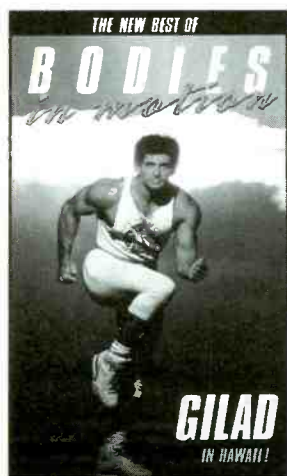
JCI's TRIPLE THREAT

1

Fitness Videos' Newest Sensation

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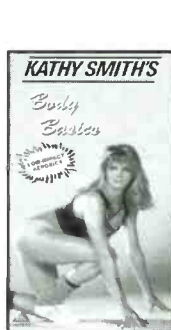
Star of ESPN's "Bodies In Motion"



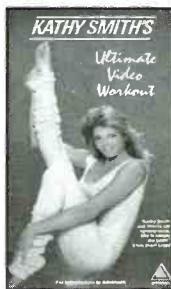
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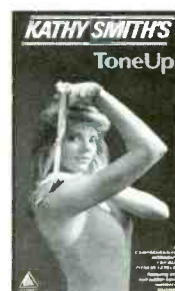
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SOFTWARE

(Continued from page H-2)

MERIDIAN FILMS: Home of "The Firm Workout With Weights, Vols. 1-4," instructed respectively by Susan Harris, Janet Jones-Gretsky, Sandahl Bergman, and the team of Harris & Kai Soremekun. Volumes 1 through 3 have gone platinum, and No. 4, which was released to mail order last June, is not yet scheduled to enter video stores, according to Meridian VP Mark Henrikson, the writer-director of the series. Tapes are \$49.95 through mail order, \$39.95 retail, plus a 12-minute video sampler of the series is available to retailers for \$5, an amount applied to the first video purchase. Contact: 4333 Fort Jackson Blvd., Columbia, S.C. 29205, (800) THE-FIRM.

MONTEREY HOME VIDEO: Sales manager Jere Rae Mansfield says the company is planning to re-release "Sandahl Bergman's Body," \$29.95, which explores "fitness and the art of dance, in 12 five-minute segments." Currently available is "Exercise," intended "for mature audiences—see-through leotards, etc." Price is \$39.95. Contact: 5142 N. Claretton St., Ste. 270, Malibu, Calif. 91301, (818) 597-0047, Fax: (818) 597-0105.

MORRIS VIDEO: Newest title is "Aerobics On Location," which features scenes of Florida to distract the exerciser while working out. Instructor is Gerry Willing. Price is \$9.95. Also available is "L.A. Bodyworks," by company president Dawn Morris, which features low-impact aerobics to a funk soundtrack. Contact: 2730 Monterey St., Bldg. #105, Torrance, Calif. 90503, (213) 533-4800, Fax: (213) 533-1993.

PARADE VIDEO: Parade boasts

75 exercise titles, among them top-selling tapes by Denise Austin, Leslie Sansone, and Joanie Greggains. Newest title is dance diva Jody Watley's "Dance To Fitness." Titles average \$9.95-\$19.95. Contact: 88 St. Francis St., Newark, N.J. 07105, (201) 344-4214, Fax: (201) 344-0465.

PLAYBOY VIDEO: How-to massage series features "The Art Of Sensual Massage," "The Art Of Oriental Massage" and "The Art Of European Massage," each \$29.95. Each program in the series provides "a visual manual of instruction for couples, from the simplest techniques to the most sophisticated moves," says Playboy's Jim Nagle. Tapes are produced by Playboy in association with The Sharper Image. Contact: 8560 Sunset Blvd., W. Hollywood, Calif. 90069, (213) 659-4080, Fax: (213) 652-4481.

RANDOM HOUSE HOME VIDEO/CROWN VIDEO: Random House Video offers "The Teen Workout" with fitness expert Tamilee Webb for \$14.95. Crown Video offers "Flatten Your Stomach For Men" and "Flatten Your Stomach For Women" for \$9.95. Contact: 225 Park Ave. South, New York, N.Y. 10003, (212) 254-1600.

SIMITAR ENTERTAINMENT: A total of 12 exercise titles are available, seven of which are aerobics tapes in the "Nautilus" series. Biggest sellers have moved 75,000 units a piece, and they include "Nautilus Low Impact," "Nautilus High Impact," and "Nautilus Body Shaping." All are \$9.95. Contact: 3850 Annapolis Ln., Plymouth, Minn. 55447, (612) 559-6660, Fax: (612) 559-0210.

SYBERVISION SYSTEMS INC.: In addition to offering non-proprietary titles by Kathy Smith and Gilad, Sybervision produced its own title, "The Lean Body Workout," instructed by Cynthia Kereluk, a former Miss Canada. The \$29.95 program came out in 1986, but was "ahead of its time," according to Stephanie Oyer, marketing analyst for the catalog company. "There's a second window frame, in which the exercise is at a higher speed, for when the exerciser works her way up." Contact: 7133 Koll Center Pkwy., Pleasanton, Calif. 94566, (415) 846-2244, Fax: (415) 426-0256.

THOMSON PRODUCTIONS: Company offers "Hooked On Aerobics," based on the PBS show for \$9.98. Contact: 898 State St., Ste. 17, Orem, Utah 84058/P.O. Box 1225, Orem, Utah 84059-1225, (801) 266-0155.

V.I.E.W. VIDEO INC. (VIEW INT'L

ENTERTAINMENT WORLD: "It's not Jane Fonda," says spokesperson Susan Pontillo of "Exercise Can Beat Arthritis," "but it's for people who can't do high-impact aerobics." Featuring Australian physical therapist Valier Sayce, the program runs for \$24.95. Contact: 34 E. 23rd St., New York, N.Y. 10010, (212) 674-5550, Fax: (212) 976-0266.

WALT DISNEY HOME VIDEO: Disney offers "Mousercise," an exercise tape starring a "live" Mickey Mouse (such as can be found capering around the Disneyland grounds), highlighting an exercise program at \$14.95. Contact: 500 S. Buena Vista St., Prodn. Bldg., Burbank, Calif. 91522.

WARNER HOME VIDEO: It's the home of Jane Fonda, whose 10 "Workout" tapes are all priced at \$29.98, including her latest, "Jane Fonda's Lean Routine." Included in the stellar lineup are Richard Simmons, with five videos from \$19.98-\$39.98; Vanna White, with her diet and nutrition tape "Get Slim, Stay Slim," at \$19.98; and the "Fun House Fitness" series, a pair of children's exercise tapes based on the Fox Network TV game show, hosted by the program's J.D. Roth and produced by Fonda, for \$19.98. Also available: "Crystal Light National Aerobics Championship Workout" (\$19.98), "Eat To Win: The Sports Nutrition Bible" (\$39.95), and a series of "Exercise Shorts" warm-up tapes aimed at those about to go cycling, jogging, skiing, swimming, or playing tennis, all \$9.98. Contact: 4000 Warner Blvd., Burbank, Calif. 91522, (818) 954-6000, Fax: (818) 954-6544.

WOOD KNAPP VIDEO: Company

offers five exercise titles: Angela Lansbury's "Positive Moves"; Rita Moreno's "Now You Can"; the newly-released Sandy Duncan "5-Minute Workout"; Dee Horn's "Look Good, Feel Terrific"; and Idrea's "Larger Woman's Workout." Tapes are priced between \$14.95-\$29.95. Contact: 5900 Wilshire Blvd. Los Angeles, Calif. 90036, (213) 965-3500.

XENEJENEX: The two-year-old company has produced 12 health and lifestyle videos, including "Feeling Good With Arthritis," "Say Goodbye To High Blood Pressure," "Cardiac Comeback" series, and "Coping With Allergies" (\$24.95 each). "Within the next two years," says marketing manager Joshua Shapiro, "we will 'fill out' our line, producing videos on nearly every major health topic." In 1990, says Shapiro, the company developed a trademark program called "America's Hottest Health Care Videos," a

"free-lending, rental or sell-through health video library available to consumers at pharmacies, HMOs, physicians' offices and corporations nationwide. While most videos in the program are Xenejenex-produced, we also use others such as Jane Fonda, etc., for broad appeal." Some of the videos are funded by corporations—in both the pharmaceutical and consumer products industries—who receive a PBS-type credit on the video. These corporations also fund distribution of the videos to target the audiences they want to reach. Contact: 300 Brickstone Square, Andover, Mass. 01810, (508) 475-3000.

CREDITS: All editorial by Moira McCormick, Billboard Contributing Editor in Chicago, and Mathew LaFollette, a freelance writer in Chicago; Cover & design, Steve Stewart.

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WORKOUT

(Continued from page H-5)

Magazine's Health And Exercise"; and "Woman's Day And Easy Exercise." "We're also planning on releasing 'Betty Crocker's Eat, Exercise, And Lose Weight' series, which includes diet tips," says Winnick. Name recognition, he believes, is vital. "You can't give tapes away if the name isn't recognizable."

J2 Communications' exercise line features a number of recognizable names, including top seller Alyssa Milano, whose "Teen Steam" has sold 90,000 copies, according to VP of marketing David Bowers. J2 also offers tapes by Tracy Scoggins, Charlene Prickett of the Lifetime Network; and Cyd Charisse, whose program is aimed at seniors.

"There is such a plethora of product, people have become much more selective," observes Bowers. "The consumer market has matured, and in that sense the industry has reached a plateau—though there is still continued growth."

"Over the next couple of years," predicts Joseph Porrello, senior VP of A&R & acquisition for Parade Video, "breaking a fitness star is going to be as hard as breaking a hit record."

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Blockbuster Pulls Back From Laserdisc, Saying Format Not 'Readily Accepted'

BY CHRIS MCGOWAN

BLOCKBUSTER PULLS DISCS: At the Feb. 13 "Entertainment Retailing" panel at the Paul Kagan Associates seminar in Beverly Hills, Calif., Blockbuster Video vice chairman and chief operating officer Scott Beck said that his firm had tested laserdisc in more than 100 corporate stores and was cutting back to carrying the format in no more than 20 corporate outlets for sell-through or rental. "We don't really see laser taking hold," he said.

Contacted for further comment, Beck adds, "There aren't enough customers for the laserdisc medium. We tested it pretty well and basically it hasn't worked. I think it's a decent format, but it's going to take more than a couple more years."

"It's just not being readily accepted by the American public," he continues. "How long has it been around? [And] it's still in limbo. People that have it like it, but not that many people are motivated to get it."

"It's no VCR—that's a fact." Asked for a response to Beck's remarks, Pioneer LDCA marketing manager David Wallace says, "We admit we're not of the magnitude of VHS, but laserdisc is a viable sell-through medium and we're enjoying great success at national retailers like Tower, Camelot, Wherehouse, Turtle's, and others." Is Blockbuster corporate dump-

ing discs at just the wrong time? Laserdiscs accounted for nearly 3% of total unit sales of prerecorded home video software in 1990; and sales of discs increased 140% last year, according to the Laser Disc Assn. Plus, laserdiscs are currently about 20% of Tower Video's total video revenues (Billboard, Dec. 1).

PANASONIC will bow a laserdisc combiplayer "in the \$500 range" in May, a company spokesman tells

LASER SCANS

us. No more information was available at press time. This is big news, as it shows increased commitment to the format by consumer-electronics giant **Matsushita**. In 1990, Panasonic had two higher-priced combiplayers for sale: the LX-200 (\$850 list) and the LX-1000 (\$1,400).

MGM/UA will launch "Rocky V" on laserdisc April 24 at a list price of \$24.98, day-and-date with the \$92.98 videocassette version.

HAMMER TIME: Pioneer Artists has just released "M.C. Hammer: Non-Stop" (\$34.95), which includes two No. 1 music video titles starring rap showman M.C. Hammer on one laserdisc. Side one features the "Hammertime" title and side two has the video "Please Hammer Don't Hurt 'Em."

IMAGE ENTERTAINMENT has reported \$13,779,467 in revenues for the fiscal third quarter ending Dec. 31, a 76% increase over the \$7,828,352 taken in during the same period in 1989. Operating income rose 31% to \$481,366 from \$367,229 a year prior; net income dropped to \$34,334 from \$109,882 during the same period a year earlier.

For the nine months ending Dec. 31, Image's revenues were \$33.5 million, up from \$18.5 million for that period a year earlier, but the net loss for those nine months was \$478,332. Image had a net loss of \$203,687 for the nine months ending Dec. 31, 1989.

Image also announced a \$3,828,600 sale of its adult-programming assets to **Laser Disc Entertainment**, a firm based in Santa Monica, Calif. The \$2,626,450 gain on the deal will be deferred until its basis in assets is recovered through principal repayment under notes and down payment.

Image's common stock is now listed on the NASDAQ national market system, as of Feb. 19.

NOTED: On page 45 of the March issue of Playboy magazine is a full-page ad for the Columbia House Laserdisc Club. The introductory offer of three laserdiscs for \$1 each allows new members to select from dozens of big hits on disc from Warner, MCA, MGM/UA, and CBS/Fox. Included are 21 letterboxed selections. The ad is running in several other publications as well.

LASERDISC DISTRIB BOTTLENECK SEEN

(Continued from page 56)

dent. But I'm sure that will change. I think retailers like the convenience of one-stop shopping, so I'm sure [they] would prefer that distributors [like Ingram] would carry laser as well."

"We've only been dabbling in it a few short months," says Robert Wittenberg, senior VP of sales and marketing for Sacramento, Calif.-based Video Products Distributors (VPD). "More and more retailers are exhibiting an interest in diversifying [into laser]. The Disney-Image pact was disappointing to those of us trying to distribute the product."

That deal, announced Dec. 10, involved Image's acquisition of rights for replication, marketing, and distribution of all Buena Vista laser programming (Billboard, Jan. 12).

LumiVision, a small, Denver-based, laserdisc-dedicated label, sells direct to chains, as well as through Pioneer, Image, CAV, Starship Audio Industries, and other distributors. LumiVision president Jamie White notes that "we've never been exclusive with anybody" and feels that the only way to be sure his titles are available to everyone is "to do it ourselves by selling through distributors and certain dealers."

He does see an increase of interest on the part of video wholesalers in his catalog, he says.

To a large extent, Pioneer LDCA and Image Entertainment have given the laserdisc format the commercial viability it enjoys today, through their aggressive licensing, marketing, and promotional activities of the last few years.

But what if the very success they helped build ironically inspires more video labels to sell through the traditional two-step distributors, stripping Image and Pioneer of much of their catalog? Pioneer marketing manager

David Wallace, for one, is not worried.

"We like the competition and we think it's good for the business, for us and the retailers," says Wallace. "There's nothing we can do to keep [other distributors] out. But should studios choose to go direct or through normal distribution channels, we are putting ourselves in a position to always have product to distribute."

One such move was a purchase of a 10% stake in Carolco, through a stock purchase agreement. Other stratagems include co-productions of music videos via the Pioneer Artists label.

But even beyond the distribution picture, Pioneer has an enormous vested interest in the format. Pioneer Electronics (U.S.A.) Inc. is the leading manufacturer of laser hardware (both of combiplayers and karaoke units), and Pioneer Video Manufacturing is the largest presser of laserdiscs in the U.S.

"The more people that get in, the better. It makes the market bigger," says Wallace.

Image has the most to lose should more studios choose to go through traditional distributors, since its business is purely on the software side; but there has also been speculation that the firm might be positioning itself for sale to a major studio in coming years.

Image's marketing manager David DeGrosso says he is not worried about more studios going direct with traditional distributors, especially in the wake of Image's recent licensing deals with Buena Vista and CBS/Fox. "They're lining up to sign with us," he says.

About the encroachment of wholesalers on his turf, he adds, "We're happy the business has grown enough that these companies are interested in getting involved."

"But the reality is that we specialize in laserdisc only, and we feel confident that we will increase our business in the midst of any form of competition."

SELL-THRU POTENTIAL

(Continued from page 56)

cated to launch major sell-through campaigns," he said.

He said there are greater "dollar costs and manpower costs" in working a sell-through title, as well as "a bigger ordeal for the organization" and "great risk," because a studio's margins are much slimmer on a sell-through title than on a rental release.

None of the panelists seemed worried about the impact of pay-per-view technology on the home video business. "History shows that the introduction of each new technology is feared by the [proponents of the] existing technology, that it would put it out of business. But it's never happened. New technologies have not killed existing technologies," said Cohen. "And from the studio point of view, they're looking to increase their business, not to cannibalize existing business. They want to increase the pie, not substitute pieces."

"I agree," said Culberg. "The more technologies that come up, the more it increases consumers' appetites."

CHRIS MCGOWAN

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MUSIC VIDEO REVIEWS

"The Robert Cray Collection," PMV, 42 minutes, \$19.95.

It's a good thing Robert Cray's material is so strong because this clip compilation (with minimal interview footage interspersed) is fairly unimaginative. Most disappointing is the interview footage, which manages to be surprisingly unenlightening about a man whose songwriting and choice of material generally reflects a refreshingly thoughtful, adult perspective on the world.

Still, fans of the Cray Band will not be disappointed with the tasty musical selections represented

here. All the cuts are from Cray's three most recent albums, "Strong Persuader," "Don't Be Afraid Of The Dark," and the new "Midnight Stroll," and cover most of the band's range, from the sizzling "Smokin' Gun" to the tender "Night Patrol." The collection ends with what is emerging as a signature song for Cray, "Consequences."

The clips themselves get better as the material gets more recent, reflecting Cray's growing commercial viability.

PAUL SWEETING

"Genesis: A History," PMV, 91 minutes, \$19.95.

Call this "The Compleat Genesis." This exhaustive look at the

British supergroup starts with last year and goes back to its beginnings two decades ago when Peter Gabriel, Mike Rutherford, and Tony Banks met at Charterhouse, an exclusive British boys school. Candid interviews with current members and those long departed—Gabriel, Anthony Phillips, and Steve Hackett—as well as salient non-band members like the band's manager are interspersed with concert footage from various points in the members' careers—as solo artists and as a group. This is a must have for die-hard fans of the band and would prove interesting even to the more casual Genesis devotee.

MELINDA NEWMAN

Billboard.

FOR WEEK ENDING MARCH 2, 1991

Top Videodisc Sales

Compiled from a national sample of retail store sales reports.						
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Suggested List Price
1	6	3	PRETTY WOMAN	Touchstone Pictures Image Entertainment 1027AS	Richard Gere Julia Roberts	29.99
2	2	5	DICK TRACY	Touchstone Pictures Image Entertainment 1066	Warren Beatty Madonna	39.99
3	1	15	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	29.95
4	3	3	ROBOCOP 2	Orion Pictures Image Entertainment 80140	Peter Weller Nancy Allen	39.95
5	5	7	MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	29.95
6	20	3	THE FRESHMAN	Tri-Star Pictures Pioneer/Image Ent. 70296	Matthew Broderick Marlon Brando	34.95
7	9	3	MADONNA: THE IMMACULATE COLLECTION	Pioneer/Image Ent. 38195	Madonna	29.98
8	NEW		DAYS OF THUNDER	Paramount Pictures Pioneer LDCA, Inc. 32123	Tom Cruise Robert Duvall	34.95
9	18	3	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	24.98
10	10	3	MO' BETTER BLUES	Universal City Studios MCA/Universal Home Video 41013	Denzel Washington Spike Lee	39.98
11	4	15	TOTAL RECALL	Carolco Home Video Image Entertainment ID7779IV	A. Schwarzenegger	39.95
12	7	9	PETER PAN	Walt Disney Home Video Image Entertainment 960	Animated	29.99
13	23	21	GLORY	Tri-Star Pictures Pioneer/Image Ent. 70286	Matthew Broderick Denzel Washington	39.95
14	NEW		CLEOPATRA	CBS-Fox Video Image Entertainment C1143-80	Elizabeth Taylor Richard Burton	89.98
15	11	11	ANOTHER 48 HRS.	Paramount Pictures Pioneer LDCA, Inc. 32386	Eddie Murphy Nick Nolte	24.95
16	8	7	GREMLINS 2: THE NEW BATCH	Warner Bros. Inc. Warner Home Video 11886	Zach Galligan Phoebe Cates	24.98
17	12	13	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 40979	Michael J. Fox Christopher Lloyd	39.98
18	13	11	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	34.98
19	25	6	JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video Pioneer/Image Ent. 7502-61737-3	Janet Jackson	29.98
20	21	3	THE DEER HUNTER	EMI Films Inc. MCA/Universal Home Video 40945	Robert De Niro John Cazale	44.98
21	NEW		PROBLEM CHILD	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	34.98
22	17	7	THE JAMES DEAN 35TH ANNIV. COLLECTION	Warner Bros. Inc. Warner Home Video 35326	James Dean	119.92
23	16	3	HOW THE WEST WAS WON	MGM/UA Home Video Pioneer/Image Ent. ML102052	Debbie Reynolds Henry Fonda	39.98
24	NEW		FRANK SINATRA: THE REPRIS COLLECTION	Warner Reprise Video Image Entertainment W38196	Frank Sinatra	79.98
25	14	11	CLOSE ENCOUNTERS OF THE THIRD KIND	Criterion Collection CC1241L	Richard Dreyfuss	124.95

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

Billboard.

FOR WEEK ENDING MARCH 2, 1991

Top Music Videos

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	11	PLAY THAT FUNKY MUSIC WHITE BOY ▲ ⁴ SKK Music Video K5VA-07339	Vanilla Ice	12.98
2	4	15	HAMMER TIME ▲ ⁴ Capitol Video 40012	M.C. Hammer	19.98
3	2	13	THE IMMACULATE COLLECTION Warner Reprise Video 3-38195	Madonna	19.98
4	5	13	THE RHYTHM NATION COMPILATION A&M Video 7502-61737-3	Janet Jackson	19.95
5	3	9	JUSTIFY MY LOVE Warner Reprise Video 38224	Madonna	9.98
6	NEW		THE FIRST VISION SMV Enterprises 19V-49072	Mariah Carey	19.98
7	6	37	STEP BY STEP ▲ ²¹ SMV Enterprises 19V-49047	New Kids On The Block	19.98
8	10	13	DR. FEELGOOD: THE VIDEOS Elektra Entertainment 40117-3	Motley Crue	14.98
9	7	17	THE WALL-LIVE IN BERLIN PolyGram Music Video 082-649-3	Roger Waters	19.95
10	8	11	ACCESS ALL AREAS PolyGram Music Video 082-767-3	Bon Jovi	29.95
11	11	21	THE THREE TENORS IN CONCERT ● London 071 223-3	Carreras - Domingo - Pavarotti	24.95
12	9	9	OH SAY CAN YOU SCREAM ● A*Vision Entertainment 3-50179	Skid Row	19.98
13	16	7	LOVE CAN BUILD A BRIDGE ▲ MPI Home Video MP6096	The Judds	19.98
14	15	29	PLEASE HAMMER DON'T HURT 'EM ▲ ³ Capitol Video C540001	M.C. Hammer	19.98
15	12	81	HANGIN' TOUGH ▲ ²³ SMV Enterprises 19V-49028	New Kids On The Block	14.95
16	14	13	SERIOUSLY LIVE A*Vision Entertainment 3-50170	Phil Collins	19.98
17	13	65	HANGIN' TOUGH LIVE ▲ ²⁴ SMV Enterprises 19V- 49030	New Kids On The Block	19.98
18	22	11	LIVE AT YANKEE STADIUM SMV Enterprises 19V- 49061	Billy Joel	19.98
19	29	3	SWINGING OUT LIVE SMV Enterprises 19V-49045	Harry Connick, Jr.	19.98
20	NEW		PUT YOURSELF IN MY SHOES BMG Video 2373	Clint Black	9.98
21	19	11	PRIDE AND JOY SMV Enterprises 17V-49069	Stevie Ray Vaughan	17.98
22	17	25	ELVIS: VOL. 1-CENTER STAGE ▲ ³ Buena Vista Home Video 1032	Elvis Presley	19.99
23	18	25	ELVIS: VOL. 2-THE MAN AND THE MUSIC ▲ ³ Buena Vista Home Video 1033	Elvis Presley	19.99
24	26	4	HARD N' HEAVY: VOL. 10 MCA Music Video DIV- 21193	Various Artists	19.95
25	NEW		STARRY NIGHT SMV Enterprises 19V-49888	Julio Iglesias	19.98
26	25	13	TWISTS OF FATE Arista Records Inc. 6 West Home Video 5713	Taylor Dayne	16.98
27	20	11	THE REPRIS COLLECTION Warner Reprise Video 3- 38196	Frank Sinatra	69.98
28	NEW		FUTURE OF THE FUNK SMV Enterprises 19V-49075	L.L. Cool J	19.98
29	28	13	CHRONICLES PolyGram Music Video 082-765-3	Rush	19.95
30	30	13	STRANGE TOO Warner Reprise Video 38181	Depeche Mode	16.98

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

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NEWSLINE

Kagan: Movies Will Dominate Pay-Per-View By End Of Decade

Movies will account for 67% of pay-per-view revenues by the end of the decade, while events and specials will nab 32% of the PPV pie, according to an estimate offered by analysts from Paul Kagan Associates, the research firm that held its annual PPV update seminar Feb. 12 in Beverly Hills. Kagan estimates total PPV revenues for 1999 at \$2.2 billion. In 1990, the analysts said, movies accounted for only 41% of PPV's \$253 million in revenues. The top-grossing PPV event in 1990 was the Buster Douglas/Evander Holyfield fight, which grossed \$38.6 million on a buy rate of 7.3%, making it the highest-grossing PPV event ever. Also chalking up big numbers were "Wrestlemania VI" (\$20.2 million); The World Wrestling Federation's "Summer Slam '90" (\$17.7 million), "Survival Series" (\$11.2 million), and "Royal Rumble" (\$6.3 million). Two New Kids On The Block concerts racked up \$5.5 million and \$3.1 million each.

RCA/Columbia Sets 'House Party' Cross-Promo

RCA/Columbia Pictures Home Video is continuing its strategy of developing cross-promotions with rereleased titles in April when "House Party" will be repriced to \$19.95 as part of a promotion with Soft Sheen Products Inc. In February, RCA/Columbia produced a specially edited version of "Glory" as part of a promotion with Pepsi aimed at junior and senior high schools around the country and tied to Black History Month. The "House Party" promotion includes a national sweepstakes with a grand prize of a trip to the premiere of "House Party II." Additionally, \$20 worth of coupons for Soft Sheen products will be packaged with every cassette of "House Party." Both companies have produced special point-of-purchase displays promoting each other's products. RCA/Columbia will make available to retailers a 12-piece counter display complete with tear-off pad for sweepstakes entry. Ads for the promotion will run on "Rap City," "BET Sports," and "Yo! MTV Raps."

New HDTV System Promised by GI, MIT

General Instrument and MIT have linked up in a new HDTV venture called the American TV Alliance. Combining GI's current all-digital system with MIT's HDTV plan, the American TV Alliance becomes the third digital entrant in the race to the 1992 U.S. high-definition finish line, and thus seems to make it certain that a digital HDTV system will be adopted in this country. The other two digital proposals come from the Advanced TV Consortium (Thomson, Philips, NBC, and Sarnoff Labs) and the Zenith/AT&T joint venture.

Generic Ads? How About One For PPV?

While the U.S. home video industry continues to wrestle with the costs and logistics of mounting a generic advertising and promotion campaign, Warner Bros. Pay-TV has launched a generic campaign to promote the viewing of movies on pay-per-view cable. Warner Bros., a leading distributor of movies on PPV, has produced a 30-second commercial with the tagline "See the latest blockbusters, fresh from the theaters, delivered right into your home by your cable system." The spot ends with an explanation of how to order a PPV movie, either by phone or via a consumer's cable box for those with two-way addressable decoders. Warner Bros. has also produced two alternate versions of the spot, addressing telephone ordering and cable-box ordering, respectively. The spot has begun airing on the Lifetime Television cable network and Warner Bros. has made it available to cable operators around the country.

Hotel Video Systems Acquired From LIVE

H.M. & B Video Entertainment Services, Burr Ridge, Ill., has acquired more than 40 video entertainment systems and equipment from hotels in 14 states and Canada that were previously operated by LIVE Home Video, Hotel Cinema Corp. of America, and VideoRated Inc. The system in each hotel features a cassette-dispensing machine in the lobby and players in guest rooms. H.M. & B will initially operate the systems under its existing trade name VTV-VideoTelevision, but plans ultimately to rename the service Hotel Cinema. Geoffrey Gee, who had been president/hotel administrator for VideoRated/Hotel Cinema Corp. of America, will become executive VP of the new service.

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	18	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	2	40	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
3	3	22	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
4	NEW		ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video	Animated	1991	NR	12.99
5	4	9	MADONNA: JUSTIFY MY LOVE	Warner Reprise Video 38224	Madonna	1990	NR	9.98
6	NEW		ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video	Animated	1991	NR	12.99
7	6	19	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
8	5	15	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
9	7	13	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
10	NEW		ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video	Animated	1991	NR	12.99
11	10	20	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
12	8	232	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
13	NEW		ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video	Animated	1991	NR	12.99
14	NEW		ROCKY & BULLWINKLE: VOL. VI	Buena Vista Home Video	Animated	1991	NR	12.99
15	NEW		ROCKY & BULLWINKLE: VOL. V	Buena Vista Home Video	Animated	1991	NR	12.99
16	13	9	PLAY THAT FUNKY MUSIC WHITE BOY ▲	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98
17	12	128	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
18	9	24	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
19	16	15	M.C. HAMMER: HAMMER TIME ▲	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
20	14	20	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
21	11	19	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
22	17	23	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
23	19	7	SKID ROW: OH SAY CAN YOU SCREAM ●	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
24	33	2	MARIAH CAREY: THE FIRST VISION	SMV Enterprises 19V-49072	Mariah Carey	1990	NR	19.98
25	28	109	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
26	15	7	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	29.95
27	27	12	JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video 7502-61737-3	Janet Jackson	1990	NR	19.95
28	NEW		DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
29	23	16	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
30	22	11	DR. FEELGOOD: THE VIDEOS	Elektra Entertainment 40117-3	Motley Crue	1990	NR	14.98
31	21	6	KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR	19.98
32	20	22	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
33	25	16	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95
34	34	7	PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
35	18	18	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
36	32	21	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
37	30	159	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
38	38	5	PRIDE AND JOY	SMV Enterprises 17V-49069	Stevie Ray Vaughan	1990	NR	17.98
39	36	44	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
40	26	37	STEP BY STEP ▲ ²¹	SMV Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98

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



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New Kids Lead As 17 Music Videos Strike Gold In Jan.

BY MELINDA NEWMAN

NEW YORK—Led by three New Kids On The Block titles, a record 17 music videos were certified gold in January, marking the highest gold-music-video tally in any month since the category began in 1985.

Three episodes of the New Kids' Saturday morning cartoon were all simultaneously certified gold, platinum, and multiplatinum, according to the Recording Industry Assn. of America. Other videos accomplishing all three levels in one month were M.C. Hammer's "Hammer Time" and Vanilla Ice's "Play That Funky Music White Boy." Both have sold 200,000 copies.

In addition to rap, metal and hard rock also fared well—Metallica surpassed the 100,000 mark with "2 Of 1," Warrant went platinum, and Skid Row struck gold twice—on its own with "Oh, Say Can You Scream," and as part of the "Moscow Music Peace Festival, Vol. I."

Gold certification signifies 25,000 copies sold; platinum 50,000; and multiplatinum 100,000 or more.

Here's the complete list of January certifications:

MULTIPLATINUM VIDEOS

- M.C. Hammer, "Hammer Time," Capitol, 200,000.
- Vanilla Ice, "Play That Funky Music White Boy," SBK Music Video, 200,000.
- Metallica, "2 Of 1," Elektra Entertainment, 100,250.
- New Kids On The Block, "In Step... Out Of Time," SMV, 100,000.
- New Kids On The Block, "Sheik Of My Dreams," SMV, 100,000.
- New Kids On The Block, "New Kid In Class," SMV, 100,000.

PLATINUM VIDEOS

- M.C. Hammer, "Hammer Time," Capitol.
- George Michael, "SMV."
- Vanilla Ice, "Play That Funky Music White Boy," SBK Music Video.
- New Kids On The Block, "In Step... Out Of Time," SMV.
- New Kids On The Block, "Sheik Of My Dreams," SMV.
- New Kids On The Block, "New Kid In Class," SMV.
- Warrant, "Dirty, Rotten, Filthy, Stinking Rich Live," SMV.

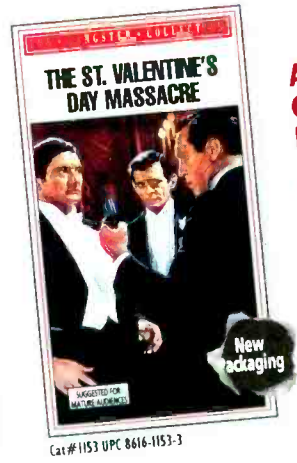
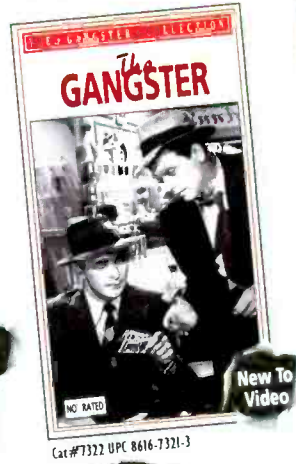
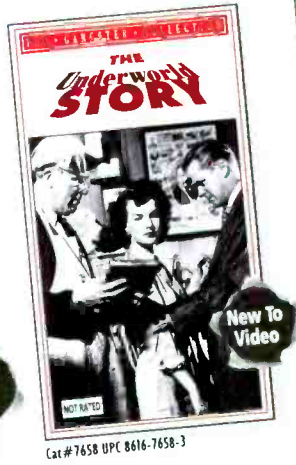
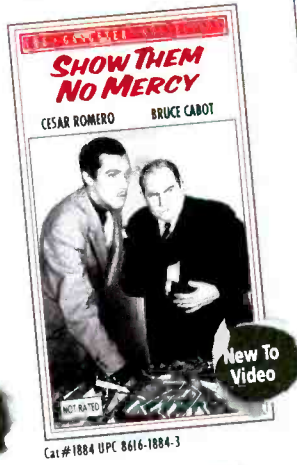
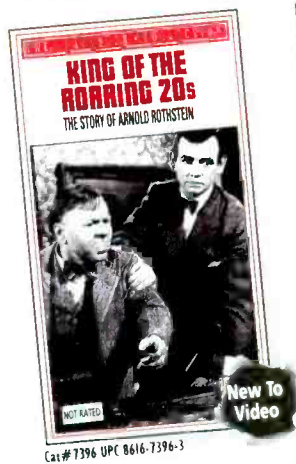
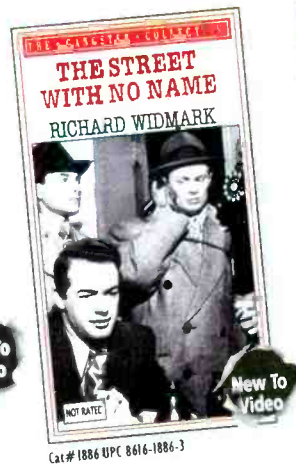
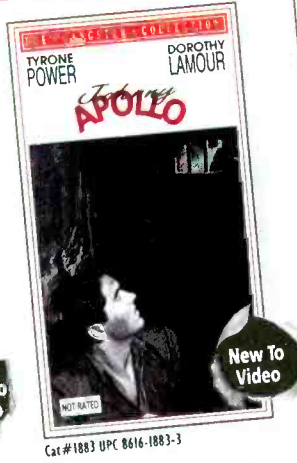
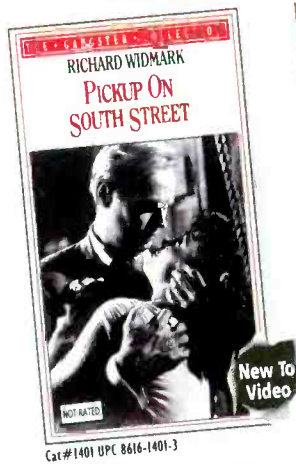
GOLD VIDEOS

- M.C. Hammer, "Hammer Time," Capitol.
- Red Hot Chili Peppers, "Psychedelic Sex Funk From Heaven," EMI.
- George Michael, "SMV."
- Ricky Van Shelton, "To Be Continued," SMV.
- David Lynch/Angelo Badalamenti, "Industrial Symphony No. 1: The Dream Of The Broken Hearted Featuring Julee Cruise," Warner Reprise Video.
- Vanilla Ice, "Play That Funky Music White Boy," SBK Music Video.
- "Teenage Mutant Ninja Turtles," SBK Music Video.
- Wilson Phillips, "SBK Music Video."
- INXS, "Greatest Video Hits 1980-1990," A*Vision Entertainment.
- Skid Row, "Cinderella, Bon Jovi, "Moscow Music Peace Festival, Vol. I," Elektra Entertainment.
- Morrissey, "Hulmerist," Warner Sire Video.
- Slaughter, "From The Beginning," Chrysalis.
- New Kids On The Block, "In Step... Out Of Time," SMV.
- New Kids On The Block, "Sheik Of My Dreams," SMV.
- New Kids On The Block, "New Kid In Class," SMV.
- Maranatha!, "Sunday Sing A Long," Word.
- Skid Row, "Oh, Say Can You Scream," A*Vision Entertainment.

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Panel: Potential Still Exists In Aftermath Of Video Boom

FUTURE FOCUS: There are still profits to be made in the home video business and growth potential is there for those who carefully address consumer needs, but the explosive expansion of the '80s is now a thing of the past. Those were the sentiments of most of the speakers at the "Entertainment Retailing: Bonanza Or Bust?" panel, Feb. 13 at the Paul Kagan Associates Seminar at the Beverly Hills Hotel. Panelists included Scott Beck, vice chairman and chief operating officer, Blockbuster Entertainment; Mark Donovan, chief financial officer, Total Video; George Rogers, VP of rental video, Warehouse Entertainment; and Jack Silverman, president, CEVAX U.S. According to Beck, "The market has obviously slowed its growth. Things are tightening out there" and "consumers expect more than they did three, four, or five years ago. The industry is still on solid footing, but growth won't come as easily. Consolidation will continue."



by Earl Paige

Everyone present felt prices will go up. Beck noted, "We don't see the pressure to raise prices at this stage, because right now we're interested in market-share growth. But in the future [we] probably will do that." Beck also confirmed that Blockbuster will indeed have exclusive home video rights to the 1992 Olympics and will carry six Olympics tapes, tied into a big promotion. There is no price point yet set.

ORLANDO OVERTURES: "Orlando will be very political," says a delighted Steve Rosenberg, happy that the first big Video Software Dealers Assn. event of the year brings a lot of people to the South, with VSDA's just-launched board election a big unofficial topic (Billboard, Feb. 23). "The South is wide open, there are no candidates from the South, they're all coming down here to line up support," says Rosenberg of the VSDA Expo, Feb. 20-21 at the Orange County Convention Center. (Continued on next page)

Music Plus Adds To Promo Extends Tie-In With Movie Chain

LOS ANGELES—A cross-promotion between a chain of 30 movie theaters and the video rental sections of 85-store Music Plus here has proved so successful that it is being continued for perhaps the rest of this year.

That's the word from Joni Delpt, promotions coordinator at Music Plus, who declines to identify the next major tie-in with American Multi-Cinema beyond saying, "They have something planned for summer we want to participate in."

Greg Rutkowski, VP of Western operations for the 1,700-screen Kansas City, Mo.-based exhibitor, also begs off on identifying the promotion. "The industry has two promotion periods—the holidays, obviously, and summer. We will have a major summer promotion and would hope Music Plus can join in."

Just concluding is a promotion that commenced Oct. 1 that offers consumers one free rental per theater-ticket stub; beginning in March, this will change to "rent one, get one free," says Delpt, who will not say how long this second phase is planned to continue.

So far, Music Plus has not pulled together a lot of demographic information on the promotion but Delpt says, "We are very pleased. AMC was a perfect match for us

because most of AMC's theaters are located near Music Plus stores, which makes it easy for moviegoers to cash in on the promotion."

The chain has also not broken down the ratio of rental redemptions on each of its price points: the 49-cent list, other movies at \$1.99, and the current titles at \$2.99.

Delpt notes that consumer enthusiasm for the promotion is markedly better where the theater and store are in close proximity. "We have stores in Burbank and Chino right next door to an AMC. We can really see the difference. But even where our stores are far away, like in San Diego, redemption is good."

From the vantage point of AMC, Rutkowski says the theater chain enjoys signage in all Music Plus stores. "We also gain on upcoming movies, through standees and posters" in the stores.

But basically, says Rutkowski, the promotion is proving that what is good for a rental chain is good for a theater chain, despite the once-held view that the two distribution systems were antagonistic.

"Movie-going begets movie-going," he says. "We are both addressing the same customers, the avid and superavid movie fans."

As for whether AMC will be joining with other rental chains around the country, again Rutkowski shies away from trade secrets. "Let's just say this is obviously a pilot operation."

Due to a production glitch, the Box Office chart does not appear

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	2	2	DIE HARD 2: DIE HARDER	CBS-Fox Video 1850	Bruce Willis Bonnie Bedelia	1990	R	
2	1	5	YOUNG GUNS II	Morgan Creek CBS-Fox Video 1902	Emilio Estevez Kiefer Sutherland	1990	PG-13	
3	10	2	NAVY SEALS	Orion Pictures Orion Home Video 8729	Charlie Sheen Michael Biehn	1990	R	
4	6	4	THE FRESHMAN	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990	PG	
5	12	2	PROBLEM CHILD	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990	PG	
6	5	7	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13	
7	NEW		DAYS OF THUNDER	Paramount Pictures Paramount Home Video 32123	Tom Cruise Robert Duvall	1990	PG-13	
8	3	8	ROBOCOP 2	Orion Pictures Orion Home Video 8764	Peter Weller Nancy Allen	1990	R	
9	4	8	DICK TRACY	Touchstone Pictures Touchstone Home Video 1066	Warren Beatty Madonna	1990	PG	
10	9	13	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13	
11	7	6	THE ADVENTURES OF FORD FAIRLANE	CBS-Fox Video 1840	Andrew Dice Clay	1990	R	
12	8	13	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R	
13	13	5	DELTA FORCE 2	Media Home Entertainment M012458	Chuck Norris	1990	R	
14	11	18	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	
15	14	4	MO' BETTER BLUES	Universal City Studios MCA/Universal Home Video 81013	Denzel Washington Spike Lee	1990	R	
16	15	16	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	
17	22	3	THE LEMON SISTERS	Miramax Films HBO Video 90326	Diane Keaton Carol Kane	1990	PG-13	
18	16	8	GREMLINS 2: THE NEW BATCH	Amblin Entertainment Warner Home Video 11886	Zach Galligan Phoebe Cates	1990	PG-13	
19	18	14	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG	
20	17	15	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	
21	NEW		HARDWARE	HBO Video 90375	Dylan McDermott Stacey Travis	1990	R	
22	21	13	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990	R	
23	23	12	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13	
24	NEW		TAKING CARE OF BUSINESS	Hollywood Pictures Hollywood Home Video	Jim Belushi Charles Grodin	1990	R	
25	20	9	GHOST DAD	Universal City Studios MCA/Universal Home Video 80979	Bill Cosby	1990	PG	
26	NEW		CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG	
27	19	13	CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990	R	
28	24	8	LAST EXIT TO BROOKLYN	Neue Constantin Film RCA/Columbia Home Video 90633	Stephen Lang Jennifer Jason Leigh	1990	R	
29	NEW		MOON 44	HBO Video 68939	Michael Pare Lisa Eichhorn	1990	R	
30	31	7	LONGTIME COMPANION	Vidmark Entertainment	Bruce Davison Stephen Caffrey	1990	R	
31	28	9	HENRY V	CBS-Fox Video 6163	Kenneth Branagh	1989	PG	
32	29	15	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR	
33	25	21	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R	
34	NEW		CRIMINAL JUSTICE	HBO Video 90567	Forest Whitaker Rosie Perez	1990	R	
35	32	4	REPOSSESSED	Live Home Video 68919	Linda Blair Leslie Nielsen	1990	PG-13	
36	30	6	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	
37	27	6	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	
38	26	8	TIE ME UP! TIE ME DOWN!	Miramax Films RCA/Columbia Home Video 90903	Victoria Abril Antonio Banderas	1990	NC-17	
39	33	17	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR	
40	34	17	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R	

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

WEST COAST/NATIONAL*(Continued from page 56)*

funnel all their purchasing through one distributor, namely Baker & Taylor," whereas previously West Coast "diluted its co-op power" by dealing with several distributors.

Gardner says the shift in purchasing, which was implemented gradually, went into full effect with the company's recent Hollywood Search campaign, a \$100 million joint promotion with Sears Brand Central stores whereby customers can play a scratch-off card game to receive free and discounted rentals at West Coast/National stores and discounts on Sears video hardware. That promotion was coordinated by B&T.

Another campaign that will draw on the strength of the new buying arrangement is set to start in April. Titled Hollywood 99, the promo will allow West Coast customers to rent an Academy Award-winning title for 99 cents if they also rent a new release.

According to Gardner, these initiatives were designed to stimulate "consumer demand vs. solely supplying that demand." In fact, he says the notion of boosting the market rather than merely catering to it is a cornerstone of the new plan.

Gardner acknowledges that, because of the Persian Gulf war, the task of attracting new customers is more difficult now. He notes that the outbreak of hostilities dampened the company's business in the first month of 1991. "We lost a couple of days on [Jan.] 17th and 18th," he says, "and it's hard to make up for those numbers."

And while he admits that video retailing is not recession-proof, he remains optimistic that war and economic hardship will not break the back of the young industry. In fact, "if the war continues," he says, "we might be able to capitalize on it, because people always seek out inexpensive entertainment as an escape."

STORE MONITOR*(Continued from preceding page)*

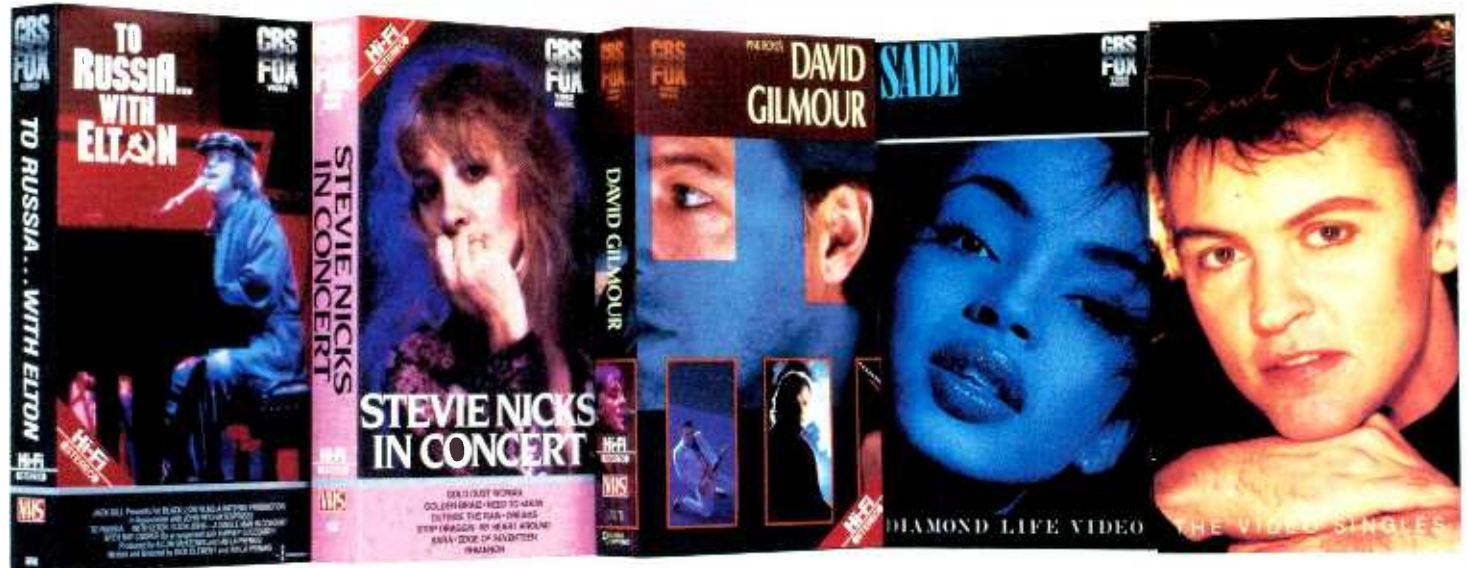
tion Center in Orlando, Fla., "which I understand is sold out by the way, in terms of exhibitors." An unsuccessful board candidate himself for two years running and an officially nominated entrant both times, Rosenburg, head of three-store **Premiere Video** in Atlanta, did not toss in his hat this time. He still laments the lack of any candidate from the South, going back to 1989, when three out of eight contestants lost out: Rosenburg; another official pick, **Ed Chamblee**; and **Martin Zbosnik**, who ran independently by petition. "There are several reasons for this," Rosenburg says. "First, there are no strong chapters in the South. And second, there is still something about that dumb hillbilly image," he adds, acknowledging that in VSDA's early years, the Deep South was always represented by high-profile people like the late **Art Ross** from Tampa, Fla., who won a board slot triumphantly in 1984; veteran board member **Steve Goodman** from Atlanta, convention chairman in Washington, D.C., in 1985; and **Bob Skidmore**, another early board stalwart.

Assistance in preparing the column was provided by Chris McGowan in Los Angeles.

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STEVIE NICKS, IN CONCERT.

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DAVID GILMOUR, IN CONCERT.

Legendary Pink Floyd guitarist David Gilmour recalls the glory days of one of the most influential bands in rock history. Electrifying concert performances and exclusive interview footage. Catalog #7078 UPC: 8616-7078-3

HOME VIDEO ALBUMS AT A CD PRICE:

SADE, DIAMOND LIFE.

Sade's a Grammy winner, and *Diamond Life* is forever! The video includes "Your Love Is King," "Hang On To Your Love," and a special extended version of "Smooth Operator." Catalog #7091 UPC: 8616-7091-3

PAUL YOUNG, THE VIDEO SINGLES.

The Grammy-winning song, "Everytime You Go Away," and four more giant British and American hits by the singer that the NY Times raves, "captures the intense kinetic energy of a 60s soul revue." Catalog #7094 UPC: 8616-7094-3

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Music Video

'Mandela Is Coming' In Music Video Clip Features Footage Of His U.S. Visit

BY JANINE McADAMS

NEW YORK—To help commemorate the first anniversary of the release of South African freedom-fighter Nelson Mandela, Island Records is distributing a music video called "Mandela Is Coming."

While most videoclips promote an artist's current single and album, "Mandela Is Coming" is the first music video to promote a nonmusic home video documentary, in this case "Mandela In America." The docu-

It's based on my feelings on the struggle against apartheid'

mentary is an exclusive video record of the freed leader's triumphant U.S. visit last June. Both the documentary and videoclip were produced by Danny Schechter of Globalvision, which also produces the public television show "South Africa Now."

The video features the words and music of New York-based poet/performer Jayne Cortez interspersed with footage of Mandela's unprecedented 11-city U.S. tour. It has been serviced to BET, MTV, and VH-1.

Schechter, who is executive producer of "South Africa Now," says that through the auspices of that program, he and his crew were able to cover the Mandela visit extensively and gather rare footage. "We were invited by the [African National Congress] to document Mandela's tour of America. We traveled with him on a trip that was part rock tour, part

presidential campaign, and we were there when he addressed packed stadiums across the country. We produced the 90-minute 'Mandela In America,' which was actually released late last year." Schechter says that the holidays, the Persian Gulf war, and the home video business' attention to theatrical films drew attention away from the documentary's release. "We produced 'Mandela Is Coming' to try to call attention to this [documentary]," he says.

Schechter heard Cortez's recording of "Mandela Is Coming" and decided that it would be the perfect vehicle to help call attention to "Mandela In America." The video pairs footage from Mandela's visit, including his stadium appearances and various concerts and receptions, with scenes of Cortez performing her poem to lively, South African-township jive music. The video also highlights the part musical artists as well as actors have played in supporting the anti-apartheid movement, as Mandela is greeted and saluted by Eddie Murphy, Little Steven, Alfre Woodard, Danny Glover, Spike Lee, Ice-T, Stevie Wonder, Aretha Franklin, and Jane Fonda. The video was edited by an all-South African crew. Island president Chris Blackwell was so impressed with the video that he agreed to distribute it.

Cortez is a well-known African-American poet who has authored seven books of poetry and released five albums on her own label. The music was produced by Cortez's son Denardo Coleman, who is also one of the musicians. The tune appears on Cortez's latest album, "Everywhere Drums," on the independently dis-

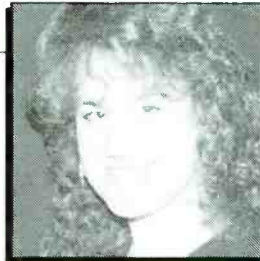
tributed Bola Press.

"I wrote 'Mandela Is Coming' as a series," says Cortez. "It's based on my feelings on the struggle against apartheid. The piece paints a picture by recalling sanctions, and talks about the commitment of Mandela, and how Mandela himself committed to bringing about change... What I'm pleased about is that they were able to visualize the poem, both in the rhythm and visualization. It's a very literal interpretation."

The documentary home video "Mandela In America" is distributed by A*Vision and sells for \$19.95. It is currently being shown in private screenings for school, church, and museum groups.



What's My Motivation? K.T. Oslin and actor Ray Sharkey take cues from director Jack Cole, left, on the set of her new video, "Mary And Willi." The song, from the RCA album "Love In A Small Town," explores the relationship between the two lovelorn characters. (Photo: Don Putnam)



by Melinda Newman

DON'T WORRY, BE HAPPY: VH-1 and EMI have joined together to present **Bobby McFerrin** as the channel's "Artist Of The Month" for March. Although VH-1 has highlighted two other artists, March's promotion marks the first time that all the elements have been in place. In addition to highlighting McFerrin in special on-air promos, he'll be the topic of a March 10 half-hour documentary to be followed by a concert by Voicestra, his group. "Quickies," the interstitial lifestyle vignettes, will also focus on McFerrin, and his videos, including the latest, "Baby," will be aired repeatedly on the channel.

The tie-in with retail includes bin header cards for McFerrin's latest album, "Medicine Music," as well as point-of-purchase posters and stickers for the album that designate McFerrin as VH-1 "Artist Of The Month."

"VH-1 approached us with the idea about putting together an 'Artist Of The Month' program, and we honestly felt if there was ever a perfect artist that could fit into this, it was Bobby, because you can't depend on radio play for him. It's basically word of mouth, and for 30 days we're able to expand that core," says **Lou Robinson**, EMI's director of national video promotion.

OF RELATED NOTE TO EMI, the quickest way to create a buzz on something is to tell people they can't have it or that only a limited number are available. That theory is certainly working with EMI's clip for "Unbelievable," by **EMF**. Robinson sent the clip to only a handful of alternative shows and clubs and told them they were one of the few outlets to have the clip. So, of course, they started airing it and soon other outlets starting calling Robinson saying they just had to have it. Just clever enough to work.

VOICES THAT VIDEO: Most people know about the all-star conglomeration that came together last week to record "Voices That Care," an apolitical song penned by **David Foster** and **Linda Thompson Jenner** about the soldiers in the Persian Gulf (see story in news section).

While people were wowed by the lineup in front of the camera, less noticed but no less appreciated were the more than 130 crew members who donated their time for the video shoot. In addition to the main shoot in Los Angeles, a crew filmed the National Basketball Assn.

All-Stars singing a portion at the All-Star game in Charlotte, N.C. Footage was also reeled in Nashville by **Acme Films**. The Los Angeles and Charlotte shoots were co-productions between **FYI** and **Propaganda Films**, produced by **Paul Flattery** and **Tim Clawson** and directed by **Jim Yukich**.

In addition to the video, a documentary about the video will air Thursday (28) on the Fox Broadcasting Co. and **Giant Records** will release the single.

LOCAL LOOK: Anaheim, Calif.-based **Request Video** has made an impact as a vital local show in its three years on Channel 56. Now the daily hourlong live show is getting a facelift. It's debuting a new industrial set this week complete with circuit boards and video monitors.

However, the show's programming remains the same—an eclectic mix of alternative videos featuring such artists as **Alice In Chains**, **Ride**, **INXS**, **Criminal Nation**, and **Jane's Addiction**.

"We try to be an alternative to MTV," says host **Gia DeSantis**, who co-produces the show with **Jon Faulkner**. "We'll play Public Enemy before M.C. Hammer, Anthrax before Bon Jovi. You haven't seen Phil Collins on this show and probably never will."

Because the show is live, Request Video is often able to air videos quicker than taped outlets. "The first time people saw Vixen's new video was on our show," says DeSantis. "We were also the first to put **Depeche Mode's** 'Personal Jesus' on." Another advantage to being live is being able to field fans' calls and play instant requests. Viewers are also able to call and ask questions of the guests that appear frequently on the show. In addition to musical guests, the program also features local music figures and actors.

Because of their success with Request Video, Faulkner and DeSantis are now executive producers of a new video show on Channel 56 called **Spotlight On Video**. The channel initially asked the duo to produce the top 40 show as a filler when sponsored programming had not been sold, but viewers responded so well to the show that it has become a permanent addition. An hourlong version airs on Sunday nights, then new half-hour episodes air Thursday through Saturday. The show has no on-air hosts, but has voice-overs by **Claudia Draeger**. Like Request Video, it reaches 75% of the L.A. market.

WE CAN ONLY IMAGINE the gags that will fly when **MTV** senior VP **Abbey Konowitch** gets roasted at a **T.J. Martell Foundation** dinner April 26 in New York. On a more solemn occasion, **Tom Freston**, **MTV** Networks chairman and CEO, will deliver an address on "Globalization & Television" at a forum luncheon of the **Academy of Television Arts & Sciences** Monday (25) in Los Angeles.

VJN Revenues Rise Sharply, Loss Narrows During 1990

NEW YORK—Video Jukebox Network, parent company of The Video Jukebox interactive music video channel, posted revenues of \$13.641 million for its fiscal year ended Dec. 31.

The figure represents a 258% increase over the \$3.815 million reported in 1989. VJN reported a net loss of \$1.23 million, or 13 cents per common share, in 1990, as compared with a net loss of \$2.161 million, or 25 cents per common share, in 1989. However, before noncash expenses, VJN showed income of \$1.143 million.

The company's largest area of growth came from The Jukebox Network, which increased from 6 million households in 1989 to 11 million last year. The number of units rose from 72 units in 22 states to 131 units in 31 states.

Other factors affecting the company's financial status were a \$5 million investment in VJN by Tele-Communications Inc. and the development of two new revenue sources, advertising and audiotex. Audiotex is a busi-

ness development department that concentrates on targeted interactive 900 telephone programs.

Most recently, VJN announced the development of a second interactive product line, **INphoNET**, a series of transactional television information services.

"Despite a very competitive marketplace for channel space, we were able to hit our year-end 1990 distribution goals," says **Andrew Orgel**, VJN president and CEO. "We found new support for The Jukebox Network from a number of constituencies, all of which validated our efforts. We found increased interest in the service from the affiliates, and the research demonstrated high viewer awareness and satisfaction with the network."

According to a survey done by **Marlarkey-Taylor Associates**, the average age of the Jukebox viewer is 26 and the average household income of The Jukebox consumer is \$33,700.

MELINDA NEWMAN

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Replacements, When It Began

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

BUZZ BIN
Bingo Boys, How To Dance
Divinyls, I Touch Myself
Enigma, Sadness Part 1
Happy Mondays, Step On (Ver. II)
Jesus Jones, Right Here, Right Now

HEAVY
Mariah Carey, Someday
Jane's Addiction, Been Caught Stealing
Paul Simon, Proof
Sting, All This Time
Tesla, Signs

ACTIVE
Black Crowes, She Talks To Angels
C&C Music Factory, Gonna Make...
The Doors, Break On Through
The Escape Club, Call It Poison
Susanna Hoffs, My Side Of The Bed
Living Colour, Love Rears...
Monie Love, It's A Shame (My Sister)
M.C. Hammer, Here Comes...
Roger McGuinn, King Of The Hill
*Nelson, More Than Ever
Queen, Innuendo
Rembrandts, Just The Way...
Steelheart, I'll Never Let You Go
Traveling Wilburys, The Wilbury Twist
Wilson Phillips, You're In Love
Winger, Easy Come Easy Go

MEDIUM
*Boom Crash Opera, Talk About It
Drivin' N' Cryin', Fly Me Courageous
The Fixx, How Much Is Enough
Gerardo, Rico Suave
Material Issue, Valerie Loves Me
Sonic Youth, Dirty Boots
*Tracie Spencer, This House
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
Inspirational Carpets, This Is How It Feels
Lynch Mob, River Of Love
Soup Dragons, Mother Universe
They Eat Their Own, Like A Drug
*Toy Matinee, The Ballad Of...
* DENOTES ADDS

IMPACT CLIPS
Enigma, Sadness Part 1
Happy Mondays, Step On (Ver. II)
Chris Isaak, Wicked Game (Ver. II)
Queensryche, Silent Lucidity
R.E.M., Losing My Religion



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

CURRENT
Pet Shop Boys, Seriously
Jellyfish, That Is Why
Eno/Cale, One Word
Dream Academy, Love
World On Edge, Still Beating
Precious Metal, Mr. Big Stuff
Charlatans U.K., Sproston Green
Jane's Addiction, Been Caught Stealing
Suicidal Tendencies, Send Me...
Cinderella, Shelter Me
Divinyls, I Touch Myself
Celine Dion, Where Does My...
Hall & Oates, Don't Hold Back...
Steve Stone, Standing On The Edge
Gloria Estefan, Coming Out Of...
U2, Night And Day
Whitney Houston, The Star...
TKA, Crash
Craig C, U R Not The 1
Slam Slam, Something Ain't Right
Joey B. Ellis, Go For It
Sonic Youth, Dirty Boots



Continuous programming
1515 Broadway, New York, NY 10036

ADDS
Wilson Phillips, You're In Love
John Barry, John Dunbar Theme
Tevin Campbell, Round And Round
Rosanne Cash, On The Surface
Gary Moore, Still Got The Blues


FIVE STAR VIDEO
Kicking Back With Taxman, Everything

ARTIST OF THE MONTH
Bobby McFerrin, Baby

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...
Whitney Houston, The Star...
Chris Isaak, Wicked Game
David Kos, Castle Of Dreams
Roger McGuinn, King Of The Hill
U2, Night And Day
Donny Osmond, Sure Lookin'
Traveling Wilburys, The Wilbury Twist

HEAVY
Mariah Carey, Someday
Gloria Estefan, Coming Out Of...
Whitney Houston, All The Man...
Janet Jackson, Love Will Never...
Paul Simon, Proof
Styx, Show Me The Way

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




Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS
Alexander O'Neal, All True Man
Alias, Waiting For Love
Alma, Me Embrujaste
Anthrax, Belly Of The Beast
Beautiful South, My Book
King/Diddley, Book Of Love
Choice, The Big Payback
DJ Quik, Born & Raised In Compton
Danger Zone Mob Sq., Flip...
Dream Academy, Love
Frontline Assembly, Virus
Grand Daddy IU, Something New
Harriet, Temple Of Love
James Ingram, When Was The Last...
Jasmine Guy, Another Like My Lover
Jazzi P, Feel The Rhythm
Junior, Better Part Of Me
Kingofthehill, I Do U
Lynch Mob, River Of Love
Morbid Angel, Immortal Rites
Napalm Death, Suffer The Children
The O'Jays, Don't Let Me Down
Pet Shop Boys, How Can You...
Poison Clan, Dance All Night
Pop Will Eat Itself, X Y & Zee
Sonic Youth, Dirty Boots
Spunkadelic, Boomerang
Steve Vai, For The Love Of God
Tabu, I'm So Cool
Testament, The Legacy
Tracie Spencer, This House
Trixter, One In A Million
Vixen, Not A Minute Too Soon
Willie Dee, Bald Head Girls

AMERICA'S NO. 1 VIDEO
Whitney Houston, The Star...

PEOPLE-POWERED HEAVIES
Another Bad Creation, Iesha
The Simpsons, Do The Bartman
Bell Biv DeVoe, When Will I See...
Digital Underground, Same Song
Michelle, Something In My Heart



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

CURRENT
Mariah Carey, Vision Of Love
Wilson Phillips, Hold On
Vanilla Ice, Ice Ice Baby
Janet Jackson, Alright
Madonna, Vogue
Johnny Gill, My My My
Faith No More, Epic
En Vogue, Hold On
M.C. Hammer, Medley



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20018

ADDS
Device, What Is Sadness
TC Ellis, Miss Thang
Riff, My Heart Is Failing Me
Will Downing, I Try
Craig C, U R Not The 1

EXCLUSIVE
Tony, Toni, Tone, Whatever You Want

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

MEDIUM
Mica Paris, Contribution
Digital Underground, Same Song
Black Flames, Let Me Show...
Samuelle, Black Paradise
Jasmine Guy, Another Like My Lover
Living Colour, Love Rears...
The Wooton Brothers, Tell Me
Family Stand, Sweet Liberation
Janet Jackson, Love Will Never...
Christopher Williams, I'm Dreamin'



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

ADDS
Paul Overstreet, Heroes
Kathy Mattea, Time Passes By
The Forester Sisters, Men
John Andrew Parks, Daddy...
The Hollanders, You Can't Blame...
Aaron Tippin, I Wonder How Far...

HEAVY
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
Dean Dillon, Holed Up In Some...
Parton/Van Shelton, Rockin' Years
Donna Ulisse, Things Are Mostly Fine
Dwight Yoakam, Turn It On...
Emmylou Harris, Wheels Of Love
Gary Morris, Miles Across...
Jann Browne, Better Love Next Time
Joe Diffie, If You Want Me To
J.P. Pennington, Whatever It Takes
Kenny Rogers, Lay My Body Down
Kevin Welch, True Love Never Dies
K.T. Oslin, Mary & Willi
Larry Boone, I Need A Miracle
Lee Roy Parnell, Mexican Money
Mark Chesnutt, Brother Jukebox
Mark Collie, Let Her Go
Marsha Thornton, Maybe The...
Martin Delray, Get Rhythm
Marty Stuart, Little Things
Matraca Berg, I Got It Bad
McBride & The Ride, Can I...
Michelle Wright, A Heartbeat Away
Mike Reid, Walk On Faith
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
Reba McEntire, Fancy
Rhonda Gunn, Safe In The...
Rob Crosby, Love Will Bring...
Ronnie McDowell, Unchained Melody

sanne Cash, On The Surface
Sawyer Brown, One Less Pony
The Judds, Love Can Build A Bridge
Tommy Cash, Thoughts On The Flag
Travis Tritt, Drift Off To Dream
Verlon Thompson, She's The One
Vince Gill, Pocket Full Of Gold

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37214

ADDS
The Forester Sisters, Men

HEAVY
Mark Chesnutt, Brother Jukebox
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
Billy Dean, Only Here For A Little While
Patty Loveless, I'm That Kind Of Girl

LIGHT
Eddy Arnold, You Don't Miss A Thing
Barbara Mandrell, I'll Leave...
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...
S.Lynne, Things Are Tough All Over
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
Carlene Carter, The Sweetest Thing

MEDIUM
Sawyer Brown, One Less Pony
Baillie & The Boys, Treat Me...
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
Mark Collie, Let Her Go



9 hours weekly
1722 Gower Street, Los Angeles, CA
90028

ADDS
Kitchens Of Distinction, Drive...
Michelle, Something In My Heart
Alice In Chains, Man In The Box
Happy Mondays, Step On
The Godfathers, Unreal World
Alexander O'Neal, All True Man
Queen, Innuendo
Havana 3 A.M., Reach The Rock
Killing Joke, Money Is Not Our God
Soup Dragons, Mother Universe
Charlatans U.K., Sproston Green
Wilson Phillips, You're In Love
Black Crowes, She Talks To Angels
Tara Kemp, Hold You Tight

HEAVY
Sting, All This Time
Daniel Ash, This Love
L.L. Cool J, Around The Way Girl

MEDIUM
Oleta Adams, Get Here
Divinyls, I Touch Myself
Another Bad Creation, Iesha
Rembrandts, Just The Way...
Drivin' N' Cryin', Fly Me Courageous
Bootsauce, Scratching The Whole
Tesla, Signs
Timmy T, One More Try
Gloria Estefan, Coming Out Of...

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

DEBBIE GIBSON TEAMED once again with director Jim Yukich to reel "This So-Called Miracle" from the Atlantic album "Anything Is Possible." Yukich shot the moody ballad on location at Myron's Ballroom downtown. Craig Fanning produced the clip and Paul Flattery executive-produced for FYI. Meanwhile, FYI director Alan Carter lensed two clips for Tony! Toni! Ton! Look for a new live version of "It Never Rains (In Southern California)," reeled at the Hollywood Bowl, and the colorful ballad "Whatever You Want," shot at the Belasco Theatre downtown. Fanning produced the Wing videos and Flattery executive-produced.

Canadian pop sensation Celine Dion was in the Southland recently lensing two Mark Freedman productions with directors Dominic Orlando and Oley Sassone. Orlando shot "The Last To Know," an intense and emotional clip about love gone bad. Joseph Sassone produced and Vance Burberry directed photography. Oley Sassone reeled the cool and futuristic-looking "(If There Was) Any Other Way," with brother Joseph producing. The tunes come from the "Unison" album on Epic.

NEW YORK

SONIC YOUTH'S NEW "Dirty

Boots" clip could be subtitled "Slam Pit Love." Tamra Davis shot a raucous performance in a New York club, with much of the energy seething from a maniacal mosh pit. Two lovers' eyes meet across the sea of bodies, and it's anybody's guess how they'll ever get together. Nicole Ma produced the clip for Blue Horse Films in conjunction with O Pictures.

Picture Vision's Peter Israelson directed Qwest/Warner Bros. artist Keith Washington in a new performance ballad, "Kissing You." Jon Small produced the video, set on location in a courthouse.

OTHER CITIES

HERB RITTS IS THE eye behind the new version of Chris Isaak's sizzling "Wicked Game" video, shot on the black beaches of Hawaii. The sexy piece features a beautiful model, clad only in men's BVDs. Anita Wetterstedt produced the Reprise video for O Pictures.

Metal heartthrob band Cinderella traveled to Chama, N.M., to set the mood for its "Heartbreak Station" clip, the title track to the band's Mercury album. Jeff Stein directed the tender ballad performance, shooting black-and-white 35mm footage and drawing upon the Rocky Mountain landscape with its contrasting trains, steam, and snow. Steve Fredricks produced for Eyeballs Inc.

NEW VIDEOCLIPS

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

- Tara Kemp/Giant
Holly Crawford/Squeak Pictures Inc.
Kim Dempster
- MATERIAL ISSUE**
Valerie Loves Me
International Pop Overthrow/Mercury
Sancha Mandy/Midnight Films
Claudia Castle
- MEL MCDANIEL**
Turtles And Rabbits
Country Pride/dpi
Moore-Bowles/Moore Productions
Stan Moore
- REBA MCENTIRE**
Fancy
Rumor Has It/MCA
Ed Silverstein/Flashframe
Jack Cole
- ALEXANDER O'NEAL**
All True Man
All True Man/Tabu-Epic
Kim Ogletree, Ralph McDaniels/Classic Concept
Lionel C. Martin
- PHIL PERRY**
Call Me
The Heart Of The Man/Capitol
Marc Ball, Bryan Johnson/Scene Three-The Film Syndicate
John Lloyd Miller
- PIRATES OF THE MISSISSIPPI**
Feed Jake
Pirates Of The Mississippi/Capitol-Nashville
Deaton Flanigen/Deaton Flanigen Productions
Deaton Flanigen
- GRACE POOL**
Me Without You
Where We Live/Reprise
Linda Kettelhut/Cyclone Pictures
Ken Ross
- SOHO**
Out Of My Mind
Goddess/Atco
Sam Cox/Limelight
John Maybury
- THE VAUGHAN BROTHERS**
Good Texan
Family Style/Epic Associated
John Woo/Woo Art International Inc.
Charles Stone III

Pro Audio

U.K. Studios: A New Attitude About New Technology

BY KATHLEEN WHITE

LONDON—Financial woes faced by many European professional recording studios, particularly in the U.K., are affecting the way in which studios approach technology.

High interest rates and a deepening recession are putting the dampers on investment in new technology, particularly in the U.K. With interest rates above 15% here, and current studio rates leaving little prospect for return on equipment, capital investment is a low priority for many recording studios these days.

The financial squeeze has led some facilities to adopt the American approach of equipping a room with basic gear and hiring in specialized equipment when needed.

"The tendency to buy the latest trendy bit of gear is now changing," says Andy Hilton, managing director of the hire company Hilton Sound. "Studios are now hiring in equipment rather than buying it. They find it's a more streamlined and efficient approach: Hire charges can be charged onto the client, and the studio doesn't have to shoulder the investment cost."

A slowing in the pace of technological introductions—after a decade of nonstop advances in pro audio gear—is also serving to give recording studios a welcome breather from continuous capital investment in equipment.

"By and large, there have been no serious new products to whet one's appetite, certainly nothing for which the client wants to pay extra," says Piers Ford-Crush, owner of Eden Studios. "At the moment, the story studios want to believe in is that there is no great wonderment they need believe in, because they don't know how they will finance it."

The emergence of a wide range of hard-disc recording/editing systems has caused intense speculation that tape would soon go the way of the dinosaur, but those predictions have been a bit premature. While many studios expect the systems to cause a radical shift, they see it as being

some years away.

Where hard-disc technology is making the biggest impact at the moment is in musicians' studios, where these systems proliferate as they plummet in price. The resultant effects for pro studios are already apparent: Studios are now faced with a clientele who have discovered they can produce master-quality recordings in the comfort of their own living rooms.

"Typically, when a service industry develops, it's because users can't justify their own investment in equipment," says Steven Paine of Sycos. "As technology gets cheaper and re-

quires less specialist knowledge to operate, people buy the technology themselves."

Paine notes that home studios amount to about 30% at the moment and predicts that users will spend less time in the studio. "In time, this could extend right through to the mastering stage," he says.

In short, what the computer industry calls "backwards integration" has now arrived in the music industry. The effect on studios has been profound: A lot of preproduction work is being done elsewhere, leaving studios with just mixing and mastering work.

Low-cost digital systems have also arrived just in time to tap a vein of discontent among musicians fed up with paying vast sums of money and eager to regain control of the recording process. This sentiment is not lost on the studios, which themselves are beginning to wonder if perhaps the technology has run amok.

"In the past 10 years, technical leaps forward have caused creative leaps backward. There's not been enough attention given to the basic creative bias," says Carey Taylor, managing director of Metropolis. "We want to stress great recording environments. We've all been technol-

ogy-mad and in the next few years we must get things back in perspective."

The effect in the medium term is that studios will have to focus on providing services that users cannot do for themselves. In the long term, the market may separate out into a few high-quality professional facilities with most of the production work done in musicians' studios.

Some in the industry have no doubt that even the big recording studios are an endangered species. "The days of big studios are finished," says Jennifer Mallows, managing director of (Continued on page 67)

AUDIO TRACK

NEW YORK

BLACK SHEEP CUT ITS NEW album for PolyGram at Caliope. Lisle Leete was at the board. Producer Prince Paul worked on several projects for the new RAL label, Doo Doo Man Records, including albums for Mike T. and Resident Alien. Guest producers included Newkirk and Mase & Pas de Nous. Island Records artist Double J recorded his new album with Leete on the faders.

Jazzy Jeff mixed a new Jazzy Jeff & the Fresh Prince album on the 64-input Solid State Logic G-Series console at Battery Studios. Engineer "Def" Geoff Hunt, of Battery, London, was at the controls. Ruby Turner was in with producers "Houla" and "Finger" working on her new album. Steve "O" engineered at the Neve 8068 with Massenberg automation.

Quad had Living Colour's Corey Glover in with the group Naked Truth to complete tracks. Adam Yellin engineered, assisted by Bruck Dawitt. Starlena Young was in remaking the Staple Singers classic "I'll Take You There." Robert Meeks produced, with Dave Ogren at the board. Clark

Kent put together some new material with Overweight Pooch, a new artist on A&M. Henry Falco engineered.

At Platinum Island, Dr. John and Hiram Bullock recorded tracks with Taj Mahal for his first album on Private Music. Skip Drinkwater produced.

Brenda K. Starr was in Wish Enterprises to complete vocal tracks on her new project. Michael O'Hara produced, with Aman Malik at the board. Jazz artist Pherone akLaff was in completing guitar and drum tracks on his new album.

LOS ANGELES

PRODUCERS GEORGE Massenburg and Linda Ronstadt cut tracks with A&M artist Aaron Neville in the new Focusrite room, Studio C, at Conway Recording. Musicians included David Lindley, Dr. John, Larry Klein, Russ Kunkel, Carlos Vega, Ry Cooder, and Don Grolnik. Massenburg engineered, assisted by Brett Swain. Producer Keith Forsey and Billy Idol were in mixing a live show from Idol's tour in Wembley, England. Tommy Vicari engineered with Bryant Arnett assisting. Rod Stewart worked on an album

project for Warner Bros. with producer Bernard Edwards. Steve Macmillat was at the board, assisted by Gil Morales.

At Encore, Michael Powell overdubbed and mixed tracks with Jennifer Holliday for Michael Powell Productions. Barney Perkins engineered, with Milton Chan and David Betancourt assisting.

Mad Dog had English Beat's Dave Wakeling in completing production on the new Bonedaddys live album for Chameleon Records. Michael Dumas mixed the project.

At Sunset Sound Factory, the Rainbirds (Phonogram/Germany) tracked with producer Carmen Rizzo, who also engineered, assisted by Mike Piersante. Warner Bros. Brazilian artist Dori Caymmi worked on overdubs for his upcoming self-produced release. Don Murray engineered. John Paterno assisted. Momma Stud put down tracks for its debut album on Virgin. Bernie Worrell and John Hanlon produced. Hanlon engineered, assisted by Brian Soucy.

Larry Robinson was in the Rock House remixing the Day Z's for Warner Bros. The track was produced by Morris Day and engi-

neered by John Van Nest. Selwyn Hollins assisted.

Sheila E and Kim Basinger were in Elumba mixing their respective albums. Sheila E mixed a 12-inch and 7-inch single, "Sex Cymbal." The Warner Bros. project was produced by Peter Michael, Sheila E's brother. Jess Sutcliffe engineered, assisted by Scott Blockland. Basinger was in with producer Robert Brookins for her Giant Records project. Jeff Lorenzen engineered, assisted by Blockland.

NASHVILLE

LORRIE MORGAN WORKED on overdubs and mixes at the Music Mill with producer Richard Landis. Jim Cotton, Mike McCarthy, and Grahame Smith engineered the BMG/RCA project. The Oak Ridge Boys were in working on vocals and mixes for an upcoming BMG/RCA project with producer Landis. Cotton and McCarthy engineered.

At Recording Arts, Patty Loveless worked on vocals and preproduction for her new MCA album. Emory Gordy produced and Russ Martin was at the board. Travis Tritt cut vocals and overdubs for (Continued on page 66)

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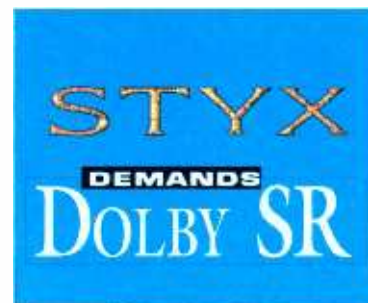
Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 23, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	DANCE-CLUB PLAY
TITLE Artist/ Producer (Label)	ALL THE MAN I NEED Whitney Houston/ N.M.Walden (Arista)	GONNA MAKE YOU SWEAT C&C Music Factory/ R.Cliviles;D.Cole (Columbia)	WALK ON FAITH Mike Reid/ S.Buckingham (Columbia)	RIGHT HERE,RIGHT NOW Jesus Jones/ M.Phillips (SBK)	SADENESS PART 1 Enigma/ M.Cretu (Charisma)
RECORDING STUDIO(S) Engineer(s)	TARPAN/RIGHT TRACK David Frazer/Jeff Lord-Alge; Dana John Chappelle	AXIS Acar Key;Rodney Ascue	NIGHTINGALE Marshall Morgan	SAM THERAPY Martyn Phillips	A.R.T. Michael Cretu
RECORDING CONSOLE(S)	SSL 4000 G Series/ SSL 4064 E Series G Computer	Amek Angela	Helios	Spectrasonic	ES-TEC Custom
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80/ Studer A-800	Studer A-80	Studer A-820	Otari MTR-90	AudioFrame
STUDIO MONITOR(S)	UREI 813B Yamaha NS10/ Tannoy SSMU Yamaha NS10	Yamaha NS10 Tannoy System 12 DMT Hothouse Amps	Yamaha NS10	UREI 813B	Requested Custom
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Scotch 226	N/A
MIXDOWN STUDIO(S) Engineer(s)	TARPAN David Frazer	PLATINUM ISLAND Acar Key; Rodney Ascue	DOGHOUSE Marshall Morgan	SARM WEST Martyn Phillips	A.R.T. Michael Cretu
CONSOLE(S)	SSL 4000 G With Total Recall	SSL 4056 E Series G Computer	Trident 80	SSL 4000-E Series G Computer	ES-TEC Custom
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80 Ampex ATR-102	Studer A-800/ Studer A-820	Studer A-80	Studer A-820	AudioFrame
STUDIO MONITOR(S)	Tannoy SSMU	Yamaha NS10 UREI 813B Tannoy BPM 6.5	JBL TAD Components	Requested Yamaha NS10	Requested Custom
MASTER TAPE	Scotch 250	Ampex 456	Ampex 456	Ampex 456	N/A
MASTERING (ALBUM) Engineer	STERLING SOUND Georg Marino	STERLING SOUND Ted Jensen	GEORGETOWN Denny Purcell	MASTER ROOM Aram Chakraverty A.R.T. Michael Cretu	
PRIMARY CD REPLICATOR (ALBUM)	Disctronics	WEA Manufacturing	DADC	Capitol	Sonopress
PRIMARY TAPE DUPLICATOR (ALBUM)	CBS Manufacturing	WEA Manufacturing	Sony Manufacturing	Capitol	Sonopress

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Alan Silfen



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Phil Bonanno: recording engineer

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Dennis de Young: producer, vocals, keyboards

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John Panozzo: drums, percussion

"No matter what type of material we worked on, the bass had the edge, drive and bottom required."

Chuck Panozzo: bass guitar

"The sound of analog with Dolby SR was a revelation."

Glen Burtnik: vocals, guitars

"Analog with Dolby SR lets the personality and humanity of the music shine through."

James "J.Y." Young: guitars, vocals



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Burns Audio Goes East With The Grammys Supplies The Show From Its New Virginia Facility

■ BY SUSAN NUNZIATA

NEW YORK—Burns Audio, the Los Angeles-based sound reinforcement company, has gone east. Awarded the contract to provide sound-reinforcement services for this year's 33rd Grammy Awards at Radio City Music Hall in New York, the company supplied the event from its new offices in Alexandria, Va., near Washington,

D.C.

The new Burns facility—the company's third—is headed by David Hoover and includes more than \$250,000 in sound equipment encompassed in 6,500 square feet of office and warehouse space.

In addition to its headquarters in Los Angeles, the company also has an office in Las Vegas.

On the East Coast, Burns is targeting the corporate and televi-

sion-production markets as its main area of growth. Its first project was the "Kennedy Center Honors" television special that aired last December.

"I have five major TV shows in the Washington area each year, and that justified opening this office," says Bruce Burns, president of Burns Audio, noting that the company would probably not have won the Grammy contract this year had it not been for the new facility.

"This office allows me to get to major shows on the East Coast that I've not been able to get," says Burns. "I'm able to do New York television specials and get to Atlantic City for events there."

According to Burns, the company does not plan to focus on the region's highly competitive touring sound market.

"What I really find is that we have very good competition there," says Burns. "The sound companies on the East Coast are good. I'm the new boy on the block."
(Continued on next page)

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AUDIO TRACK

(Continued from page 64)

his new Warner Bros. project. **Gregg Brown** produced with **Chris Hammond** at the board. **Diamond Rio** cut vocals and overdubs for its new Arista album. **Monty Powell** and **Tim DuBois** produced, with **Mike Klute** at the board.

OTHER CITIES

R.E.M. WORKED ON TRACKS for Warner Bros. with producer/engineer **Scott Litt** at **Paisley Park Studios** in Chanhassen, Minn. **Dave Friedlander** assisted on the project in Studio A, which features an SSL 6000 E/G board and Mitsubishi X-850 tape machine.

Cove City Sound, Glen Cove, N.Y., had **Maria Abraham** in working with producer **Richie Jones**. **Mario Rodriguez** engineered, with **Dan Hetzel** and **Tom Yezzi** assisting.

Steel Valley completed tracks for its debut album, "Raw Skulls," at **Transmedia Studios** in Atlanta. **Hugh Harrer** engineered and mixed. Rap groups **3 B-Low** and **DUI** were in working on new projects with programmer/engineer **Seth Cohen**.

For **EMI Records**, **Thomas Dolby** was in **Southlake Recording**, Metairie, La., doing overdubs for his new project. Guest artists included **Michael Doucet** of **Beausoleil** on fiddle, and **Wayne Toups** on accordion. **Steve Himelfarb** engineered.
(Continued on next page)

FOR THE RECORD

The B.B. King project listed in the Feb. 16 Audio Track was produced by Jon Tiven and Vernon Reid at Quad Recording and the Power Station. Jimmy Douglass engineered.

Latin Notas



by Carlos Agudelo

BOOSTED BY THE GROWING VISIBILITY and importance of the Hispanic market, Spanish-language in-flight music programming is taking off. Just ask Sony TransCom Inc., based in Irvine, Calif., which began producing in-flight audio entertainment in-house last spring, after a decade of subcontracting it to other firms. The company already has its hardware operating in 80 airlines and provides music to another 40, including such Latin American carriers as Aero Postal, Aerolíneas Argentinas, Lan Chile, Avianca, Aerovías de México, and Taca, and such worldwide carriers as Pan Am. Spanish-language programming is a growing part of the company's plans, according to associate producer **Tony Dec.** "We are expanding our base domestically as well as internationally," he says. Eventually, the in-flight programming will include occasional interviews with Latin artists in addition to those already done with English-language performers.

WILLIE COLÓN IS ONLY THE SECOND Puerto Rican (after Rafael Hernández Colón, currently Puerto Rico's governor) to be invited to Yale Univ. as a visiting fellow in conjunction with the Chubb Fellowship program. Colón delivered his address, "Salsa: A Socio-Political Perspective," Feb. 6 to some 400 students and faculty members. The lecture was an audio/visual presentation in which the Latin musician chronicled the effects of Latin immigration on Latin music, and vice versa, incorporating his own valuable experience as a street-educated musician growing up in the Bronx, N.Y. The fellowship, established in 1936, has been given in previous years to George Bush, Ronald Reagan, Norman Mailer, and Jesse Jackson, among others.

ANGELO MEDINA HAS RE-ESTABLISHED himself as the top promoter, agent, and manager in Puerto Rico. On Jan. 15, he revamped his office, increasing the staff size from 19 to 28. His management arm now represents 14 artists, including **Emmanuel**, whom Medina handles personally, **Ednita Nazario**, **Miguel Mateos**, **Lunna**, **Lucesita Benitez**, **Glenn Monroig**, **Angel Javier**, **Alex Mancilla**, **Gilberto Monroig**, **Top Banana**, **Luis Angel**, and **Bolero** (Spanish rockers). As an agent for international tours, Medina has been active in organizing the continental strategy for his artists, including Emmanuel's May tour of Latin America and the U.S. That singer, by the way, has just released an album in Italian and his debut in Portuguese is slated for an April

Spanish-language in-flight programming is taking off

bow in Brazil. Medina is also active in promoting concerts on the island, such as those by groups **Gipsy Kings**, **Ole Ole**, and **Soda Stereo**, and singers **José José** and **Franco De Vita**, among others. This is an appreciable volume of work for a company that a year ago was considered to be in decline after several years of near-dominance in the market. Medina's agency has been the takeoff point for some of today's top promoters in Puerto Rico and on the continent, such as **Maritsa Cassiano**, **Gustavo Sanchez (Chayanne)**, **Nicky Parra**, and **Blanca Lasalle (RMM)**, among others.

TH RECORDING ARTIST **OSCAR DE LEON** is actively negotiating with Sony Discos. The Venezuelan salsaero has been one of the most prominent performers in the international salsa scene and one of the most permanent acts on the TH roster... **RMM (Ralph Mercado)** is taking serious steps to open an office in Madrid, Spain. If successful, RMM will be one of the first Latin record and management companies to have its own representation in Spain, and, by extension, in the European Common Market.

EXPANDED BURNS AUDIO WINS ITS THIRD CONSECUTIVE GRAMMY CONTRACT

(Continued from preceding page)

and it's very difficult to break in, so I'm mostly working with California-based producers who are looking to do work on the East Coast. I'm only there to fill the void in the TV production and corporate end of it. That's my thrust, but if I can pick up some of the smaller theatrical work in the D.C. area to pay bills and labor I'd be happy with that."

Equipment at the new facility includes a massive hanging Apogee Sound concert speaker system featuring 24 large concert boxes, a complete rigging system, eight subwoofer systems, 24 AE-5 speakers, and various support gear.

The array of gear also includes two new Ramsa consoles, a new Electro-Voice DeltaMax stage monitor system, approximately 18 Vega wireless microphone systems, and about 150 assorted microphones.

Most of this gear will have made its debut at the Grammy ceremony Feb. 20, along with a new Apogee Sound computerized equalization system called Correqt.

This year marks the third consecutive Grammy Awards show for Burns Audio, and the 14th for the company.

For Burns, reliable gear is the key to keeping Grammy audio up to par. "We like a basic system because it's very predictable," says Burns, who was among the 10-member staff sent by the company to the Grammys. "What we're dealing with here is live television. The prospect of failure is scary. If

we had a failure of any sort we wouldn't be doing that show any more. We go with proven components. At this point, until some of these fancier systems are proven, I tend to want to stay away from

them a while."

See next week's Pro Audio section for a full report on sound at the Grammys.

U.K. STUDIOS MORE WARY ABOUT NEW TECHNOLOGY

(Continued from page 64)

Simmons Digital. "No doubt, they served a market providing big technology at just about sensible rates for a period. What's happened now is manufacturers are providing smaller technology at a better price, so people are setting up small studios and putting together master tapes."

As for that mythical "studio of the future," few are willing to predict that tape will disappear entirely. In addition, there has been a growing backlash against digital, as people discover that digital does not automatically equate with better sound quality.

"We find CDs that have none of the transparent quality of the master tape, though we don't know why," says Ford-Crush of Eden Studios. "A lot of bands are wondering what the point is of recording digitally. We use SSL and Studer machines; they result in the finest albums you can make."

If studios do go tapeless, they might look like Silk Sound, a post facility in Soho in London. All four of Silk Sound's rooms have now been refitted with Lexicon Opus systems.

"The very appearance of the place has changed. Our studios are now spacious, with room to move. I think hard-disc systems are coming into re-

corded studios as well," says Robbie Weston, Silk Sound's managing director. "We've already gone through the revolutionary stage of 'out with the tape machines and consoles and in with the hard disc.' In the future, we'll see digital settle down and be perfected, with faster and more powerful processing power."

AUDIO TRACK

(Continued from preceding page)

At **Southern Tracks Recording**, Atlanta, .38 Special recorded material for its debut release on **Charisma/Virgin**. **Rodney Mills** produced and engineered the sessions, assisted by **Tag George**. The material—the group's 10th album—was recorded digitally on a Mitsubishi 32-track machine. Guest vocalists include **Brian Howe** of **Bad Company** and **Jack Blades** of **Damn Yankees**.

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

Hot Latin Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	1	1	12	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	★★ NO. 1 ★★ TE PARECES TANTO A EL 3 weeks at No. One
2	2	5	7	BANDA BLANCA SONOTONE	SOPA DE CARACOL
3	4	2	11	EMMANUEL SONY	BELLA SENORA
4	3	3	18	ANA GABRIEL SONY	ES DEMASIADO TARDE
5	5	6	6	JUAN LUIS GUERRA Y LA 440 KAREN	ESTRELLITAS Y DUENDES
6	11	28	4	FRANCO DE VITA SONY	NO BASTA
7	10	12	4	JOSE JOSE ARIOLA	ESA MUJER
8	8	11	5	PALOMA SAN BASILIO CAPITOL-EMI LATIN	DEMASIADO HERIDA
9	7	8	8	CHAYANNE SONY	TIEMPO DE VALS
10	6	4	13	JOSE LUIS RODRIGUEZ SONY	LA FIESTA
11	13	19	5	ROBERTO CARLOS SONY	TENGO QUE OLVIDAR
12	12	17	5	VICENTE FERNANDEZ SONY	EL DESCINFLÉ
13	21	15	3	ANA GABRIEL SONY	DESTINO
14	17	14	5	LOURDES ROBLES SONY	QUE LASTIMA
15	14	16	6	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI POPURRI
16	25	—	2	JOSE JAVIER SOLIS MELODY	★★★ POWER PICK ★★★ SENTIMENTAL
17	9	7	17	MARISELA ARIOLA	Y SE QUE VAS A LLORAR
18	18	10	14	JOSE FELICIANO CAPITOL-EMI LATIN	NO PUEDO ESTAR SIN TI
19	23	22	4	LUIS ENRIQUE SONY	DATE UN CHANCE
20	28	—	2	DANIELA ROMO CAPITOL-EMI LATIN	Y CAE LA GOTA DE AGUA
21	24	25	3	YURI SONY	QUIEN ERES TU
22	15	13	11	ALVARO TORRES CAPITOL-EMI LATIN	MI VERDADERO AMOR
23	27	24	3	BRONCO FONOVISIA	SI TE VUELVES A ENAMORAR
24	16	18	17	RUDY LA SCALA SONOTONE	CUANDO YO AMO
25	31	26	4	GILBERTO SANTA ROSA SONY	DE CUALQUIER MANERA
26	30	—	2	LOS HURACANES DEL NORTE LUNA	CRUZ DE CEMENTO
27	22	36	6	MARIANA GARZA MELODY	ALCANZAR UNA ESTRELLA
28	19	20	7	GUILLERMO DAVILA TH-RODVEN	YO NESECITO MAS DE TI
29	35	35	5	YOLANDITA MONJE SONY	CANTARE
30	32	29	23	BRONCO FONOVISIA	CORAZON DURO
31	26	21	4	LUCIA MENDEZ SONY	AMOR DE NADIE
32	NEW ▶	1	1	ANGEL JAVIER CAPITOL-EMI LATIN	★★★ HOT SHOT DEBUT ★★★ QUIERO AMARTE AL AIRE LIBRE
33	29	31	3	EMMANUEL SONY	NO HE PODIDO VERTE
34	NEW ▶	1	1	TITO ROJAS M.P.I.	SIEMPRE SERE
35	34	33	35	JUAN LUIS GUERRA Y LA 440 KAREN	BURBUJAS DE AMOR
36	20	9	15	ROBERTO CARLOS SONY	PAJARO HERIDO
37	NEW ▶	1	1	GLORIA ESTEFAN SONY	DESDE LA OSCURIDAD
38	NEW ▶	1	1	GRUPO MAZZ CAPITOL-EMI LATIN	CANCIONES DE AMOR
39	33	27	7	BEATRIZ ADRIANA FONOVISIA	TU GABAN
40	37	34	3	BRAULIO SONY	COMO CUALQUIER JARDINERO

Records with the greatest airplay gains this week. ♦ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

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A Family Affair



HITCHCOCK

International

Africa's Record Biz Is Endangered IFPI Prez Pays Visit To Pressure Pirates

■ BY JEFF CLARK-MEADS

LONDON—A high-powered music-industry delegation arrived in Africa this week to help prevent the predicted "imminent collapse" of the continent's legitimate record business.

IFPI president Sir John Morgan and legal adviser Funkazi Koroye are visiting Nigeria, the Ivory Coast, and Kenya aiming to put pressure on the pirates who are swamping the market with their illegal products.

In its analysis of global piracy issued at the beginning of the year, the IFPI said the legitimate industry is in danger of "imminent collapse" across large parts of Africa because of the stranglehold of the pirates. Koroye argues that such an appraisal is still valid but hopes that the high-level meetings in which she and Morgan are due to participate will at least postpone that prediction coming true.

First stop for Morgan and Koroye is Africa's largest market, Nigeria. The country has a population of 120 million and, in 1989, about 11.8 million pirated compact discs, cassettes, and vinyl LPs were sold there, according to IFPI estimates. They were valued at \$18 million and represented 80% of the total market in units.

That level of piracy is despite the fact that Nigeria has adequate copyright legislation; the problems lie in the fact that it is not being enforced. "The whole system is a mess," says Koroye. "As it stands, we just can't get a case to court. It's dismal because the IFPI put so much effort into getting this law passed and now we simply can't get the law effected."

"We're going to be having meetings with the attorney general, the head of the copyright council, the minister of justice, and the vice president to see if we can get this law working for the music industry."

Even without the full weight of the law behind it, the IFPI's Nigerian group is continuing with raids on factories making illegal product. The legitimate industry feels that although it cannot secure convictions against pirate operators, it can hamper their activities by seizing and destroying material. The industry's efforts are being assisted by local musicians who lobby extensively against the theft of

their copyrighted property.

Though the IFPI is far from happy about the situation in Nigeria, in legal terms, the country is one step ahead of the Ivory Coast. Nigeria has acceptable copyright law—nominally, at least—while in the Ivory Coast, the appropriate legislation is in the middle of an indefinite wait to make it on to the statute books.

The Ivory Coast's proposed new legislation has been available in draft form for some time and now requires only the appropriate signatures before being formally adopted. However, the country's cumbersome governmental procedures mean that there is no immediate prospect of the document becoming law.

Morgan and Koroye hope to persuade the minister of the Ivory Coast to convene the council of ministers and push the legislation through the final, formal stages of adoption.

In the meantime, Koroye estimates that piracy is down to 20% of the mar-

ket in the capital city of Abidjan but is running at about 90% in the country's vast rural areas. Official IFPI statistics say 1 million counterfeit units were sold in the country in 1989.

Koroye also points to an additional complication in the fight against piracy in Africa—the importation of large quantities of illegal product from Singapore and Dubai. Singapore's copyright legislation recognizes the rights only of artists and producers from named countries, effectively the U.K. and the U.S. That means that the nation's illicit trade can make unlimited copies of African music and export it to Africa without paying royalties.

The IFPI is trying to put pressure on Singapore through the diplomatic channels of the commonwealth. Many of the African countries worst affected by the exports from Singapore are, like Singapore, commonwealth members.



Anyway, It's A Deal. Italy's Paola della Puppa, center, puts pen to paper to finalize his new international consultancy deal with Warner/Chappell. The pact follows the sale of his company, Anyway Music, to the multinational, which previously administered the catalog. Shown with della Puppa are Warner/Chappell Italy managing director Adriano Solaro, left, and international product manager Marco Volonte, right.

Germany's Pilz Building CD Plant In Spain

■ BY HOWELL LLEWELLYN

MADRID, Spain—Giant German compact disc manufacturer Pilz Co. is to build a CD plant in Spain as part of its bid to become one of the world's top four CD manufacturers.

The future Pilz factory near Avila, 75 miles northwest of Madrid, will have an annual output of 50 million discs, the company says.

Construction of the factory will begin after the summer and production is scheduled to start by late 1992. Together with another factory to be built in Thuringen—the hometown of company founder Reiner Pilz in what was East Germany—which will produce 30 million CDs a year, Pilz's annual out-

put will rise from the current 40 million to 120 million. "This will put us among the top four worldwide," says Pilz public relations chief Diether Habicht-Benthin.

He explains that after the group decided to decentralize its opera-

'This'll put us among the top 4 worldwide'

tions, Pilz Co. looked to Spain as a location for its largest single foreign investment. "Markets in southern Europe and Spain in particular are reckoned to have among the highest growth rates in the world over the next 10 years," he says. "At the moment, only

about 7% of Spanish homes have CD players, but as the prices of players come down that figure will explode."

Habicht-Benthin says Pilz looked at Avila and Seville in southern Spain to locate its factory. "Several factors put us off Seville," he says. "The local authorities were unhelpful, whereas in Avila they were extraordinarily eager to assist us."

"But also very important is that Avila is the highest provincial capital in Spain [1,128 meters above sea level] and free of pollution, and we will be using the ultraclean-room concept at Avila. In addition, the Avila area is not industrially developed, which means that the people are highly motivated."

Swedish Indies Aim To Catch Japan's Ears

■ BY DAVID ROWLEY

STOCKHOLM, Sweden—Sweden's independent labels and publishers are sending a delegation to Japan in mid-March in an attempt to sell more Swedish music there.

The deputation, which has the backing of the Swedish Trade Council, will consist of MNW managing director Jonas Sjoström and Misty Music chief Anders Moren, and will hold meetings with key players in the Japanese industry between March 18 and 21.

The trip is being financed by SOM, the Swedish independent-label association, which is putting up approximately \$50,000. The delegates will represent some of the country's best-known labels, including Telegram, Wire, Mistlur, Silence, and MNW. Sonet Records will not be represented because it is not a member of the

Swedish IFPI group, and Swemix will be represented only on the publishing side.

Sjoström describes the venture as "a way of capturing the attention of the Japanese with our very strong indie scene." He continues, "What prompted the trip was that Japan is a territory where none of the indies have had any success in licensing. Europe is pretty much taken up now but Japan is totally free."

"We have had the feeling they have had a liking for Scandinavian artists in the past and we have begun to get more and more requests for samples from Japanese companies," he con-

tinues. "We have already sent out two lengthy compilation cassettes and we will also be sending out a choice of about 500 compact discs in advance. We'll be covering everything from dance to laid-back, instrumental new age music."

He says the delegation will be approaching "every label we can find in the files."

"The Swedish embassy has already been speaking to the Japanese IFPI group and we will be using contacts established by Anders Moren when he used to work with Abba."

"I believe they will go for dance acts like Leila K and very hard rock with a raw edge. At the moment, Radium, a label with a very strong identity, is the most exported label. I also have a feeling they will have a preference for good-looking female artists with quality product."

**U.K. recording studios
are more wary about
new technology
... see page 64**

EMI, Sony Are Out Of Africa In Piracy Wake

The extent of the piracy problem in Africa is evidenced by the reluctance of the multinational record companies to continue trading there. EMI and Sony Music have curtailed their operations on the continent—now PolyGram is pulling out of Nigeria. No comment was forthcoming from the company, but it is understood that its Lagos-based subsidiary is being sold to the local management.

Sony Music Splits Up Its Spanish Affiliate

■ BY ANNA MARIE DE LA FUENTE

MADRID, Spain—In a move driven mainly by A&R considerations, Sony Music has split its Spanish affiliate into three creative divisions.

Managing director Manolo Diaz says the restructuring is intended to have the marketing department working more closely with the A&R team. "We needed a tighter control of our creative resources," he says.

The three units—each with a management team of label director, local and international A&R head, and marketing manager—will, individually, manage the business of the labels, CBS-Sony and Epic, and special marketing. "Special marketing handles the firm's back catalog, the Sony Classical label, and the jazz-music roster," says Diaz.

Unlike the rest of Europe, Sony is unable to use the Columbia label in Spain as the marque is owned by BMG here.

Sony's new format has brought in a number of new faces to the company. One of them, Carlos Narca, a former record producer and concert promoter who is the new A&R director for the CBS-Sony label, feels the decision to create smaller and more closely coordinated divisions springs from a need to break domestic acts. "We have to put more effort into promoting them," he says. Each unit will
(Continued on page 72)

Hits of the U.K.TM

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	1	DO THE BARTMAN	GEFFEN	THE SIMPSONS
2	3	(I WANNA GIVE YOU) DEVOTION	RUMOUR/PINNACLE	NOMAD f/MC MIKEE FREEDOM
3	2	3 A.M. ETERNAL	KLF COMMUNICATIONS	KLF f/CHILDREN OF THE REVOLUTION
4	7	GET HERE	FONTANA/POLYGRAM	OLETA ADAMS
5	4	ONLY YOU	EPIC	PRAYSE
6	5	WIGGLE IT SBK		2 IN A ROOM
7	6	WHAT DO I HAVE TO DO	PWL	KYLIE MINOGUE
8	12	YOU GOT THE LOVE	TRUELOVE/BMG	THE SOURCE f/CANDI STATION
9	16	IN YER FACE	ZTT	808 STATE
10	10	G.L.A.D	PARLOPHONE	KYM APPLEBY
11	17	ALL RIGHT NOW	ISLAND	FREE
12	8	I BELIEVE	PARLOPHONE	EMF
13	18	OUTSTANDING	COOLTEMPO	KENNY THOMAS
14	13	PLAY THAT FUNKY MUSIC	SBK	VANILLA ICE
15	9	HIPPYCHICK	S&M/SONY MUSIC	SOHO
16	15	CRAZY	ZTT/WEA	SEAL
17	21	BLUE HOTEL	REPRISE	CHRIS ISAAK
18	24	GOOD TIMES	ATLANTIC	JIMMY BARNES & INXS
19	11	CRY FOR HELP	RCA	RICK ASTLEY
20	14	GAMES	COLUMBIA	NEW KIDS ON THE BLOCK
21	NEW	HERE COMES THE HAMMER	CAPITOL	M.C. HAMMER
22	NEW	LOVE WALKED IN	EMI	THUNDER
23	36	AUBERGE	EAST WEST	CHRIS REA
24	28	EVERY BEAT OF THE HEART	VIRGIN	RAILWAY CHILDREN
25	32	THINK ABOUT ...	RCA	D.J.H. f/STEFY
26	NEW	OUR FRANK	HMV	MORRISEY
27	20	SADENESS—PART 1	VIRGIN INTERNATIONAL	ENIGMA
28	NEW	MOVE YOUR BODY(ELEVATION)	OPTIMISM/BMG	XPANSIONS
29	19	GONNA MAKE YOU SWEAT	COLUMBIA	C&C MUSIC FACTORY
30	33	LOVE REARS ITS UGLY HEAD	EPIC	LIVING COLOUR
31	40	HEAL THE PAIN	EPIC	GEORGE MICHAEL
32	37	BEAUTIFUL LOVE	ISLAND	JULIAN COPE
33	NEW	GO FOR IT!	BUST IT/EMI	JOEY B. ELLIS & TYNETTA HARE
34	25	THE NIGHT FEVER MEGAMIX	I.Q./BMG	MIXMASTERS
35	NEW	BECAUSE I LOVE YOU (THE POSTMAN SONG)	POLYDOR	STEVIE B
36	27	SUMMERS MAGIC	4th + B'WAY	MARK SUMMERS
37	23	MERCY MERCY ME/I WANT YOU	EMI	ROBERT PALMER
38	38	WHICH WAY SHOULD I JUMP	A&M	MILLTOWN BROTHERS
39	22	CAN I KICK IT?	JIVE/BMG	A TRIBE CALLED QUEST
40	30	SENSITIVITY	MCA	RALPH TRESVANT

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	1	QUEEN	PARLOPHONE	INNUENDO
2	2	GLORIA ESTEFAN	EPIC	INTO THE LIGHT
3	13	GEORGE MICHAEL	EPIC	LISTEN WITHOUT PREJUDICE, VOL.1
4	3	CHRIS ISAAK	REPRISE	WICKED GAME
5	4	ELTON JOHN	ROCKET/PHONOGRAM	THE VERY BEST OF ...
6	6	BELINDA CARLISLE	VIRGIN	RUNAWAY HORSES
7	5	MADONNA	SIRE	THE IMMACULATE COLLECTION
8	8	THIN LIZZY	VERTIGO	DEDICATION—THE VERY BEST OF THIN LIZZY
9	11	WHITNEY HOUSTON	ARISTA	I'M YOUR BABY TONIGHT
10	7	ENIGMA	VIRGIN INTERNATIONAL	MCMXC A.D.
11	22	THE SIMPSONS	GEFFEN	THE SIMPSONS SING THE BLUES
12	9	JESUS JONES	FOOD/EMI	DOUBT
13	16	JIMMY SOMERVILLE	LONDON/POLYGRAM	THE SINGLES COLLECTION 1984-1990
14	10	ALEXANDER O'NEAL	TABU/SONY MUSIC	ALL TRUE MAN
15	15	ROBERT PALMER	EMI	DON'T EXPLAIN
16	23	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
17	14	PHIL COLLINS	VIRGIN	SERIOUS HITS ... LIVE!
18	28	CARRERAS, DOMINGO, PAVAROTTI	DECCA	IN CONCERT
19	12	STING	A&M	THE SOUL CAGES
20	26	INXS	MERCURY	X
21	21	VANILLA ICE	SBK	TO THE EXTREME
22	17	STRANGLERS	EPIC	GREATEST HITS 1977-1990
23	35	THE BEAUTIFUL SOUTH	GO! DISCS	CHOKO
24	18	DREAM WARRIORS	4TH + B'WAY	AND NOW THE LEGACY BEGINS
25	NEW	JOSE CARRERAS	PHILIPS	THE ESSENTIAL JOSE CARRERAS
26	27	MICHAEL BOLTON	COLUMBIA	SOUL PROVIDER
27	32	HAPPY MONDAYS	FACTORY/PINNACLE	PILLS 'N' THRILLS AND BELLIES
28	33	BARRY WHITE	MERCURY	THE COLLECTION
29	24	PATSY CLINE	MCA	SWEET DREAMS
30	20	FAITH NO MORE	SLASH	LIVE AT THE BRITXON ACADEMY
31	NEW	STATUS QUO	VERTIGO	ROCKING ALL OVER THE YEARS
32	19	TANITA TIKARAM	EAST WEST	EVERYBODY'S ANGEL
33	29	KYLIE MINOGUE	PWL	RHYTHM OF LOVE
34	25	SNAP	ARISTA	WORLD POWER
35	37	BEE GEES	POLYDOR	THE VERY BEST OF ...
36	38	TV SOUNDTRACK	WARNER BROS.	MUSIC FROM TWIN PEAKS
37	NEW	RALPH TRESVANT	MCA	RALPH TRESVANT
38	NEW	CHRIS REA	EAST WEST	THE ROAD TO HELL
39	39	PAUL SIMON	WARNER BROS.	THE RHYTHM OF THE SAINTS
40	34	JULIO IGLESIAS	COLUMBIA	STARRY NIGHT

INTERNATIONAL

U.K. Anti-Tape-Levy Group Braces For Battle Euro Commission Reportedly Planning Proposal

■ BY JEFF CLARK-MEADS

LONDON—The pressure group largely credited with killing off a proposed blank-tape levy in the U.K. three years ago says European Commission moves to bring in such a royalty may also come to nothing.

The British music industry was jubilant when a tape levy was included in draft legislation on copyright issued by the government here in 1985. However, by the time the document passed into law in 1989, the royalty provision had been removed. Now, the London-based Home Taping Rights Campaign says the same thing may happen with new legal proposals coming from the European Commission.

The commission has declared in writing its intention to put plans for a Europe-wide blank-tape levy before the European Community's council of ministers this year. If the ministers and the European Parliament adopt the proposals, it will be mandatory for EC member states to introduce such a provision into their domestic legislation.

Music industry lawyers working closely with the commission say there is a now a sympathetic hearing for the record business viewpoint within Brussels' corridors of power. In addition, many executives feel that a levy is virtually guaran-

teed to be included in the final directive from the commission.

However, Home Taping Rights Campaign coordinator Marianne Yarwood says her organization is not convinced a levy will be introduced. She contends that when governments and civil servants consider the "full implications" of the "bureaucracy needed to administer this tax and the rough-justice element of it" they will withdraw their support for the proposals.

'We support the right to make copies for personal use'

The HTRC is an alliance of consumer groups, charities, and Japanese hardware manufacturers. It argues strongly that a blank-tape levy would be an unreasonable imposition on blind people, who would have to pay it on copies of the current-affairs tapes known in the U.K. as "talking newspapers." Says Yarwood, "We say that any blank-tape levy is unfair on blind people and is a hindrance to the open learning policy which the European Commission supports." She adds that HTRC's contentions are echoed and supported by the European Blind Union.

"There's no reason to have a

levy," she continues. "It's never been shown that home taping does any damage to record sales. We're not advocating piracy, but we support the individual's right to make copies of a record for personal and private use."

She says the commission should ask for independent research into the issue; all surveys presented so far, she says, have been financed by the music industry. Yarwood also argues that a tape levy would be "the financing of one industry through a tax on another" and is a dangerous precedent for the commission to set.

She adds that the HTRC is receiving a sympathetic hearing within some parts of the commission. The organization certainly struck a chord of public support when it presented its arguments in the debate leading up to the introduction of the U.K.'s new copyright legislation. It also showed that it can lobby with great efficiency and is generally regarded as having been the catalyst for the removal of the blank-tape levy from the final draft of the document.

Such was the organization's effectiveness that its campaign survived the revelation in 1987 that it had been passing confidential parliamentary documents to Japanese hardware companies.

U.K. Vid Transactions Took Downturn In '90 But Higher Rental Charges Kept Income Steady

LONDON—Higher video-rental charges saved the U.K. video industry from a dramatic fall in income last year as total transactions declined markedly.

In the end, rental income was down 1% in 1990 compared with 1989, according to figures just released by the British Videogram Assn. The organization says that last year the market was worth a total of \$1.094 million.

Overall rental transactions in 1990 were measured at 374 million—more than 1 million a day—but were down 5.5% on 1989's 396 million. Since average rental charges rose 5% over the year, the reduction in total income was down only 1%.

However, trends are not good. In the final quarter of last year, the BVA noted a 7.3% decline in rentals compared with the same period in 1989. The situation was again mitigated, though, by the higher rental charge: total income for the period was \$287.8 million, down 2.2% on 1989.

The BVA's research shows there are now 14.85 million video homes in the U.K., equivalent to almost 60% of households, and an increase of about 1 million homes during 1990.

Throughout last year, comedy videos were most popular (accounting for 30% of rentals), followed by adventure titles (16%), thrillers (13%), and drama programs (10%).

BVA chairman Stephen Moore

says, "While no one in the video industry is entirely happy with its performance in 1990, or complacent about the future, video has so far weathered the recession better than other businesses that rely on consumers' discretionary spending. One factor is an increase in the number of specialist video rental outlets—up to almost 7,500,

according to some estimates.

"With an exceptionally strong list of new releases scheduled all through 1991, a \$20 million generic advertising campaign due to break on television Feb. 20, and a continued steady increase in video households, we're confident that video will remain a vibrant entertainment medium."

London's Jazz FM Reorganizes In Push For Larger Audience

LONDON—London incremental radio station Jazz FM, part-owned by the Westinghouse group, has made one third of its staff redundant as part of a major reorganization to combat poor audience figures. The latest research says the station's reach during January was 5%.

The 16 lost jobs are mainly in sales, although station manager Ron Onions and program consultant Andy Park have also left. A new program controller, Malcolm Laycock, has been appointed with the directive of making Jazz FM's output more consistently popular.

Managing director John Bradford says, "We have to make the station more reliable on a regular basis. This is the target toward which we have been working since we went on the air in March.

"The problem with jazz is that

however popular it may be, it is highly fragmented; each different form has its own strong partisan following," he continues. "We believe that Malcolm Laycock, having proved to be a popular broadcaster here as well as an accomplished jazz expert, has the ability to create a more accessible station sound and a better sign-posted program schedule."

So far, there have been no job cuts among the on-air presenters but it is known that programs will be in four-hour blocks, as opposed to the current three hours, when the new schedule is introduced next month.

'Mandela Is Coming' videoclip released ... see page 62

Vid Industry Moving Fast-Forward In France Sell-Through Boom Expected During Next 5 Years

BY PHILIPPE CROCC

PARIS—A video explosion in France over the next five years is being forecast by economic study group Bureau des Informations et des Previsions Economiques (BIPE).

Video sales to French dealers, the group notes, have grown from \$180 million in 1988 to \$200 million in '89 and \$340 million last year. Translated into retail terms, the progression is from \$400 million in 1988 to \$600 million in '89. Retail figures for 1990 are not yet available.

BIPE predicts that by 1993, French consumers will be spending 50% more on the purchase and rental of video programs than on cinema seats. By 1995, the penetration of video recorders in French households is expected to have increased from the present 36% to 70%.

In the next five years, says BIPE, the sell-through video market will increase threefold to a total of \$1.26 billion and the rental market will be worth \$100 million.

Currently on the same level as box-office receipts, the French video market will have a revenue double that of the cinema industry and 25% more than the sound-carrier market by 1995. At this point, the average family will be allocating 60% of its "audio/visual budget" to television, 30% to video, and 10% to the cinema. The total audio/visual expenditure in France by 1995 will be in the area of \$1.8 billion.

The explosive growth of video in France is reflected in the increase in membership of the Chambre Syndicale de l'Edition Audiovisuelles (CSEA), which grew by a factor of 45% between 1988 and '89 and by 58% between '89 and '90. It is also reflected in the accelerating growth of the sell-through market. In 1987-88, the video market was 85% rental and 15% sell-through. Today, sell-through claims nearly 90% of video revenue.

Further evidence of the video boom comes from the distribution companies. Film Office, which handles Walt Disney, UGC, MGM, and Hachette Video, reports sales up 87% in 1990, with 75% of income derived from sell-through. Walt Dis-

ney's "Lady And The Tramp," released in August and supported by a \$2 million marketing campaign, has sold more than 650,000 units, according to Film Office marketing director Andre Touaty.

A 78% sales increase was also recorded last year by Warner Home Video, whose president, Jean-Paul Jaouen, reports sales for the year in excess of \$64 million. A major Warner success story was "Rain Man," which repaid a \$1 million press and marketing campaign by selling 250,000 units in three months.

At PolyGram Video, director Philippe Laco reports sales increases from \$4.8 million in 1988 to \$9.2 million in 1989 and \$18 million in 1990. Laco is currently launching Nintendo's Super Mario Bros. with a publicity budget of \$8 million. PolyGram also has exclusive distribution of the CIC International laserdisc catalog. The company's laserdisc sales went up by 50% last year.

The video boom has triggered the entry into the marketplace of a new distribution company, Nouvelle Messagerie Video, formed by a group of film producers and video directors and headed by Jean-Paul Commin, the former international director of Warner Music.

Says Commin, "We have noted the disturbing fact that in France, video sales of French movies represent only 10% of the market. With NMV, our aim is to improve this market share by pooling our resources so we can compete more effectively with U.S. product."

NMV, whose president is Jean-Jacques Beineix, has a sell-through and rental department employing one sales director, two sales representatives, and two television sales persons.

The company has a capital of \$3 million and its stockholders com-

prise pay-TV company Canal Plus (30%); the Renn Production and AML Companies (30%); a group of writers, directors, and producers united in the Videoarp group (30%); and CCV, representing 10 independent French producers (10%).

NMV's goal, says Commin, is to capture 10% of the global video market in France. Among more than 50 movies set for release by NMV over the next months is "Cyrano de Bergerac" with Gerard Depardieu, which is currently showing in U.S. movie houses.

NMV has signed a deal with the Societe EVA 2 (associated with the French public service channel TV A2) to distribute the catalog of underwater explorer Commandant Jacques Cousteau, a collection of more than 100 programs.

Says Commin, "The advent of NMV signals the recognition of the growing importance of the video market in France."



Out Of Africa, Into Worldwide Prominence. Teddy Osei, right, of recording group Osibisa, receives the Pan African Arts & Music Lifetime International Achievement Award for the band's efforts in promoting African music worldwide. The band is due to play 25 dates in the Soviet Union during the summer. Also shown, from left, are Stella Groves and Hal Shaper of the Sparta Florida Music Group, which recently signed Osibisa.

P'Gram Led Italy's Album Market In '90

BY DAVID STANSFIELD

MILAN, Italy—PolyGram was the leading album-selling company in Italy last year with a market share of 15.6%, according to journal Musica E Dischi.

The annual statistics compiled by local IFPI group AFI are not yet available, but Musica E Dischi's sales-based research took the year's top 25 chart positions into consideration.

PolyGram president Gianfranco Rebullia attributes the firm's success to a broad selling base and the fact that the company was split into two divisions at the beginning of 1990. "More people were able to concentrate on less titles," he says. "That concentration, plus heavy investment

in TV ad campaigns, gave us the lead position."

Rebullia cites the "In Concert" album by Jose Carreras, Placido Domingo, and Luciano Pavarotti, and best-of compilations from the Police, Elton John, the Bee Gees, and Supertramp as cornerstones of the success.

EMI took second place on the chart with 15.1%, while Warner Music Italy, the market leader in 1989, dropped to the third position with 13.9%. That firm's GM, Massimo Giuliano, says, "The fact that we bought out the CGD company has to be taken into consideration. If you include CGD's 5.1% with ours, we are still in the lead position. We also passed the Atlantic label over to CGD so it had income from acts like Alannah Myles, AC/DC, and Led Zeppelin. But, 1990 was a difficult year for international

acts and they make up 70% of our catalog. It was pretty much a year for locally prepared music."

Domestic talent took six of the top 10 chart positions with Eros Ramazzotti (BMG Ariola/DDD) taking the No. 1 slot by selling more than 1 million units of his "In Ogni Senso" album in Italy alone. Vasco Rossi (EMI), Antonello Venditti (Heinz), Mango (Fonit Cetra), Marco Masini (Ricordi), and Mietta (Fonit Cetra) were among the top 10 album sellers, along with Rod Stewart, Phil Collins, Lisa Stansfield, and the Bee Gees.

The rest of the record companies on the chart: BMG Ariola (13.3%), CBS (10.1%), Fonit Cetra (8.3%), Ricordi (5.6%), CGD (5.1%), New Music (2.7%), Heinz (2.4%), PDU (2%), Five (1.9%), and DiscoMagie (1.9%).

Soviet Station Expands Its Reach Radio B'casts Now Hit Leningrad, Too

BY NIKOLAI KOVARSKY
and NDVADIM YURCHENKOV

MOSCOW—The first commercial radio station in the Soviet Union, Europe Plus, has started broadcasting in Leningrad, the U.S.S.R.'s second-largest city.

The station can deliver 16 hours of programming every day and will now reach the 5 million people in Leningrad as well as the 11 million in Moscow. With intermediate areas, the total potential audience is more than 20 million.

However, Europe Plus' FM output will be heard by only a minority of these people as FM radios are expensive and not widespread.

Europe Plus began broadcasting in Moscow in April. The station is a joint venture between the Soviet Union's Gosteleradio and a French consortium comprising stations Europe 1 and Europe 2, the La Caisse des Depots et Consignations bank,

advertising agency Precom, and investment house Society GPT.

Europe Plus is targeted at 25-45-year-olds who are "intelligent enough to comprehend modern Western music," according to program director Andrei Anisenko.

He says Europe Plus is the first station in the U.S.S.R. to have its own programming concept. "With the help of our French friends and their supply of new records and computer software called Selector, we have built something unique."

The idea of expanding the station's service from Moscow to Leningrad came about unintentionally, Anisenko says. "Back in September, I met with Anatoli Sobchak, the mayor of Leningrad, and he expressed profound interest in what we were doing in Moscow." Three months later, the station was on the air in Leningrad, playing taped versions of shows already heard in Moscow.

French Radio Moves To Anglo-American Beat

PARIS—Anglo-American product is dominating French private FM radio stations, according to a programming survey conducted by the Conseil Superieur de l'Audiovisuel.

The important NRJ station, targeted at the 12-25 age group, allocates 76% of its music programming content to Anglo-American repertoire, 21% to French repertoire, and 3% to music from other countries.

Figures for other FM stations—target audiences in parentheses—are Skyrock (15-34), 92%-8%-0%;

Maximum (15-35), 94%-3%-3%; Metropolis (15-40), 68%-30%-2%; Fun (20-40), 94%-6%-0%; Europe 2 (25-40), 61%-37%-2%; and RFM (20-40), 65%-35%-0%.

The CSA notes that of 48 local Radio France stations, including France Inter and Radio Bleu, between 45% and 60% of the music programming is provided by French repertoire. Domestic product also predominates in the music content of programs from Europe 1, TRL, and Radio Monte Carlo.

Swedish Indie Labels MNW, Radium Merge

STOCKHOLM, Sweden—Swedish independent record labels MNW and Radium have merged into one company.

The labels say the move will mean an increased marketing presence both domestically and internationally. All administration and marketing will be handled through MNW.

MNW was set up in 1969 as a cooperative of artists and producers.

After two years of being distributed by what was then CBS, it set up its own distribution network and, in 1976, built a pressing plant. The company also runs two studios near Stockholm. It is the Scandinavian representative for such labels as 4AD, and Antler. Radium's roster includes Union Carbide Productions, Twice A Man, Psychotic Youth, and Blue For Two.

SONY MUSIC

(Continued from page 70)

have a roster of 10 Spanish acts in addition to its lineup of international artists.

When 1990's market-share figures are released, it is expected that Sony will have fallen considerably below the market-leading 20.25% it enjoyed in 1989. Diaz explains the anticipated shortfall by saying that the company's main international artists, Bruce Springsteen and Michael Jackson, had no new product last year.

Sony's restructuring is similar to the reorganization recently undergone by EMI Spain. Managing director Rafael Gil says, "We did it last year, basically in order to put a greater focus on our core business and cover our marketing objectives."

HITS of the WORLD

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MUSIC
&
MEDIA

EUROCHART HOT 100 2/23/91

SINGLES	
1	1
2	3
3	9
4	6
5	7
6	2
7	4
8	5
9	14
10	22
11	18
12	25
13	10
14	13
15	26
16	11
17	15
18	16
19	27
20	12
21	19
22	8
23	20
24	28
25	24
26	21
27	NEW
28	23
29	NEW
30	30
ALBUMS	
1	1
2	NEW
3	3
4	2
5	4
6	5
7	NEW
8	6
9	7
10	13
11	8
12	14
13	9
14	12
15	11
16	15
17	21
18	NEW
19	18
20	22
21	20
22	17
23	24
24	27
25	23
26	NEW
27	NEW
28	19
29	26
30	16

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 2/24/91

SINGLES	
1	1
2	2
3	5
4	7
5	11
6	3
7	10
8	4
9	12
10	8
11	6
12	9
13	13
14	15
15	16
16	NEW
17	14
18	19
19	NEW
20	NEW
ALBUMS	
1	1
2	2
3	6
4	4
5	5
6	3
7	NEW
8	7
9	8
10	11
11	10
12	9
13	14
14	12
15	18
16	13
17	NEW
18	16
19	20
20	NEW

GERMANY (Courtesy Der Musikmarkt) As of 2/12/91

SINGLES	
1	1
2	2
3	7
4	4
5	6
6	3
7	12
8	17
9	5
10	10
11	11
12	8
13	9
14	NEW
15	16
16	14
17	15
18	19
19	NEW
20	NEW
ALBUMS	
1	1
2	NEW
3	2
4	3
5	4
6	10
7	5
8	6
9	8
10	9
11	7
12	13
13	11
14	NEW
15	16
16	12
17	14
18	19
19	NEW
20	15

SPAIN (Courtesy TVE/AFYVE) As of 2/9/91

SINGLES	
1	1
2	3
3	5
4	10
5	4
6	NEW
7	6
8	2
9	NEW
10	NEW
ALBUMS	
1	2
2	3
3	1
4	NEW
5	NEW
6	4
7	6
8	7
9	NEW
10	5

CANADA (Courtesy The Record) As of 2/25/91

SINGLES	
1	1
2	2
3	5
4	4
5	9
6	3
7	NEW
8	7
9	19
10	NEW
11	10
12	12
13	6
14	14
15	18
16	13
17	11
18	20
19	15
20	NEW
ALBUMS	
1	3
2	1
3	2
4	5
5	16
6	7
7	4
8	6
9	12
10	9
11	13
12	10
13	11
14	8
15	18
16	14
17	20
18	19
19	17
20	NEW

FRANCE (Courtesy of Nielsen/Europe 1) As of 2/16/91

SINGLES	
1	1
2	2
3	6
4	5
5	3
6	7
7	4
8	16
9	15
10	9
11	11
12	13
13	19
14	12
15	NEW
16	NEW
17	8
18	14
19	10
20	NEW
ALBUMS	
1	1
2	5
3	NEW
4	4
5	2
6	6
7	8
8	NEW
9	3
10	13
11	7
12	10
13	11
14	9
15	18
16	16
17	12
18	NEW
19	17
20	NEW

ITALY (Courtesy Musica e Dischi) As of 2/18/91

SINGLES	
1	1
2	3
3	6
4	2
5	4
6	7
7	5
8	9
9	8
10	10
ALBUMS	
1	1
2	3
3	2
4	4
5	8
6	NEW
7	7
8	5
9	6
10	9

JAPAN (Courtesy Music Labo) As of 2/25/91

SINGLES	
1	1
2	NEW
3	2
4	4
5	NEW
6	8
7	NEW
8	5
9	NEW
10	NEW
ALBUMS	
1	1
2	2
3	3
4	4
5	7
6	6
7	5
8	8
9	9
10	NEW

MAPLE BRIEFS

REPORTS BY both sides indicate that former Guess Who principals Burton Cummings and Randy Bachman have settled their legal dispute out of court over ownership of song copyrights from the Guess Who period. An agreement is expected to be signed shortly.

DON'T BE SURPRISED to see an announcement shortly pacting Corey Hart to Sire Records Worldwide. The

two sides have been negotiating since October and both indicate the signing date is soon. Expectations are that Bruce Cockburn will announce a new U.S. label affiliation shortly as well.

AT A PRESS conference held in Toronto Feb. 11, John Carlin, co-founder, with Leigh Blake, of the "Red Hot + Blue" album project, was presented with a check for \$250,000 (Canadian), for AIDS research and patient support, by Randy Lennox, VP of sales for MCA Records Canada.

The amount represents proceeds from domestic sales of the Chrysalis Records album, which has surpassed more than 60,000 units in Canada. Additionally, Karen Levine, representing Montreal-based Hollywood Jeans-Powerline, donated \$10,000 (Canadian) to the cause.

TO OUR READERS

Canadian news items and photos should be sent to Larry LeBlanc, 15 Independence Drive, Scarborough, Ontario M1K 3R7. Phone: 416-265-3277; Fax: 416-265-3280.

**Labels Set Full Slate Of Releases
New Acts, Vets Among Upcoming Offerings**

■ BY LARRY LeBLANC

TORONTO—Despite a bumpy economy and financial belt-tightening throughout the industry, there are numerous domestic releases by major Canadian labels, including many new signings.

Heading the list of releases is the long-awaited Glass Tiger album, "Simple Mission," produced by Tom Werman, scheduled for late March on Capitol. A leadoff single, "Animal Heart," is slated for a March 11 bow. Also due on Capitol that month is the Stompin' Tom Connors album, "More Of The Stompin' Tom Phenomenon," with the first single being "Margo's Cargo."

Capitol has also now released Murray McLauchlan's album, "The Mod-

ern Age," featuring the current single of the same name. Also, "Spunk Junk" by Spunkadelic has been released by the Capitol-distributed SBK label. Upcoming Capitol albums include 13 Engines' "Blur To Me Now," produced by David Briggs, April 13, and releases by One Free Fall and the Bob Rock-led band Rockhead.

At MCA, there is excitement over the Tragically Hip's album, "Road Warrior," produced by Don Smith, which has just been issued along with a leadoff single, "Little Bones." MCA has also picked up the rights to Joan Kennedy's album "Candle In The Window," which includes the current country hit single "The Trouble With Love." The album is slated for release March 5. Also due for release at the same time is Joni Mitchell's "Night Ride Home" from Geffen Records, which MCA distributes.

At Sony Canada, Richard Zuckerman, VP of A&R, reports the company is already scouting songs for Celine Dion's follow-up to her successful "Unison" album. Meanwhile, the label is pulling in strong airplay on the single "No Sign Of Rain" by new signing Kevin Jordan. An album of the same name will be released March 4. Joining the Sony roster is Vancouver, British Columbia, veteran rock act 54:40.

WEA Canada's Greg Torrington, manager of A&R, reports several new signings, including ex-Headpins singer Darby Mills (via Warner/Chappell), Toronto-based rock quartet Harem Scarem, and Wild T & the Spirit. Album releases for Mills and Harem Scarem are slated for summer, while the self-titled Wild T & the Spirit album, produced by Frozen Ghost's Arnold Lanni, will be issued in April.

WEA artists now in the studio for albums include country singer George Fox at Eastern Sound in Toronto, with Garth Fundis producing; Ian Thomas working with producer Paul DeVillier at Arnyard Studio, near Toronto, with group member

Lanni at the helm; and Spirit Of The West at Vancouver Sound, with Joe Chiccarelli producing.

WEA's Torrington notes there will also be an album by mainstream rock act Honeymoon Suite this year. Finally, WEA has issued "Action—The Best Of Streetheart," a nine-track compilation of the late-'70s group that included Paul Dean, who went on to form Loverboy.

A&M Records has released the debut single, "I Rhyme The World In 80 Days," from rap artist Kish; it comes from the upcoming album "Order From Chaos," due for release March 18. Also in March, A&M will release a self-titled album by Toronto-based singer Betty Moon, leased from Azumave Productions.

At PolyGram, Men Without Hats will be the focus of the label's attention with the album "Sideways," due for release the first week of April. New label signings Sons Of Freedom and the Young Saints, both from Vancouver, have been completing albums at Little Mountain Sound in Vancouver. The Young Saints are being produced by PolyGram's A&R head Corky Laing with Sue Medley and Randy Bachman guesting. Tracks by the Sons Of Freedom are being mixed by Matt Wallace.

BMG Music has now issued the Cowboy Junkies' 1986 independent release, "Whites Off Earth Now."

In April, BMG will release several album debuts, including "Ghost That Haunt Me" by the Crash Test Dummies from Winnipeg, Manitoba, produced by Steve Berlin, and a self-titled album by Bighouse produced by David Bendeth, VP of A&R, BMG Music Canada.

BMG's hip-hop trio Oui 3 makes its debut the following month with an album co-produced by Bendeth and Ritchie Mayer. Meanwhile, BMG country group Prairie Oyster is slated to work at Metalworks Studio in Toronto throughout March with production by Richard Bennet and Josh Leo, VP of A&R, RCA Nashville.

UPCOMING!

IN Billboard.

EUROPEAN SPOTLIGHTS:

GREECE

APRIL 6 ISSUE, AD CLOSE: MARCH 12

BENELUX

APRIL 13 ISSUE, AD CLOSE: MARCH 19

IRELAND

APRIL 20 ISSUE, AD CLOSE: MARCH 26

EUROVIDEO

MAY 18 ISSUE, AD CLOSE: APRIL 23

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Fancy That. Parlophone recording group the Quireboys receive platinum awards for their album "A Bit Of What You Fancy." The presentation was made in Vancouver, British Columbia, during the band's second Canadian tour. Shown with the band are manager Sharon Osbourne, top row, third from left, and tour manager Richard Cole, top row, right.

LIFELINES

BIRTHS

Boy, Windham, to **Manfred Wong** and **Pandora Leung**, Dec. 27 in Hong Kong. He is music columnist and editor of *Headlines Weekly* there. She is a secretary in EMI Hong Kong's marketing and promotional department.

Girl, Aubree Jane, to **Scott and Karen Hoyt**, Dec. 28 in Austin, Texas. He is a country artist, music publisher, and record-label owner.

Girl, Haley Clare, to **Michael and Robin Joyce**, Jan. 18 in Nashville. He is a songwriter/musician. She is an entertainment attorney with Wyatt, Tarrant, Combs, Gilbert, and Milom.

Boy, Samuel Cody, to **Steve Fishell**

and **Tracy Gershon Fishell**, Jan. 31 in Nashville. He is an independent producer. She is director of the pop and country division of Sony/Tree Music Publishing.

Boy, Dex Joseph, to **James O'Hara** and **Carol Marrujo de O'Hara**, Jan. 30 in Van Nuys, Calif. She is director of national publicity materials for Warner Bros. Records.

Boy, Ian Lawrence, to **Randy and Ronni Hock**, Feb. 8 in Edison, N.J. He is VP of rock promotion at MCA Records.

Boy, Justin Alexander, to **Rick and Elaine Krim**, Feb. 8 in Bronxville, N.Y. He is director of talent/artist relations for MTV.

Girl, Julie Ann, to **Alan and Jackie Voss**, Feb. 14 in New York. He is

VP of sales for Atco Records.

DEATHS

Lon S. Varnell, 77, of cancer, Feb. 15 in Nashville. Varnell was a major concert promoter (Varnell Enterprises, Nashville), working with such acts as Neil Diamond, Lawrence Welk, Barbara Mandrell, Waylon Jennings, the Oak Ridge Boys, the Statler Brothers, Elton John, Sonny & Cher, Willie Nelson, Liberace, the Rolling Stones, and many others. He is survived by his wife, a daughter, three sons, a sister, and three brothers.

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.



All For Paul. Paul McCartney, left, receives his BMI/PRS awards for 1990 in London. BMI honors the Performing Rights Society songwriters whose works are among the most performed in the U.S. BMI executive Phil Graham, right, presents McCartney with performance awards for "Michelle," "Let It Be," "Hey Jude," and "Penny Lane." McCartney is also co-writer of "Yesterday," BMI's most-performed song.

MCA FORGES AHEAD WITH PLANS FOR INTERNATIONAL EXPANSION

(Continued from page 3)

America, the U.K., Germany, and Japan. In addition, BMG will distribute MCA/Geffen recordings in the U.K. and Germany.

Geffen's international affiliations shifted to BMG Jan. 1, after the expiration of its deal with Warner Music International. MCA's arrangements with WMI are slated to shift to BMG April 1; but in the U.K., where PolyGram distributed MCA, its distribution has switched to BMG due to termination of the PolyGram deal.

"I'm grateful to Maurice Oberstein [of PolyGram U.K.], an old friend, for allowing us to work out something," says Teller.

He notes that Motown's international licensing deal with BMG "doesn't have a long way to go." But, although he favors maintaining that affiliation (with Motown going through MCA, where it has its own companies), he points out that MCA Inc. owns a minority share in Motown and that the majority owner is investment house Boston Ventures. "Distribution is a Motown board decision," he says.

GLOBAL FUTURE

All of this international activity represents a "substantial investment" for MCA, notes Teller. But he feels MCA must be aggressive in the

global arena because "a lot of our growth as a record entity is going to be coming from that overseas thrust.

"Looking at the '80s," he reflects, "the great growth of five of the Big Six [record companies] in sales and profits was spearheaded by the international business, and, in that sense, MCA missed the bus."

A large part of the international growth by MCA's competitors, he notes, has stemmed from development of local repertoire—and MCA plans to follow suit. "One of the underpinnings of our whole international thrust is our desire to develop local repertoire around the world," he says. "We've been disadvantaged in that we relied strictly on the English language for our success, and all the other major multinational companies don't operate with that handicap. We want to tap into the enormous market for local repertoire. I envy companies that sell half a million or a million copies of an album by an artist who most people in this country have never heard of."

Do any artists from non-English-speaking territories stand a chance of becoming a star in the U.S.?

"I believe that it's possible that somewhere during the course of the '90s, maybe we'll have the first really

stupendous breakthrough of a non-Anglo-Saxon artist, because the shrinking of the world electronically just keeps intensifying," says Teller. "And as videos become more pervasive on a worldwide basis and the images are transmitted as quickly as the music, it doesn't stretch the imagination too much to say to yourself, 'Maybe a French or an Italian artist can come up with just the right equation to become a superstar, not only on the Continent, but in the U.S. as well.'"

Watson points out that the new structure will help in efforts to break acts outside their own territories. "By having an integrated marketing network controlled from London, we can take a concept for a marketing campaign that can be implemented territory by territory," says Watson.

In other words, MCA can strike a deal with BMG's magazine-publishing arm for space in all its appropriate titles across Europe, provide MCA's local offices with the overall look for the ads, and then let them superimpose their own copyline and nuances in their own language.

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

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 9, **Los Angeles Chapter of NARAS Fourth Annual Bowling Bash**, Sports Center Bowl, Los Angeles. Billy James, 818-843-8253.

March 9, **United in Group Harmony Assn. Hall of Fame Induction** (doo-wop and R&B groups), Symphony Space, New York. 201-470-8442.

March 9-10, **Third Annual West Coast Regional Conference of College Broadcasters**, Univ. of Southern California, Los Angeles. 401-863-2225.

March 10, **Third Annual New York Reggae Awards**, Palladium, New York. Clinton Lindsay, 914-668-8442.

March 12, **1990 Soul Train Music Awards**, Shrine Auditorium, Los Angeles. 213-858-8232.

March 12-16, **Winter Music Conference**, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

March 13-14, **VSDA Regional Expo**, Metro Toronto Convention Center, Toronto. Dana Kornbluth, 609-596-8500.

March 15-17, **Nashville Songwriters Assn. International 13th Annual Spring Symposium and Songwriter Achievement Awards**, 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 presented by Broadcast Promotion & Marketing Executives (BPME)**, O'Hare Marriott, Chicago. Kelly Mains, 213-465-3777.

March 22-23, **Music and Entertainment Industry Educators Assn. Annual Meeting**, Congress Hotel, Chicago. Tim Hays, 708-617-3515.

March 22-25, **33rd Annual NARM Convention**, Hilton Hotel, San Francisco. 609-596-2221.

APRIL

April 3-7, **Black Radio Exclusive Convention**, Sheraton Hotel, New Orleans. 213-469-7262.

April 4-5, **International Radio & Television Society Eighth Annual Minority Career Workshop**, Viacom Conference Center, New York. 212-867-5650.

April 11-12, **1991 Memphis Producers Showcase**, New Daisy Theatre Complex, Memphis. 901-278-4298.

April 12-14, **National Assn. of Black-Owned Broadcasters Broadcast Management Conference**, location to be announced, Las Vegas. Ava Sanders, 202-463-8970.

April 15-18, **National Assn. of Broadcasters Annual Convention**, Las Vegas Convention Center, Las Vegas. 202-429-5300.

April 17-20, **Retail Sheet Music Dealers Assn. 16th Annual Conference**, Flamingo Hilton, Las Vegas. 214-233-9107.

April 19-21, **Southern Regional Conference of College Broadcasters**, Georgia State Univ., Atlanta. 401-863-2225.

April 24, **Academy of Country Music Awards**, Universal Amphitheatre, Los Angeles. 213-462-2351.

April 24, **International Radio & Television Society Gold Metal Award Dinner**, Waldorf-Astoria, New York. 212-867-6650.

April 24-27, **Third Annual International New Age Music Conference**, Bay View Plaza Holiday Inn, Santa Monica, Calif. 213-935-7774.

April 25-28, **Impact 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.

ASCAP, LOCAL TV RATE TRIAL CONCLUDES

(Continued from page 9)

lion, with ASCAP subsequently seeking some \$70 million and the All-Industry Committee wanting the figure reduced to \$30 million.

ASCAP also is seeking a return to the old structure under which per-program licenses cost about four times as much as blanket licenses for

a typical broadcaster. Roughly a third of television stations take per-program licenses. The interim fee made such licenses equivalent to blanket license fees.

The stations say the blanket formula, dating back more than 40 years, has been wrong. They want an

overhaul downward. ASCAP sees no reason to change the structure, which dates from radio days in the '40s.

Bernard Korman, ASCAP general counsel, likens blanket licenses to library cards, saying licensees are purchasing access to ASCAP music without having to use all the music contracted for.

The complexity of the case doubtless means that it will be several months between the May 24 reply-brief date and a decision.

MCA SUED OVER LEE GREENWOOD RIGHTS

(Continued from page 9)

ords wrote to the plaintiffs this month ordering them to cease distributing any recordings of Greenwood. MCA claimed that at the time of the Greenwood performances, the artist was signed exclusively to MCA, and that therefore MCA owned all rights to the recordings. The suit says that Uni Distribution Corp. also wrote to the plaintiff's customers, saying that the sale of the Greenwood tapes was illegal.

The suit claims that as a result of the MCA/Uni actions, the plaintiffs' customers have refused to order, sell, and distribute the tapes, thus damaging the plaintiffs' business.

In the suit, the plaintiffs are seeking unspecified damages and several other points, including the right to manufacture, sell, and distribute the material in question.

MCA had no comment on the suit. TRUDI MILLER

Hollywood Records plans a regal reissue of the entire Queen catalog on CD . . . see page 49

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ALBUM REVIEWS

POP

► **DIVINYLS**
 PRODUCERS: Divinyls & David Tickle
 Virgin 91397

Fresh, tuneful label debut for this Aussie quartet seems to be succeeding where previous efforts have failed, and should follow the trail blazed by its modern rock smash, "I Touch Myself." Heavy pop melodies "Follow Through," "Bullet," and "If Love Was A Gun," as well as harder-rocking tracks "Bless My Soul (It's Rock-N-Roll)" and "Need A Lover" could find similar mass acceptance—given a boost from a video appearance as, er, eye-catching as lead singer Christina Amphlett's in "I Touch Myself."

► **JESUS JONES**
 Doubt
 PRODUCERS: Mike Edwards; Martyn Phillips; Andy Ross
 SBK 95715

With first single, "Right Here Right Now," a No. 1 Modern Rock Track, British band seems to have hit its stride. Nice blend of guitars, harmonies, and just the right amount of quirkiness makes this entire album enjoyable. "Nothing To Hold Me" could be retooled as a dance hit, and the surprisingly hard-driving and fierce "Trust Me" show just how diverse this record is.

► **TRAGICALLY HIP**
 Road Apples
 PRODUCER: Don Smith
 MCA 10173

Canadian quintet returns with a churning, guitar-driven album filled with catchy, sparsely arranged tunes that are far more literate than many of the genre. Though a certain desperate air runs through many of the tracks, the overall mood is uplifting at hearing a band that is truly trying to carve out a niche of its own rather than merely imitate its influences. A natural for college and alternative radio.

► **SAIGON KICK**
 PRODUCERS: Michael Wagener
 Third Stone/Atlantic 91634

Quartet on Michael Douglas co-owned label runs the gamut from metal to hard rock to harmony-laden pop rock. The latter two fare much better than the first, which tends to be a little too tepid for most metal heads. However, some of the rock numbers, specifically "What You Say" and "Love Of God," blend beat with interesting lyrics and delivery that could strike responsive chords at album rock and college radio.

► **NILS LOFGREN**
 Silverlining
 PRODUCERS: Kevin McCormick & Nils Lofgren
 Rykodisc 10170

Guitarist's rave-up includes a lot of help from band mates old and new, including Bruce Springsteen (on first single "Valentine"), Ringo Starr, Levon Helm, and Billy Preston. Effort is consistently enjoyable but best numbers are the bluesy "Trouble's Back," and "Walkin' Nerve." Needless to say, the guitar work is impeccable.

► **THE FIXX**
 Ink

PRODUCERS: William Wittman; Rupert Hine; Scott Cutler; Bruce Galtich
 Impact Records 10205

British stalwarts make debut on brand new label without missing a beat. Cy Curnin's tortured vocals still lead the way, backed by the band's trademark atmospheric-yet-accessible music. First single, the bouncy "How Much Is Enough," should do the trick at album rock. Worthy successor is Bowie-esque "Crucified."

► **JOHN WESLEY HARDING**
 The Name Above The Title
 PRODUCER: Andy Paley
 Sire/Reprise 26481

Comparisons between this singer/songwriter and Elvis Costello will likely persist: Harding virtually duplicates Costello's vocal style, his acerbic originals recall E.C.'s, soul-band stuff here is reminiscent of "Get Happy," and his backup group features ex-Attractions Bruce Thomas and Pete Thomas. But second album still contains some nice modern rock-skewed tracks, including "The World (And All Its Problems)," "The People's Drug," and "I Can Tell (When You're Telling Lies)."

► **DINOSAUR JR**
 Green Mind
 PRODUCER: J Mascis
 Sire/Warner Bros. 26479

Massachusetts-bred noisemongers move up to the bigs after three clangorous indie albums. Guitarist/ringleader Mascis usually cleaves to the mega-loud power trio format, and tracks like "The Wagon" and "Puke + Cry" won't disappoint hard-of-hearing followers, but acoustic touches on other numbers broaden band's scope beyond typical alternative boundaries.

► **WON TON TON**
 Home
 PRODUCER: Richard Gottehrer
 Mercury 846031

Forget the dumb name—American bow by this Belgian band is no dog. Group's major plus is the singing of Bea Van der Maat, whose style recalls Chrissie Hynde at times and whose slightly masochistic love songs conjure memories of vintage Richard & Linda Thompson (cover of the Thompsons' "Walking On A Wire" is no accident). Tracks such as "I Lie And I Cheat" and "Hungry Heart" (not the Springsteen hit) give indication of band's left-field allure.

► **WAYNE TOUPS & ZYDECAJUN**
 Fish Out Of Water
 PRODUCERS: Mark Miller & Wayne Toups
 Mercury/Master Trak 848289

Casting off his hokey tank tops and baggies, accordionist/singer Toups gets down a bit on rocking zydeco excursion executive produced by legendary Excello Records ace Jay Miller. One hears marked improvement over first Mercury flyover here; title cut is stormily soulful, while "Sweet Stoup Shuffle" and "One Heart Beating" are equally nice swamp 40 affairs.

► **ROYAL CRESCENT MOB**
 Midnight Rose's
 PRODUCER: Eric Calvi
 Sire/Warner Bros. 26497

Columbus, Ohio, four-piece came up with a spiffy rock/funk mix almost contemporaneously with Faith No More and the Red Hot Chili Peppers, and ingredients gel quite well on latest release. Ripping backbeats never get in the way of some hooky writing here; "Ramblin'" and "Apples" are among tracks that might entice modern rockers whose appetite for the style remains unsatiated.

► **JOE LOUIS WALKER**
 Live At Slim's Volume I
 PRODUCERS: Joe Louis Walker & Bruce Bromberg
 Hightone 8025

Blues singer/guitarist is in nimble form on pretty smokin' live session recorded at San Francisco's roots mecca. By his lonesome, Walker lays

down some finger-fracturing, crowd-wowing licks on "I Didn't Know"; he also gets assists from Texas singer Angela Strehli (on "Don't Mess Up A Good Thing") and Huey Lewis (sitting in on harp on "Bit By Bit [Little By Little]"). For neophytes, a great intro to a still-underappreciated talent in the genre.

► **EDDIE HINTON**
 Cry And Moan
 PRODUCERS: Eddie Hinton & Ron Levy
 Bullseye Blues 9504

White soul man Hinton, well remembered in collectors' circles for his early-'70s classic "Very Extremely Dangerous" on Capricorn, bounces back with his third album. The onetime Otis Redding sound-alike today bears a voice that is ravaged by hard life and times, but gutsy performances and impassioned original songs like the title track and "(I Got To) Testify" have the power to amaze. A good 'un for R&B cultists.

R&B

► **MICA PARIS**
 Contribution
 PRODUCERS: Camus Mare, Andres Levin, Mantronik
 Island 846814

U.K. chanteuse returns with a stellar collection that takes a tougher, more dance-oriented approach without abandoning the unique R&B/jazz vibe that set her debut, "So Good," apart from the pack. Title tune is picking up steam for its insinuating hip-hop groove and subtle use of the Delta Horns. Paris' rich and evolving vocal style is well-suited to songs like the house-inflected "Take Me Away," "Truth & Honesty," with its smooth string fills and funk beat, and "If I Love U 2 Nite," penned by Prince.

► **BWP**
 The Bytches
 PRODUCER: Mark Sexx
 No Face/CBS 47068

Female rap duo has won plenty of advance ink over much-publicized duel about funky lyrics, but brouhaha shouldn't obscure the fact that this is one of the rawest, funniest distaff acts in the genre. Hilarious single "Two Minute Brother" is a much-needed poke at the sexual bragadoccio so predominant in male raps; other XXX-rated, graphically titled numbers show that the pair is equal to the challenge of holding down their part of the explicit bargain.

► **KID CAPRI**
 The Tape
 PRODUCERS: Biz Markie, Cutmaster Cool V
 Cold Chillin'/Warner Bros. 26474

Rapper's lift-off flies all over the map thematically, but never lags, thanks to Markie's ace production. Most pointed numbers here are streetwise "News Story" and ghetto horror story "Hang 'Em High," while "Apollo" is an affectionate tribute to Harlem's historic musical showcase. Variety of subject matter, some occasional fly humor, and lean grooves make for a compelling trip.

► **THE GENIUS**
 Words From The Genius
 PRODUCERS: EZ-Mo-Bee, Jesse West, Patrick Harvey
 Cold Chillin'/Reprise 26475

For somebody who claims to be the "true Fresh M.C.," the rapping Genius (Gary Grice) pitches not too much in the way of original beats. By the time listener arrives at such stern, comparatively interesting numbers as "Life Of A Drug Dealer," "Stop The Nonsense," and "Living Foul," rapid-fire toasting and boasting has worn patience down. There are touches of genius here, but Grice has to rein in his shoot-from-the-lip style to really hit it.

JAZZ

► **RALPH PETERSON**
 Ralph Peterson Presents The Fo'tet
 PRODUCER: Kazunori Sugiyama
 Blue Note 95475

Abundant in rich material and sharp playing, the newest release from this groundbreaking percussionist/composer surpasses previous excellent efforts, reaffirming Peterson's authority as a leader. (His swinging, genre-spanning "fo'tet" is a four-piece featuring clarinetist Don Byron and vibraphonist Bryan Carrott—sometimes expanded to a sextet with David Murray and Frank Lacy.) Fo'ward-thinking listeners should focus on "Urban Omen," "Homegoing," "Ballad For Queen Tiye," and "Thabo," as well as delicious takes on Sammy Fain's "I Can Dream Can't I?" and Billy Strayhorn's "Johnny Come Lately."

► **BIRELLI LAGRENE**
 Acoustic Moments
 PRODUCERS: Birelli Lagrene, Christian Pegand
 Blue Note 95263

Guitarist convincingly emulates grand master Django Reinhardt on mostly acoustic performances. He shines in tandem with pianist Michel Camillo on "Claire Marie" and plays with spirit on both original comps and readings of "All The Things You Are" and Jaco Pastorius' "Three Views Of A Secret." Only misstep is bizarre "Metal Earthquake," an ill-advised, jarring bit of tasteless headbanging. Otherwise, a superior jazz guitar recital.

► **NIELS LAN DOKY**
 Friendship
 PRODUCER: Niels Lan Doky
 Milestone 9183

Danish pianist's wistful, boppish playing (which will sound familiar to Vince Guaraldi fans) gets transcontinental treatment: tracks cut in New York feature such session stalwarts as sopranoist Bill Evans, trumpeter Randy Brecker, and guitarist John Abercrombie, while Copenhagen, Denmark-based unit includes brother Christian and masterful Niels-Henning Orsted Pedersen on bass. Scandinavians win the kudos for their unassumingly swinging performances.

► **DANIEL PONCE**
 Changó Te Llamo
 PRODUCER: Oscar Hernandez
 Mango 539877

Second label release from this expatriate Cuban percussionist/bandleader breaks further ground with his vibrant Latin jazz/dance crossover—adorned with fine vocal and horn charts, arranged chiefly by Ponce and rock-steady pianist/producer Hernandez. Standout tracks include the dance rhythms of the title cut, the Afro-Cuban syncopation of "Mas Blues," the smooth groove of "Latin Perspective," and the exemplary big-band sound of "Oferefe."

► **RAY OBIEDO**
 Iguana
 PRODUCERS: Andy Narell & Ray Obiedo
 Windham Hill Jazz 0128

Pianist/guitarist/composer Obiedo creates a pleasantly smooth, if unspectacular, contemporary jazz effort that should appeal to like-minded programmers. Best of the set include the languid saxophone theme of the title track, the light Latinisms of "Samba Alegre," and the pretty midtempo guitar melody of "At First Glance."

► **CHARLES NEVILLE & DIVERSITY**
 PRODUCER: Ralph Jungheim
 LaserLight 15331

Member of New Orleans' storied Neville Brothers steps out with an all-instrumental session composed of standards and originals tinged with both Latin, R&B, and reggae

influences. Neville plays alto and soprano sax; most unusual facet of band is the seamless integration of harp, violin, and cello. An unusual and highly invigorating set.

► **GERI ALLEN**
 The Nurturer
 PRODUCERS: Geri Allen, Kunle Mwanga & Kazunori Sugiyama
 Blue Note 95139

From one of the brightest, most innovative keyboard talents playing today, Allen's newest album ranges from the avant-garde to the neotraditional, leading a sextet that features young turk altoist Kenny Garrett and session-demon trumpeter Marcus Belgrave. Anchored by her fluid, multidirectional playing, album standouts include the impressively swinging "No. 3," the languid, lovely "It's Good To Be Home Again," the snappy percussion-dialogs of "Batista's Groove," and the wild, offbeat "Our Gang."

WORLD MUSIC

► **MOUTH MUSIC**
 PRODUCER: Martin Swan
 Rykodisc 10196

The creative fusion of a Scottish songwriter/instrumentalist (Martin Swan) and an American vocalist/ethnomusicologist (Talitha Mackenzie) creates a unique, rearranged strain of traditional Gaelic vocal melodies embellished by synthesized environments and occasional acoustic instruments. Listeners should give a spin to the beautiful "Air Fail A Lail O," among other chorally resplendent, ancient-folk themes, which could appeal to Bulgarian Voices fans.

CLASSICAL

► **BRUCKNER: SYMPHONY NO. 4**
 Vienna Symphony, Abbado
 Deutsche Grammophon 431 719

Abbado is in no rush to traverse the substantial length of this musical journey. His tempos, for the most part, are deliberate, but he's nevertheless able to maintain a rare tension that captures and nails down high interest. For added promotional points, Abbado and the Vienna will be playing the symphony, Bruckner's most popular, during U.S. appearances this season.

► **THE ALDEBURGH RECITAL**
 Murray Perahia, Piano
 Sony Classical SK 46437

Despite Perahia's extensive discography, these are his first recordings of such diverse works as Beethoven's "32 Variations," Schumann's "Faschingsschwank Aus Wien," a couple of Liszt pieces, including the 12th Hungarian Rhapsody, and four Rachmaninoff "Etudes-tableaux." The program makes unusual keyboard and interpretive demands that Perahia meets with deceptive ease. Impressive all around; a companion album to a video of the recital issued simultaneously.

► **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

► **MADONNA** *Rescue Me* (5:28)
 PRODUCERS: Madonna, Shep Pettibone
 WRITERS: Madonna, S. Pettibone
 PUBLISHERS: WB/Bleu Disque/Webo Girl/Lexor, ASCAP
 REMIXER: Shep Pettibone
Sire 4-19490 (c/o Warner Bros.) (cassette single; 12-inch version also available, **Sire 0-21813**)

Second new song from the diva's "Immaculate Collection" hits compilation has already received widespread radio and club exposure as an album cut. House-colored pop/dance rave is empowered by Madonna's most potent vocal performance to date, as well as stellar instrumentation and mixing from collaborator Pettibone. The countdown to No. 1 starts now . . .

► **SURFACE** *All I Want Is You* (4:03)
 PRODUCER: Surface
 WRITERS: D. Conley, D. Culler
 PUBLISHERS: Screen Gems-EMI/Colgems-EMI/Multi Culler, ASCAP
Columbia 38T-73684 (c/o Sony) (cassette single)

Billowy follow-up to the certified gold "The First Time" has already surged at urban radio, with top 40 poised to join in. Second love ballad in a row offers a fine guest appearance by Regina Belle and caresses the ear with its tender vocal harmony.

► **GREAT WHITE** *Call It Rock N' Roll* (3:56)
 PRODUCERS: Alan Niven, Michael Lardie
 WRITERS: Montana, Lardie, Niven, Russell, Kendall
 PUBLISHER: not listed
Capitol 4JM-44676 (c/o CEMA) (cassette single)

First bite from forthcoming "Hooked" set takes flight with a deft, retro-'70s guitar arrangement and powerfully rebellious lead vocals. Although song departs from the current top 40 menu, it should satisfy programmers who are tired of eating at the same restaurant.

NEW KIDS ON THE BLOCK *Call It What You Want* (4:12)
 PRODUCER: Maurice Starr
 WRITER: not listed
 PUBLISHER: not listed
 REMIXERS: Robert Clivilles, David Cole
Columbia 38T-46959 (c/o Sony) (cassette single)

Cole and Clivilles' housed-up remix of infectious pop ditty has the juice to re-create the chart and sales excitement of previous hits. Donnie Wahlberg's rap interludes prove to be quite credible.

MS. ADVENTURES *As Long As I'm With You* (3:59)
 PRODUCERS: Jeff Pescetto, Reed Vertheiney
 WRITERS: R. Vertheiney, J. Pescetto
 PUBLISHERS: EMI-Blackwood/Reed Vertheiney/Music Corporation of America/Dal-Coure, BMI
Atco 4-98873 (c/o Atlantic) (cassette single)

Success of Wilson Phillips could rub off on this sibling trio, which serves up an appealing power ballad, sweetened with breezy three-part harmonies. A good choice for youth-conscious AC programmers.

THE PARTY *That's Why* (3:42)
 PRODUCER: Stephen Bray
 WRITERS: S. Bray, L. Mallah, A. Fields
 PUBLISHERS: Black Lion/Meow Baby/Walt Disney, ASCAP
 REMIXERS: Steve Thompson, Mike Barbero
Hollywood 64903-4 (cassette single)

Teen quintet serves up a slice of frothy, unadulterated fun. Energetic synth-pop twirler whimsically interweaves rap/R&B elements and includes a variety of mixes that add to its multiformat potential.

R&B

► **TONY! TONII! TONÉ!** *Whatever You Want* (4:10)
 PRODUCERS: Tony! Tonil Toné!
 WRITERS: Tony! Tonil Toné!
 PUBLISHERS: Tony! Tonil Toné!/PRI, ASCAP
Wing 879590-7 (c/o PolyGram) (7-inch single; cassette version also available, **Wing 879590-4**; 12-inch version also available, **Wing 879591-1**)

Trio continues to explore singles options from its golden disc "The Revival." This time, the tone is soft and romantic, with group members' lovely three-part harmonies floating lightly over a sweet'n'slow R&B groove. Will work at several formats.

★ **SYDNEY YOUNGBLOOD** *Ain't No Sunshine* (3:03)
 PRODUCER: Claus Zundel
 WRITER: not listed
 PUBLISHER: not listed
Arista 2190 (cassette single)

Third single from Youngblood's sorely overlooked debut album is a new jack-vibed cover of Bill Withers' pop/soul nugget. Smoky and expressive vocal performance renders this essential for urban radio formats. Take heed.

AFTERSHOCK *Going Through The Motions* (4:07)
 PRODUCERS: V. Jeffrey Smith, Peter Lord
 WRITER: not listed
 PUBLISHER: not listed
Virgin 4-98868 (c/o Atlantic) (cassette single)

After courting club action with "She Loves Me, She Loves Me Not," duo drops the tempo for this smooth and sultry slow jam, empowered with nifty vocals and understated instrumentation. Equally strong for urban and pop/AC formats.

ARB *Crank It Up* (3:59)
 PRODUCER: Gene Griffin
 WRITERS: Z. Mutazz, T. Arthur, D. Thomas, I. Muhammad, K. Bradshaw
 PUBLISHER: not listed
Motown 2084 (c/o MCA) (cassette single; 12-inch version also available, **Motown 4763**)

Body-stirring, beat'n'sample, hip-hop rave is bolstered by aggressive rapping and impressive soul vocalizing. Give clubs a remix and watch the dance floor sizzle.

3 FOR 3 *Don't It Make You Feel Like Makin' Love* (4:30)
 PRODUCER: Kerry Gordy
 WRITERS: K. Gordy, R. Crossley, B. Fisher
 PUBLISHER: Smashby, ASCAP
SONG V-71772 (c/o CEMA) (12-inch single)

First offering from new label headed by Berry Gordy's daughter Kerry is a familiar R&B ballad, set apart from the competitive pack thanks to Bruce Fisher's warm and engaging vocals.

101 NORTH *Forever Yours* (3:56)
 PRODUCER: George Duke
 WRITER: not listed
 PUBLISHER: not listed
 REMIXER: Goh Hotoda
Capitol 4JM-79443 (c/o CEMA) (cassette single)

Easy-paced R&B/funk jam glistens with sugary synth lines and a contagious chorus. Deep enough for urban radio, with a crisp quality that AC programmers may find appealing.

COUNTRY

► **ALABAMA** *Down Home* (3:16)
 PRODUCERS: Josh Leo, Larry Michael Lee, Alabama
 WRITERS: R. Bowles, J. Leo
 PUBLISHERS: Maypop/Warner Elektra Asylum/Mopage, BMI
RCA 2778-7 (c/o BMG) (7-inch single)

An old theme is wrapped in a bright, rollicking sound and is presided over by Randy Owen's incomparable vocals.

► **KATHY MATTEA** *Time Passes By* (2:47)
 PRODUCER: Allen Reynolds
 WRITERS: J. Vezner, S. Longacre
 PUBLISHERS: Sheddhouse/PolyGram, ASCAP/W.B.M./Longacre, SESAC
Mercury 878934-7 (c/o PolyGram) (7-inch single)

An elegant and eloquent seize-the-day plea. Poetic imagery and airy, jazzy instrumentation.

► **RONNIE MILSAP** *Are You Lovin' Me Like I'm Lovin' You* (3:59)
 PRODUCERS: Ronnie Milsap, Rob Galbraith
 WRITERS: J. Cunningham, S. Stone
 PUBLISHERS: WB/Sunstorm, ASCAP/Warner Tamerlane/Foon tunes, BMI

RCA 2509-7 (c/o BMG) (7-inch single)
 A curious wonder at what the view might be like from the partner in a romantic scenario. Well-penned, -delivered, and -produced.

► **SHELBY LYNNE** *What About The Love We Made* (3:39)
 PRODUCER: Bob Montgomery
 WRITER: J. Rotch
 PUBLISHER: Vintage, BMI
Epic 34-73716 (c/o Sony) (7-inch single)

A quietly blue story of breaking up. Lynne belts out this ballad with a tremendously necessary dose of heart-wrenching gusto.

► **CARLENE CARTER** *The Sweetest Thing* (3:44)
 PRODUCER: Howie Epstein
 WRITERS: C. Carter, R.E. Orrall
 PUBLISHERS: Carleone Tunes/Chrysalis/BMG/2Kids, ASCAP
Reprise 7-19398 (c/o Warner Bros.) (7-inch single)

Carter gracefully croons with convincing country emotion. Production is sweetly delicate and appropriately laced with steel.

BUCK OWENS *Twice The Speed Of Love* (2:57)
 PRODUCERS: Jimmy Bowen, Buck Owens
 WRITERS: Kostas, stuart
 PUBLISHER: Songs of PolyGram Int'l, BMI
Curb/Capitol 7-79592 (c/o CEMA) (7-inch promo only)

This ear-tickling tale of infatuation is most appealing to those drawn by "plain good" country music. Owens' natural charm and traditional character gleam.

LACY J. DALTON *Forever In My Heart* (3:35)
 PRODUCERS: Jimmy Bowen, Lacy J. Dalton
 WRITERS: E. Stevens, H. Kanter, L.J. Dalton
 PUBLISHERS: ESP/Tender Vittles/Great Cumberland/Blue Piggie, BMI
Capitol 7-79546 (c/o CEMA) (7-inch single)

Dalton's unique vocals cloak a wave of memories about a relationship that has ended. Production characteristics resemble those of "Black Coffee."

BELLAMY BROTHERS *She Don't Know She's Perfect* (3:24)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
Atlantic 7-87748 (7-inch single)

As always, the Bellamys offer a first-class performance. However, the slow-moving song selection is less than attention-grabbing.

DANCE

► **BLACK BOX** *Strike It Up* (5:00)
 PRODUCER: Groove Groove Melody
 WRITERS: M. Limoni, D. Davoli, V. Semplici
 PUBLISHER: not listed
 REMIXER: Groove Groove Melody
RCA 2792-1 (c/o BMG) (12-inch single)

Not even the litigation alleging Martha Wash is the actual singer of group's hits can cool interest in this Italo-house act. Busy rave bears marks similar to previous hits, with a cute (and uncredited) rap adding a street vibe.

► **ULTRA NATE** *Is It Love* (7:11)
 PRODUCERS: The Basement Boys
 WRITERS: T. Douglas, U. Nate, T. Davis, M. Harris, J. Steinhour
 PUBLISHER: Basement Boys, BMI
 REMIXERS: The Basement Boys
Etterna/Warner Bros. 0-40007 (12-inch single)

Future diva who recently sparked interest with "Scandal" (included here on the flip side) offers a fierce houser that is colored with neat R&B/jazz nuances as well as Nate's deep and insistent vocals.

► **I START COUNTING** *Still Smiling* (6:39)
 PRODUCER: Daniel Miller
 WRITERS: I Start Counting
 PUBLISHER: Dying Art
 REMIXERS: Fortran 5, Paul Kendall, Adrian Sherwood, Greg Wilson, Daniel Miller
Mute/Elektra 0-66570 (12-inch single)

Duo that also records under the name Fortran 5 dips into its vaults and offers fresh versions of a techno ditty that created a minor buzz as an import a while back. Remixes range from smooth and poppy to frenetic and industrial. Quite nice.

★ **JUNIOR REID** *Actions Speak Louder Than Words* (6:17)
 PRODUCER: Coldcut

WRITERS: L. Harris, J. Smith III, F. Richard, A. Castinelli Jr., K. Williams, M. Tio, E. Dabon, D. Richards, R. Dabon
 PUBLISHERS: Screen Gems/EMI, BMI
 REMIXERS: Soulshock, Cutfather
Big Life 879641-1 (c/o PolyGram) (12-inch single; maxi-cassette version also available, **Big Life 879641-4**)

Rousing dancehall/reggae jam is pumped with funk-induced hip-hop groove. Underground interest in world beat at club level could potentially grow once this fierce gem begins to circulate. Taken from the new disc "Progress."

★ **DAISY DEE** *Crazy* (3:32)
 PRODUCER: Patrick DeMeyer
 WRITERS: P. DeMeyer, O. Abbeloos
 PUBLISHER: SHR, BMI
 MIXER: P. DeMeyer
LMR/RCA 2790-1 (c/o BMG) (12-inch single)

The focal point of this delightful hip-house hitter is Daisy's provocative performance, which irresistibly wraps itself around a primal percussion bottom and synth fills that are deliciously intriguing. One listen just won't do.

FRONT LINE ASSEMBLY *Virus* (5:45)
 PRODUCER: Front Line Assembly
 WRITER: not listed
 PUBLISHER: not listed
Wax Trax 9147 (12-inch single)

Cream of the industrial crop threatens to shatter club walls with ear-blasting sonic rave. Hiding underneath sheets of noise is a bass line that you won't be able to sit out. Contact: 312-252-1000.

RARE ARTS *Boriqua House* (5:00)
 PRODUCERS: Danny "Holiday" Vargas, Victor Vargas
 WRITERS: D. Vargas, V. Vargas
 PUBLISHERS: Strictly Rhythm/Kiss Conn, BMI
Strictly Rhythm 1229 (12-inch single)

Lively, percussive house instrumental is flavored with delicious Latin/salsa keyboard flavors and risqué vocal samples. Break a sweat! Contact: 212-246-0026.

ROCK TRACKS

► **THROWING MUSES** *Counting Backwards* (3:15)
 PRODUCER: Dennis Herring
 WRITER: K. Hersh
 PUBLISHER: Throwing Muse, BMI
Sire/Warner Bros. 4-21833 (maxi-cassette single; 12-inch version also available, **Sire/Warner Bros. 0-21833**)

Frenetic first offering from "The Real Ramona" is a flipped-out marriage of hazy, mind-altering vocals with piercing guitar riffs. Temporary loss of control is sheer escapist fun that fits in nicely with the current modern rock scenario.

► **GODFATHERS** *Unreal World* (4:07)
 PRODUCER: Steve Brown
 WRITERS: P. Coyne, C. Burrows, C. Coyne
 PUBLISHER: Copyright Control
Epic 34T-73720 (c/o Sony) (cassette single)

Headstrong apocalyptic title track from group's new album envelops the senses with its dark, layered guitar arrangement and its captivating slam-dance vocal delivery. Modern and album rock DJs should not miss this.

★ **THE DARLING BUDS** *Crystal Clear* (3:52)
 PRODUCER: Stephen Street
 WRITERS: H. Farr, A. Lewis
 PUBLISHER: Sony, ASCAP
Columbia 38T-73662 (c/o Sony) (cassette single)

Intriguing post-punk helping from "Crawdaddy" set weaves its way around dreamy valley-girl vocals à la the Go-Go's and the B-52's, minus the frills. While this will undoubtedly work within modern rock confines, the extended version of the song pumps up the beat and could be that after-midnight respite club programmers are always searching for.

EDIE BRICKELL & NEW BOHEMIANS *Black & Blue* (3:21)
 PRODUCER: Tony Berg
 WRITERS: E. Brickell & New Bohemians
 PUBLISHERS: Geffen/Edie Brickell/Withrow/Strangemind/Enlightened Kitty/Yardstick/Chunky Nuggets, ASCAP
Geffen 4175 (c/o UNI) (CD promo only)

Brickell's vocal style takes center stage on this straightforward folk/rock track. Refreshing focus on live clanging drums and guitars slips

nicely into modern rock and album rock radio formats.

THE OUTFIELD *Take It All* (3:47)
 PRODUCER: John Spinks
 WRITER: J. Spinks
 PUBLISHER: not listed
MCA 53996 (cassette single)

Polished pop/rock track from band's current "Diamond Days" album is thick with acrobatic vocals and a catchy melody. A good choice for album rock and top 40 formats.

RAP

► **K-SOLO** *Fugitive* (3:59)
 PRODUCER: Parrish Smith
 WRITERS: K-Solo, P. Smith
 PUBLISHER: Slow-Flow, ASCAP
 REMIXER: Super D.J. Clark Kent
Atlantic 4-87758 (cassette single)

Scratchy, streetwise anecdote is saturated with a raw, funk-ed-up bass line that dramatizes song's scathing condemnation of the U.S. judicial system. Subtle synth-horns add intrigue that will ring the bell at urban levels.

★ **MOVEMENT EX** *United Snakes Of America* (4:36)
 PRODUCER: Sir Randall Scott
 WRITERS: Mustafa, L. Chaney, King Born
 PUBLISHERS: Platinum Prophet/Ranscott/Pending/Loren Chaney, BMI
Columbia 44T-73645 (c/o Sony) (12-inch single)

With its radical marching beat and dark rhymes, this act's second single is a consciousness-raising rollercoaster ride that points a damning finger at societal hypocrisy steeped in racism. Frenetic eye-opener could be the one to provide deserved chart action.

LEADERS OF THE NEW SCHOOL *Case Of The PTA* (3:43)
 PRODUCER: Cut Monitor Milo
 WRITERS: B. Higgins, S. Scott, P. Trevor, T. Smith
 PUBLISHER: Leaders Of The New School, ASCAP
Elektra 66576-0 (12-inch single)

The PTA gets busted in this rapid-paced "don't dis me" caper that takes a cartoonish look at school pranks and class clowns. Cheering backup raps, combined with a jazz-induced bass line, provide for one heck of a party.

NIKKI D *Daddy's Little Girl* (4:18)
 PRODUCER: Sidney Reynolds
 WRITERS: S. Reynolds, N. Strong, S. Vega, DNA
 PUBLISHERS: Waitersongs/AGF/Def Jam/Have Faith/Daddy's Little Girl, ASCAP
Columbia 44-73697 (c/o Sony) (12-inch single)

"Tom's Diner" gets reworked again on this house-heavy rap gem that cleverly uses DNA's bass line as well as samples from Suzanne Vega's vocal. Throw in Nikki's brazen rhymes and a slow burnin', wicked beat and you've got a tasty treat that's ready for mass exposure.

DJ QUIK *Born And Raised In Compton* (3:25)
 PRODUCERS: DJ Quik, Total Trak Inc.
 WRITER: D. Blake
 PUBLISHERS: Protoons/Total Trak, ASCAP
Profile 7323-1 (12-inch single)

Funky first single from new rapper's "Quik Is The Name" set casually settles itself into a jingling, laid-back groove seasoned with wah-wah keyboards and steady rhymes that reverse Quik's roots. Contact: 212-529-2600.

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.

A*Vision Testing 10-Minute Doors Release As \$9.98 Video Single

BY MELINDA NEWMAN

NEW YORK—A*Vision Entertainment is testing consumer taste for video singles with a trio of titles, including a 10-minute version of the Doors' classic "Light My Fire."

The Doors release comes as interest in the band is expected to be revived by the opening Friday (1) of Oliver Stone's film about the band (see story, page 4). Elektra Entertainment is planning a long-term campaign to boost its Doors audio catalog and A*Vision is also releasing "The Doors Live In Europe 1968," a \$19.98 longform on the band.

"This is the right product at the right time and this is the right way to test it," says Stuart Hersch, president of A*Vision, the home video subsidiary of Atlantic Records.

In addition to the Doors video single, A*Vision is releasing "How To Dance" by the Bingoboyz and "Rico Suave" by Gerardo. They will be available March 19 for \$9.98 each. There are no plans for more video singles.

Although each of the singles has a different twist that Hersch will be monitoring, the Doors video will be watched the most closely—primarily because it is the first video single made available at the same time as the video longform from which it was taken. Previous video singles include Madonna's "Justify My Love" and Whitney Houston's "The Star-Spangled Banner."

The 60-minute Doors longform will be released March 5; the video single will be in stores two weeks later.

"This is the same theory as an audio single and album," says Hersch.

"They appeal to two different audiences. There are people who will come back from watching the movie who don't care about learning more about the Doors, but might want to see what the original Jim Morrison looked like. They'll spontaneously buy the single.

"Conversely, the longform is the Doors story. What we're hoping and expecting is that we'll have a lot of different buyers. We don't expect there to be any loss from one to the other configuration," Hersch says.

A*Vision is distributing the Doors longform through a deal with HBO Video, which has the video rights to the concert material. Although Elektra Entertainment owns the Doors' audio catalog, it is not involved with any of the band's video ventures.

Hersch admits that there is room

for confusion with all the Doors product flooding the market. MTV is currently playing "Break On Through," a video from the movie featuring the actors playing the Doors. A decision on whether to release "Light My Fire" to video outlets has not been made.

"We'll see if people get confused," Hersch says. "There's a lot of interest in a band that hasn't done anything in a long time. We're putting out what we think is the right product, but there might be some confusion."

However, he anticipates no confusion between the video single and the longform. "They will probably be in different parts of the stores. We aren't doing any Doors point-of-purchase displays that will hold both videos," Hersch says.

In addition to the Doors clip, Hersch is also excited about the other two video singles. The "How To Dance" video single is an extended club mix that differs from the version airing on MTV.

For Gerardo's "Rico Suave" video, A*Vision is offering both the Spanish and English versions of the song.

"The Spanish version is not available here. We think we have a poten-

tial in both the crossover and Hispanic markets so this serves as a double-A-side video single."

Because of the Hispanic angle, in addition to offering the Gerardo clip to the usual retailers, A*Vision is pursuing Hispanic outlets.

Before entering the video-single market, A*Vision consulted retailers, most of whom welcome the experiment, says Hersch.

"It's definitely worth a try," says Howard Appelbaum, VP of the 33-store Kemp Mill Music chain. Like Hersch, Appelbaum feels that the Doors video single and longform will appeal to different customers. The single, which will be discounted to \$7.98 or \$8.98, will be more of an impulse buy. Appelbaum anticipates offering the longform for \$14.98.

Despite his full support for the test, Appelbaum is not buying the Gerardo and Bingoboyz video singles until he sees more action on the records. "We're already seeing a resurgence in the market for the Doors so it makes sense to stock both videos, but why would we buy something when people aren't buying the record? But that doesn't mean to take anything away from the idea, which I think is great."

CBS/FOX VIDEO JOINT VENTURE RESTRUCTURED

(Continued from page 1)

bel, which will handle nontheatrical product owned by CBS Inc. Sales and distribution of CBS Video product will be handled by FoxVideo.

CBS/Fox Video had revenues in excess of \$500 million last year. While most of that was from Fox film product, as much as 30% of CBS/Fox's revenues from worldwide operations are generated by non-Fox product, including sports programming, kid vid, and feature films acquired by the joint venture.

The new arrangement marks the latest in a series of restructurings the joint venture has undergone over the years, which has given Fox greater and greater shares of the revenue from its theatrical product.

Although CBS/Fox executives would not comment on the specific division of revenues, knowledgeable sources indicate that prior to the most recent restructuring, Fox was receiving 80%-85% of the revenues from the distribution of its films on cassette.

The periodic renegotiations reflected the growing recognition that the record-distribution expertise of CBS—the original premise for the

joint venture—was less relevant in the video industry, where a system of distribution through independent wholesalers developed.

Throughout the earlier restructurings, however, the distribution company had remained jointly owned by the partners. Under the new arrangement, FoxVideo will be a wholly owned subsidiary of Twentieth Century Fox.

The new arrangement will allow Fox to negotiate distribution deals unilaterally, without having to seek approval from the joint venture.

Fox struck its first such deal with Media Home Entertainment in late December. Under that deal, Fox will distribute upcoming Media product to theaters and FoxVideo will receive video distribution rights to Media's catalog (Billboard, Jan. 5).

According to George Krieger, chairman/CEO of the joint venture, the CBS/Fox Video label will have two primary functions.

AGGRESSIVE ON ACQUISITIONS

"It's going to market the nontheatrical products that are jointly partner-owned, as well as CBS' non-

theatrical product," Krieger says. "In addition, CBS/Fox will be acquiring pictures for distribution, primarily, but not exclusively, on an international basis. It will continue to be aggressive in both those areas."

Over the years, CBS/Fox has been one of the most aggressive companies playing the acquisition game and has built up a catalog of feature films jointly owned by the venture partners. With the new arrangement, those films will be marketed under the CBS/Fox label.

The joint venture also acquired overseas distribution rights to films marketed by other companies in North America.

In recent years, CBS/Fox has concentrated on developing a substantial nontheatrical catalog, particularly in the sports-video field. The company distributes the successful line of National Basketball Assn. programming licensed from NBA Entertainment—including the recent "Michael Jordan's Playground"—and will now distribute NFL Films product under the Media deal, Krieger says.

Although the restructuring will alter the division of revenues between the venture partners, Krieger maintains the trade will notice little difference in the new operation, beyond the name change.

"What you have here is a situation in which everybody wins," Krieger says. "You have separate labels here that now concentrate on specific lines or specific areas, all distributed by FoxVideo. And the company is expanding its activities in all those areas."

STAFFING STILL IN QUESTION

Although Krieger declines to comment on the matter, it is widely believed that CBS/Fox's operations will continue to be based in New York, even as FoxVideo sets up shop in Los Angeles, raising questions over staffing of the various operations.

It is thought, for example, that Bob DeLellis, currently president, North America, for CBS/Fox, has been asked to move west to head up FoxVideo, while Krieger would remain with the joint venture and possibly assume additional responsibilities from one or both of the two partners.

DeLellis could not be reached for comment at press time.

ELEKTRA HOPES FILM OPENS 'DOORS'

(Continued from page 4)

written by Oscar winner Oliver Stone, stars Val Kilmer as Morrison and Kevin Dillon, Kyle MacLachlan, and Frank Whaley as his band mates John Densmore, Ray Manzarek, and Robby Krieger. The film opens nationwide Friday (1).

On the day of the feature's release, Elektra will issue the soundtrack album for the film. It includes several Doors hits with the original Morrison vocals (actor Kilmer sings in the film over the original Doors instrumental tracks) and three selections from "An American Prayer."

As the first single from the soundtrack, Elektra has selected "Break On Through." Interestingly, the song was a flop when it was pulled as the initial single from the first Doors album in 1967.

"Going with a [Doors] single to AOR and classic rock is kind of a waste of time, because it's been on the playlist for 24 years," Bither says. Instead, he says Elektra will seek top 40 airplay.

In a tie-in with the movie, Elektra has exclusively serviced a "Break On Through" video to MTV using footage from the feature film.

What Bither calls "the second wave" of the initial marketing campaign, which he says will run three to four months, will come in May, when Elektra will release a new compilation of live performances culled from "Absolutely Live" (a title hitherto unavailable on CD), the mini-LP "Alive, She Cried," and "Live At The Hollywood Bowl," as well as some previously unheard concert tracks.

At that point, according to Bither, Elektra will make its big catalog push with merchandising materials (including a Doors-logo light box illuminated by natural light) highlighting the six original studio albums featuring the four-piece Doors lineup.

Bither says there are no plans at this point for a CD release of "Other Voices" and "Full Circle," the albums the surviving Doors recorded for Elektra after Morrison's death. "An

American Prayer," which has never appeared on CD, could be issued "sometime late in '92," he says.

Although Bither admits that "a deluxe box set has become a redundancy in the last several months," Elektra does plan a Doors box for the 1992 preholiday schedule. By that time, the film will have moved from theatrical play into cable and home video release.

Bither says that Sugerman is "chasing some rare material" for possible inclusion on the package.

There is action on the Doors front for home video retailers as well. MCA/Universal Home Video has lowered the prices on its two Doors titles, "The Doors/Dance On Fire" (a compilation of videos) and "The Doors Live At The Hollywood Bowl" (a documentary film of a 1968 concert performance) to \$19.95. The titles were formerly \$29.95 and \$24.95, respectively.

MCA/Universal Home Video director of publicity Jane Ayer says the company will not be doing a big advertising and promotional push, although it has "done a lot on the distribution level with mailings" about the price changes.

A longform Doors video and a video single are also in the works from Atlantic Records' home video arm, A*Vision (see story, this page).

MTV will mount an evening of special programming devoted to the film and the band Thursday (28), the eve of the picture's premiere. That night, "The Big Picture" will screen clips from the film and an interview with director Stone. Later that night, MTV will present a Doors "Rockumentary" and screen "The Doors Live At The Hollywood Bowl."

MTV also ran a contest promoting the film from Feb. 6-19. Fifty winners will receive a trip Thursday (28) to an exclusive screening of "The Doors" in Los Angeles and a party at West Hollywood's Whisky A Go-Go featuring appearances by the film's stars.

LEN WHITE NAMED CHAIRMAN AND CEO AT ORION

(Continued from page 4)

board, Feb. 23).

The debt-laden Orion is also reported to be shopping around a package of four upcoming films in an effort to raise \$70 million-\$90 million in cash to cover short-term operations. The package includes all rights, including

home video rights, to the four films.

Although Orion Pictures has been in a dry spell for much of the past 18 months, Orion Home Video is widely regarded as a solid performer despite its lack of hit product to work with. In January, the company enjoyed its most successful title to date, shipping a reported 360,000 copies of "RoboCop 2." The film was considered a box-office disappointment, grossing \$45 million domestically, well below what the original "RoboCop" had posted.

More recently, Orion Pictures scored a coup, grabbing 12 Oscar nominations for the \$100 million-plus-grossing "Dances With Wolves" (Billboard, Feb. 23). The company also appears to have a hit with its most recent theatrical release, "The Silence Of The Lambs," which grossed nearly \$14 million in its opening weekend.

White is an industry veteran, having served as president of the consumer products division of CBS/Fox Video from 1983-87. Along with Hilford, he founded Orion Home Video in 1987.

VSDA COMMITTEE

(Continued from page 4)

move from the building they're in, to the building they purchased" before that group convenes for its annual expo in Las Vegas this July.

Assisting VSDA during the transition is industry veteran Arthur Morowitz, one of the founding directors of the trade group. He serves as a consultant to Messer and to the board.

Messer says, "The split might occur sooner [than the VSDA convention], but the people will still be responsible both ways until after the convention. Just because somebody's leaving and could be working for us doesn't mean they shouldn't help NARM toward their convention."

TAME

YOURSELF

Features Fresh Animal Tracks by:



The B-52's

The B-52's

Indigo Girls and Michael Stipe

The Pretenders



kd lang

Erasure and Lene Lovich

k.d. lang

Belinda Carlisle



The Pretenders

Howard Jones

Jane Wiedlin

Exene Cervenka



Raw Youth

Aleka's Attic

Fetchin Bones

Raw Youth

The Goosebumps



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- Video for Raw Youth's "Tame Yourself" with *Kate Pierson and Fred Schneider (B-52s)*, *k.d. lang*, *Howard Jones*, *Chrissie Hynde*, *Lene Lovich* and *Jane Wiedlin*.
- TV appearances and features scheduled on *MTV*, *VH-1*, *Entertainment Tonight*, *Good Morning America*, *Live with Regis and Kathie Lee*, *The Home Show* and more.
- Consumer advertising in *Interview*, *Spy*, *Details*, *Spin*, *Musician*, *Option* and more.
- Four color poster/CD bin card/counter-top display available from your *Rhino* or *CEMA* Rep.
- Advance stories in *Billboard*, *Rolling Stone*, *Spin*, *Washington Post*, *L.A. Times* and more.

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	1	11	SOMEDAY	MARIAH CAREY (COLUMBIA)	38	42	3	FUNK BOUTIQUE	THE COVER GIRLS (EPIC)
2	2	9	ONE MORE TRY	TIMMY T. (QUALITY)	39	38	4	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER (ARISTA)
3	3	16	LOVE WILL NEVER DO	JANET JACKSON (A&M)	40	52	2	MERCY MERCY ME/I WANT YOU	ROBERT PALMER (EMI)
4	5	13	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	41	50	3	HOW TO DANCE	BINGO BOYS (ATLANTIC)
5	4	18	THE FIRST TIME	SURFACE (COLUMBIA)	42	41	11	WICKED GAME	CHRIS ISAAK (REPRISE)
6	8	9	ALL THE MAN THAT I NEED	WHITNEY HOUSTON (ARISTA)	43	37	13	I DON'T KNOW ANYBODY ELSE	BLACK BOX (RCA)
7	9	11	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)	44	45	6	STONE COLD GENTLEMAN	RALPH TRESVANT (MCA)
8	6	14	RESCUE ME	MADONNA (SIRE/WARNER BROS.)	45	48	5	IESHA	ANOTHER BAD CREATION (MOTOWN)
9	10	8	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)	46	46	5	MOTHER'S PRIDE	GEORGE MICHAEL (COLUMBIA)
10	7	24	HIGH ENOUGH	DAMN YANKEES (WARNER BROS.)	47	44	8	POWER OF LOVE	DEE-LITE (ELEKTRA)
11	11	8	HOLD YOU TIGHT	TARA KEMP (GIANT)	48	59	10	JEALOUSY	THE ADVENTURES OF STEVIE V (MERCURY)
12	15	3	STATE OF THE WORLD	JANET JACKSON (A&M)	49	51	3	LET'S CHILL	GUY (UPTOWN/MCA)
13	13	18	AFTER THE RAIN	NELSON (DGC)	50	—	1	BABY BABY	AMY GRANT (A&M)
14	17	8	THIS HOUSE	TRACIE SPENCER (CAPITOL)	51	55	4	SIGNS	TESLA (GEFFEN)
15	14	25	LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)	52	74	2	ALL NIGHT LONG	CATHY DENNIS (POLYDOR/PLG)
16	12	18	SENSITIVITY	RALPH TRESVANT (MCA)	53	47	7	WAITING FOR THAT DAY	GEORGE MICHAEL (COLUMBIA)
17	16	19	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR/PLG)	54	53	17	I WANNA GET WITH U	GUY (UPTOWN/MCA)
18	20	6	ALL THIS TIME	STING (A&M)	55	49	9	PLAY THAT FUNKY MUSIC	VANILLA ICE (SBK)
19	27	4	SADNESS PART 1	ENIGMA (CHARISMA)	56	61	4	WHAT'S IT GONNA BE	JELLYBEAN FEAT. NIKI HARIS (ATLANTIC)
20	23	5	SHOW ME THE WAY	STYX (A&M)	57	60	6	DEEPER SHADE OF SOUL	URBAN DANCE SQUAD (ARISTA)
21	22	13	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)	58	62	2	TEMPLE OF LOVE	HARRIET (EAST WEST)
22	24	12	AROUND THE WAY GIRL	L.L. COOL J (DEF JAM/COLUMBIA)	59	56	2	I LIKE YOU	CULTURE BEAT (EPIC)
23	18	14	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)	60	71	2	MADE UP MY MIND	SAFIRE (MERCURY)
24	19	13	DISAPPEAR	INXS (ATLANTIC)	61	69	2	JUST THE WAY IT IS, BABY	THE REMBRANDTS (ATCO)
25	31	6	I'LL DO 4 U	FATHER M.C. (UPTOWN/MCA)	62	66	13	NO MATTER WHAT	GEORGE LAMOND (COLUMBIA)
26	29	6	COMING OUT OF THE DARK	GLORIA ESTEFAN (EPIC)	63	67	3	MY SIDE OF THE BED	SUSANNA HOFFS (COLUMBIA)
27	21	15	HEAT OF THE MOMENT	AFTER 7 (VIRGIN)	64	70	2	SOMETHING IN MY HEART	MICHELLE (RUTHLESS/ATCO)
28	26	3	TOGETHER FOREVER	LISETTE MELENDEZ (FEVER/COLUMBIA)	65	54	3	THE STAR SPANGLED BANNER	WHITNEY HOUSTON (ARISTA)
29	25	20	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)	66	—	1	CRY FOR HELP	RICK ASTLEY (RCA)
30	30	13	LOVE MAKES THINGS HAPPEN	PEBBLES (MCA)	67	63	18	FOR YOU	THE OUTFIELD (MCA)
31	34	9	GET HERE	OLETA ADAMS (FONTANA/MERCURY)	68	57	19	MIRACLE	JON BON JOVI (MERCURY)
32	40	4	I'LL BE BY YOUR SIDE	STEVIE B (LMR/RCA)	69	64	7	YOU DON'T HAVE TO WORRY	EN VOGUE (ATLANTIC)
33	35	6	WAITING FOR LOVE	ALIAS (EMI)	70	—	1	THAT'S WHY	THE PARTY (HOLLYWOOD/ELEKTRA)
34	32	11	I SAW RED	WARRANT (COLUMBIA)	71	—	1	ALL TRUE MAN	ALEXANDER O'NEAL (TABU/EPIC)
35	43	2	YOU'RE IN LOVE	WILSON PHILLIPS (SBK)	72	72	4	SURE LOOKIN'	DONNY OSMOND (CAPITOL)
36	28	16	I'M NOT IN LOVE	WILL TO POWER (EPIC)	73	65	7	IT NEVER RAINS...	TONY! TON! TONE! (WING/MERCURY)
37	39	8	IF YOU NEEDED SOMEBODY	BAD COMPANY (ATCO)	74	73	2	SAME SONG	DIGITAL UNDERGROUND (TOMMY BOY/WB)
					75	—	1	I LIKE THE WAY	HI-FIVE (JIVE/RCA)

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	3	3	FEELS GOOD	TONY! TON! TONE! (WING/MERCURY)	14	10	4	STRANDED	HEART (CAPITOL)
2	1	2	FROM A DISTANCE	BETTE MIDLER (ATLANTIC)	15	13	7	KNOCKIN' BOOTS	CANDYMAN (EPIC)
3	4	6	GIVING YOU THE BENEFIT	PEBBLES (MCA)	16	14	13	LOVE AND AFFECTION	NELSON (DGC)
4	2	2	BECAUSE I LOVE YOU	STEVIE B (LMR/RCA)	17	18	13	U CAN'T TOUCH THIS	M.C. HAMMER (CAPITOL)
5	5	4	CAN'T STOP	AFTER 7 (VIRGIN)	18	20	2	SOMETHING TO BELIEVE IN	POISON (ENIGMA/CAPITOL)
6	6	7	CLOSE TO YOU	MAXI PRIEST (CHARISMA)	19	16	13	KING OF WISFUL THINKING	GO WEST (EMI)
7	7	4	THE WAY YOU DO THE THINGS...	UB40 (VIRGIN)	20	15	9	I DON'T HAVE THE HEART	JAMES INGRAM (WARNER BROS.)
8	—	1	IMPULSIVE	WILSON PHILLIPS (SBK)	21	21	13	DO ME!	BELL BIV DEVOE (MCA)
9	8	13	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	22	22	13	DON'T WANNA FALL IN LOVE	JANE CHILD (WARNER BROS.)
10	11	11	SOMETHING HAPPENED ON THE...	PHIL COLLINS (ATLANTIC)	23	23	13	VOGUE	MADONNA (SIRE/WARNER BROS.)
11	9	5	GROOVE IS IN THE HEART	DEE-LITE (ELEKTRA)	24	19	6	ICE ICE BABY	VANILLA ICE (SBK)
12	—	1	MILES AWAY	WINGER (ATLANTIC)	25	—	11	IT MUST HAVE BEEN LOVE	ROXETTE (EMI)
13	12	6	MORE THAN WORDS CAN SAY	ALIAS (EMI)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

WOMEN MAKING STRIDES IN SOME AREAS OF RADIO INDUSTRY

(Continued from page 1)

point to look like a slob. It's a little humiliating and degrading when an artist shakes your MD's hand and asks you to sleep with him. It's something I tend to get very angry about."

Rene Shale-Hutzell, PD/morning host of KCRE-AM-FM Crescent City, Calif., oversees an all-male staff of 15. Just two weeks after she hired a new afternoon jock, he began complaining to the other jocks about taking orders from a woman. When she confronted him, he told her he should be doing mornings instead of her because "the morning person should have balls and you don't have balls." Shale-Hutzell claims to have earned that jock's respect by donning a hat with breasts and saying "you're right, I don't have balls, but I have breasts and you don't so we're even."

FEW FEMALE PROGRAMMERS

At a Feb. 14 Gavin Seminar panel on women in the business, moderator Dana Keil of Columbia Records asked the panelists to explain why, when females are the target audience for so many radio formats,

'Attitudes have changed. Twenty years ago, you took any job you could to get in the door'
-Anna Mae Sokusky

there are so few female PDs. While there were no concrete answers offered, WAPW (Power 99) Atlanta APD/morning co-host Leslie Fram noted that to be a PD "you have to be aggressive, and that turns a lot of men off."

Lyons says another obstacle is that "a lot of women don't have the confidence they should have. Maybe it's because they don't see others doing it. I hear a lot of women talking about wanting to be music director instead of saying 'I want to be PD, and be MD as a step along the way.'"

In addition to few female PDs—only two among the major-market stations reporting to Billboard's Hot 100 Singles chart—women continue to be the minority among air talent. Lyons credits this to an "unspoken quota" for female air personalities in radio. "A lot of people feel like the listeners would prefer to listen to a male jock, but they want to have those one or two females to add some spice," she says. Although Lyons says the bias

COPYRIGHT ACTION

(Continued from page 10)

where piracy of sound recordings is rampant.

All told, the IIPA targeted 22 countries that have failed to provide adequate copyright protection or fair market access to U.S. music, sound recordings, movies, books, and computer software.

Four of those countries—Thailand, India, Indonesia, and the People's Re-



'There are more females in the pipeline getting the experience needed to be general manager'
-Jenny Sue Rhoades

public of China—were identified as priority countries that could be subject to federal Section 301 trade investigations and possible trade sanctions. Thailand has already been the subject of a December 1990 Section 301 petition by IIPA members RIAA and the Motion Picture Export Assn.

At the Gavin Seminar, Fram noted that at a previous station she overheard a PD telling the GM that he didn't think a "broad" should be



on the air before 7 p.m.

HITTING THE ROAD

Women in the radio business say another obstacle to their success may be a lack of mobility. "Most women aren't as mobile as men [and] many times promotions demand a move," says KRSR (Star 105) Dallas VP/GM Jenny Sue Rhoades. "It's easier for a man to pick up the family and relocate it. Fortunately, I'm single and I don't have children."

WIOQ (Q102) Philadelphia MD/research director Pam Grund also noted at the Gavin panel that

Men Still Lonely At Top

NEW YORK—Women account for just 8% of radio presidents and VPs, according to a 1989 study of women in the media conducted by the Univ. of Missouri-Columbia School of Journalism. Women who hold these upper-management jobs earn 81% of

moving around is often necessary in the radio business. In the last four years, Grund has worked at KEGD Dallas, WSHE Miami, KWOD Sacramento, Calif., and now Q102. "Very few women are willing to do that," she said.

Anna Mae Sokusky, VP of AM stations for CBS Radio, has also moved several times in her career. She started at KCBS San Francisco in 1970, and was later transferred to the Washington, D.C., bureau office, then later to New York. Although she has always been willing to move to get ahead, she and her Washington, D.C.-based husband currently have a commuter marriage.

FUTURE LOOKS BRIGHT

Despite the obstacles, women are optimistic about the future. Sokusky says, "All of these women are primed at these middle-management [positions], and they're going to be able to take the leap." Sokusky, who has worked her way up from secretary/publicity assistant, notes that "attitudes have changed. When I started, I would have been laughed out of most places if I said I wanted to start at a higher level. Twenty years ago, you took any job you could to get in the door."

"There are more females in the pipeline [getting the] experience to be GM," agrees Rhoades. "I think most women who are GSMs aspire to be GMs." Although she notes that "females in the business are going to run up against skeptical males," Rhoades says "if women truly know their product and their business, no man and no other obstacle can stand in their way."

WIOQ (Q102) Philadelphia MD/research director Pam Grund also noted at the Gavin panel that

their male counterparts' salaries, according to the study.

Female radio bosses annually earn \$3,323 less than their male counterparts with the same experience supervising the same number of people. The 10% of radio GMs who are female earn roughly 75% of the salaries of their male counterparts.

The figures are more equitable in radio sales departments. According to a newly released Radio Advertising Bureau study, 27% of radio sales managers and 48% of radio salespeople are female. In the top 99 markets, 31% of sales department heads are female, as compared with 22% in markets 100-plus. Among salespeople in the top 99 markets, 57% are female, as are 40% of their small-market counterparts, according to the RAB.

PHYLLIS STARK

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

THIS WEEK WE introduce the latest quarterly revision in the Hot 100 radio panel, based on the latest Arbitron ratings (see story, page 16). The entire panel of 243 stations is printed below. New reporters are indicated by an asterisk. The list of reporters to the Power Playlists (page 18) is also revised in this issue. Those stations are selected in order of total audience according to Arbitron; the 42 stations with the largest audience are printed each week. The new Arbitron data is also being used to compute gross impressions for the Top 40 Radio Monitor chart, effective next week. All stations below are FM.

PLATINUM (6)

- KHIS Los Angeles
- KPWR Los Angeles
- WBMM Chicago
- WHTZ New York
- WPLJ New York
- WQHT New York

BRONZE (116)

- KAMZ El Paso, Texas
- KAYI Tulsa, Okla.
- KBPM McAllen, Texas
- KBOS Fresno, Calif.
- KBTS Austin, Texas
- KCLD St. Cloud, Minn.
- KDON Salinas, Calif.
- KEZB El Paso, Texas
- KEZY Anaheim, Calif.
- KFMW Waterloo, Iowa
- KHFI Austin, Texas
- KHOP Modesto, Calif.
- KHTK St. Louis
- KIKI Honolulu
- KISN Salt Lake City
- KJYO Oklahoma City
- KKFR Phoenix
- KKHT Springfield, Mo.
- KKRD Wichita, Kan.
- KKSS Albuquerque, N.M.
- KKYK Little Rock, Ark.
- KLUC Las Vegas
- KMYZ Tulsa, Okla.
- KPRR El Paso, Texas
- KQKQ Omaha, Neb.
- KQMQ Honolulu
- KRNQ Des Moines, Iowa
- KRQQ Tucson, Ariz.
- KSMB Lafayette, La.
- KSRR San Antonio, Texas*
- KSTZ St. Louis
- KTUX Shreveport, La.

GOLD (17)

- KDWB Minneapolis
- KEGL Dallas
- KHMX Houston
- KMEL San Francisco
- WAPW Atlanta
- WAVA Washington, D.C.
- WBZZ Pittsburgh
- WDFX Detroit
- WEGX Philadelphia
- WFLZ Tampa, Fla.
- WHYT Detroit
- WIOQ Philadelphia
- WKQI Detroit
- WRQX Washington, D.C.
- WXKS Boston
- WYZZ Chicago
- WZOU Boston

SILVER (43)

- KBEQ Kansas City, Mo.
- KGGI Riverside, Calif.
- KHQT San Jose, Calif.
- KHYI Dallas
- KKBQ Houston
- KKLQ San Diego
- KKRZ Portland, Ore.
- KOY Phoenix
- KPLZ Seattle
- KQKS Denver
- KRBE Houston
- KRXY Denver

(Continued on next page)

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	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	ONE MORE TRY	TIMMY T.	1	2	SOMEDAY	MARIAH CAREY
2	1	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	2	1	ALL THE MAN THAT I NEED	WHITNEY HOUSTON
3	5	SOMEDAY	MARIAH CAREY	3	5	ONE MORE TRY	TIMMY T.
4	4	WICKED GAME	CHRIS ISAAK	4	3	WHERE DOES MY HEART BEAT NOW	CELINE DION
5	2	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	5	7	RESCUE ME	MADONNA
6	7	AROUND THE WAY GIRL	L.L. COOL J	6	4	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY
7	10	IESHA	ANOTHER BAD CREATION	7	8	SHOW ME THE WAY	STYX
8	13	DEEPER SHADE OF SOUL	URBAN DANCE SQUAD	8	6	THE FIRST TIME	SURFACE
9	9	WHERE DOES MY HEART BEAT NOW	CELINE DION	9	13	COMING OUT OF THE DARK	GLORIA ESTEFAN
10	16	GET HERE	OLETA ADAMS	10	12	ALL THIS TIME	STING
11	18	ALL THIS TIME	STING	11	16	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT
12	15	THIS HOUSE	TRACIE SPENCER	12	11	I SAW RED	WARRANT
13	20	SHOW ME THE WAY	STYX	13	15	WAITING FOR LOVE	ALIAS
14	12	I SAW RED	WARRANT	14	20	HOLD YOU TIGHT	TARA KEMP
15	21	SIGNS	TESLA	15	21	THIS HOUSE	TRACIE SPENCER
16	6	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	16	14	IF YOU NEEDED SOMEBODY	BAD COMPANY
17	8	LOVE MAKES THINGS HAPPEN	PEBBLES	17	25	STATE OF THE WORLD	JANET JACKSON
18	23	IF YOU NEEDED SOMEBODY	BAD COMPANY	18	23	GET HERE	OLETA ADAMS
19	25	COMING OUT OF THE DARK	GLORIA ESTEFAN	19	9	DISAPPEAR	INXS
20	17	THE FIRST TIME	SURFACE	20	17	WICKED GAME	CHRIS ISAAK
21	24	I'LL DO 4 U	FATHER M.C.	21	10	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON
22	14	PLAY THAT FUNKY MUSIC	VANILLA ICE	22	31	YOU'RE IN LOVE	WILSON PHILLIPS
23	28	WAITING FOR LOVE	ALIAS	23	28	AROUND THE WAY GIRL	L.L. COOL J
24	27	ROUND AND ROUND	TEVIN CAMPBELL	24	30	ROUND AND ROUND	TEVIN CAMPBELL
25	30	HOLD YOU TIGHT	TARA KEMP	25	24	WAITING FOR THAT DAY	GEORGE MICHAEL
26	32	SOMETHING IN MY HEART	MICHEL'LE	26	29	LOVE MAKES THINGS HAPPEN	PEBBLES
27	36	RICO SUAVE	GERARDO	27	35	I'LL BE BY YOUR SIDE	STEVIE B
28	40	WAITING FOR THAT DAY	GEORGE MICHAEL	28	33	SIGNS	TESLA
29	19	MONEYTALKS	AC/DC	29	22	AFTER THE RAIN	NELSON
30	—	I'LL BE BY YOUR SIDE	STEVIE B	30	32	HIGH ENOUGH	DAMN YANKEES
31	11	DISAPPEAR	INXS	31	19	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT
32	29	GIVE PEACE A CHANCE	PEACE CHOIR	32	—	SADENESS PART 1	ENIGMA
33	26	HIGH ENOUGH	DAMN YANKEES	33	40	MERCY MERCY ME/I WANT YOU	ROBERT PALMER
34	—	SADENESS PART 1	ENIGMA	34	18	SENSITIVITY	RALPH TRESVANT
35	—	YOU'RE IN LOVE	WILSON PHILLIPS	35	37	MY SIDE OF THE BED	SUSANNA HOFFS
36	22	IT NEVER RAINS...	TONY! TONI! TONE!	36	38	I'LL DO 4 U	FATHER M.C.
37	33	FROM A DISTANCE	BETTE MIDLER	37	—	IESHA	ANOTHER BAD CREATION
38	39	HERE COMES THE HAMMER	M.C. HAMMER	38	39	MOTHER'S PRIDE	GEORGE MICHAEL
39	—	WRITTEN ALL OVER YOUR FACE	RUDE BOY	39	—	BABY BABY	AMY GRANT
40	—	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	40	26	HEAT OF THE MOMENT	AFTER 7

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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

36	AFTER THE RAIN (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI) HL/WBM	73	I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM	34	RICO SUAVE (Mo' Ritmo, ASCAP/Louis St., BMI)
1	ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	31	I'LL BE BY YOUR SIDE (SHR, ASCAP/Mya-T, BMI) HL	51	RIDE THE WIND (Cyanide, BMI/Wildesden, BMI) HL
8	ALL THIS TIME (Magnetic, BMI/Blue Turtle, ASCAP) HL	28	I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM/HL	24	ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM
81	ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	23	I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Sony, ASCAP/Maestro B., ASCAP) WBM	35	SADENESS PART 1 (Sweet 'N' Sour, ASCAP/Virgin, ASCAP) HL
72	ANOTHER SLEEPLESS NIGHT (Warner Chappell/Disco Mix Club, ASCAP/WB, ASCAP) WBM	76	I LOVE YOU (Too Sharp, BMI/Ice Baby, ASCAP/QPM, ASCAP/EMI Blackwood, BMI)	64	SECRET (Virgin Songs, BMI/Chesca Tunes, ASCAP/Bee Hee Boy, ASCAP) HL
9	AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	52	I'M NOT IN LOVE (Man-Ken, BMI)	37	SENSITIVITY (Flyte Tyme, ASCAP) WBM
48	BABY BABY (Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP)	89	IN YOUR ARMS (MCA, ASCAP/Guzzler, ASCAP/Doolittle, BMI)	87	SHelter Me (Chappell & Co., ASCAP/Eve, ASCAP) HL
83	BECAUSE I LOVE YOU (THE POSTMAN SONG) (Saja, BMI/Mya-T, BMI) HL	12	I SAW RED (Virgin Songs, BMI/Dick Dragon, BMI) CPP/HL	77	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) (Alley, BMI/Trio, BMI/Hudson Bay, BMI) HL
60	CALL IT POISON (Love Pump, ASCAP)	45	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL/WBM	7	SHOW ME THE WAY (Grand Illusion, ASCAP/Almo, ASCAP) CPP
90	CANDY (James Osterberg, BMI/Bug, BMI)	25	I'VE BEEN THINKING ABOUT YOU (Warner-Tamerlane, BMI) WBM	20	SIGNS (Acuff-Rose, BMI/Galeneye, BMI)
42	CHASIN' THE WIND (Realsongs, ASCAP) WBM	61	I'VE BEEN WAITING FOR YOU (Colgems-EMI, ASCAP/Barter, ASCAP/Chrysalis, ASCAP/Scott Cutler, ASCAP/EMI April, ASCAP/Tom Sturges, ASCAP) WBM/CLM/HL	2	SOMEDAY (Vision Of Love, BMI/Been Jammin', BMI)
10	COMING OUT OF THE DARK (Foreign Imported, BMI)	84	JUST ANOTHER DREAM (Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM	38	SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
44	CRY FOR HELP (BMG, BMI) HL	86	JUSTIFY MY LOVE (Miss Bessie, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP) WBM	58	SPEND MY LIFE (Topless, BMI/Chrysalis, BMI) CLM
21	DEEPER SHADE OF SOUL (BMG, ASCAP) HL	49	JUST THE WAY IT IS, BABY (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM	99	STILL GOT THE BLUES (Virgin Songs, BMI) HL
26	DISAPPEAR (Toi Muziek, ASCAP/MCA, ASCAP) HL	71	LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM	69	STONE COLD GENTLEMAN (Greenskirt, BMI/Kear, BMI/Sony Epic/Solar, BMI/MCA, ASCAP)
67	DON'T HOLD BACK YOUR LOVE (WB, ASCAP/Alti-Aja, ASCAP/O'Brien, ASCAP/Sold For A Song, CAPAC/David Tyson, P.R.O./EMI Blackwood (Canada), BMI/MCA, ASCAP) WBM/HL	22	LOVE MAKES THINGS HAPPEN (Kear, BMI/Sony Epic/Solar, BMI) HL	55	SURE LOOKIN' (Virgin Songs, BMI/My Idumea, BMI/WB, ASCAP/Gamson, ASCAP/Lemans, ASCAP) WBM/HL
56	EASY COME EASY GO (Virgin Songs, BMI/Varseau, BMI/Small Hope, BMI) HL	84	LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)	68	TEMPLE OF LOVE (H.R.M., BMI/BMG, ASCAP/Crayfish, ASCAP/Warner Chappell) WBM/HL
11	THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM	30	LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM	96	THAT'S WHY (Black Lion, ASCAP/Meow Baby, ASCAP/Walt Disney, ASCAP)
94	FOR YOU (John Spinks, ASCAP/Tony Lewis, ASCAP/MCA, ASCAP) HL	98	MADE UP MY MIND (Goldpoint, ASCAP/Polygram Int'l, ASCAP)	13	THIS HOUSE (Zodroq, ASCAP/Zodboy, ASCAP/Editions Eg, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP) WBM
50	FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/In'ing, BMI) CPP	39	MERCY MERCY ME (THE ECOLOGY) / I WANT YOU (Jobete, ASCAP/Almo, ASCAP) CPP	65	THIS IS PONDEROUS (2nu, ASCAP)
59	FUNK BOUTIQUE (Andy Panda, ASCAP/Tony Moran, ASCAP/Funny Bear, ASCAP/Zomba, ASCAP)	74	MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP/HL	53	TOGETHER FOREVER (Berrios, ASCAP/King Reyes, ASCAP/Funny Bear, ASCAP)
14	GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	41	MONEYTALKS (J.Albert & Son, ASCAP)	78	TOUCH ME (ALL NIGHT LONG) (Colgems-EMI, ASCAP/EMI, ASCAP)
88	GIVE IT UP (Hamstein, ASCAP) WBM	46	MOTHER'S PRIDE (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL	75	UNCHAINED MELODY (Frank, ASCAP) HL
5	GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civillies, ASCAP) HL	43	MY SIDE OF THE BED (EMI Blackwood, BMI/Miranda Jasper, BMI/Denise Barry, ASCAP/Billy Steinberg, ASCAP) HL/WBM	17	WAITING FOR LOVE (Walker Avenue, ASCAP/Leibraphone, ASCAP/Songs Of PolyGram, BMI) HL
43	HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI) HL	63	NIGHT AND DAY (Noa-Noa, ASCAP/Glass Sea, ASCAP) WBM	27	WAITING FOR THAT DAY (Chappell & Co., ASCAP/Abcco, BMI/Morrison Leahy, ASCAP) HL
66	HERE COMES THE HAMMER (Bust-It, BMI) CLM	79	NO MATTER WHAT (Tosha, ASCAP/Barbsa, ASCAP/Hit & Run, ASCAP/Jobete, ASCAP/Hit & Hold, ASCAP) CPP/WBM	85	THE WAY YOU DO THE THINGS YOU DO (Jobete, ASCAP) CPP
82	HERE WE GO (Virgin, ASCAP/Cole-Civillies, ASCAP/RBG-Dome, ASCAP)	3	ONE MORE TRY (RMI, BMI) WBM	91	WHAT'S IT GONNA BE (House Of Fun, BMI/Almo, ASCAP/He Gave Me, ASCAP) WBM
33	HIGH ENOUGH (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM	32	PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM, ASCAP/EMI April, ASCAP)	80	WHEN WILL I SEE YOU SMILE AGAIN? (Whole Nine Yards, ASCAP/Tim Tim, ASCAP/Wokie, ASCAP)
19	HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)	62	POWER OF LOVE (Delovely, ASCAP/Virgin, ASCAP) HL	4	WHERE DOES MY HEART BEAT NOW (Hit List, ASCAP/Dejamus California, ASCAP/Taylor Rhodes, ASCAP) HL
93	HOUSE FULL OF REASONS (Coleision, BMI/EMI Blackwood, BMI) WBM	97	REMEMBER MY NAME (Warner Chappell/Empire, ASCAP/Longitude, BMI) WBM	95	WHO SAID I WOULD (Philip Collins, PRS/Hit & Run, ASCAP) WBM
100	HOW CAN YOU EXPECT TO BE TAKEN SERIOUSLY? (Virgin, ASCAP) HL	15	RESCUE ME (WB, ASCAP/Bleu Disque, ASCAP/Webo	6	WICKED GAME (Isaak, ASCAP)
54	HOW TO DANCE (Supersonics, ASCAP)			92	WIGGLE IT (Cutting, ASCAP/Groove On, ASCAP/Dose Rocks, ASCAP)
70	I DON'T KNOW ANYBODY ELSE (Lombardoni Edzioni, ASCAP/Intersong, ASCAP) HL			29	YOU'RE IN LOVE (EMI Blackwood, BMI/Willphill, BMI/Braintree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL
18	IESHA (Biv Ten, ASCAP/Diva One, ASCAP)				
16	IF YOU NEEDED SOMEBODY (Warner Chappell/TJT, ASCAP/Phantom, ASCAP) WBM				

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 44 REPORTERS	BRONZE/ SECONDARY ADDS 177 REPORTERS	TOTAL ADDS 243 REPORTERS	TOTAL ON
JOYRIDE					
ROXETTE EMI	7	16	106	129	129
BABY BABY					
AMY GRANT A&M	3	10	82	95	150
TOUCH ME (ALL NIGHT LONG)					
CATHY DENNIS POLYDOR	3	2	42	47	61
CRY FOR HELP					
RICK ASTLEY RCA	3	8	27	38	134
HERE WE GO					
C&C MUSIC FACTORY COLUMBIA	8	6	22	36	40
CALL IT POISON					
THE ESCAPE CLUB ATLANTIC	0	3	31	34	106
SADENESS PART 1					
ENIGMA CHARISMA	1	4	19	24	101
BABY'S COMING BACK					
JELLYFISH CHARISMA	1	3	18	22	22
CALL IT ROCK N' ROLL					
GREAT WHITE CAPITOL	0	0	20	20	45
MERCY MERCY ME...					
ROBERT PALMER EMI	0	5	14	19	162

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.

Big Doings At Giant Confab

LOS ANGELES—More than 50 marketing, promotion, and A&R executives from around the country attended Giant Records' first convention, Jan. 9-12 at Le Bel Age Hotel here. Highlights of the conference included a screening of the upcoming Warner Bros. production "New Jack City," whose soundtrack is scheduled for March release on Giant Records, and showcase performances by label artists Michael McDermott, House Of Freaks, Terrell, Raw Youth, and Miki Howard.



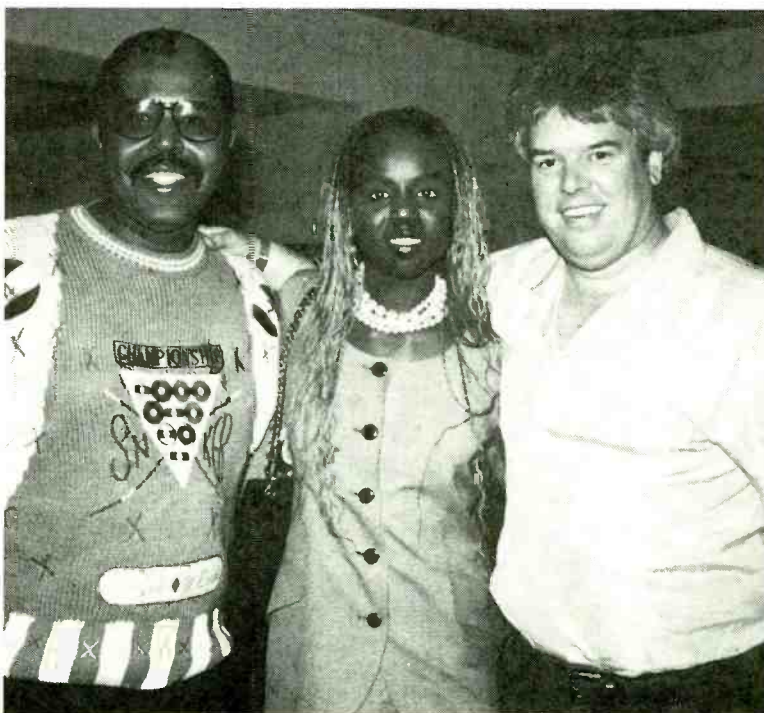
Recording artist Ice-T drops by to discuss his acting debut in "New Jack City" and his contribution to the soundtrack, the song "New Jack Hustler." Also featured on the soundtrack are Giant artists Color Me Badd, F.S. Effect, and Essence. Shown, from left, are Giant head of black music Cassandra Mills; Gary Harris, A&R/black music division, Giant Records; Ice-T; and Giant Records owner Irving Azoff.



Members of Giant recording group RTZ meet label owner Irving Azoff and staff at the convention. Shown, from left, are Paul Ahern, the band's manager; Giant head of promotion and marketing John Brodey; Brad Delp and Barry Goudreau, RTZ; Azoff; Dave Steffenelli, RTZ; and WEA senior VP of sales Fran Aliberte.



Talking shop at the Giant convention, from left, are Giant Records owner Irving Azoff; Giant Records head of promotion and marketing John Brodey; Warner Bros. Records chairman Mo Ostin; WEA president Henry Droz; and Warner Bros. Records president Lenny Waronker. All were speakers at the convention.



Giant executives join members of Warner Bros.' urban staff for dinner at Joss. Shown heading to dinner, from left, are Ray Harris, senior VP of black music marketing and promotion, Warner Bros.; Giant head of black music Cassandra Mills; and Ray Carlton, A&R, Giant.

'VOICES THAT CARE'

(Continued from page 4)

time as possible between airplay and its availability," he says, "because I think people will be giving this a lot of airplay—and the awareness will be there rather quickly for the consumer."

Slated for simultaneous release on CD-5 and cassette, the Giant package will consist of four different mixes of the song, says Brodey: the regular radio version, the original demo by Foster, an instrumental version, and a remix of the original radio version.

MASS APPEAL

"There's no question that this is as mass-appeal a song as you could probably come up with," says Brodey. "I think with the exception of album radio, who might find it a little too pop-sounding, [the song has] strong AC appeal, black radio and urban appeal, and, of course, top 40. It probably is in the vein—just for the sake of comparison—of a 'We Are The World.'"

Co-composer and producer Foster also notes the similarities to "We Are The World"—or, more precisely, to "Tears Are Not Enough," the single and USA For Africa album track he co-wrote and produced for the Canadian all-star group Northern Lights in 1985, and which he calls "the Canadian 'We Are The World.'"

"I've been through this before," says Foster. He adds that "We Are The World" producer Quincy Jones and USA For Africa album supervisor Humberto Gatica "kind of guided me through" the large-ensemble recording of "Voices That Care."

"They said you have to work in reverse," he says. "And so that's exactly what we did. We got the chorus on first, and then went backwards—to where we only needed one person out of the 90 pieces."

Artists who can be heard soloing on the track include Bolton, Brooks, Kenny G, Gibson, Knopfler, Nelson, the Pointer Sisters, Travis, and Warrant's Jani Lane, among others.

"Obviously I had in mind who I wanted to sing what lines," says Foster, "but that was a wish list—which didn't entirely come true, but in some cases, it was replaced by things that were even better. We ended up being really, really strong, radiowise. It's just incredible."

Jenner, the song's lyricist, says the song was largely inspired by the visual images of war that TV has provided since the Gulf crisis began. "It became very personal to me," she says. "I could see, up close, the faces of the young men and women. It just got really personal, and I wanted to do something."

Getting commitments of participation from the many performers was "easier than I imagined," Jenner adds.

One of the more intriguing aspects of "Voices That Care" may be its political stance—or, in fact, its lack of one. Jenner says she took great pains to make the lyric politically neutral.

"It was agonizing to write each lyric," she says, "because I knew what I wanted to say, but I had to be very careful how I said it. Because I didn't want it to sound like a pro-war song, and I didn't want it to sound like an anti-war song. Because it's meant to be neither."

"It's just meant to be a conveyance of love and compassion and empathy for the families and for the people who have found themselves in this strange land, in this strange circumstance," she says.

HOT 100 SINGLES SPOTLIGHT

(Continued from preceding page)

KWNZ Reno, Nev.
 KWOD Sacramento, Calif.
 KWSS San Jose, Calif.
 KXKT Omaha, Neb.
 KXXR Kansas City, Mo.
 KXYQ Portland, Ore.
 KYRK Las Vegas
 KZBS Oklahoma City
 KZFM Corpus Christi, Texas
 KZHT Salt Lake City
 KZOU Little Rock, Ark.
 KZZU Spokane, Wash.
 WAAL Binghamton, N.Y.
 WABB Mobile, Ala.
 WAEB Allentown, Pa.
 WAPE Jacksonville, Fla.
 WAPI Birmingham, Ala.
 WAYS Macon, Ga.
 WBBQ Augusta, Ga.
 WCCG Columbus, Ga.
 WDCG Raleigh-Durham, N.C.
 WDJX Louisville, Ky.
 WFLY Albany, N.Y.
 WFMF Baton Rouge, La.
 WGRD Grand Rapids, Mich.
 WHHY Montgomery, Ala.
 WHOT Youngstown, Ohio
 WHXT Allentown, Pa.
 WINK Fort Myers, Fla.
 WIXX Green Bay, Wis.
 WJET Erie, Pa.
 WJLQ Pensacola, Fla.
 WKTJ New Haven, Conn.
 WKEE Huntington, W.Va.
 WKFR Kalamazoo, Mich.
 WKRZ Wilkes-Barre, Pa.
 WKSF Asheville, N.C.

WWSI Greensboro, N.C.
 WXXX Birmingham, Ala.
 WKZL Winston-Salem, N.C.
 WKZW Peoria, Ill.
 WLAN Lancaster, Pa.
 WLAP Lexington, Ky.
 WLRW Champaign, Ill.
 WMEE Ft. Wayne, Ind.
 WMXP Pittsburgh
 WMXZ New Orleans
 WNDU South Bend, Ind.
 WNNK Harrisburg, Pa.
 WNOK Columbia, S.C.
 WNTQ Syracuse, N.Y.
 WNVZ Norfolk, Va.
 WOKI Knoxville, Tenn.
 WOMP Wheeling, W.Va.
 WOVS West Palm Beach, Fla.
 WPST Trenton, N.J.
 WPXR Davenport, Iowa
 WPMY Rochester, N.Y.
 WQEN Gadsden, Ala.
 WQUT Johnson City, Tenn.
 WQXA York, Pa.
 WRFY Reading, Pa.
 WRQK Canton, Ohio
 WRQN Toledo, Ohio
 WRVQ Richmond, Va.
 WSKZ Chattanooga, Tenn.
 WSNX Muskegon, Mich.
 WSPK Poughkeepsie, N.Y.
 WSSX Charleston, S.C.
 WSTW Wilmington, Del.
 WTFX Madison, Wis.
 WTHT Portland, Maine
 WVIC Lansing, Mich.
 WWCK Flint, Mich.

WWKX Providence, R.I.
 WXXL Orlando, Fla.
 WYCR York, Pa.
 WZAT Savannah, Ga.
 WZBQ Tuscaloosa, Ala.
 WZEE Madison, Wis.
 WZKS Louisville, Ky.
 WZOK Rockford, Ill.
 WZYP Huntsville, Ala.
 XHTZ San Diego

SECONDARY (#1)

KATM Colorado Springs, Colo.
 KBIU Lake Charles, La.
 KCAQ Oxnard, Calif.
 KFRX Lincoln, Neb.
 KFSD Boise, Idaho
 KGLI Sioux City, Iowa
 KHTY Santa Barbara, Calif.
 KIKX Colorado Springs, Colo.
 KIOC Beaumont, Texas
 KIOK Tri Cities, Wash.
 KISR Fort Smith, Ark.
 KKMJ Colorado Springs, Colo.
 KKNB Lincoln, Neb.
 KKXX Bakersfield, Calif.
 KNOE Monroe, La.
 KOKZ Waterloo, Iowa
 KQCR Cedar Rapids, Iowa
 KQID Alexandria, La.
 KTRS Casper, Wyo.
 KTXV Jefferson City, Mo.
 KWTX Waco, Texas
 KZII Lubbock, Texas
 KZZB Beaumont, Texas
 WAZY Lafayette, La.
 WBPR Myrtle Beach, S.C.

WBSS Vineland, N.J.
 WBXX Battle Creek, Mich.
 WCCK Erie, Pa.
 WCIL Carbondale, Ill.
 WCIR Beckley, W.Va.
 WDAY Fargo, N.D.
 WDJQ Canton, Ohio
 WFHN New Bedford, Mass.
 WFHT Tallahassee, Fla.
 WGLU Johnstown, Pa.
 WGOR Lansing, Mich.
 WHITE Greenville, N.C.
 WIKZ Chambersburg, Pa.
 WJDQ Meridian, Miss.
 WKHI Ocean City, Md.
 WKMZ Hagerstown, Md.
 WKQB Charleston, S.C.
 WMXF Fayetteville, N.C.
 WMXN Norfolk, Va.
 WNFI Daytona Beach, Fla.
 WOHT Jackson, Miss.
 WPFH Terre Haute, Ind.
 WQGN New London, Conn.
 WQID Biloxi, Miss.
 WRCK Utica, N.Y.
 WVAQ Morgantown, W.Va.
 WVBS Wilmington, N.C.
 WVKZ Albany, N.Y.
 WWSR Charleston, W.Va.
 WWSG Portland, Maine
 WWKZ Tupelo, Miss.
 WWRB Scranton, Pa.
 WXIL Parkersburg, W.Va.
 WXXX Burlington, Vt.
 WZKX Biloxi, Miss.
 WZZR Port St. Lucie, Fla.



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33rd Annual Grammy Awards Winners

NEW YORK—The following is a complete list of this year's Grammy winners:

Record of the year: "Another Day In Paradise," Phil Collins, Atlantic. Producers: Phil Collins, Hugh Padgham (Phil Collins' seventh; Hugh Padgham's third).

Album of the year: "Back On The Block," Quincy Jones, Qwest/Warner Bros. Producer: Quincy Jones (his 20th).

Song of the year: "From A Distance," Julie Gold (her first).

Best new artist: Mariah Carey, Columbia/CBS (her first).

Best pop vocal performance, female: "Vision Of Love" (single)—Mariah Carey, Columbia/CBS (her second).

Best pop vocal performance, male: "Oh, Pretty Woman" (From "A Black & White Night Live") (single)—Roy Orbison, Virgin (his fifth).

Best pop performance by a duo or group with vocal: "All My Life" (single)—Linda Ronstadt with Aaron Neville, Elektra (her sixth, his third).

Best pop instrumental performance: "Twin Peaks Theme" (Track from "Twin Peaks Soundtrack")—Angelo Badalamenti, Warner Bros. (his first).

Best rock vocal performance, female: "Black Velvet" (single)—Alannah Myles, Atlantic (her first).

Best rock vocal performance, male: "Bad Love" (single)—Eric Clapton, Reprise/Duck (his second).

Best rock performance by a duo or group with vocal: "Janie's Got A Gun" (single)—Aerosmith, Geffen (its first).

Best rock instrumental performance: "D/FW" (Track from "Family Style")—The Vaughan Brothers, Epic Associated (Stevie Ray Vaughan's third, Jimmie Vaughan's first).

Best hard rock performance (vocal or instrumental): "Time's Up" (album)—Living Colour, Epic (its second).

Best metal performance (vocal or instrumental): "Stone Cold Crazy" (Track from "Rubaiyat"/Various Artists)—Metallica, Elektra (its second).

Best alternative music performance (vocal or instrumental): "I Do Not Want What I Haven't Got" (album)—Sinead O'Connor, Ensign/Chrysalis (her first).

Best R&B vocal performance, female: "Compositions" (album)—Anita Baker, Elektra (her seventh).

Best R&B vocal performance, male: "Here And Now" (single)—Luther Vandross, Epic (his first).

Best R&B performance by a duo or group with vocal: "I'll Be Good To You" (single)—Ray Charles and Chaka Khan, Qwest/Warner Bros. (his 11th, her fifth).

Best R&B song: "U Can't Touch This"—Rick James, Alonzo Miller & M.C. Hammer, Capitol (James' first, Miller's first, Hammer's first).

Best rap solo performance: "U Can't Touch This" (single)—M.C. Hammer, Capitol (his second).

Best rap performance by a duo or group: "Back On The Block" (Track from "Quincy Jones/Back On The Block") Ice-T, Melle Mel, Big Daddy Kane & Kool Moe Dee, Quincy D. III, and Quincy Jones, Qwest/Warner Bros. (Ice-T's first, Melle Mel's first, Big Daddy Kane's first, Kool Moe Dee's first, Quincy D. III's first, Quincy Jones' 21st).

Best new age performance: "Mark Isham" (album)—Mark Isham, Virgin (his first).

Best jazz fusion performance: "Birdland" (Track from "Back On The Block")—Quincy Jones (Various Artists), Qwest/Warner Bros. (his 22nd).

Best jazz vocal performance, female: "All That Jazz" (album)—Ella Fitzgerald, Pablo (her 13th).

Best jazz vocal performance, male: "We Are In Love" (album)—Harry Connick Jr., Columbia/CBS (his second).

Best jazz instrumental performance, soloist: "The Legendary Oscar Peterson Trio Live At The Blue Note" (album)—Oscar Peterson, Telarc (his fifth).

Best jazz instrumental performance, group:

"The Legendary Oscar Peterson Trio Live At The Blue Note" (album)—The Oscar Peterson Trio, Telarc (his sixth).

Best jazz instrumental performance, big band: "Basie's Bag" (Track from "Big Boss Band")—The Count Basie Orchestra, George Benson's album featuring The Count Basie Orchestra, Warner Bros. (his second).

Best country vocal performance, female: "Where've You Been" (single)—Kathy Mattea, Mercury (her first).

Best country vocal performance, male: "When I Call Your Name" (single) Vince Gill, MCA (his first).

Best country performance by a duo or group with vocal: "Pickin' On Nashville" (album)—The Kentucky Headhunters, Mercury (their first).

Best country vocal collaboration: "Poor Boy Blues" (single)—Chet Atkins & Mark Knopfler, Columbia/CBS (Atkins' eighth, Knopfler's fourth).

Best country instrumental performance: "So Soft, Your Goodbye" (Track from "Neck And Neck")—Chet Atkins & Mark Knopfler, Columbia/CBS (Atkins' ninth, Knopfler's fifth).

Best bluegrass recording: "I've Got That Old Feeling" (album)—Alison Krauss, Rounder (her first).

Best country song: "Where've You Been"—Jon Vezner & Don Henry (Vezner's first, Henry's first).

Best rock/contemporary gospel album: "Beyond Belief" (album)—Petra, Dayspring/Word (its first).

Best pop gospel album: "Another Time . . . Another Place" (album)—Sandi Patti, A&M/Word (her fifth).

Best southern gospel album: "The Great Exchange" (album)—Bruce Carroll, Word (his first).

Best traditional soul gospel album: "Tramaine Hawkins Live" (album)—Tramaine Hawkins, Sparrow Corporation (her second).

Best contemporary soul gospel album: "So Much 2 Say" (album)—Take 6, Reprise/Warner/Alliance (its fourth).

Best gospel album by a choir or chorus: "Having Church" (album)—Rev. James Cleveland & the Southern California Community Choir; Rev. James Cleveland, choir director, Savoy (his fourth).

Best Latin pop performance: "Por Que Te Tengo Que Olvidar?" (Track from "Nina")—Jose Feliciano, Capitol/EMI Latin (his sixth).

Best tropical Latin performance: "Lambada

Timbales" (Track from "Goza Mi Timbal")—Tito Puente, Concord Picante (his fourth).

Best Mexican/American performance: "Soy De San Luis" (Track from "Texas Tornados")—Texas Tornados, Reprise (their first).

Best traditional blues recording: "Live At San Quentin" (album)—B.B. King, MCA (his fourth).

Best contemporary blues recording: "Family Style" (album)—The Vaughan Brothers, Epic Associated (Stevie Ray Vaughan's fourth, Jimmie Vaughan's second).

Best traditional folk recording: "On Praying Ground" (album)—Doc Watson, Sugar Hill (his fifth).

Best contemporary folk recording: "Steady On" (album)—Shawn Colvin, Columbia/CBS (her first).

Best reggae recording: "Time Will Tell—A Tribute To Bob Marley" (album)—Bunny Wailer, Shanachie (his first).

Best polka recording: "When It's Polka Time At Your House" (album)—Jimmy Sturr & His Orchestra, Starr (his fifth).

Best recording for children: "The Little Mermaid"—Original Motion Picture Soundtrack (album)—Songs and instrumental score, Composers: Howard Ashman & Alan Menken, Walt Disney Records (their first).

Best comedy recording: "P.D.Q. Bach: Oedipus Tex & Other Choral Calamities" (album)—Professor Peter Schickele, Telarc (his first).

Best spoken word or nonmusical recording: "Gracie: A Love Story (George Burns)" (album)—George Burns, Simon and Schuster Audio (his first).

Best musical cast show album: "Les Miserables, The Complete Symphonic Recording" (Gary Morris, Philip Quast, Kaho Shimada, Tracey Shayne, and various casts)—Producer: David Caddick (his first), Composer: Claude Michel Schonberg (his second), Lyricists: Alain Boublil (his second) & Herbert Kretzmer (his second), Relativity.

Best instrumental composition: (A composer's award. Artists names appear in parentheses for identification.) "Change Of Heart" (Track from "Question And Answer")—Composer: Pat Metheny (Pat Metheny with Dave Holland & Roy Haynes), Geffen (his sixth).

Best instrumental composition written for a motion picture or for television: "Glory" (album)—Composer: James Horner (James Horner, Boys Choir of Harlem), Virgin (his third).

Best song written specifically for a motion picture or for television: "Under The Sea" (Track from "The Little Mermaid" Original Soundtrack)—Songwriters: Alan Menken & Howard Ashman (Various), Walt Disney Records (their second).

Best music video—shortform: "Opposites Attract"—Paula Abdul, Video Directors: Michael Patterson & Candice Reckinger, Video Producer: Sharon Oreck, Virgin (their first).

Best music video—longform: "Please Hammer Don't Hurt 'Em The Movie"—M.C. Hammer (his third), Video Director: Rupert Wainwright, Video Producer: John Oetjen, Capitol Home Video (their first).

Best arrangement on an instrumental: "Birdland" (Track from "Back On The Block")—Quincy Jones/Various Artists, Arrangers: Quincy Jones (his 23rd), Ian Prince (his first), Rod Temperton (his first), and Jerry Hey (his fifth), Qwest/Warner Bros.

Best instrumental arrangement accompanying vocals(s): "The Places You Find Love" (Track from "Back On The Block")—Siedah Garrett & Chaka Khan on the Quincy Jones album, Arrangers: Jerry Hey (his sixth), Glen Ballard (his first), Clif Magness (his first), and Quincy Jones (his 24th), Qwest/Warner Bros.

Best album package: "Days Of Open Hand" (Special Edition Hologram Digipack)—Suzanne Vega, Art Directors: Len Peltier, Jeffrey Gold & Suzanne Vega, A&M (their first).

Best album notes: "Brownie: The Complete Emarcy Recordings Of Clifford Brown" (Clifford Brown)—Dan Morgenstern, Emarcy (his fifth).

Best historical album: "Robert Johnson: The Complete Recordings" (Robert Johnson)—Producer: Lawrence Cohn, Columbia/CBS (his first).

Best engineered recording (nonclassical): "Back On The Block" (album)—Quincy Jones, Engineer: Bruce Swedien, Qwest/Warner Bros. (his third).

Producer of the year (nonclassical): Quincy Jones (his 25th).

Best classical album: "Ives: Sym. No. 2; The Gong On The Hook And Ladder (Fireman's Parade On Main Street); Central Park In The Dark; The Unanswered Question"—Conductor: Leonard Bernstein (his 11th), New York Philharmonic, Album Producer: Hans Weber (his first), Deutsche Grammophon.

Best orchestral performance: "Shostakovich: Syms. Nos. 1, Opus 10 & 7 (Leningrad) Opus 60"—Leonard Bernstein conducting the Chicago

Symphony Orchestra, Deutsche Grammophon (his 12th).

Best opera recording: "Wagner: Das Rheingold"—James Levine conducting the Metropolitan Opera Orchestra; Principal Soloists: Morris, Ludwig, Jerusalem, Wlaschiha, Moll, Zednik, Rootering, Album Producer: Cord Garben, Deutsche Grammophon (his seventh).

Best choral performance (other than opera): Walton: Belshazzar's Feast/Bernstein: Chichester Psalms; Missa Brevis—Robert Shaw conducting the Atlanta Symphony Chorus & Orchestra, Telarc (his 13th).

Best classical performance—instrumental soloist(s) with orchestra: "Shostakovich: Violin Con. No. 1 In A Min./Glazunov: Violin Con. In A Min., Op. 82"—Itzhak Perlman, violin (his 13th), Zubin Mehta conducting the Israel Philharmonic, Angel.

Best classical performance—instrumental soloist(s) without orchestra: "The Last Recording (Chopin, Haydn, Liszt, Wagner)"—Vladimir Horowitz, piano; Sony Classical (his 24th).

Best chamber music or other small ensemble performance: "Brahms: The Three Violin Sonatas (Nos. 1, Opus 78; 2, Opus 100; 3 Opus 108)"—Itzhak Perlman (his 14th), violin; Daniel Barenboim (his second), piano, Sony Classical.

Best classical vocal performance: "Carreras, Domingo, Pavarotti In Concert"—Jose Carreras (his first), Placido Domingo (his fifth), Luciano Pavarotti (his fifth), tenors (Zubin Mehta, conductor, Orchestra del Maggio Musicale Fiorentino & Orchestra del Teatro dell'Opera di Roma), London.

Best contemporary composition: "Bernstein: Arias & Barcarolles"—Leonard Bernstein, composer (his 12th); William Sharp, baritone; Judy Kaye, Mezzo-Soprano; Michael Barrett & Steven Blier, pianos; Koch International.

Best engineered recording, classical: "Rachmaninoff: Vespers" (Robert Shaw, conductor, Robert Shaw Festival Singers)—Jack Renner, engineer (his fifth), Telarc.

Classical producer of the year: Adam Stern (his first).

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GRAMMY AWARDS SPREAD THE PRIZES AROUND

(Continued from page 1)

during the Grammy broadcast, which prompted one of those nominees, Public Enemy, to boycott the show, was defended by NARAS president Michael Greene. The ability to broadcast only 15 of the nearly 80 categories each year regularly prompts such complaints from artists, he said. Greene said he expects a rap performance, which has been featured in the past, on a future show. Greene added that he is a Public Enemy fan.

Sinead O'Connor staged this year's other boycott of Grammy night (see story, next page). But in light of her much-publicized condemnation of the commercialism of the Grammy Awards and the music business, one of the most notable aspects of this year's awards was the recognition given journeymen artists over fellow nominees with more commercial acclaim. The chart success and Grammy for Gold's "From A Distance," for example, is the first major recognition for the 35-year-old songwriter. "This is the dream of a lifetime," she said.

Among other veteran artists receiving their first Grammys were Angelo Badalamenti, whose moody "Twin Peaks Theme" was picked as

best pop instrumental; Vince Gill, named best country male vocalist; Kathy Mattea, best country female vocalist; the Kentucky Headhunters, best country group with vocals; the twanging Texas Tornados, who won for the best Mexican/American performance; Bunny Wailer, whose tribute to Bob Marley was named best reggae recording; Mark Isham, who received the nod for best new age performance; composers Howard Ashman and Alan Menken, who won two Grammys for their work on "The Little Mermaid"; and Professor Peter Schickele, whose P.D.Q. Bach album "Oedipus Tex & Other Choral Calamities" won best comedy recording.

Luther Vandross, no stranger to commercial success, won his first Grammy as best R&B male vocalist for his hit "Here And Now."

Lifetime Achievement Awards were bestowed on Marian Anderson, Bob Dylan, Kitty Wells, and the late John Lennon. In addition, three record-label founders and producers—Milt Gabler of Commodore Records, Berry Gordy of Motown, and Sun Records pioneer Sam Phillips—received Trustees Awards.

A number of younger artists out-

side the pop mainstream also won their first Grammys, reflecting the changing makeup of the NARAS membership. Alannah Myles noted that she was picked as best rock female vocalist over older singers she idolized, such as Tina Turner. Alison Krauss, barely out of her teens, was chosen over veteran pickers for best bluegrass recording. And Shawn Colvin won best folk recording for her major-label debut album.

The Lifetime Achievement Award to Lennon was one of several posthumous honors presented, casting the spotlight on artists the music community has lost in the past year. In a surprise vote, the Grammy for best pop male vocal performance went to Roy Orbison for his posthumously released rerecording of "Oh, Pretty Woman"—a hit for which he was first nominated in 1964. The "Family Style" album by the late Stevie Ray Vaughan and his brother, Jimmie Vaughan, was named best contemporary blues recording and a track from that disc won best rock instrumental. Leonard Bernstein won for best classical album, best orchestral performance, and best contemporary composition. Vladimir Horowitz's al-

bum "The Last Recording" won for best classical performance by an instrumental soloist. In the gospel field, the Rev. James Cleveland, who died Feb. 9, won best album by a choir or chorus. And as he accepted his album-of-the-year Grammy, Quincy Jones dedicated it to the memory of Sarah Vaughan, who gave her last recorded performance on that disc.

Although artists made few direct comments about the war in the Persian Gulf aside from expressions of support for the troops, the conflict added resonance to several moments during the show. In tribute to John Lennon, Tracy Chapman performed a moving rendition of his peace song "Imagine," accompanying herself on piano. Bob Dylan defiantly took another stance, rocking through his '60s classic "Masters Of War"—but snarling the song's sharply pointed lyrics in a characteristic and nearly incomprehensible fashion. The war also caused a significant increase in security measures at Radio City Music Hall (see story, next page).

The issue of music censorship, so much in the spotlight during last year's Grammy Awards, was ad-

(Continued on next page)

Sinead Gets What She Doesn't Want

NEW YORK—Sinead O'Connor became the first artist to refuse a Grammy Award when her album "I Do Not Want What I Haven't Got" won in the best-alternative-music-performance category at this year's awards ceremony. The Ensign/Chrysalis artist earlier announced her decision to boycott the Grammy presentation.

In a letter to Michael Greene, president of NARAS, the recording academy, O'Connor protested what she called the commercial values of the music industry "which I think are destroying our work and which, I believe, are destroying the human race." O'Connor told Greene she would not attend the Grammy ceremony nor accept awards in any of the four categories in which she was nominated (Billboard, Feb. 16).

Despite her absence, O'Connor was hardly forgotten at the ceremony. "Sinead's worrying too much; [I'm] getting the feeling maybe her hair fell out," joked Grammy host Garry Shandling during the program.

Pierre Cossette, executive producer of the Grammy broadcast, said it was "too bad" O'Connor declined to appear or perform as originally expected. "We'd love to have her. She's very talented and she's got very strong convictions."

In their comments to the press about the Irish singer's statements, O'Connor's peers were generally supportive. Alannah Myles attributed O'Connor's actions to the stress of new stardom and empathized with her.

"Her biggest mistake was getting

caught by the press feeling the way she did when she got off the road," said Myles, winner of the award for best rock vocal performance, female.

Debbie Gibson said she did not question the sincerity of O'Connor's position, but, in light of the singer's string of recent interviews, added, "I think people are interpreting it more as a publicity stunt."

O'Connor did make one appearance on the Grammy stage—on the front of a T-shirt worn by guitarist Vernon Reid of Living Colour in a silent gesture of support.

Reid was asked whether recording academy officials expressed any reservation with his choice of the shirt. "NARAS," he replied, "is not my fashion consultant." THOM DUFFY

Tight Security Instrumental To Grammy Awards

NEW YORK—The glamour of this year's Grammy Awards at Radio City Music Hall was tempered by hand-held metal detectors, package searches, and police dogs as concern over war-related terrorism prompted the tightest security ever for the high-profile event.

"The security is extreme compared to our [previous] 20 years," said Pierre Cossette, executive producer of the Grammy broadcast. But he said security measures did not hamper production of the Feb. 20 show.

No incidents were reported.

Officials at Radio City Music Hall coordinated security efforts with the New York police department and, although details of the operation were not made public, scores of police and hall personnel controlled access to, and movement within, the venue.

Press covering the event were issued photo credentials, a change from previous years, and asked to submit all bags and equipment cases for inspection. Security for members of the audience was less obtrusive.

While Radio City officials prepared for any disruption at the hall, the program producers braced for any news interruption due to events in the Persian Gulf. Cossette said CBS, which aired the show, planned to use scheduled commercial breaks for any necessary news updates rather than cut away from award presentations. THOM DUFFY

GRAMMY AWARDS PRESENTED

(Continued from preceding page)

dressed briefly by NARAS' Greene. He reaffirmed the recording academy's determination to work against "any attempt to censor or label our recordings." Since Greene's on-air anti-censorship declaration a year ago, however, most of the major U.S. record companies have begun labeling some of their own albums that might be deemed objectionable. Those self-imposed labels have re-

sulted in restrictions on the sale of those recordings through some retailers. State bills that would mandate lyric stickers have been proposed again this year in a half-dozen states.

Greene also highlighted NARAS' newly launched Musicares program to provide health and medical coverage to the recording community, and described plans to bolster the state of music education.

NEW OWNERS ON HORIZON FOR CANADA'S A&A

(Continued from page 9)

creditors. The value of the firm's assets is approximately \$18 million (Canadian), with inventory accounting for \$14.4 million of that figure.

A proposal would also have to include a settlement with existing creditors, including unsecured product suppliers who are collectively owed \$18 million.

Creditors on Feb. 18 approved the

appointment of Toronto-based Deloitte & Touche Inc. as trustee in bankruptcy for Sound Insight Ltd. and its wholly owned subsidiary, Sound 21 Canada Inc., replacing Coopers & Lybrand, which continues as receiver/manager on behalf of secured creditor the Toronto-Dominion Bank of Toronto. LARRY LEBLANC

Rhino's Royal Ribbing Label Crowns 'Underachievers'

LOS ANGELES—Vanilla Ice and Madonna were the big "winners" of Rhino Records' first Rhino Awards, a caustic critics' poll citing the major musical underachievers of 1990.

The awards (gold-painted statuettes of a rhinoceros) were presented by the iconoclastic Santa Monica, Calif.-based label Feb. 19, the day before the Grammy Awards ceremony, at Canter's, a popular L.A. delicatessen.

Vanilla Ice captured three "Rhinos": the Leroy Neiman Award for "worst artist," the Taste Of Honey Award for "most inane new hit artist," and the Dan Quayle Award for "least creative artist."

Madonna was also the recipient of three trophies: the Carl "Kung Fu Fighting" Douglas Award for "most inferior single" (for "Justify My Love"), the Imelda Marcos Award for "the video that wasted the most money" (also for "Justify My Love"), and the Warren Beatty Award for "worst interview subject."

Other top-selling artists and 1991 Grammy nominees felt the wrath of the critics in the Rhino poll.

New Kids On The Block scored the Metal Machine Music Award for "worst album" for "Step By Step." Jon Bon Jovi's Oscar-nominated "Young Guns II" collected the Plan 9 From Outer Space Award for "worst soundtrack album."

Warrant's "Cherry Pie" received the Blow Fly Award for "most offensive song." M.C. Hammer, winner of the Milli Vanilli Award, was selected as "the hit artist with the least musical contribution to [his] hit." Phil Collins walked away with the Ronald Reagan Teflon Award, as "the star who remains popular despite having lost [his] talent."

Former CBS Records Group president Walter Yetnikoff garnered the Pete Rose Award as "the star or executive who has done the most to tarnish the industry."

The Stairway To Heaven Award for "the oldie you wish radio would stop playing" went to—Led Zeppelin's "Stairway To Heaven."

Not surprisingly, none of the winners were present to collect their awards.

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Over The Counter



by Geoff Mayfield

A weekly look behind the Billboard album charts.

ROOM AT THE TOP: Columbia songstress Mariah Carey jumps to No. 1 on the Top Pop Albums chart this week, thanks in large part to No. 1 reports from multistate chains like Trans World Music Corp., Target, Tuttle's, National Record Mart, Sound Shop, Starship Records, and Record Theatre. The move from No. 2 by her self-titled set ends a long stranglehold that rap artists have held on that list, with Vanilla Ice playing king of the mountain for 16 weeks and M.C. Hammer holding at No. 1 for 21 of the 22 previous weeks. How long will Carey reign? That, in part, depends on the reaction viewers have to her appearance on the 1991 Grammy telecast Feb. 20. Next week's chart will, in large part, be a scorecard for the acts that benefit from post-Grammy glow. If Carey's stay is short, watch out for A&M's Sting, whose "The Soul Cages" is running hot at retail accounts but has not yet kicked in with rackjobbers.

PATIENCE PAYS: Chris Isaak's "Heart Shaped World" (Reprise) is a label staffer's dream. The album previously peaked at No. 149 in August 1989, a month after its release, but, as has been well documented, it was revived recently when WAPW (Power 99) Atlanta took a shot with "Wicked Game." Through radio and in-store play, the song now reaches an intoxicating demographic mix, including yuppies and rockers, and boosts the album to No. 16 with a bullet. For promotion people, the album proves what can happen when an intelligently crafted song cracks through radio's tight playlists, while sales execs can be heartened by the knowledge that even forgotten records can be revived. Other late bloomers: Timmy T.'s "Time After Time" (Quality Records), which zooms to a bullet No. 64 in its sixth week, and the self-titled Jive album by Hi-Five, which soars to No. 131; in an earlier chart run last year, it stalled at No. 187.

CLASSICAL GAS: Even with virtually no oomph from racks, "Three Tenors"-mania continues. "Carreras-Domingo-Pavarotti In Concert" jumps to No. 36 with a bullet, its highest spot to date on the Top Pop Albums chart, while holding on to No. 1 on the Top Classical Albums chart for its 21st week. PolyGram Classics VP Debbie Morgan credits the surge to national TV spots and outdoor ad campaigns in Los Angeles, Washington, D.C., Chicago, and New York. Meanwhile, one of those august tenors, Placido Domingo, enters the pop chart at No. 181 with "Be My Love," a set of romantic ballads. The Angel release, at No. 2 in its third week on the Top Classical Crossover chart, fetches pop-chart reports from Strawberries, Wee Three, Kemp Mill Music, Rose Records, Spec's Music & Video, and several Tower Records stores.

FIRSTS: The high Top Pop Albums debut this week belongs to Londonbeat, the first title from MCA-distributed Radioactive to make that chart. In the '70s, CTI fielded a who's who of jazz stars before various business complications caused the label to fold. The latest incarnation of Creed Taylor's logo grabs its first charter with "Rhythmstick," an all-star project that enters at No. 12 on the Top Jazz Albums chart.

MAYBE THEY SHOULD break up more often. Mother/daughter team the Judds have had more good chart weeks than bad since they announced their break-up last fall. This week, "Love Can Build A Bridge" grabs bullets at No. 97 on the Top Pop Albums chart and at No. 6 on the Top Country Albums chart. Meanwhile, their 132-week-charting "Greatest Hits" set earns a rare backward bullet on the country list. Despite having enough points to bullet, the album is overtaken by Paul Overstreet (38-20), Aaron Tippin (40-25), and Marty Stuart (37-27).

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ NO. 1 ★ ★					
1	2	2	36	MARIAH CAREY ▲ ³ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY 1 week at No. 1
2	1	1	24	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME
3	3	10	4	STING A&M 6405 (10.98)	THE SOUL CAGES
4	4	5	52	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
5	5	6	15	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
6	8	7	47	WILSON PHILLIPS ▲ ⁴ SBK 93745 (9.98)	WILSON PHILLIPS
7	12	48	3	GLORIA ESTEFAN EPIC 46988 (10.98 EQ)	INTO THE LIGHT
8	6	4	11	THE SIMPSONS ▲ ² GEFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
9	7	3	14	MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
10	10	8	21	BETTE MIDLER ▲ ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
11	9	9	22	AC/DC ▲ ² ATCO 91413 (9.98)	THE RAZORS EDGE
12	11	11	50	THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
13	13	19	8	C&C MUSIC FACTORY ● COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
14	14	15	14	TESLA ● GEFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
15	15	12	18	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
16	18	23	19	CHRIS ISAAK REPRISE 25837 (9.98)	HEART SHAPED WORLD
17	17	14	74	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
18	16	13	49	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
19	19	17	23	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
20	24	25	22	INXS ▲ ATLANTIC 82140 (9.98)	X
21	20	21	14	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
22	21	16	15	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS... LIVE!
23	23	22	48	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON
24	22	18	5	DAVID LEE ROTH WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
25	26	20	33	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
26	29	30	22	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
27	27	27	24	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
28	25	24	13	RALPH TRESVANT ● MCA 10116 (9.98)	RALPH TRESVANT
29	28	28	32	POISON ▲ ³ ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
30	53	—	2	QUEEN HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO
31	31	38	5	DIGITAL UNDERGROUND TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
32	30	26	18	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER
33	33	32	27	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
34	32	29	23	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
35	35	31	15	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
36	41	47	22	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433* (9.98 EQ)	IN CONCERT
37	34	35	55	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
38	39	44	36	KEITH SWEAT ▲ VENTUREMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
39	44	43	33	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
40	36	36	5	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
41	37	37	13	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
42	38	33	13	CINDERELLA ● MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
43	40	34	26	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
44	43	39	25	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
45	45	42	9	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL
46	42	40	19	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
47	46	46	41	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
48	49	54	6	ROGER MCGUINN ARISTA 8648 (9.98)	BACK FROM RIO
49	47	41	48	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
50	48	51	24	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE
51	50	50	11	PETER GABRIEL GEFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
52	60	63	21	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
53	52	105	3	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
54	57	60	28	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	51	45	16	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
56	59	56	33	STEVIE B ● LMR 2307/RCA (9.98)	LOVE & EMOTION
57	54	52	27	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
58	58	58	30	BLACK BOX RCA 2221 (9.98)	DREAMLAND
59	56	53	15	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
60	55	49	16	TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
61	61	71	24	STEELHEART MCA 6368 (9.98)	STEELHEART
62	68	69	14	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY
63	62	55	28	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
64	79	81	6	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME
65	65	76	15	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
66	64	57	21	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
67	67	129	3	CHICAGO REPRISE 26391* (9.98)	TWENTY 1
68	69	73	23	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
69	70	68	43	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
70	72	65	30	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
71	76	78	36	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
72	71	64	60	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
73	83	84	17	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
74	63	61	15	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
75	82	153	3	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
76	73	62	37	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
77	81	87	19	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
78	77	70	15	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
79	75	67	23	PEBBLES ● MCA 10025 (9.98)	ALWAYS
80	74	72	15	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
81	66	59	16	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
82	78	66	44	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL
83	87	146	3	SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)	WHEN YOU'RE A BOY
84	85	83	34	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
85	80	74	85	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
86	84	80	14	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
87	86	98	24	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
88	93	85	17	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
89	94	100	49	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
90	90	75	33	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
91	88	82	11	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
92	96	96	12	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
93	92	79	32	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
94	89	88	76	MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98)	DR. FEELGOOD
95	95	157	3	FRONT 242 EPIC 46998 (9.98 EQ)	TYRANNY FOR YOU
96	91	86	31	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
97	109	121	17	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
98	98	90	21	ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
99	103	112	7	CELINE DION EPIC 46893* (9.98 EQ)	UNISON
100	105	102	6	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
101	106	189	3	DIVINYLS VIRGIN 91397 (9.98)	DIVINYLS
102	102	95	12	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
103	104	107	91	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
104	99	93	11	SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)	THE CIVIL WAR
105	108	115	7	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS
106	101	97	20	MEGADETH ● CAPITOL 91935 (9.98)	RUST IN PEACE
107	112	101	86	DON HENLEY ▲ ² GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
108	111	92	7	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
109	136	—	2	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO

○ 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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Career Affairs: Stravinski Brothers

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FOR WEEK ENDING MARCH 2, 1991

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	110	99	19	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
(111)	126	—	2	JESUS JONES SBK 95715* (9.98)	DOUBT
112	97	77	8	SOUNDTRACK GEFEN 24310 (10.98)	MERMAIDS
113	113	123	27	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
114	107	89	66	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
115	100	94	21	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
116	116	104	21	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
117	114	110	20	THE SOUP DRAGONS BIG LIFE 842 985*/MERCURY (8.98 EQ)	LOVEGOD
118	119	190	3	TODD RUNDGREN WARNER BROS. 26478* (9.98)	2ND WIND
(119)	NEW ▶	—	1	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD
120	122	117	17	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
121	121	128	15	HOUSE OF LORDS SIMMONS 21 70/RCA (9.98)	SAHARA
122	117	91	48	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
(123)	128	135	25	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
124	123	119	26	ANTHRAX ● MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
(125)	138	130	91	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
126	118	122	42	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
127	127	132	17	DEEP PURPLE RCA 2421 (9.98)	SLAVES AND MASTERS
128	125	113	64	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
129	130	148	22	ALIAS EMI 93908* (9.98)	ALIAS
130	134	131	32	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
(131)	175	—	6	HI-FIVE JIVE 1328 /RCA (9.98)	HI-FIVE
132	120	111	32	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
133	135	125	22	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
(134)	143	136	40	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON
(135)	151	163	3	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
136	129	149	6	TOY MATINEE REPRISE 26235* (9.98)	TOY MATINEE
(137)	179	—	2	BOB MARLEY AND THE WAILERS ISLAND 48243 (9.98)	TALKIN' BLUES
138	124	120	46	HEART ▲ ² CAPITOL 91820 (9.98)	BRIGADE
139	132	116	15	THE OUTFIELD MCA 10111 (9.98)	DIAMOND DAYS
140	115	106	14	DEBBIE GIBSON ● ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
141	131	145	16	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
142	140	118	13	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
143	147	150	111	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
(144)	152	143	54	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
145	141	156	14	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
146	133	127	38	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
147	154	—	2	HAPPY MONDAYS ELEKTRA 60986* (9.98)	PILLS, THRILLS & BELLIES
(148)	164	176	5	THE TRASH CAN SINATRAS LONDON 828 201*/PLG (8.98)	CAKE
149	137	103	17	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98)	LED ZEPPELIN
150	150	124	14	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
151	145	109	15	PAUL MCCARTNEY CAPITOL 94778 (24.98)	TRIPPING THE LIVE FANTASTIC
152	155	133	48	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
153	156	141	23	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
154	157	152	37	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
155	165	168	52	ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	142	114	75	AEROSMITH ▲ ⁴ GEFEN 24254 (9.98)	PUMP
157	161	144	27	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
158	158	151	14	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
159	153	147	23	SOUNDTRACK ● WARNER BROS. 26316* (9.98)	TWIN PEAKS
(160)	185	—	2	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
161	149	160	14	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 777* (9.98)	FRESH AIRE 7
162	139	108	16	EDIE BRICKELL & NEW BOHEMIANS GEFEN 24304 (9.98)	GHOST OF A DOG
163	162	155	47	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
164	148	134	39	CONCRETE BLONDE I.R.S. 82037* (9.98)	BLOODLETTING
165	160	140	13	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
166	144	139	18	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
167	146	126	15	MORRISSEY SIRE 26221*/REPRISE (9.98)	BONA DRAG
(168)	NEW ▶	—	1	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
(169)	NEW ▶	—	1	ENIGMA CHARISMA 91642* (9.98)	MCMXC A.D.
(170)	176	161	69	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."
(171)	178	137	24	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
172	172	166	15	SLAUGHTER CHRYSALIS 21816* (6.98)	STICK IT LIVE
(173)	195	—	2	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
174	159	138	16	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
(175)	NEW ▶	—	1	BLUES TRAVELER A&M 5308 (8.98)	BLUES TRAVELER
176	166	174	65	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
177	167	175	78	THE RIGHTEOUS BROTHERS ● VERVE 823 662*/PLG (6.98 EQ)	THE RIGHTEOUS BROTHERS GREATEST HITS
(178)	187	188	3	DIANE SCHUUR GRP 9628 (9.98)	PURE SCHUUR
179	180	173	38	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
180	163	142	72	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
181	182	159	16	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY
(182)	NEW ▶	—	1	PLACIDO DOMINGO ANGEL 95468* (9.98)	BE MY LOVE
(183)	190	169	40	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
184	186	167	15	K.T. OSLIN RCA 2365* (9.98)	LOVE IN A SMALLTOWN
185	181	—	2	PAUL OVERSTREET RCA 2459* (9.98)	HEROES
186	170	165	23	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
187	171	162	99	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
188	169	158	18	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
189	191	186	10	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
190	194	198	128	AC/DC ▲ ¹⁰ ATLANTIC 16018 (6.98)	BACK IN BLACK
191	193	—	2	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
192	173	172	132	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
193	196	171	17	THE CONNELLS TVT 2580 (8.98)	ONE SIMPLE WORD
194	183	179	15	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC
195	192	183	16	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
196	198	196	159	ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA
197	177	178	6	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404*/REPRISE (9.98)	BACK TO HAUNT YOU
198	174	—	2	BOOK OF LOVE SIRE 26389*/WARNER BROS. (9.98)	CANDY CAROL
199	168	177	11	VARIOUS ARTISTS A&M 5339* (8.98)	JAM HARDER
200	184	—	2	THE B-52'S REPRISE 26401* (9.98)	PARTY MIX - MESOPOTAMIA

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INSIDE TRACK



Edited by Irv Lichtman

THE POLY—GRIP: PolyGram maintained its iron grip on market share in the U.K. last year, Gallup/CIN statistics are set to reveal Monday (25). The company's various labels took a combined share of about 23% of the albums market and 22% of the singles business. In both categories, PolyGram significantly improved on its 1989 ratings (16% in albums, 14% in singles) and was way ahead of runner-up EMI.

MICK'S MESSAGE: The Rolling Stones have added "Highwire," a song about the Persian Gulf confrontation written by Mick Jagger in December, to their upcoming live "Flashpoint" album, due in April from Columbia. Radio stations in the U.S. will receive "Highwire" Monday (25), with the single going to retailers the following week. Meanwhile, in the U.K., the song, which challenges the West's history of selling arms to Iraq, is said to face possible blacklisting by the BBC.

HIGH COURT ROYALTY RULING: The U.S. Supreme Court on Feb. 19 let stand a July 1990 ruling of the Ninth Circuit Court of Appeals in San Francisco that held that a music publisher cannot sue a record company for copyright infringement for unpaid royalties during the length of mechanical licenses with the label, but only on mechanical royalties generated after the licenses have been revoked. A judge ordered Pausa Records to pay \$4 million in damages resulting from royalties generated after termination of the licenses by music publishers in December 1984. The High Court agreed with the appeals court that in the class action Peer Music Int'l Corp. vs. Pausa Records and Jack Newman, such unpaid royalties generated before revocation of the licenses would be considered a breach of contract for possible action in a state court. Only after the contracts have expired could unpaid royalties be considered copyright infringement. In this case, the High Court may have decided not to hear the case because the label is defunct and its owner is dead and has no heirs. The National Music Publishers Assn. filed an amicus brief in the case siding with Peer Int'l.

LOOK FOR A SELL-OFF OF Joe Fields' Savoy Jazz line to another label. Fields will maintain operation of his New York-based mainstream jazz label Muse Records.

'E' AFTER 'N,' ETC.: Last week's Track item on the Atlantic debut album of U.K. act The Law incorrectly spelled drummer Kenney Jones' name and should have noted that "Laying Down The Law" has been released as the first track to rock radio, but not as the first single.

TRACKING IT: During the first week of April, following its presentation at the National Assn. of Recording Merchandisers meet, Sony Music Special Products will market a new batch of MGM/UA soundtracks resulting from a deal with SBK, which owns the rights. The titles: "Ben-Hur" (two CDs), "Far From The Madding Crowd," "Good News," "How The West Was Won," "It's Always Fair Weather," "Lovely To Look At," "Royal Wedding," and "Till The Clouds Roll By."

AN AMERICAN AT MIDEM: Arnold S. Caplin, owner of Biograph Records, was among the thinned-out American contingent at this year's MIDEM meet, lining up licensing deals for two new releases, Kathy Hart's "Tonight I Want It All" and Son House's "Delta Blues." Interestingly, Hart's manager, Dick Waterman, also managed Son House, considered a mentor for Muddy Waters and Robert Johnson.

PRINCE SUED: Prince's former managers Robert Cavallo, Joseph Ruffalo, and Steve Fargnoli reportedly filed a lawsuit against the performer in Los Angeles Superior Court Feb. 1, claiming he owes them \$600,000 under a termination agreement. According to sources, the suit also claims the three were denied potential commissions when Prince ignored their career advice and began releasing records "in competition with one another," among other things. Legal papers were unavailable at press time.

COLLECTABLE MOTOWN: Collectable Records, the vintage singles label based in Philadelphia, has signed a licensing and distribution deal for singles from the Motown, Gordy, and Tamla labels, according to Collectable VP Melissa Greene. The agreement encompasses "everything that was available through Motown as a hit—Marvin Gaye, the Supremes, the Temptations—plus lots of sides that haven't been available in years, that were never released before," says Greene. She adds that Collectable may issue some of these in boxed sets, with rare B sides thrown in "to pique the curiosity of the consumer with new oldies."

TURTLE POWER: While some promoters are concerned about a soft market for family tours (Billboard, Feb. 23), the unstoppable Teenage Mutant Ninja Turtles have been doing 85%-90% capacity at their West Coast tour stops, including some 10,000-seat arenas.

WHAT DOLLS: The annual Toy Fair trade show in New York hit a musical highpoint with the introduction of Mattel's M.C. Hammer doll, dancing to the "U Can't Touch This" video for a crowd including CEMA staffers, and the debut of Rinco Records upcoming Barbie disc, including a cover of Roxette's "The Look." No one is confirming Barbie's true vocal identity on the record, but Track hears Rachel Sweet should take the bow.

BLOCKBUSTER ENTERTAINMENT CORP. has announced its fourth stock split in three years. Directors of the Fort Lauderdale, Fla.-based home video retailing chain approved a 2-for-1 split of the company's common stock, which will be in the form of a 100% stock dividend. The day before the split was announced, shares reached a new high of \$29.875 apiece in trading on the New York Stock Exchange.

THE BOSS IS FIRST: BFE Records, the new Portland, Ore., label established by ex-timber baron Tim Blixseth and veteran music man Charlie Fach, has made its first release, and it's Blixseth himself. He wrote a timely song, "Pray For Peace," recorded it, and made a video, too. Fach says all profits go the International Red Cross. Two other acts, Curtis Salgado & the Stilletos and Dirty Rhythm, are set for releases later this year.

NO TAKERS, YET: Accountants overseeing the sale of troubled U.K. indie distributor/label Rough Trade say no buyer has yet been finalized for any of the group's assets. All of Rough Trade's assets are on the market as part of a package to rescue the company from financial collapse. The accountants, from the London firm EPMG Peat Marwick McLintock, decline to reveal whether any concrete offers have been made.

PETER ROBINSON is leaving his post as director of A&R at Chrysalis Records U.K. and, in addition, there have been related staff cuts in his department. Robinson was involved with such acts as Monie Love, Living In A Box, and newcomer Chesney Hawkes during his three-year stint at the label. The label says his slot will be handled by Chris Briggs, who has a production deal for his Cosmos Records, and John Williams.

NO BULL: U.K. home video suppliers launched their generic ad campaign Feb. 20 with TV-time buys on the national ITV network. The 60-second spot featured two wildebeests wandering the African bush and wondering where thousands of fellow migrating beasts have gone. The answer: to a TV/VCR that is screening such hot video titles as "Dick Tracy," "Die Hard 2," and "Days Of Thunder." The spot ends with the campaign's punchline, "Get A Video Out—You're In For A Good Time."

BUDDY SYSTEM: Rumors are flying that former Tree Publishing owner Buddy Killen may be ready to launch a new production company.

MORE JAM: After a three-year drought, Charlie Daniels will stage another Volunteer Jam musical marathon. This one—Volunteer Jam XIV—is tentatively set for May 4 at Nashville's Starwood Amphitheatre, where the last one was held in 1987.

COULD IT BE? The long-awaited name for RCA's new country label appears to be Anthem, although no one at RCA will confirm it.

FAMILY TIES: Adam Stern, with a new Grammy in hand as classical producer of the year, is the brother-in-law of Billboard home entertainment editor Jim McCullaugh, who is married to publicist Nina Stern.

Intercon's John Matarazzo, Wife Indicted On 52 Counts

NEW YORK—A New Jersey grand jury has handed up a 52-count indictment of independent record distributor and label owner John Matarazzo and his wife, Anne Marie.

The counts span five categories: conspiracy, theft by deception, theft by failure to make required dispositions, misconduct by a corporate official, and passing bad checks.

Matarazzo, who was arraigned Jan. 25 in Jersey City, pleaded not guilty to all charges, as did his wife, who was arraigned Feb. 8.

The court papers, filed in the criminal branch of the Superior Court of New Jersey, refer to events from 1985 through 1989. Most of the charges deal with the Matarazzos' actions while operating Intercon Music Corp., an independent distribution company owned by the couple. Intercon went into bankruptcy last year.

The majority of the counts allege that the Matarazzos, through Intercon, received more than \$75,000 in music product to distribute from each of five companies. However, according to the indictment, Intercon failed to forward "monies and/or proceeds derived from the aforementioned music product" to the appropriate record companies. The entities or labels

mentioned in the papers are USA Records, Canadian Broadcasting Corp., Jazz Composers/New Music Distribution Service, Pacific Records, and KEM Enterprises. A sixth company, Stern's Music Group, is also mentioned in the suit as having supplied Intercon with product worth \$500 or more.

The charges result from an investigation by the Hudson County Prosecutor's Office, which had received complaints from New York-based New Music Distribution Service. The latter has since suspended operations.

According to Matarazzo, the U.S. trustee handling Intercon's Chapter 7 proceedings "says that he's seen no evidence of wrongdoing on my part." Asked why he was indicted, Matarazzo replied, "That's what I'd like to know."

Active in the music industry for years, Matarazzo is also known for acquiring the Jem distribution network in 1988. Jem declared bankruptcy in 1989.

Matarazzo continues to operate his most recent acquisitions, Celluloid Records and its subsidiary, Pipeline Distribution.

Canadian Company Obtains Rights To '83 Gaye Concert

TORONTO—Suntown Records International Inc., operated here by Mark Fieldstone, has acquired the worldwide rights to license a previously unissued set by Marvin Gaye from a concert recorded in June 1983.

Suntown acquired rights to the master tape from Troy Davis of Entertainment West in Los Angeles. Davis had acquired rights to record Gaye on a 1983 tour in an agreement with Gaye dated July 12, 1983. In 1990, Troy secured the rights to release the tapes from Gaye's label, CBS Records (now Sony).

Sony lawyer Scott C. Aronson, who verified his company had contracted the Gaye concert master to Davis, says, "I'm not sure the quality of the recording was of a high enough standard for CBS to release it. It just wasn't a project anybody here was focusing on."

Recorded at the Indianapolis Mo-

tor Speedway, the 93-minute, 16-song set includes such Gaye hits as "I Heard It Through The Grapevine," "Let's Get It On," "Inner City Blues (Makes Me Wanna Holler)," "What's Going On," "If This World Were Mine," "Mercy Mercy Me (The Ecology)," "Rockin' After Midnight," and "Sexual Healing."

Also included in the performance are comments by Gaye about his relationship with his father. "I used to love to hear my daddy preach, I used to love to hear him shout," the late singer says to the audience at one point. Gaye was shot dead by his father, Marvin Pentz, in self-defense during a violent argument in April 1984.

Acting as a representative for Suntown in seeking worldwide licensees for the Gaye tape, is Gerry Young, president of Current Records, distributor of Suntown in Canada. LARRY LeBLANC

BPI Making NMS Debut U.K. To Spotlight 'Diversity'

LONDON—The British are coming! The British Phonographic Industry is to take a stand at the New Music Seminar for the first time as a shop window for the country's "great diversity of musical output."

Although a number of U.K. companies have participated at the NMS as individual operations over the years, this is the first time a national stand has been bought at the showcase, held annually in New York.

The venture is being backed by the U.K.'s Department of Trade and Industry, which, says BPI spokesman Jeremy Silver, is an acknowledgment

by the government of the importance of the music industry here in the field of exports.

He adds, "The stand will be there to increase the visibility of the U.K. industry in the important markets of North America. It will show the great diversity of musical output and the range of companies working in this country."

As well as providing general information, staff at the stand will be able to give contact names and numbers for individual companies within the U.K.



Think Again.

You probably think you've got Warrant pegged. Everybody knows they're a good-time, rock 'n' roll band. But with "Cherry Pie" sales surging towards Double Platinum, two Top-10 hits, two Top-5 videos, and a killer tour, it's time to think about Warrant in a whole new way.

This is a band that keeps the crowd on its feet in a sold-out arena, then plays a hundred seat club for their most devoted fans that same night.

This is a band that delivers the pop metal anthem, Cherry Pie, and the power ballad, I Saw Red, then comes up with the unprecedented Uncle Tom's Cabin, a song with as much substance, depth, and lyrical power as you can find. The kind of song that will change the way you think about Warrant.

And finally, this is a band that is going to keep making great rock 'n' roll for a long time to come.

We think they've already started.

WARRANT.

On Columbia.



Management: Tom Hulett & Associates,
Tom Hulett/Eddie Wenrick
"Cherry Pie" Produced and Mixed by Eeau Hill.

Columbia® Reg. U.S. Pat. & Tm. Off. Marca Registrada/©1991 Sony Music Entertainment Inc.

Music From The Motion Picture Soundtrack
NEW JACK CITY

Featuring songs by

Ice-T

Guy*

Keith Sweat

Christopher Williams

Johnny Gill

2 Live Crew

F.S. Effect

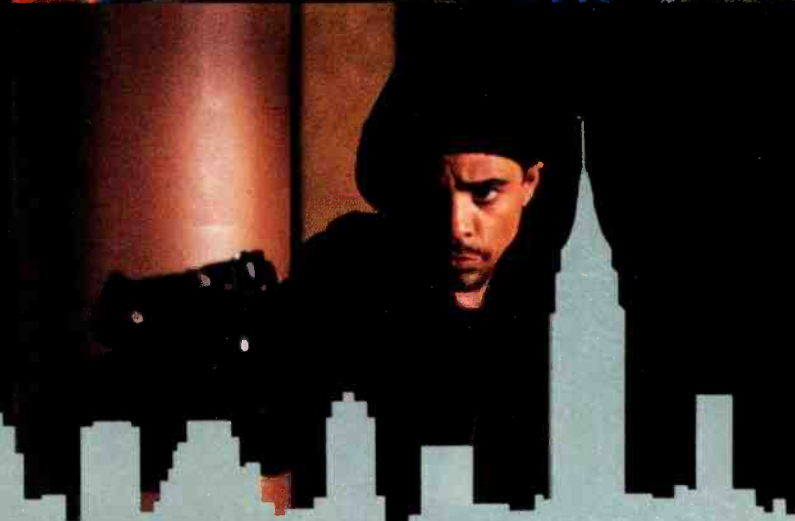
Essence

Color Me Badd

Danny Madden

Troop/Levert featuring rap by **Queen Latifah**

* Bonus track on CD only



NEW JACK CITY

The New Album (4/2-24409)

Executive Producers: Doug McHenry and George Jackson



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