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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MARCH 9, 1991

In This Issue

The Wide
Horizons of

George
Strat

10th
Anniversary





George Strait's fans constantly salute him with flowers, standing ovations and, most recently, as the American Music Awards' Favorite Country Male Vocalist.

His peers have been eager to salute him, too. For the past two years, he's been voted CMA Entertainer of the Year. And last year, he was named ACM Entertainer of the Year, as well.

Now it's our turn to salute George. At MCA Records, we'd like to thank George for ten great years of recording with us. We're confident his new album, "Chill of an Early Fall," will be his biggest ever. And at Bud Light, we want to say



how proud we are to be sponsoring George's national tour for the second year in a row.

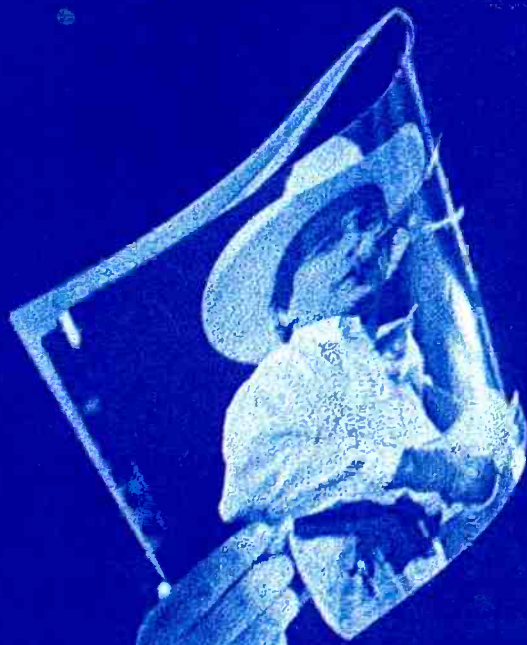


MCA 10204

George, we know we're not the first to salute you. And we're sure we won't be the last.



HIS FANS BEAT US TO IT.



**MCA RECORDS
AND
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WANTED
TO BE THE FIRST
TO SALUTE
GEORGE STRAIT.**

BUT...

Billboard

NEWSPAPER

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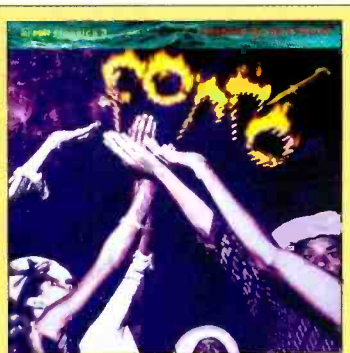
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MARCH 9, 1991

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'90 Was 'Record' Year For Country Possibly Genre's Best In Terms Of Sales

■ BY EDWARD MORRIS

NASHVILLE—Last year may have been country music's biggest ever in terms of record sales. Label profits rose comfortably—and in some cases soared—over those of 1989.

According to the Recording Industry Assn. of America, 31 country albums gained gold and/or platinum certification in 1990—nine of which were albums released that year.

Although the industry sounded taps for one fairly young label—16th Avenue—such other new country operations as Arista, Atlantic, and Curb all made significant headway. Alan Jackson, Arista/Nashville's first artist, saw his debut album go gold within seven months of its release last year.

Mercury/PolyGram, rejuvenated by the Kentucky Headhunters and Kathy Mattea, saw its 1990 profits rise 50% over the previous year—the fastest growth reported to Billboard for this survey.

Capitol/Nashville reports it sold nearly five times as many records in 1990 as it did in 1989. Last year was its first full year under the leadership of Jimmy Bowen. Capitol was paced by the phenomenal multiplatinum sales of Garth Brooks, an act Bowen inherited from the previous regime.

Bruce Hinton, president of

MCA/Nashville, says his label registered a 13% increase in profits by paying attention to all segments of the roster, ranging from superstars George Strait and Reba McEntire to developing artists Vince Gill, Marty Stuart, and Mark Chesnutt to veteran artists Conway Twitty and Patsy

(Continued on page 88)

CEMA Shifts CD & Cassette Prices, Shaves Budget Lines

■ BY ED CHRISTMAN

NEW YORK—CEMA Distribution has announced a major realignment of its catalog pricing on both cassettes and CDs.

Like WEA a year ago, CEMA has raised the suggested list price of its midline cassettes from \$6.98 to \$7.98 and of its budget series

from \$4.98 to \$5.98. At the same time, it eliminated its \$8.98 price point.

On the CD side, prices are being shifted up and down. Budget CDs, which carried a \$7.98 list-price equivalent, are being eliminated, except for some Curb product. Meanwhile, CEMA expanded its \$9.98 and \$11.98 lines.

Some retailers expressed disappointment with the budget and midline moves on cassettes. But they added it was too early to determine the overall ramifications of the complex pricing changes.

"It's a title-by-title thing and it's very confusing," says an executive with one of the largest retail chains. "But I don't care how confusing they are attempting to make it, the bottom line is that the prices are going up."

CEMA president Russ Bach, however, defends the price hikes. "WEA increased [its midline price by \$1] a year ago, and we have seen that they had success with that move," he says. "EMI has to have a fair bottom line, and this move allows us to improve our bottom line."

The WEA midline-price increase, however, was not warmly received by retailers (Billboard, April 14, (Continued on page 88)

Grammy's Boost For Biz Is Pretty, But Not Bonnie

This story was prepared by Thom Duffy and Ed Christman in N.Y. and Edward Morris in Nashville.

NEW YORK—Quincy Jones' "Back On The Block" is back on the chart and Mariah Carey, already sitting pretty at No. 1 on the Top Pop Albums chart, is getting stronger in the wake of victories by both artists Feb. 20 at the 33rd annual Grammy Awards.

But while retailers and label executives say the Grammys helped boost sales of winners and awards-show performers in the past week, the impact of the show has been less dramatic than in recent years.

In 1990, when Bonnie Raitt swept four awards, her "Nick Of Time" album jumped from No. 40 to No. 1 on the Top Pop Albums chart in the weeks after the awards show. In contrast, albums by four of the artists who could best profit from Grammy-show exposure—Carey, M.C. Hammer, Wilson Phillips, and Bette Midler—were already in the top 10.

Jones' "Back On The Block," which won album of the year and five other Grammys, had dropped off the Top Pop Albums chart and edges back on this week at No. 187. Hoping to re-ignite interest in the Qwest/Warner Bros. album at radio as well as retail, (Continued on page 90)

Top 40s Let Black Audience Slip To Urbans

■ BY SEAN ROSS

NEW YORK—It is an irony of top 40's decline: Even though the format has been dominated by black and dance crossover music in recent years, top 40's black audience is diminishing.

Whereas blacks were once a significant part of the format's audience, the share of black listenership at most top 40 stations is now less than the percentage of blacks in the markets they serve. That reflects a belief by many PDs that top 40 is no longer a coalition format, and that it cannot compete with urban radio for black listeners, especially since urban radio has come into its own as an FM format in most major markets.

Of 97 stations in markets with a large enough black population for (Continued on page 17)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ SOMEDAY	MARIAH CAREY (COLUMBIA)
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	
★ I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
HOT COUNTRY SINGLES	
★ I'D LOVE YOU ALL OVER AGAIN	ALAN JACKSON (ARISTA)
TOP COUNTRY ALBUMS	
★ NO FENCES	GARTH BROOKS (CAPITOL)
TOP VIDEO SALES	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS	
★ DIE HARD 2: DIE HARDER	(CBS-FOX VIDEO)



Soulful, Smokey and Seductive

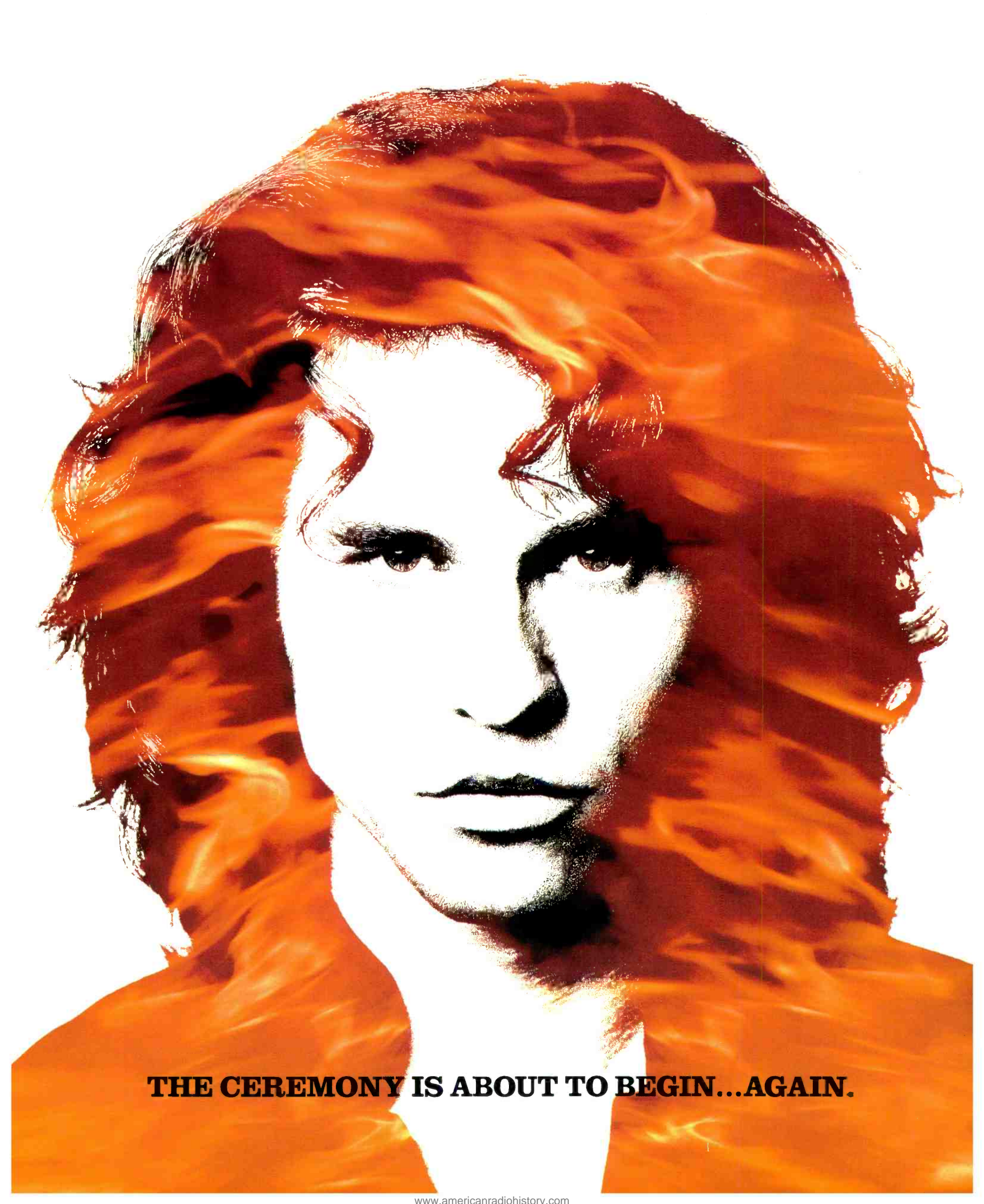
Marva Hicks, a voice of unparalleled intensity - steeped in soul and rich with emotion. Her debut album, "Marva Hicks" features the captivating ballad and first single, "Never Been In Love Before."

marva hicks

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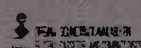
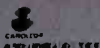
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(75021 1541 1/4/2)



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GRAMMY GRAB BAG

It was a Grammy night to remember, and singing out about the event are Billboard section editors Janine McAdams (page 29), Larry Flick (37), Thom Duffy (39), Is Horowitz (66), Carlos Agudelo (68), and Bob Darden (71). Additionally, Paul Verna reports on the Grammy sound crew and system (54), and a photo display of some of the winners appears on page 40.

MIXED CONCLUSIONS DRAWN AT AES MEET

With recession still looming, some attendees at the Audio Engineering Society's 90th Convention in Paris painted a bleak picture of the year ahead. Others, citing the diversity of the market, predicted a brighter scenario. Pro audio editor Susan Nunziata was on the scene. **Page 54**

PARALLEL IMPORTS IRK EURO RECORD BIZ

European record companies have adopted several strategies aimed at curtailing the growth of the parallel import industry, which has increasingly become a thorn in their side. Chief European correspondent Mike Hennessey reports. **Page 72**

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CLASSIFIED/REAL ESTATE

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HMV Wants To Sit On Top Of World Co. Chief Outlines Strategies, Progress

■ BY ADAM WHITE

LONDON—The British-owned HMV Group is looking to strengthen its position as one of the top music retailers worldwide, while aiming for annual revenues of \$1 billion within five years.



McALLISTER

The company is planning superstore openings this year in Toronto, Tokyo, and Manchester, England. Deals for major sites in Boston and L.A. are also "very near," according to HMV Group CEO Stuart McAllister. "There is a good chance that Boston could go ahead this year," he says, "and Los Angeles probably in '92."

The only music retailer operating in four of the globe's top five music markets, HMV has outlets in the U.S., Japan, the U.K., and France, as well as in Canada and Australia. Its primary international competitors are Tower and Virgin.

The chain's current annual sales are estimated at \$500 million, although parent Thorn-EMI does not break out figures from the \$3 billion "rental and retail" division into which HMV falls.

In the U.K., HMV has 80 stores generating sales estimated at about \$340 million. The retailer expanded into the U.S. last year, uncorking a pair of New York superstores simultaneously Nov. 16. The same day, it bowed a 13,500-square-foot site in Tokyo, its first store in Japan.

Chief executive McAllister, a 43-year-old Scotsman who was once human resources director for Swedish car-maker Volvo, says of the \$1 billion goal, "It is something we should aim

for, and we'll be up there somewhere. But that's a statement not in terms of being the most dominant [retailer] or anything else, it's purely a statement which suggests there is tremendous opportunity in this business."

Country-by-country, here's how HMV is pursuing that opportunity.

U.S.—McAllister says he is "quite optimistic" HMV will reach its sales target of \$25 million-\$30 million in 1991. He acknowledges criticism of the New York stores' lack of preparedness, noting that their simulta-

neous opening was not planned. "We did have problems getting the sites ready, problems associated with the buildings themselves and the time scales. But we decided that if we wanted to take advantage of our marketing economies and get in some experience before Christmas, we should go ahead."

'STREET' MINIMALISM

McAllister uses the word "minimalist" to describe the interior de-
(Continued on page 76)



What A Handful. Quincy Jones holds the six Grammy awards he won Feb. 20. Jones' album "Back On The Block" was named album of the year; tracks from the album won the awards for best rap performance by a duo or group, best jazz fusion performance, best arrangement on an instrumental, and best instrumental arrangement accompanying vocals; and Jones was named producer of the year (nonclassical). Jones, the most-nominated artist in Grammy history, has won a total of 25 Grammy awards over the course of his career. For more Grammy photos, see page 40. (Photo: Chuck Pulin)

Video Boosts The Radio Star—And Vice Versa Cable Networks, Syndicators Team For Programming

■ BY CRAIG ROSEN

LOS ANGELES—Even though cable TV is often blamed for the decline in network radio's youth market, radio syndicators have begun teaming up with cable networks for youth-oriented programming.

The programming has flowed in both directions. A version of Global Satellite Network's hit syndicated radio show "Rockline" is on MTV. "MTV News" and "MTV Unplugged" are on the Westwood One Radio Networks, and VH-1 and radio syndicator MJI Broadcasting recent-

ly teamed up for "Countdown To The Grammys."

"Radio realizes that MTV is not a threat, but can help create relationships that are exciting from a listener and viewer standpoint," says Harriet Seidler, MTV's senior VP of marketing and promotion. "If you take the marquee value of MTV to radio, or the celebrity power of 'Rockline' to MTV, it's a good thing."

In years past, WW1 and MJI Broadcasting and other radio syndicators have provided simulcasts to music programming on HBO, Cinemax, Showtime, and MTV, but now the relationship between cable TV networks and radio syndicators runs much deeper.

Not only is TV picking up on radio's hot properties, but radio syndicators are hopping on the MTV bandwagon, bringing the cable channel's innovative programming and brand-name appeal to radio. In some cases, the programming is being tailor-made for radio.

On Sunday (3), WW1 will simulcast "MTV Unplugged" with guest act the Cure. The show is slated to run on such major-market stations as WDRE New York, XTRA-FM (91X)
(Continued on page 89)

Cover Of Whitney's 'Banner' Requires Some Explanation

■ BY MELINDA NEWMAN

NEW YORK—According to the CD and cassette cover of Whitney Houston's stirring rendition of "The Star Spangled Banner," the purchaser is buying a version of the song "as performed at Super Bowl XXV."

Technically, according to Houston's label, Arista Records, that's correct. However, that does not mean it's all live.

The single, taken from the television feed from the Jan. 27 game, is

a blend of Houston's live vocals, a prerecorded version heard throughout the stadium, and crowd noise, according to Laurence Estrin, NFL sound director.

A controversy over the record erupted after The New York Post ran a story saying that what fans were buying was the prerecorded version taped several days earlier in a Los Angeles recording studio, despite what the single cover says.

"I don't think what we're doing is deceptive," says an Arista repre-
(Continued on page 90)



Music For The Troops. Executives from Hed Arzi Records, exclusive licensee in Israel of BMG and Warner Music International, distribute tapes of U.S. artists to the soldiers of the Tel Aviv Patriot missile site. Shown, from left, are Charlie Solomon, head of international; two U.S. soldiers; an Israeli soldier; Caryn Rose, international label manager; Pablo Weschler, head of international publicity; and a U.S. soldier. (Soldiers could not be identified by name for security reasons.)

EXECUTIVE TURNTABLE

RECORD COMPANIES. David Weyner is promoted to president of PolyGram Classics and Jazz in New York. He was senior VP and GM of the label. (See Keeping Score, page 66.)

Richard Griffiths is named executive VP of Epic Records in New York. He remains president of Epic/Associated.

Impact Records in Los Angeles appoints Steve Barri VP of A&R and Bobby Harris director of A&R/black music. They were, respectively, A&R consultant for Capitol and founder of the Dazz Band.

Connie Johnson is promoted to VP of R&B promotion at Arista Records in New York. She was senior national director of R&B promotion for the label.



WEYNER



GRIFFITHS



BARRI



JOHNSON

Donald Buckley is promoted to VP of East Coast advertising and publicity for Warner Bros. in New York and Nancy Johnson is named director of publicity and public relations for WEA Corp. in Los Angeles. They were, respectively, Eastern director of advertising and publicity for Warner Bros., and national product development coordinator for WEA.

Zoo Entertainment in Los Angeles names Scott Vanderbilt VP of business affairs and Bennett Zimmerman director of operations. They were,



BUCKLEY



VANDERBILT



FENELON



GABRIEL

respectively, director of business and legal affairs for Enigma, and manager of strategic planning for RCA.

Carol Fenelon is appointed head of business affairs for Giant Records in Los Angeles. She was director of business affairs for Warner Bros.

Claudia Weldon is appointed VP of finance administration at Mercury Records in New York. She was manager of mergers and acquisitions at Ernst & Young.

Laura Hynes is promoted from director to VP of artist development and media relations for Tommy Boy Records in New York.

Howard Gabriel is named senior director of marketing for EMI Records U.S.A. in New York. He was director of product development at RCA.

East West Records America in New York appoints Kevin Sutter senior director of national album and alternative promotion and Lisa Velasquez senior director of national pop promotion. They were, respectively, senior director of national album and alternative promotion for RCA, and VP of promotion for Island.

Sony Classical U.S.A. in New York promotes Michelle Errante to director of product marketing and Barbara Aglietti to associate director of product marketing. They were, respectively, associate director of product marketing, and product manager for the label.

Chris Griffin is appointed director of international marketing for MCA Records International in London. He was GM of international at Virgin.

Cary Baker is named director of publicity and artist relations at Morgan Creek Music Group in Los Angeles. He was VP of publicity at Enigma.

AFM Banking On Restructuring Plan Proposed Dues Increases May Cost Members

■ BY KEN TERRY
and SUSAN NUNZIATA

NEW YORK—In an attempt to stave off bankruptcy, the American Federation of Musicians will propose a radical financial and restructuring package to its membership at the union's biennial convention in June.

The package of recommendations, which was unanimously adopted Jan. 7 by a 36-member AFM deliberative committee, includes the following proposals:

- Per capita annual dues would be increased from \$12 to \$40 for regular members and to \$24 for life or "honor" members. Future raises in per capita dues would be based on cost of living indexes in North America.

- AFM work dues payable by locals would jump from 0.5% to 0.75% for "electronic media" engagements, including recording sessions, film and TV soundtracks, and commercial ads. They would remain at 0.5% for symphonic engagements and drop to zero for other local jobs, mainly casual engagements. These changes would increase the financial burden on the large locals while lessening it for smaller chapters.

- Traveling musicians working under AFM-negotiated agreements would pay 3% work dues to the federation, rather than amounts varying from 1%-5% to the locals in whose districts they work. The AFM would then remit

0.5% to the appropriate locals. In contrast, the international union now receives only 0.5% of these dues.

- The AFM initiation fee would be standardized at \$50.

- In elections of AFM officers, the maximum number of ballots from any one local would be increased from 10 to 20, which would give better representation to the larger locals.

- Local minimum standards—including requirements for office

hours and availability of business agents—would be phased in by September 1992. Locals not meeting these standards by that date would have their charters revoked. The thrust of this change would be to eliminate weaker locals that are a financial drag on the federation.

Overall, the committee estimates the financial portion of the restructuring package would raise an additional \$3.7 million annually. This would not only wipe out the

(Continued on page 91)

Global Execs Fear Pirates Will Grab DCC Business

■ BY JEFF CLARK-MEADS

LONDON—The prospect of record pirates exploiting the world's newest music carrier is focusing industry minds on how the digital compact cassette can be restricted to the legitimate business.

International music industry executives are worried that the DCC, like the analog tape and the CD before it, will eventually be employed in the counterfeiting and pirate trade. The IFPI says it hopes Philips, which controls the patents on both the DCC and CD formats, will learn from its experience with compact discs when dealing with the li-

censing of DCC technology.

Privately, a substantial number of executives throughout the industry feel that Philips has been less than conscientious in its granting of licenses for CD manufacturing. The company has been criticized on this count, due to the increasing number of illicit CDs being seized in Europe and the U.S.

On both sides of the Atlantic, the market in pirate CDs has grown from virtually nothing three years ago to the stage where it is now a measurable drain on the industry's income. In the U.S. in 1988, the Recording Industry Assn. of America

(Continued on page 91)

Owners Of Adult-Video Distrib Biz Indicted Justice Dept. Obscenity Unit Seeks Property Seizure

■ BY BILL HOLLAND

WASHINGTON, D.C.—The Justice Department's Obscenity Section, the powerful anti-porn crackdown force, has obtained an indictment against a Los Angeles husband-and-wife adult-video distributorship, and seeks jail sentences, stiff fines, and seizure of the couple's home, which served as headquarters for Equus Distributing Co.

Elliot and Judith Levinson, owners

of Equus Distributing, were arrested by FBI agents Feb. 22 after being named in a three-count indictment for distribution of obscenity in Nevada.

Under the 1988 Child Exploitation and Enforcement Act, the Justice unit is empowered to seize "any and all" properties connected with the profits of porn businesses, including, in some cases, entire assets and inventories of businesses as well as private homes and automobiles.

The seizure powers are modeled on

the Racketeer Influenced and Corrupt Organizations Act, first employed in cases involving organized crime. The Levinson case marks the second time the obscenity unit has sought to apply RICO seizure penalties.

First Amendment critics say the Obscenity Section has harassed some businesses into going under before a court trial by forcing them to defend multiple, out-of-state indictments.

The Feds, critics add, have used the out-of-state, smaller-community indictments against businesses in more-liberal big cities. The premise is that a court trial in a rural or conservative community or neighborhood will have a jury more likely to find certain material obscene under their local "community standards," one of the major Supreme Court tests for obscenity (Billboard, Dec. 15).

Attorney General Dick Thornburgh, in his announcement of the latest indictment, alluded to the criticism by pointing out the trial will take place in the gambling capital of Las Vegas.

Obscenity Section investigators have carried out 31 searches of Los Angeles area producers and distributors of hardcore videos over the past 10 months and have achieved three indictments. Nationwide, they have been involved with more than 150 prosecutions in the last year.

The Levinsons, represented by attorney Clyde F. DeWitt, are expected to plead not guilty when they are arraigned in court in Las Vegas.

VSDA Battling Proposed Taxes On Vid Rentals, Sales

■ BY PAUL VERNA

NEW YORK—Bills introduced recently in several states would impose taxes on video rentals and, in at least one case, on wholesale purchases of home video product. The Video Software Dealers Assn. is vigorously fighting these measures but not all have been defeated yet.

Such bills are now pending in West Virginia and Montana; similar measures were also introduced in California, Kansas, Utah, Pennsylvania, and Indiana, but those have been stopped.

In West Virginia, a state Senate

bill originally sought a 10% tax on wholesale transactions of videocassettes and a 10-cent surcharge on retail sales and rentals. According to Jack Hickok, legal counsel to the Senate Education Committee, the bill is on the verge of being altered to address the concerns of video dealers.

Senate Bill 523 was designed "to create a statewide network for educational telecommunications for rural schools," says Hickok, with the video taxes providing the funding mechanism. The bill was sponsored by State Senator Sondra Moore Lucht, who chairs the edu-

(Continued on page 88)

WORD/EPIC ARTISTS OF INFLUENCE.



JOEL MEYEROWITZ

THE '90'S AND BEYOND...

WITH ITS CHANGING LIFESTYLES, NEW ATTITUDES, AND RETURN TO BASIC VALUES, HAVE LED TO THE CREATION OF A NEW MUSICAL INFLUENCE...WORD/EPIC.

WORD...

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EPIC...

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TOGETHER...

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WORD

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epic



Dreaming Of A Gold Christmas. Arista president Clive Davis presents Barry Manilow with an award commemorating gold sales of his album "Because It's Christmas." Shown, from left, are Marty Diamond, Arista; Mark Hewlitt, Stiletto Management; Mark Rizzo, Arista; Rick Bisceglia, Arista; Milton Sincoff, Arista; Manilow; Davis; Rick Bleiweiss, Arista; Bruce Schoen, Arista; Melani Rogers, Arista; and Ken Levy, Arista.

War Sparks Singles-Chart Offensive For Houston's 'Banner,' Peace Choir, Stones

THREE SINGLES that are linked to the war in the Persian Gulf enter this week's Hot 100. **Whitney Houston's** version of "The Star Spangled Banner" blasts onto the chart at No. 32. The **Peace Choir's** update of **John Lennon & Yoko Ono's** "Give Peace A Chance" enters at No. 54. And the **Rolling Stones'** new composition, "Highwire," bows at No. 94.

The three records reflect a wide range of political viewpoints, from the patriotic fervor of "The Star Spangled Banner" to the gentle protest of "Give Peace A Chance" to the stinging anti-war rebuke of "Highwire."

This is the first time that the U.S. national anthem has appeared on the chart since 1968, when a version by **Jose Feliciano** climbed to No. 50. It's interesting—and probably not coincidental—that the nation was at war both times, though the mood of the country is vastly different than it was in 1968.

The **Plastic Ono Band's** original version of "Give Peace A Chance" climbed to No. 14 in 1969—also at the height of the Vietnam War.

Another single associated with the Gulf war is already heading south. **George Michael's** "Mother's Pride" falls to No. 49 after reaching No. 46 last week.

The biggest hits tied to the Gulf war to date are **Styx's** "Show Me The Way," which jumps to No. 5, and **Bette Midler's** "From A Distance," which peaked at No. 2 in December.

Incidentally, "The Star Spangled Banner" is the highest-debating single in Arista Records' 16-year history. The old record was held by Houston's "I Wanna Dance With Somebody (Who Loves Me)," which entered the Hot 100 at No. 38 in 1987.

TWO WEEKS after winning two Grammy awards, **Mariah Carey** has the No. 1 pop album and the No. 1 pop single. Carey's smash debut album tops the Top Pop Albums chart for the second straight week as her latest single, "Someday," moves into the top spot on the Hot 100. It's Carey's third straight No. 1 hit, following "Vision Of Love" and "Love Takes Time."

"Mariah Carey" is the fourth debut album to hit No. 1 and spawn three No. 1 singles. It follows "Whitney Houston," **Paula Abdul's** "Forever Your Girl," and, um, **Milli Vanilli's** "Girl You Know It's True."

"Someday" is the second No. 1 hit in less than a year for producer **Ric Wake**, following **Taylor Dayne's** "Love Will Lead You Back."

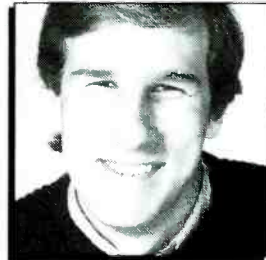
WHEEL OF FORTUNE: Two highly touted albums falter on this week's pop chart. **Queen's** "Innuendo," the band's debut for Hollywood Records, dips

from No. 30 to No. 32 in its third week; **Susanna Hoffs'** solo debut, "When You're A Boy," drops from No. 83 to No. 103 in its fourth week.

By contrast, two debut albums are doing much better than expected. **Enigma's** "MCMXC A.D." vaults from No. 169 to No. 47 in its second week; **Another Bad Creation's** "Coolin' At The Playground Ya' Know!" enters the chart at No. 56. Both groups are riding top 30 singles.



by Paul Grein



FAST FACTS: **Gloria Estefan** lands her first top five album as "Into The Light" jumps from No. 7 to No. 5 on the pop chart.

After nearly one year on the chart, the **Black Crowes'** "Shake Your Money Maker" finally cracks the top 10. The album jumps from No. 12 to No. 8 in its 51st week.

Queensryche's "Empire" rebounds from No. 50 to No. 25 in its 25th week. The album initially reached No. 7 in October.

What does a Grammy for album of the year mean at the retail level? We're about to find out as **Quincy Jones'** "Back On The Block" re-enters the pop chart at No. 187. Last year's Grammy-winning best album, **Bonnie Raitt's** "Nick Of Time," climbed from No. 40 the week of the show to No. 1. But there's a big difference: Raitt's album was still reasonably current when it won; Jones' album had run its course and dropped off the chart. Will it rebound into the top 100? Top 40? Top 20? Stay tuned.

Arista Records lands its first No. 1 hit on the Hot Country Singles & Tracks chart with **Alan Jackson's** "I'd Love You All Over Again." Arista also has this week's No. 1 hit on the Hot R&B Singles and Hot Adult Contemporary charts—**Whitney Houston's** "All The Man That I Need."

WE GET LETTERS: Kevin C. Johnson of the Gannett News Service in Arlington, Va., notes that **M.C. Hammer's** "Here Comes The Hammer" is the first of the five singles from "Please Hammer Don't Hurt 'Em" that isn't a remake or adaptation of an old song. That makes the poor showing of "Here Comes The Hammer"—which peaked at No. 60 on the Hot 100 three weeks ago—especially embarrassing.

William Simpson of Los Angeles notes that **Chicago** lands its 34th top 40 hit this week with "Chasin' The Wind." This puts Chicago in a tie with the **Beach Boys** for the most top 40 hits by an American pop/rock group. The two groups toured together in the mid-'70s, and three of the Beach Boys sang backup on Chicago's 1974 hit, "Wishing You Were Here."

Labels Hope Grammys Can Attract New Listeners For Their First-Time Winners

BY CHRIS MORRIS and KEN TERRY

LOS ANGELES—Labels will try to capitalize on their artists' first-time Grammy wins by repromoting their award-winning recordings.

This year, many of the first-time winners captured their Grammys in highly specialized categories, so their awards could provide unexpected boosts to the artists' careers.

However, one winner, **Shawn Colvin**, who captured the best-contemporary-folk-recording Grammy for her debut Columbia album, "Steady On," does not feel that her win will necessarily translate into fame and fortune.

"That has not always been the case when people won Grammy Awards," Colvin says. "But it gives you more credibility with retailers, radio, and within the company and your peer

group.

"I also feel good about [the award] because it's a win that has nothing to do with sales or money made; because you hadn't heard of me, it wasn't just icing on the cake, it was a shot in the arm for me."

Adds Columbia marketing VP **Jack Rovner**, "I think [the Grammy award] is just another part of the development of **Shawn Colvin** as an artist... I don't think this is a pivotal point; it's just part of her ongoing development."

Rovner says that the label was considering a repromotion of the album even before Colvin won the award. "Now, with the award, we're going after a whole awareness campaign, focusing on the single 'Steady On,'" he says.

Rovner says the new campaign will aim beyond college, alternative, and

(Continued on page 90)

AMOA, Four Labels Putting Money Into Jukebox Promo

BY SUSAN NUNZIATA

NEW YORK—The Amusement and Business Operators Assn. (AMOA) is springing ahead with a new three-month jukebox promotion featuring **Paul Simon**, **Vince Gill**, **Rick Astley**, and the **Kentucky Headhunters**.

The "Jukebox Spring For A Song" promotion will run from April-June, and is being underwritten by the AMOA along with **Warner Bros.**, **RCA**, **MCA**, and **PolyGram Records**.

According to **Sam Atchley**, record label liaison for the AMOA, "Over the last three years I've seen a good improvement" in record companies' use of the jukebox as a promotional tool. "I wouldn't say it's become a priority, but I've seen improvement in the growth and interest level in jukebox promotions."

According to **Tony Montgomery**, director of national singles sales at

RCA Records in New York, the introduction of the CD jukebox has helped revive the medium. "It's really given us another avenue of exposure for our artists, not only our single artists but our album artists," he says.

Montgomery notes that the AMOA has been helpful in opening lines of communication between record companies and jukebox operators.

Atchley says labels are recognizing jukeboxes more readily as promotional tools than they previously have due to the success of past promotions.

"Last year, when we did a one-month promotion in February, the record we used was "Forever" by **Kiss**, and **PolyGram** said that response from jukeboxes was a major assistance in getting radio play and getting the ball rolling on the record."

Jukeboxes are seen primarily as a

(Continued on page 89)

Swid To Buy Ventura Music Also, Gets More Time On Nelson Deal

BY DON JEFFREY

NEW YORK—Ventura Entertainment Group Ltd. plans to sell most of its fledgling music publishing and production unit to **Stephen Swid** and other investors.

In an unrelated deal, Swid was granted at press time an extension of his deadline for signing a definitive agreement to acquire the home video and motion picture company **Nelson Entertainment Group** for \$216 million in cash and debt assumption. The expiration date of Swid's letter of intent was extended to March 1.

The New York financier's purchase of the Ventura Music Group at an undisclosed price would not be Swid's first venture into the music world. He and partners **Charles Koppelman** and **Marty Bandier** purchased CBS' music publishing business, **CBS Songs**, in 1986 for \$125 million, renamed it

SBK Entertainment World, and then sold it in 1989 to **Thorn-EMI PLC** for \$295 million. Swid is the owner of **Spin**, the music magazine, through his company **SCS Communications Inc.**

Ventura is selling 93% of its music subsidiary, which was begun only last June, because it does not "fit in" with the company's core businesses, which are television and motion picture development and production, says spokeswoman **Terri MacInnis**.

Ventura took a \$700,000 writedown on its investment in the music unit in the second quarter.

For that fiscal period, which ended Dec. 31, Ventura reported a \$2.8 million loss on \$1.84 million in revenues. For six months, the loss was \$3.71 million on \$9 million in revenues.

The music group has not released any records, says **MacInnis**, but it

(Continued on page 91)

DRIVIN' N' CRYIN'



Fly Me Courageous

ON THE ROAD:

MARCH 9 ATLANTA (GA)
MARCH 17 RUSTON (LA)
MARCH 18 NEW ORLEANS (LA)
MARCH 20 BATON ROUGE (LA)
MARCH 21 HOUSTON (TX)
MARCH 22 AUSTIN (TX)
MARCH 23 DALLAS (TX)
MARCH 27 SAN DIEGO (CA)
MARCH 28 LOS ANGELES (CA)
MARCH 29 LONG BEACH (CA)
MARCH 30 SAN JOSE (CA)
MARCH 31 SACRAMENTO (CA)

(Dates and cities are subject to change)

APRIL 1 SAN FRANCISCO (CA)
APRIL 3 EUGENE (OR)
APRIL 4 PORTLAND (OR)
APRIL 5 SEATTLE (WA)
APRIL 6 VANCOUVER (BC)
APRIL 8 SALT LAKE CITY (UT)
APRIL 10 DENVER (CO)
APRIL 11 FT. COLLINS (CO)
APRIL 13 KANSAS CITY (KS)
APRIL 14 OKLAHOMA CITY (OK)
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ON THE AIR:

 Medium Rotation





Top 5 after just two weeks

ON THE CHARTS:

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TOP POP ALBUMS
91 with a bullet!
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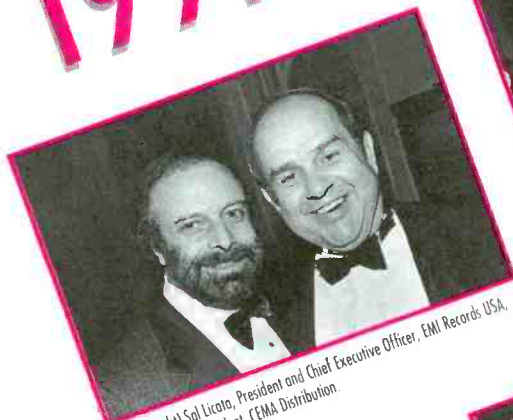
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What A Night! What A Party!

1991 Grammy Awards at the 21 Club



(Left to right) Sal Licata, President and Chief Executive Officer, EMI Records USA, and Russ Bach, President, CEMA Distribution.



(Left to right) Hale Milgrim, President Capital Records, Capitol-EMI Music, President and Chief Executive Officer, Capitol-EMI Music.



(Left to right) Hale Milgrim, President, Capital Records, M.C. Hammer, Senior Vice President and General Manager, Black Music, Capitol Records, and Louis Burrell, President, Bust It Records and M.C. Hammer's manager.



(Left to right) Miles Copeland, Chairman, I.R.S. Records, and Jim Fifeild, President and Chief Executive Officer, EMI Music.



(Left to right) Jim Fifeild, President and Chief Executive Officer, EMI Music, Per Gesle, Roxette, Marie Fredrikson, Roxette, and Sal Licata, President and Chief Executive Officer, EMI Records USA.



(Left to right) Jim Fifeild, President and Chief Executive Officer, EMI Music, and his wife Betsy; Hale Milgrim, President, Capital Records; Bonnie Raitt; Michael O'Keefe, and Joe Smith, President and Chief Executive Officer, Capitol-EMI Music.



(Left to right standing) Jim Fifeild, President and Chief Executive Officer, EMI Music; Charles Koppelman, Chairman and Chief Executive Officer, SBK Records/EMI Music Publishing, and Vanilla Ice.



(Left to right) M.C. Hammer and Hale Milgrim, President, Capital Records.



(Left to right) Cliff O'Sullivan, Vice President, Marketing, Chrysalis Records; Tony Dimitriadis, Billy Idol's manager; Joe Kiener, Vice Chairman, Chrysalis North America; Billy Idol; John Sykes, President, Chrysalis North America, and Chris Wright, Chairman, Chrysalis Worldwide.



(Left to right) Jim Fifeild, President and Chief Executive Officer, EMI Music; Charles Koppelman, Chairman and Chief Executive Officer, SBK Records/EMI Music Publishing; M.C. Hammer; Joe Smith, President and Chief Executive Officer, Capitol-EMI Music, and Vanilla Ice.



(Left to right) Wendy Wilson, Wilson Phillips, Charles Koppelman, chairman and Chief Executive Officer, SBK Records/EMI Music Publishing; Chynna Phillips, Carrie Wilson, Wilson Phillips, and Marin Bandier, President and Chief Operating Officer, SBK Records/Vice Chairman, EMI Music Publishing.

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- EMI Records USA • I.R.S. Records
- SBK Records • Capitol/EMI Latin

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Interactive Cable Could Play Major Role SHAPE OF ENTERTAINMENT BIZ TO COME

BY STEVE ROSS

Major entertainment companies must concentrate on building for the future. That doesn't mean, however, trying to do overseas what the Europeans and Asians are doing here in America—buying U.S. businesses lock, stock, and barrel.

By acquiring movie studios, Matsushita and Sony are pursuing a long-range strategy of vertical integration—in this case, the integration of hardware and software. But, even though the concept is right, the execution is wrong. It is wrong because we in the media and entertainment industry are in a people business. We have no patented process that can be easily transferred.

No company should buy 100% of a software company unless it has expertise in that field. Matsushita could have achieved its goal more easily and efficiently if Universal Studios had been put into a subsidiary of MCA, with Matsushita taking 40%-50% of the equity.

But let's not hold it against the Japanese for acquiring our assets. Instead, let's take U.S. companies to task for being acquired, rather than seeking to retain their national identity and create strategic alliances internationally.

If you are simply or predominantly an exporter of American-made cultural products and you are not part of a strong alliance, you will hit both a regulatory and cultural ceiling when you try to expand abroad.

To solve this problem, parent companies of all nationalities should create subsidiaries and take local partners in those subsidiaries in Europe, Asia, and North America.

By taking strong international partners at the subsidiary level, the parent keeps its national identity, which I believe is crucial. Time Warner, for instance, will always remain American. If the venture is done properly, it would provoke none of the cultural or economic backlash associated with landing feet-first as

an owner/manager in another country and culture.

CABLE REVOLUTION

If we can forge such alliances, the joint impact on the quality of life will be tremendous. For we are on the eve of a worldwide revolution in the way consumers receive and transmit entertainment and information in their homes.

The day will soon arrive when ca-

er possible before. But once interactive cable is hooked into the home computer, it becomes an immensely powerful instrument of education that can entertain and enlighten young minds, challenge and inspire them, and open the door to new realms of knowledge.

And it doesn't stop there.

In the not-too-distant future, we will be viewing and ordering merchandise by cable television, and our

cally feasible over interactive cable. Unfortunately, they are not yet economically feasible. But I see no reason why we should not be working toward these goals today.

GLOBAL VILLAGE CUSTOMS

Meantime, the global village has to do a little catching up. We need an internationally equitable standard of financial reporting and accounting; a world accounting body, similar to the World Bank, that would ensure that the amortization of good will is treated the same the world over; and shareholder reports published in the world's major languages. We at Time Warner will publish last year's annual report in English, French, German, Italian, Spanish, and Japanese.

In addition, the 24-hour economy—in which Monday in Tokyo makes Sunday a work day in Chicago—and the growth of service industries imply that we must make home and office equipment compatible all over the world.

I would also hope that the U.S. Justice Department and Federal Trade Commission—and their counterparts in other countries—will expand their horizons. Individual countries will fall behind if their antitrust agencies see only as far as their own borders.

Further, I would hope the American government would do all in its power to encourage risk-taking. But if Uncle Sam cannot get his act together to help, the least he can do is step out of the way and not hinder it.

As an industry, our collective charter must be to forge enlightened partnerships that recognize cultural diversity, nurture creativity, and take the risks necessary to make great leaps forward. In this way, we may someday be able to realize the centuries-old dream of a single international community, without boundaries or divisions that halt the free flow of information, culture, or commerce.

'People will be able to order up any movie or album via 2-way cable'



Steve Ross is chairman and co-CEO of Time Warner Inc.

ble, satellite, computers, fax, TV, HDTV, and cellular telephones are fully integrated to create a comprehensive information and entertainment system in homes and schools.

This will open up a world of possibilities.

The basis of this world is coaxial cable—that is, interactive cable that transforms television from a passive to an active medium, and thus turns viewers into programmers. No other medium can match the potential of interactive cable; an over-the-air satellite transmission, for instance, cannot be interactive.

With interactive cable, people will be able to order up any movie or album ever produced and see it or hear it when they themselves want.

Interactive cable is the shape of things to come, not only in entertainment but in education. People may very well bring interactive cable into their homes because it can provide entertainment choices on a scale nev-

er bank accounts will be directly charged . . . thus starting down the road to the truly checkless society.

I believe we will be sending mail around the world electronically over discrete cable channels, with a higher degree of security than the traditional postal service—and all in less than a few minutes.

And when we add voice recognition to an interactive cable system, we can have instant voter identification and we can truly get out the vote without people ever having to leave their living rooms and with better security.

With two-way cable, a doctor could take an EKG without his leaving his office or the patient leaving home. And one day soon, a tropical disease specialist sitting in Paris will be able to examine and diagnose a critically ill child in Africa—in a region too remote for sophisticated medical care but linked to expert assistance by a cable and satellite network.

These notions are already techni-



CRITICS' CHOICE

I'm in agreement with Clive Davis' recent Commentary (Billboard, Feb. 16), in which he keenly points out that the majority of the rock press considers any artist who relies on outside pop songs to be in a secondary, inferior category.

Let's take a look at Rolling Stone's issue highlighting the top albums of the '80s. We know that, during the decade, hundreds of outside writers and producers wrote hits that touched the world. However, Rolling Stone's critics found that none of these song ideas were strong enough to place an artist who recorded outside songs among the acts responsible for the top 30 albums of the decade (except for the Jackson family). I'm sure that other critics will agree with Rolling Stone,

and that's precisely the problem. Critics have become a predictable group of herd animals.

I believe a critic can voice his or her thoughts in favor of or against the final result of the record, but shouldn't discriminate against the process that was used to obtain the final result.

Let's applaud the artists, producers, and record companies that feel an obligation to consumers to put out the best songs, regardless of who wrote them!

Jason Dauman
 Dauman Music
 Beverly Hills, Calif.

SCHLOCK POWER

I wholeheartedly agree with the Feb. 16 Commentary on "musical diversity." But I was puzzled to discover that it came from the word processor of . . . Clive Davis!

Davis is, after all, the man who made Whitney Houston (and himself) very rich by persuading her to

take her potent and wonderful voice and wrap it around utter schlock. Subsequently, he has tried to transform a mediocre singer, Taylor Dayne, into a "white Whitney" using the same tactics (and was beginning to succeed until Mariah Carey proved she could sound like Houston as well as choose similar material). And, of course, he gave the world those musical ground-breakers, Milli Vanilli. Yet it wasn't until a few weeks ago that Davis was "suddenly struck" by the homogenization of pop music.

Where has this man been? He has built an entire career around "homogenizing" artists under the guise of matching them up with "the right song" (i.e., what's getting played on the radio or on MTV). There's nothing wrong with this per se. Davis has revived the careers of a number of great stars—Aretha, Dionne Warwick, even the Grateful Dead—and for that I applaud him. But all record companies, Arista included,

have become slaves to the "we-gotta-get-an-act-that-sounds-just-like-so-and-so" philosophy. I mean, how many three-woman, Latin-pop groups (Exposé, Cover Girls, etc.) are there? How many Winger'n'-Warrant'n'-Roses?

Of course, all pop music is somewhat homogenized—that's how it gets to be pop—but the tunnel vision afflicting the music industry does not bode well for the future. Davis should put his not-inconsiderable influence to use changing things; but he must also recognize that he is part of the problem.

Mike Schaefer
 Glendale, N.Y.

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

*Congratulations
To Our 1991 Grammy Award Winners*

Chet Atkins

Mariah Carey

Lawrence Cohn

Shawn Colvin

Harry Connick, Jr.

Vladimir Horowitz

Living Colour

Itzhak Perlman

Luther Vandross

The Vaughan Brothers

Sony Music.

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Radio

Stations Walk Fine Line Over War Assess Performance As Conflict Nears End

BY PHYLLIS STARK

NEW YORK—With the Persian Gulf war seemingly over at press time, program directors are turning from the question of how much news the music radio audience can handle to other issues: How will stations mark the end of the conflict? And, with an optimistic national mood, is radio's treatment of the war crossing the line into bad taste?

Although stations were only beginning to think about the end of the war at press time, many PDs were talking about welcome-home celebrations for the troops. WHITZ (Z100) New York PD Steve Kingston says that since the celebration of the Giants' Super Bowl victory was toned down because of the war, "there is a lot of celebration in this market that is long overdue." At the end of the war, he says, "you'll see one big happy city and hopefully we'll be at the front of the parade."

In addition to the celebrations, some PDs are also thinking about promotions that would help assimilate the troops back into life here and promotions to raise money for the families of reservists whose incomes have been reduced as a result of being called to serve.

And some stations still planned to continue their troop-support promotions on the theory that even if peace is at hand, many soldiers will remain in the Persian Gulf. Because Chicago is home to medical and postal units that would be among the last to return, WLIT Chicago went ahead with

its Feb. 28 plans for a special radio program for area troops involved in Operation Desert Storm.

WLIT assembled personalities from every major area station for a two-hour program, "Spotlite Chicago: A Letter From Home," to be sent to military units with high concentrations of Chicagoland members. Among those appearing on the show: WGCI-FM morning man Doug Banks, WBBM-FM's JoBo & Eddie, and WCKG's Patti Haze. A special taping line was established to instruct listeners on how to tape the show and send it to loved ones in the Gulf.

When Iraq invaded Kuwait in August, the initial tone at many radio

stations was lighthearted and often jingoistic. But that changed in the late fall and early winter when it became clear that war was imminent. In recent weeks, however, the good-taste question has risen again.

A QUESTION OF TASTE

As the war reached the one-month mark, KSND Eugene, Ore., PD Chris Ruh told the audience at a Gavin Convention panel, "Man, it's a war and people are dying. I keep hearing 'Bomb Saddam' and 'Beat The Bomb' [contests] . . . Stop playing 'You Dropped A Bomb On Me.'"

But several weeks later, the sort of thing that Ruh was complaining

(Continued on page 22)



Hispanic Group Forms. A group of Spanish-language broadcasters recently gathered in Dallas to organize the American Hispanic Owned Radio Assn. The group plans to address issues of equal business opportunities and music licensing. Pictured at the meeting, from left, are Jaime Oaxaca, Coronado Communications; Miguel Villarreal Jr., KDOS Laredo, Texas; Jose Molina, KPHX Phoenix; Mary Helen Barro, KAFY Bakersfield, Calif.; Rene De La Rosa, KIQI San Francisco; Joe Antelo, WOPA Chicago; Ed Gomez, KABQ Albuquerque, N.M.; Manuel Davila, KCCT Corpus Christi, Texas; and Ernesto Portillo, KQTL Tucson, Ariz.

Top 40 Stations Let Black Audience Slip To Urbans

(Continued from page 5)

Arbitron to apply ethnic weighting to its diary counts, only 23 stations have a black cume proportionate to or even within a share of the black population in their market. Only 25 stations get a proportionate number of their quarter-hour listening from blacks.

Arbitron has been listing ethnic composition in its ratings books only for the last year, so a precise comparison to the past is impossible. But top 40 PDs agree that their black audience has declined. Alden Diehl, PD of CKLW Detroit in the early '70s, believes that blacks comprised as much as 50% of his audience then. Only 16%

of today's audience for WHYT Detroit is black, even though the Detroit market is 19.7% black, and even though WHYT leans urban. At rival WDFX, the cume is only 3% black.

Consultant Dan Vallie remembers WEZB (B97) New Orleans' audience as 20%-25% black in the late '70s/early '80s. It is now 14% black in a 31% black metro. WZAT Savannah, Ga., PD Ralph Wimmer recalls that WRVQ Richmond, Va.'s audience was 25%-30% black. Now it is 10% black in a 27% black metro.

B97 and Q94 are mainstream top 40s, but even some churbans have a disproportionately small black audience. KHTK (Hot 97) St. Louis' audi-

ence is only 7% black, although the market itself is almost 16% black. WIOQ (Q102) Philadelphia has a 15% black audience in a market that is 18.6% black. Rival WEGX has a 5% black audience.

VICTIM OF FRAGMENTATION

So which top 40s have ethnic compositions that meet or exceed the percentage of the market that is black? Some churbans do, including KMEL San Francisco, WCKZ Charlotte, N.C., KXXR Kansas City, Mo., and WMXP Pittsburgh. Even one or two relatively mainstream stations that used to be churban, such as WKXX Birmingham, Ala., and WKSE Buffa-

lo, N.Y., do.

But many others are in markets with no urban FM or where the only FM has signal problems. Tampa, Fla.'s WFLZ and WRBQ, Boston's WXKS-FM and WZOU, Milwaukee's WLUM, Las Vegas' KYRK and KLUC, Roanoke, Va.'s WXLK, and New Haven, Conn.'s WKCI are all top 40s whose black composition approximates or exceeds that of the market. And they are all in markets with no commercial urban FM.

A year ago, WHHY-FM Montgomery, Ala., had a 19% black cume. Now, with the market's second urban FM gone, its cume is 27% black. During the year that Louisville, Ky., was without an urban FM, WDJX's cume was 16% black; now that figure is down to 6%.

That is why many top 40 programmers see their declining black audience as just another example of fragmentation, and not something they can do anything about. Consultant Vallie speaks for a lot of PDs when he says, "There's a proliferation of black stations in most markets, so it doesn't make sense to program to blacks as part of your core. If they come along for the ride, the more the merrier. But it's tough to program to a coalition of blacks and whites if there's a station that does a good job of superserving blacks."

"It would be a big mistake to go against an urban and try to play some urban music when they're playing it all the time," says WDCG (G105) Durham, N.C., PD Brian Patrick. So while Patrick expects to gain some listeners from urban WFXC's change to R&B/oldies, he thinks urban rival WQOK will benefit more.

"We'll always compete for the black listener who wants a little of everything—a little rock, a little pop, a wider range," says Wimmer. "For the black listener who wants nothing but the urban sound, I don't know how much top 40 can compete."

END OF THE COALITION

The diminished presence of blacks in the top 40 coalition also reflects the

(Continued on page 22)

Doors Film Opens Window To New Promotion Ideas

NEW YORK—The new Tri-Star Pictures film "The Doors" is generating excitement and promotions beyond the typical movie screening fare at classic rock and album stations. The film opened nationally March 1; station-sponsored premieres were scheduled in most markets for Feb. 28.

Album WMMR, which got the screening in Philadelphia, gave away tickets and a copy of the soundtrack to the first listeners to call and say "come on baby light my fire" when they heard the sound of slamming doors. It planned to give away a Doors CD library at the screening.

WMMR morning man John DeBella also ran a contest in which listeners read their original Jim Morrison-esque poetry on the air. That winner received screening tickets and the Elektra Records soundtrack, as well as the official Doors black denim jacket marketed by EMEA Consulting of New York.

EMEA is supplying stations with the jackets in exchange for mentions of its 800 number that listeners can call to purchase the jacket. EMEA is customizing the jackets with the call letters of participating stations.

Album WLZR Milwaukee is playing three-song Doors montages. Listeners who identify the songs win

tickets to the screening and soundtracks, and are entered to win a platinum album, supplied by Elektra. Winners are also drawn from an on-air promotion in which listeners are told to come down to the doors of a famous landmark in the city that the station is broadcasting from. Promos for this event tell listeners to "break on through" the traffic jam to get to the location.

WBCN Boston and KLOL Houston had Doors weekends where listeners called to win CDs and movie tickets. At its screening, WBCN planned to have a man in the lobby playing Doors music on an organ supplied by a client. Later, the organ was to be given away. Classic rock WCXR Washington, D.C., is giving away a \$500 gift certificate to the Door Store, a local furniture shop.

Album KTXQ (Q102) Dallas had a party at the Hard Rock Cafe where staffers gave away tickets to the screening, posters, and 100 copies of the first single from the soundtrack, "Break On Through." At the party, Q102 also staged a Doors trivia contest, showed the "Doors At The Miami Bowl" video, and presented a concert by a Doors cover band.

Classic rock WXRK (K-Rock) New York p.m. drivers Flo and Eddie

planned to speak before the screening about their experiences with the Doors in the '60s. At the screening, staffers gave away Doors merchandise including books of Morrison poetry.

KLOL marketing director Doug Harris noted that the excitement over this film is unusually high. "We've made a programming and cash investment [for additional denim jackets] in this film. That's unusual for a movie screening. We think [it] has an almost universal appeal beyond the AOR audience. Teens are interested in it, plus anyone who saw 'Top Gun' [which featured 'Doors' star Val Kilmer] and 'When Harry Met Sally . . .' [which starred Meg Ryan, also seen in the Doors film]."

WNOR Norfolk, Va., is taking a low-key approach to promoting the film beyond the screening. Marketing director Jeremy Coleman says, "We're trying to stay away from things like Jim Morrison look-alike contests, what with him being alive and hanging out with Elvis. I'd hate for him to read about it in Billboard and be embarrassed."

Even some stations that did not get the screening in their market are involved in promotions for the film. Album WNEW-FM New

York gave a grand-prize Doors contest winner a trip for two to the Los Angeles premiere of the film, as well as tickets to the Grammy Awards. Classic rock WAFX Norfolk will give away Doors CDs and tickets to the film after it is released nationally.

July 3 is the 20th anniversary of Morrison's death. Depending on the Persian Gulf situation at that time, some stations are considering sending listeners to France to visit Morrison's grave.

Ironically, first soundtrack single "Break On Through" will be worked not to album or classic rock, but to top 40 stations beginning this week. Rock stations, after all, already play plenty of Doors music. Of the PDs contacted for this article, only KLOL's Ken Anthony says the possibility exists of playing more Doors if the movie does well.

IDEA MILL: SINEAD STAND-IN

WRQN (93Q) Toledo, Ohio, and KDWB-FM Minneapolis sent listeners to the Grammy Awards in New York as stand-ins for the ceremony-boycotting Sinead O'Connor. The winners had to sport the Sinead look

(Continued on page 28)

Ill Wind For Breeze, Imagination Station; WLOL Goes Away; St. John Goes Urban

AFTER several weeks of looking for a new satellite carrier, **Rob Moore**, PD of Progressive Music Network's adult alternative *The Breeze*, says that network is officially dead. Moore is launching his own consultancy, **Moore Music**, specializing in adult-alternative formats, and working with a number of former *Breeze* affiliates.

On Feb. 27, the *Imagination Station* children's network shut down at 5 p.m. Flagship station **WPRD** Orlando, Fla., picked up **Unistar's CNN** *Headline News*. Its other affiliate, **KKDS** Salt Lake City, will continue the format on its own.

On the other hand, **Al Hamm Productions** has bought back his *Music Of Your Life* format from **Fair West Satellite Programming** and will now offer the format as a "digitally enhanced" tape service and may yet put it back on satellite. Hamm will also license the **MOYL** name to stations that want to use other satellite programming. With **Unistar** taking **MOYL** off satellite April 15, **WWDC** Washington, D.C., goes to **Unistar's AM** Only format. **WEW** St. Louis will go local.

SLOGAN STRUGGLES & OTHER STATIC

Just in case you think this sort of thing only happens in the States, the new dance station in Vancouver, British Columbia, set for a late-May debut, recently announced that its new handle would be **Energy 95.3**. Upon hearing this, top 40 rival **CKLG** promptly dubbed itself "**Energy LG73**." Both stations claim to have service-marked the term and registered it with Canada's **BBM** ratings service. Back at 95.3, **Matt McBride** is named MD. He is replaced as midday host at AC rival **CKKS** by **Colleen Troy** from **CFGM** Toronto. Across town, **AC CHQM** has returned to adult standards; no people changes are involved.

Meanwhile, **KYKR** Beaumont, Texas—whose recently improved signal puts it into Houston—has won its battle with that market's **KIKK** over

the right to refer to itself as "kicker." A U.S. District Court judge found that **KYKR** was "not trying to pass itself off as **KIKK**."

The *Washington Post* reports that **N/T WNTR** Washington, D.C., the flagship station of **Pat Robertson's** conservative talk network, was knocked off the air last week by a fire of unknown origin centered in its control room. The fire caused more than \$1 million in damage. **WNTR's** network is back on the air; **WNTR** expects to be back Monday (4).

The *Boston Globe* reports that former **WXKS-FM** (**Kiss 108**) Boston PD **Sunny Joe White** is transferring



by Sean Ross with Craig Rosen & Phyllis Stark

his stock in parent company **Pyramid Broadcasting** to his mother, **Juanita**. The **Pyramid** stock has been a stumbling block in **White's** efforts to go across town to another station.

PROGRAMMING: WLOL DEPARTS

Top 40 **WLOL** Minneapolis didn't just go away Feb. 26. It signed off twice. The first time was at 6:30 p.m., after a 10½-hour farewell ending with a custom version of "**Funk Boutique**" in which the air-staff rapped its goodbyes, and "**Miss You Much**." An hour later, **WLOL** came back jockless, alternating eight goodbye songs, e.g., "**Hands To Heaven**" and "**Disappear**," then signed off again at midnight with "**1999**." Classical **KSJN-FM** took over the frequency at 6 the next morning on, coincidentally,

the last day of its pledge drive. Also, **WLOL** late-nighter **Kelly Foxx** heads for the morning show at **KSOL** San Francisco, where she will team with former **WZOU** Boston morning man **Ron Engelman**, replacing **Tony Fields**.

Veteran Nashville PD **Michael St. John** is named OM/mornings at **WQQK** (Q92), replacing **Jay DuBard**. . . . With Nationwide set to take control of **AC KMGC** Dallas, several employees are out already, among them PD **Gary Shannon**, morning man **Rick Beamer**, and newsmen **Mike Rogers**.

KRBE Houston commercial production manager **Scotty MacAllister** is the new PD/morning man at soft **AC KSFI** Salt Lake City, replacing PD **Lyle Morris**, who remains MD. Also, **Randy Stewart** from **WRRM** Cincinnati joins for middays, replacing **Russ Novak**. He is now PD/mornings at **AC KLCE** Idaho Falls, Idaho, where PD **Wayne Richards** is upped to VP.

Meanwhile, **KRBE** has dropped its longtime **Power 104** nickname and is now billing itself as "**Hits Without The Hype**." The station is no longer talking over intros and is playing more gold titles although PD **Steve Wyrostok** insists the station will not go adult top 40. **Paul Barsky** from **WYTZ** (Z95) Chicago is the new morning man, replacing **Mark Waldi**.

Think maybe the **WYTZ/WBBM** Chicago battle is contagious? **Charles Mootry**, the new GM of urban/AC **WJPC/WLNR**, says he's sending rival **WVAZ** (V103) a letter "declaring war" and telling them to get out of his format by March 11. Overnighter **Maryann Stewart**, the stations' longest-running staffer, replaces **Cathy Brown** as PD. Look for **V103's Darryl Daniel & Deborah Scott** to join **Harold Lee Roth** from rival **WGCI-AM** in **WLNR** mornings.

Chuck Finney, currently group PD for **Goodrich** and PD of its oldies **WODJ** Grand Rapids, Mich., is the new OM of **N/T WGR** Buffalo, N.Y.,

newslines..

DAVE VAN DYKE is the new VP/GM of **KODJ** Los Angeles, replacing **Charlie Seraphin**. He is replaced as VP/GM of co-owned **WODS** Boston by **CBS** Radio Representatives VP/director of sales **Bennett Zier**.

EDENS BROADCASTING has announced the sale of its **WRVA/WRVQ** Richmond, Va., and **WWDE** Norfolk, Va., to **Norman Feuer & Robert Sillerman's** **Force II Communications** for \$28 million.

BILL STABLER, a Washington, D.C., area radio veteran, is the new GM of **WMET** Washington. He previously headed a consultancy.

GENERAL ELECTRIC's **Consumer News & Business Channel** has bought the rival **Financial News Network**.

replacing **Mike Anthony**, who returns to **NBC News** in Washington, D.C. No replacement has been named for either job. **Finney** will also consult **WDEA/WWMJ** Bangor, Maine, through **Critical Mass Media**.

After two years as an easy listening outlet, **WLSY** Louisville, Ky., went dark Feb. 22 . . . Former **WKML** Fayetteville, N.C., PD **Robert Lewis** is named PD of country **WYCQ** Nashville, replacing **Ricky Casteel** . . . Two country consultants become one this week: **Mike Chapman** and **Mark Tudor** are now **Chapman, Tudor, & Associates**. They'll keep their own offices in Cincinnati and Charlotte, N.C., respectively.

Urban **KHUL** Memphis is now "101 Jams." Market veteran **Herb The K.** returns for mornings, replacing **Eddie Rock**. **Downtown Jackson Brown** from **KIPR** Little Rock, Ark., is the new night jock as **Rick Wagner** goes to overnights. Also, **KAER** Sacramento, Calif., remains AC but is now **KGBY** (Y92).

WMEX Boston drops **Business Radio Network** to simulcast with AC sister **WMJX**. PD **Rod Fritz** is currently weighing his options. Staffers **Scott Roberts**, **Chuck Monroe**, **Peter Lydotes**, and **Peter Marchand** are out. **WMEX** will keep its famous call letters.

At **WTRG** (Oldies 100.7) Raleigh, N.C., GM **Darrell Goodin** and PD **Rick Freeman** are gone this week, replaced by **Dave Weinfeld** (last with **WFAL** Cape Cod, Mass.), and **Randy**

Bliss from **WZZG** Charlotte, N.C., respectively. **Weinfeld** and **Bliss** were together at **WECQ** Geneva, N.Y., in the early '80s.

Russ Morley, who had planned to become PD of **KEZY** Anaheim, Calif., last week, instead became the new OM at **AC WRMF** West Palm Beach, Fla., replacing **Dave Parks**. Meanwhile, **WRMF's** **N/T AM WJNO** has bought country **WDKC** Fort Pierce, Fla., which will become simulcast **N/T** outlet **WJNX** this week. In other simulcast news: **AMS KTEE** and **KBLI** Idaho Falls, Idaho, are now **CNN** affiliates **KICN/KECN**. And adult alternative **WEXT** Poughkeepsie, N.Y., is now simulcasting separately owned **N/T WKIP**.

At urban **WDXZ** (Foxy 104) Charleston, S.C., MD **Jimmy Mack** is upped to PD, replacing **Don Allen**. P.M. driver **Terry Base** becomes APD. And former **KDKS** Shreveport, La., GM/PD **Bill Sharp** joins as MD/morning man . . . Morning man **M.J. Rasool** is named PD at urban **KMJJ** Shreveport, replacing **C. Erwin Daniels**. Late-nighter **Mike Anthony** become MD/middays. OM **J.J. O'Brien** goes from middays to afternoons, replacing **Daniels**. Part-timer **John Perry** goes to late-nights.

PD **Jeff Blake** is out at country **WESC** Greenville, S.C. PD **Allen Power** is looking for a replacement . . . **AC KMYX** Bakersfield, Calif., is now up-tempo country. **KMYX** is similar to what **WTDR** Charlotte, N.C., signed on with, but without the rock artists. PD **Steve Randall** from **KFYE** Fresno, Calif., replaces **Kevin Hendrickson**. Across town, **John Dimick** from **KQQI** Salt Lake City replaces **Beau Reyes** as PD of oldies **KERN-FM**.

Owners **Ed Muniz** and **Barry Richards** have taken over **WJLQ** Pensacola, Fla., which has gone from adult top 40 to mainstream. **Gary Michelle** from **WXLS** Biloxi, Miss., is the new GM. **Richards** is now VP/programming and p.m. drive. **Terry Young** is now MD/nights. PD **Mark Dagwell**, **Wildman Walker**, and **Dave Lyons** are out.

Top 40 **WHITE** (Hot 104) Coastal North Carolina will go religious Friday (8). Reach the staff through exiting PD **John Stevens** at 919-756-4542 . . . **Rick Spires** is named PD of top 40 **KZZB** Beaumont, Texas; he programmed top 40 **KAFX** Lufkin, Texas. . . . Automated top 40 **WJZQ** (Rock 95) Kenosha, Wis., goes live as **Power 95** under PD **Ron Bunce** . . . APD/midday jock **Mykl McKirdy** is upped to PD at top 40 **KKXL-FM** Grand Forks, N.D. MD/night jock **Rick Acker** is upped to APD.

PEOPLE: YO! 'BLS RAPS AGAIN; TORONTO IN FLUX

"YO! MTV Raps" hosts **Doctor Dre** & **Ed Lover** join **WBLS** New York for Friday and Saturday nights. Rap is now back on **WBLS** in shifts comparable to those before the exit of **DJ Marley Marl**.

Assistant MD **Rob Farina** is upped to MD at top 40 **CFTR** Toronto, replacing **Karen Anderson**. Across town at **CKEY**, **Mike Cooper** is out as morning man. And **Humble Howard** will go from modern **CFNY** to **AC CKFM** when his noncompete expires.

Pioneering broadcaster and former **Detroit Tigers** owner **John Fetzer**, long in declining health, died Feb. 21 in Honolulu at age 89 . . . Promotions assistant **Tracy Storey** becomes MD at country **KNEW/KSAN** San Francisco, replacing **Carl Brown** . . . **KSAQ** San Antonio, Texas' new album rock staff is on the air. It's the same as **KSAQ's** top 40 lineup, save for **Joe "Godfather" Anthony** from sister **KSJL** in nights and night jock **Chopper Harrison** in late nights as **Bobby Breeze** exits.

AC WWNK Cincinnati MD/RD **Amy McCullough** crosses to **WWEZ** as MD/nights. **WWNK** midday host **Bobbi Maxwell** becomes MD/afternoons, replacing **Chris O'Brien**. Night jock **Steve**

Bender goes to middays. Overnighter **Khrysty Karis** goes to nights. At **WWEZ**, **McCullough** replaces **Jeff Bolen**. He goes from nights to middays replacing **McCullough's** sister **Maureen**, now with yet another Cincinnati AC, **WWRM**.

Top 40 **KOY-FM** (Y95) Phoenix APD/night jock **Monsoon Eddie** is out; call 602-957-1581. Across town, **Charles "Magic" Christian** from **WHP-FM** Harrisburg, Pa., replaces **Bill Heywood** at **N/T KTAR** . . . At album **KFOG** San Francisco, night jock **Wild Bill Scott** moves to p.m. drive as **Trish Robbins** exits . . . At **AC WPCH** Atlanta, **Eric Davis** goes from middays to the station's new "**Love Songs**" show at night; **Steve Goss** is now handling middays.

ND Mike Rushlow and assistant **ND Donna Francavilla** are out at **N/T WTOP** Washington, D.C. . . . Former **KGW** Portland, Ore., talk host **Turi Ryder** is the new p.m. driver at **N/T KSTP** Minneapolis. **Bob Yates** had been handling both drive shifts since last August.

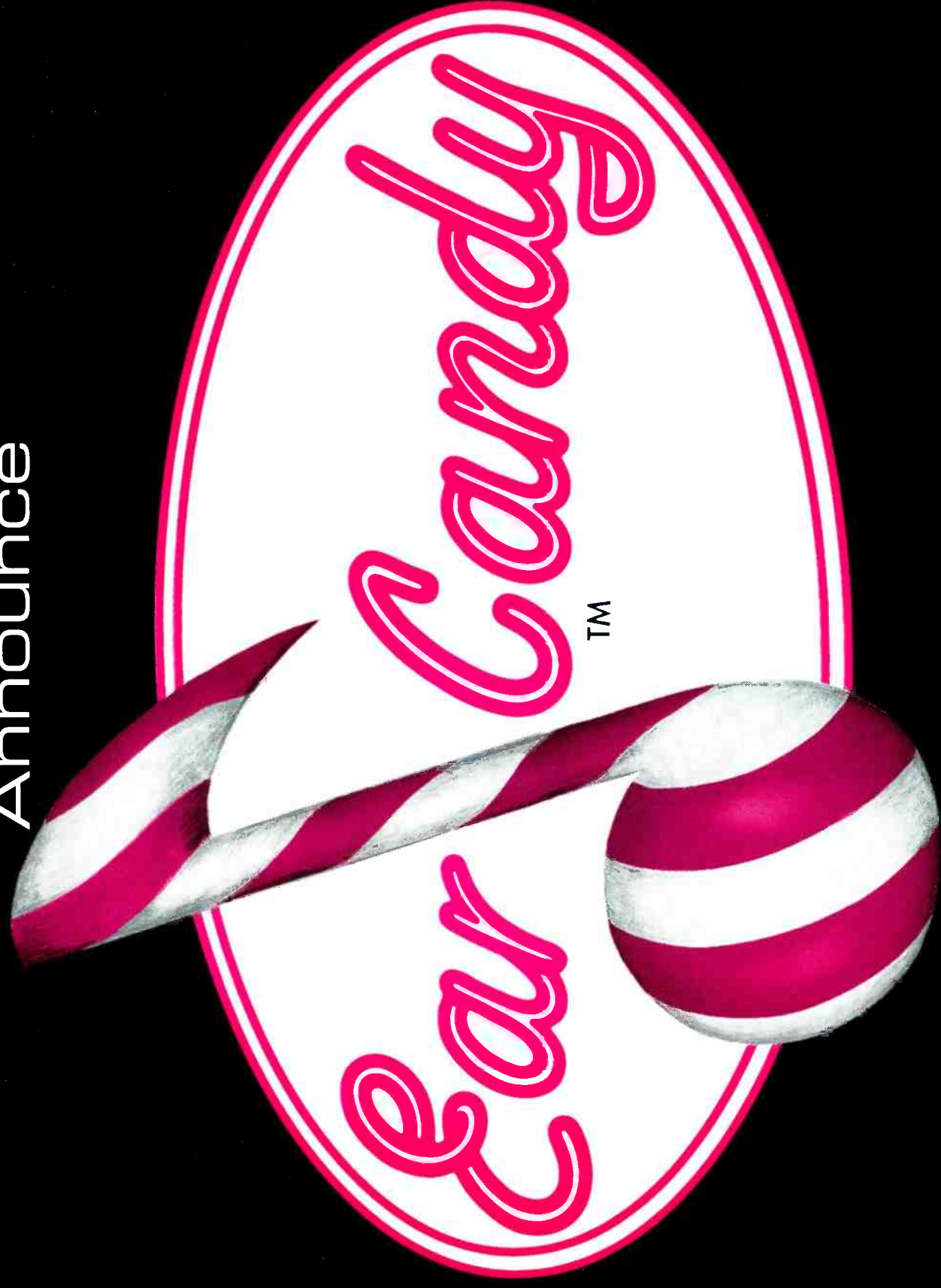
Al Greer is the new p.m. driver at **WGCI-AM**. **Greer**, who had been filling in on that shift since **Herb Kent** left several months ago, was last at

WLTH Gary, Ind. . . . **AC WLRS** (Mix 102) Louisville, Ky.'s full lineup is now on the air. **Margo** joins from album **WMFX** Columbia, S.C., for mornings. PD **Peter Smith** will do middays. **Mark Stahr**, OM of oldies **AM WAVG**, adds afternoon duties on **WLRS** . . . **Kim Casey** from country **WGH-FM** Norfolk, Va., goes to rival **WKEZ** as middays/promotion director. She trades with **Karen West**, who joins **WGH-FM** for nights.

At top 40 **WFMF** Baton Rouge, La., **Flyin' Bryan Landrum** from **WGTV** (Z93) Dayton, Ohio, is the new night jock as **Hollywood Harrison** moves to p.m. drive, replacing **Brother Dave Nichols** . . . Night jock **Jay Michaels** is upped to MD at top 40 **KHFI** Austin, Texas, as APD/MD **Rick Gonzales** transfers to oldies **KSMG** San Antonio, Texas, as production director . . . **AC WMAG** Greensboro, N.C., part-timer **Cathy Reynolds** is upped to MD/middays, replacing **Lynn Taylor**.

Former modern **WDRE** Long Island, N.Y., promotion director **Jocelyn Taub** is out and wants to cross to the label side. Call 516-679-5215 . . . Former **KFI** Los Angeles talk host **Mother Love** will host a show on Fox affiliate **KTTV**.

Nile Rodgers and Tom Cossie Announce



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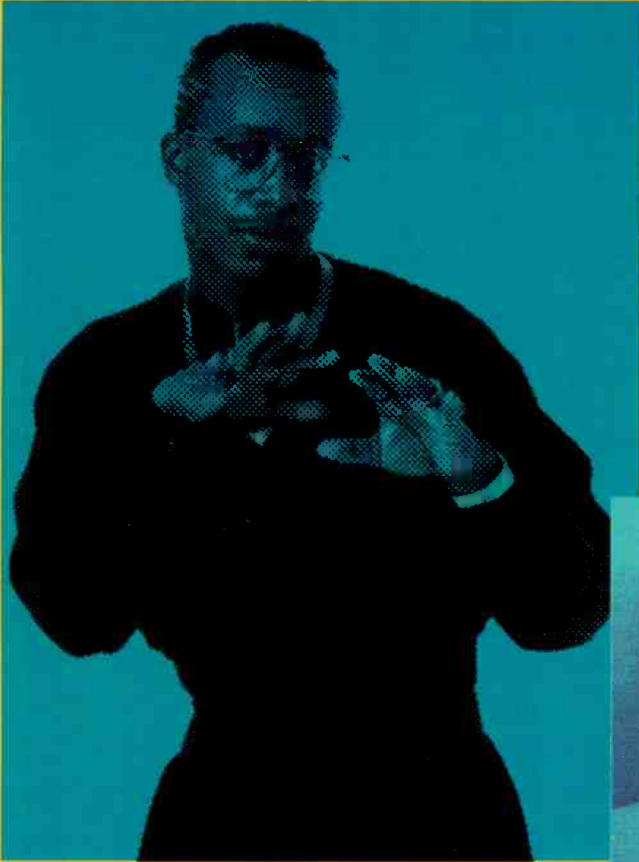
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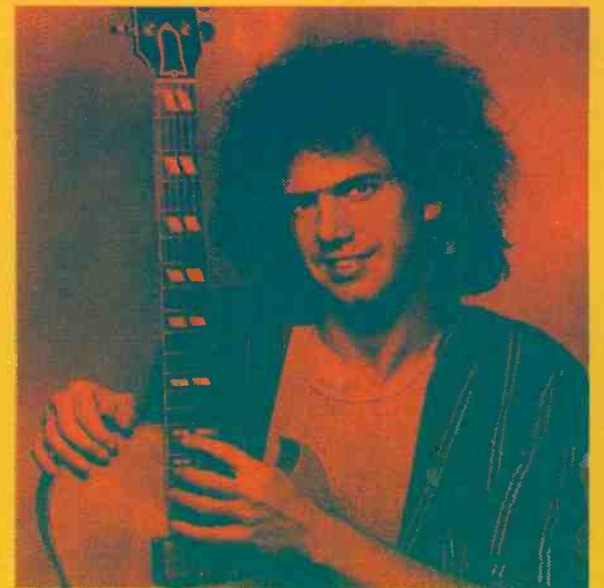
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SPECIFICALLY FOR A
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MARIAH CAREY

Best Pop Vocal Performance, Female
MARIAH CAREY
Vision Of Love

Best Pop Vocal Performance, Male
ROY ORBISON
Oh Pretty Woman
(from a Black and White Night Live)

Best Pop Performance By A Duo Or Group With Vocal
LINDA RONSTADT
AARON NEVILLE
All My Life

Best Rock Vocal Performance, Male
ERIC CLAPTON (PRS)
Bad Love

Best Rock Instrumental Performance
THE VAUGHAN BROTHERS
D/FW (track from Family Style)

Best Alternative Music Performance
SINEAD O'CONNOR (PRS)
I Do Not Want What I Haven't Got

Best Rhythm and Blues Vocal Performance, Female
ANITA BAKER
Compositions

Best Rhythm And Blues Vocal Performance By A Duo Or Group With Vocal
RAY CHARLES
I'll Be Good To You

Best Rap Solo Performance
M.C. HAMMER
U Can't Touch This

Best Rap Performance By A Duo Or Group
MELLE MEL
KOOL MOE DEE
Back On The Block

Best Jazz Vocal Performance, Male
HARRY CONNICK, JR.
We Are In Love

LIFETIME ACHIEVEMENT
JOHN LENNON

Best Jazz Instrumental Performance, Soloist
OSCAR PETERSON
The Legendary Oscar Peterson Trio
Live at the Blue Note

Best Jazz Instrumental Performance, Group
OSCAR PETERSON TRIO
The Legendary Oscar Peterson Trio
Live at the Blue Note

Best Country Vocal Performance, Male
VINCE GILL
When I Call Your Name

Best Country Performance By a Duo Or Group With Vocal
THE KENTUCKY HEADHUNTERS
Pickin' On Nashville

Best Country Vocal Collaboration
CHET ATKINS
Poor Boy Blues

Best Country Instrumental Performance
CHET ATKINS
So Soft, Your Goodbye
(track from Neck and Neck)

Best Bluegrass Recording
ALISON KRAUSS
I've Got That Old Feeling

Best Pop Gospel Album
SANDI PATTI
Another Time...Another Place

Best Traditional Soul Gospel Album
TRAMAINE HAWKINS
Tramaine Hawkins Live

Best Contemporary Soul Gospel Album
TAKE 6
So Much 2 Say

Best Gospel Album By A Choir or Chorus
REV. JAMES CLEVELAND AND THE SOUTHERN CALIFORNIA COMMUNITY CHOIR
Having Church

LIFETIME ACHIEVEMENT
KITTY WELLS

Best Mexican/American Performance
TEXAS TORNADOS
Soy De San Luis (track from Texas Tornados)

Best Traditional Blues Recording
B.B. KING
Live At San Quentin

Best Contemporary Blues Recording
THE VAUGHAN BROTHERS
Family Style

Best Traditional Folk Recording
DOC WATSON
On Praying Ground

Best Reggae Recording
BUNNY WAILER
Time Will Tell - A Tribute To Bob Marley

Best Polka Recording
JIMMY STURR & HIS ORCHESTRA
When It's Polka Time At Your House

Best Recording For Children
ALAN MENKEN
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Please Hammer Don't Hurt 'Em, The Movie

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T-BONE WALKER

BMI

composers on their 1991 Grammy Awards

STATIONS WALK FINE LINE ON WAR COVERAGE

(Continued from page 17)

about could still be heard on some stations. All-news KNX-AM Los Angeles ran Stan Freberg's syndicated commentary on Scud missiles shortly after reports that a Scud had hit a U.S. command center, killing several U.S. military personnel. Among Freberg's comments, "Where did [the Scuds] come from, some used-missile lot? They're in such crummy shape, they sometimes fall apart before the Patriot missile gets there."

Then there were several novelty records. One was Jerry Martin's "Letter To Saddam Hussein," a spoken-word recording that sounds very much like an editorial, and "Kick Saddam's Ass," a parody of John Lennon's "Give Peace A Chance."

"Letter," written and recorded by Martin and manufactured by the New York-based Enterprise Entertainment Group, includes the line "We'll kick your ass all the way back to Baghdad, and that's a promise."

Arnie Geller, president of Enterprise, claims about 100 stations, most of them top 40 and country, played the record. He says 107,000 cassette singles were independently distributed to record stores.

The Lennon parody was produced by top 40 WAOA Melbourne, Fla. In addition to the chorus "all we are say-

ing is kick Saddam's ass," PD Dan Deaton says the song contains some "let's kick butt and get out' lyrics."

But PDs who played those records say their listeners had no problems with them, or anything else poking fun at Hussein. Network television reporters were also fair game. The U.S. troops, and the Iraqi people, were not. As for promotions, PDs claim their stunts were supportive, not exploitive. Beyond this, there were few guidelines on taste, they say.

Deaton says "phone response [to 'Kick'] has been great." But he admits to being surprised that there was little objection to the song, even from Lennon fans. More surprisingly, Deaton says conservative Florida had no objections to the fact that the word "ass" is heard in the song 12 times. WAOA's one complaint from "an anti-war person" objecting to the parody song triggered two hours of countercomplaints from "listeners complaining about the complainer."

"At this point, we are poking fun at the people who are bringing us the war, like anchormen," says top 40 WPLJ New York VP of programming Tom Cuddy. "We've attempted to stay away from the other things."

Urban WUSL Philadelphia PD Dave Allan notes that top 40s are more able to get away with outrageous war humor than are black stations, which have aired more anti-war sentiment as a result of the large numbers of blacks on the front lines. "We wouldn't dare do anything that wasn't tasteful," he says.

But how do they determine what is tasteful? Some PDs say measuring the mood of the audience is the only way to determine what they can get away with. Allan says research indicates that his audience was supportive of the troops, if not the war, so that is the tone the station took on the air.

Z100's Kingston says "the guidelines [changed] daily, sometimes hourly or by the second. You monitor newscasts and the situation changes [constantly]. There is no line drawn in the sand. Every morning we take the temperature of the market and may eliminate or add some comedy [as a result]. It can turn a radio station inside out trying to respond to the needs of the marketplace."

Kingston, who played "Letter To Saddam" for about two weeks, says the response was "overwhelmingly positive. It was by far and away the most requested feature on the station."

Jay Stevens, PD of WPGC Wash-

ington, D.C., tried to stay away from any war humor at all. "It's too sensitive an issue to be making light of," he says. But he notes that something like the Lennon parody would be acceptable to his audience because "the only person you're making fun of is Hussein and he's an idiot anyway."

EXPLOITIVE PROMOTIONS?

Most PDs says they have declined promotions that sounded exploitive. One record company tried to interest urban WDAS-FM PD Joe Tamburro in a promotion that would involve sending CDs to the troops. Tamburro found this objectionable on several counts. First, he did not want to be involved in turning the war "into a commercializing situation." Second, the troops do not have CD players in Saudi Arabia nor do they have them at home. "Twenty-seven percent of the troops on the front line are black," he says, "and in our community [the percentage of people who] have CD players in their home is nil."

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

DAB Spectrum Reallocation In Congressional Spotlight

■ BY BILL HOLLAND

WASHINGTON, D.C.—Federal reallocation of the airwaves—including spectrum for digital audio broadcasting—is on a congressional fast track. An enactment bill, the "Emerging Technologies Act," H.R. 531, which received its first hearing Feb. 21 by the communications subcommittee, is sponsored by chairman Edward Markey, D-Mass., and Energy and Commerce Committee chairman John Dingell, D-Mich.

Reinforcing that impression is the supporting testimony at the hearing by FCC chairman Al Sikes, who agreed with lawmakers that U.S. businesses need the spectrum to meet the challenges ahead.

House subcommittee staffers hope to hold a second hearing in March, and mark up the bill and send it to the full Commerce Committee in April, where approval is expected. Problems may develop on the Senate side, where resistance is expected from Bush administration

WASHINGTON ROUNDUP

supporters, who may still push for a spectrum auction.

Proponents, including the bill sponsors, are opposed to an auction. "It would be a terrible policy where the spectrum would go to the ones with the deepest pockets. It completely overlooks the spirit of the Communications Act," says one Hill insider, who thinks a "fee" is the better recourse.

The administration killed a similar bill in the last Congress in a tug-of-war over the auction proposal, but Hill staffers and the National Assn. of Broadcasters both think that White House policy gurus might have begun to rethink their position in light of calls for spectrum recipients with public-service responsibilities and accountability.

(Continued on page 24)



Extreme Honesty. Playing on Vanilla Ice's much-publicized falsification of his bio, top 40 KAYI (K107) Tulsa, Okla., morning men Kevin Karlson and Pete McKenzie invited listeners to call in and tell lies during the artist's recent visit to the station. Pictured, top row, from left, are Karlson, morning show producer Mark Clark, GM Terry Rhoda, and McKenzie. Pictured, bottom row, from left, are Vanilla Ice and midday man Dan Kelly.

TOP 40 STATIONS LET BLACK AUDIENCE SLIP TO URBANS

(Continued from page 17)

fact that many top 40 PDs no longer consider theirs to be a coalition format. "With what we know now about market segmentation, it's very hard for CHR to win by being everybody's second-favorite station," says Evergreen Media's Randy Kabrich.

With two urbans in many markets, many PDs believe that an urban-radio partisan's second choice is now the second urban, not the top 40. And the same applies when there is more than one rock or AC or country station.

However, the question remains: Would top 40 programmers want the black audience they say is unattainable? The decline of top 40's black audience seems to parallel the rise of top 40/dance stations in the mid-'80s. These stations played dance music but downplayed their black audience in hopes of avoiding the advertiser prejudice that urban stations faced. Indeed, one major-market PD, whose black composition exceeds that of the market, is afraid that discussing it in public will encourage his rival—which also has a higher-than-the-market black come—to show this article to his advertisers.

(It should, however, be noted that

many urban PDs have avoided targeting nonethnic listeners for the last five years. At last September's National Assn. of Broadcasters convention, and again in a recent Billboard article, urban PDs in markets with no top 40 station said they would not target disenfranchised top 40 listeners, lest they alienate their black core.)

WHAT STATIONS CAN DO

WHYT PD Rick Gillette sees the fact that his station's black composition is now lower than that of the market as indicating that "we probably got a little off course... How can we address that? By making sure that—just as we do with white females and teens—we are getting the proper black sample in research and talking to the right amount of black record stores and making sure that we're doing research in the crossover areas like clubs."

Similarly, WAPE Jacksonville, Fla., began in the mid-'80s as a urban station on a frequency that had previously been occupied by the market's only urban FM. But when new urban FMs came to town, and as WAPE backed off R&B product, PD Jeff McCartney estimates that

WAPE's black composition went from 50% to 7%-8%.

McCartney now wants WAPE to "mirror the market. We want an audience composition between 20%-25% black. Those black diaries are important to us because they're weighted three times what a white diary is worth." To this end, WAPE "plays the black hits and [is] not afraid to play them early." He also gives away cash—the prize of choice for urban stations—on a regular basis.

But McCartney admits that, with only one mainstream urban on FM, he has an advantage over other top 40 PDs. "In a lot of markets, you've got three CHR's beating away at each other and two urbans, so the CHR's have to niche themselves. Here... we would be stupid not to go after that audience."

WFLZ PD Marc Chase is currently in a market with no urban FM. His last station, WYHY (Y107) Nashville, had only one urban FM rival. Chase thinks that has a lot to do with why both stations had a higher-than-the-market percentage of black listeners. But he also says that well-publicized promotions at both stations had helped attract bigger audiences.

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from a national sample of radio playlists.	
				★★ NO. 1 ★★	
1	1	1	12	ALL THE MAN THAT I NEED ARISTA 2156	WHITNEY HOUSTON 4 weeks at No. 1
2	2	2	7	COMING OUT OF THE DARK EPIC 34-73666	GLORIA ESTEFAN
3	3	6	14	SHOW ME THE WAY A&M 1536	STYX
4	7	10	5	YOU'RE IN LOVE SBK 07346	WILSON PHILLIPS
5	6	5	20	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	CELINE DION
6	8	8	7	SOMEDAY COLUMBIA 38-73561	MARIAH CAREY
7	9	9	8	DON'T HOLD BACK YOUR LOVE ARISTA 2157	DARYL HALL JOHN OATES
8	5	3	18	THE FIRST TIME COLUMBIA 38-73502	SURFACE
9	4	4	17	GET HERE FONTANA 878 476-4/MERCURY	OLETA ADAMS
10	11	11	10	SWEAR TO YOUR HEART HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
11	13	16	5	CRY FOR HELP RCA 2774	RICK ASTLEY
12	15	17	10	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
13	12	15	12	ALWAYS COME BACK ATLANTIC 4-87776	NATASHA'S BROTHER/R. CAPPELLI
14	10	7	15	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
15	17	18	7	ALL THIS TIME A&M 1541	STING
16	19	19	7	NIGHT AND DAY ATLANTIC 4-87825	BETTE MIDLER
17	20	24	7	CHASIN' THE WIND REPRISE 7-19466	CHICAGO
18	14	13	13	CASTLE OF DREAMS CAPITOL 44641	DAVE KOZ
19	27	31	4	ONE MORE TRY QUALITY 15114	TIMMY T.
20	16	12	19	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR-2724/RCA	STEVIE B
21	26	33	4	WAITING FOR LOVE EMI 50337	ALIAS
				★★★ POWER PICK ★★★	
22	30	38	3	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
23	22	26	8	WAITING FOR THAT DAY COLUMBIA 38-73663	GEORGE MICHAEL
24	31	36	8	LOVE MAKES THINGS HAPPEN MCA 53973	PEBBLES
25	34	40	4	FOREVER'S AS FAR AS I'LL GO RCA 2706	ALABAMA
26	18	14	17	CRAZY IN LOVE REPRISE 7-19504	KENNY ROGERS
27	21	20	18	NEW YORK MINUTE Geffen 4-19660	DON HENLEY
28	24	21	17	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659	CHER
29	23	22	26	LOVE TAKES TIME COLUMBIA 38-73455	MARIAH CAREY
30	28	25	23	FROM A DISTANCE ATLANTIC 4-87820	BETTE MIDLER
31	25	27	23	MORE THAN WORDS CAN SAY EMI 50324	ALIAS
32	39	45	4	CRYING IN THE RAIN WARNER BROS. 4-19547	A-HA
				★★★ HOT SHOT DEBUT ★★★	
33	NEW ▶		1	BABY BABY A&M 1549	AMY GRANT
34	37	42	6	I CAN'T TELL YOU WHY ELEKTRA 4-64908	HOWARD HEWETT
35	29	23	19	YOU GOTTA LOVE SOMEONE MCA 53953	ELTON JOHN
36	32	30	22	IMPULSIVE SBK 07337	WILSON PHILLIPS
37	36	35	9	LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538	JANET JACKSON
38	33	29	19	I COULDN'T HELP MYSELF ELEKTRA 4-64930	SARA HICKMAN
39	49	—	2	MY SIDE OF THE BED COLUMBIA 38-73529	SUSANNA HOFFS
40	42	43	4	I WILL BE HERE VIRGIN 4-98869	STEVE WINWOOD
41	50	—	2	MOTHER'S PRIDE COLUMBIA 38-73663	GEORGE MICHAEL
42	41	44	21	I'M YOUR BABY TONIGHT ARISTA 2108	WHITNEY HOUSTON
43	45	48	3	STILL GOT THE BLUES CHARISMA 4-98854	GARY MOORE
44	38	28	10	FAIRY TALES ELEKTRA 4-64910	ANITA BAKER
45	35	32	7	ANASTASIA'S EYES FULL MOON LP CUT/EPIC	DAN FOGELBERG
46	40	34	22	SO CLOSE ARISTA 2085	DARYL HALL JOHN OATES
47	NEW ▶		1	I'LL BE BY YOUR SIDE LMR 2758/RCA	STEVIE B
48	47	47	24	STRANDED CAPITOL 44621	HEART
49	NEW ▶		1	WALK MY WAY REPRISE 4-19447	BETH NIELSEN CHAPMAN
50	48	—	2	THE STAR SPANGLED BANNER ARISTA 2156	WHITNEY HOUSTON

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

Billboard's

PD of the week

Jeff Silvers
WLEV Allentown, Pa.



WLEV (FM96) Allentown, Pa., is the Lehigh Valley's current-based "mix" AC. WLEV is the Lehigh Valley's soft AC. WLEV is the Lehigh Valley's oldies FM. Stop, you're all right. While other AC PDs have long been stripped of any pretensions to having something for everyone, it's still a major part of WLEV PD Jeff Silvers' game plan. And with only five FMs in the market, it's something that WLEV is still able to pull off. Last summer, WLEV was the market leader. This fall, it was passed by easy WFMZ but still posted its best 12-plus numbers ever, going 12.7-13.9.

is kept happy winning free current cassettes that we feature every weekend." The fact that WLEV is 40%-50% current and playlists 34 titles has endeared it to the record labels over the past few years. So does the fact that it will go on records that aren't already broken in other formats, although Silvers will also throw in something like INXS' "Disappear" occasionally "so that we can grab a few listeners from [top 40] WAEB-FM or [album] WZZO." New adds usually go in their own slot between two stopsets so that they can be front- and back-sold. Here's a sample of middays: Neil Diamond, "Love On The Rocks"; Steve Winwood, "Valerie"; Simon & Garfunkel, "Mrs. Robinson"; Dave Koz, "Castle Of Dreams"; Miami Sound Machine, "Uh Oh (Falling In Love)"; Luther Vandross, "Here & Now"; Celine Dion, "Where Does My Heart Beat Now"; Sting, "All This Time"; Genesis, "Throwing It All Away"; and Russell Hitchcock, "Swear To Your Heart."

'AC succeeds because it's perfect for in-office listening

Silvers started in radio nine years ago at album rock WSCY Syracuse, N.Y. (now WEZG) under then-PD Bernie Kimball. Before graduating from Syracuse in the late '80s, he worked at WSYR/WYYY under Don Kelley, now PD of WMJX Boston, whom he considers his major programming influence. He then programmed WYXL (Lite 97) Ithaca, N.Y., before joining WLEV in 1988 as p.m. driver and becoming MD, then PD a year ago.

WLEV has also become more promotionally active in recent years. In the fall, it sent out 150,000-200,000 direct-mail pieces in its "Family Fantasy" sweepstakes. A year ago, it added another "Family Fun Flier" piece with a different sponsor every month. The upshot, Silvers says, is that WLEV now has "prizes all the time while other stations are just doing them for 12-13 weeks at a time."

Launched as a Drake-Chenault automated AC in the late '70s, WLEV went live assist in 1985, then totally live in 1987 as a gold-based AC. When it began leaning more current the following year, Silvers says, "WLEV had an image problem because we were playing Neil Diamond and Barbra Streisand, then trying to play the new Sting record." In early '89, WLEV "picked the tempo up" and began using the slogan "Just The Right Mix." (It did not become Mix 96 because the call letters were too well-established.) When Silvers became PD last February, he "decided not to de-emphasize the oldies, but package them so that you're getting a lot at one time," moving the graffiti oldies the station still played to weekends and a nightly request and dedication hour.

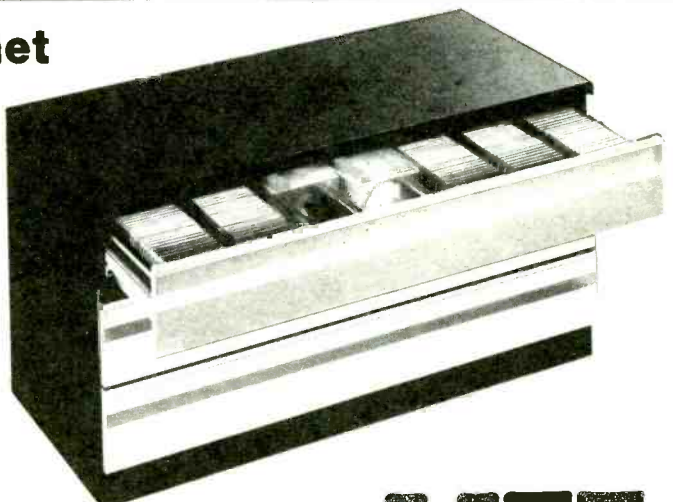
Silvers says he isn't very concerned about WAEB-FM, which has been leaning more adult in recent weeks. ("I don't think they're going to grab any more [upper demos] and the 18-34s won't find what they're looking for either.") He is a little more worried about the prospect of WFMZ flipping to soft AC, although there haven't been any signs of that thus far. But if someone came after one of WLEV's multiple franchises, Silvers says he would just sell the mix position harder. (In recent weeks, the word "mix" has been added to the phone lines and WLEV's contesting.) Even as the various AC fragments fragment again in major markets, Silvers thinks WLEV can continue to be "something to everyone. That's why AC succeeds across the country: because it's perfect for in-office listening. Someone can hear the Fleetwood Mac classic they grew up with and the new Breathe song they want to hear."

Still, WLEV will go as far back as 1964 during regular programming. It still images around "the best oldies," a franchise that most spectrum ACs have had to give up in recent years. And on weekends, 30 minutes out of each hour are devoted to an unusually structured "flashback mix." Those mixes begin at :50 with a pre-Beatles oldie, then work forward chronologically, ending in the "Fleetwood Mac/James Taylor era" around :20. The other half-hour is WLEV's regular format. Structuring things thus, Silvers says, "makes everybody happy. Our upper end is happy and our current end

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RADIO

WASHINGTON ROUNDUP

(Continued from page 22)

There are also strong indications already that not all Republicans in Congress think the auction proposal is sound.

Meanwhile, on Sikes' spring docket is the "top to bottom" review of all FCC broadcast rules that initiated late last year. The review will include possible relaxation of the cross-ownership and multiple-ownership rules. "It's coming up in one of the next full meetings," says a commission representative.

NAB WILL OPPOSE USER FEE

NAB insiders say the group will oppose a plan in Congress (as well as a specific proposal from Sikes) for a "user fee" to raise revenue for expanded commission operations, including DAB studies. Radio stations would pony up nearly \$3 million a year; under the Sikes proposal, fees could range from \$100 a year for a Class III AM daytime to \$500 for an FM Class C or B. Says one NAB insider: "These small fees would just be the camel's nose under the tent. It would just be the beginning. We will be philosophically opposed to it."

EUREKA L-BAND TESTS IN FUTURE

Alan Box, NAB's DAB Task Force chairman, says the NAB has not only asked to participate in upcoming Canadian propagation characterization tests on the 1,500 MHz L-band, where a possible Eureka DAB system will be transmitted, but will soon initiate its own multiple-location tests using the Eureka system.

The announcement comes at a juncture at NAB when some members of the task force are questioning whether to move ahead with a rights deal for Eureka, although NAB still says it wants the deal done by April 1, reportedly to coincide with its spring convention.

Although the Eureka manufacturer's scientific data show few problems with the system, neither it nor the NAB has done substantial testing of how much power transmitters will be needed for DAB in the L-band.

That band of spectrum, in regular analog broadcasts, requires more power to "push through things, to penetrate," as Box explains. In digital, less power will be required. "But we don't know how much less," he adds. "And NAB members want to know will they need one transmitter or two, a few gap fillers or a lot—those kinds of things."

The decision to move ahead with a study and test came after a recent meeting of the task force with its new members.

146 CLASS A's TO BEEF UP

The FCC, after a wait of 14 months, has authorized increases in power of between 300 kw and 3,000 kw for 115 Class A stations along the Canadian border that have now received Canadian government concurrence. The stations may now increase their power without obtaining a commission permit if they follow FCC antenna, transmitter power, and line-changes guidelines. The FCC also authorized an additional 31 fully spaced A's not near the Canadian border for the no-hassle power increases.

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	2	5	8	SHE TALKS TO ANGELS DEF AMERICAN 4-19403/REPRISE	THE BLACK CROWES 1 week at No. 1
2	3	2	8	KING OF THE HILL ARISTA LP CUT	ROGER MCGUINN
3	5	7	7	SILENT LUCIDITY EMI 50345	QUEENSRYCHE
4	NEW ▶	1	1	HIGHWIRE COLUMBIA 38-73742	ROLLING STONES
5	1	1	8	ALL THIS TIME A&M 1541	STING
6	7	8	6	BITTER TEARS ATLANTIC 4-87760	INXS
7	4	3	7	HEADLONG HOLLYWOOD 4-64920/ELEKTRA	QUEEN
8	10	12	3	CALL IT ROCK N' ROLL CAPITOL 44676	GREAT WHITE
9	12	—	2	IF YOU DON'T START DRINKIN' EMI LP CUT	GEORGE THOROGOOD
10	9	9	7	ROCKET O' LOVE CHARISMA 4-98856	THE KNACK
11	11	15	7	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
12	8	6	12	GIVE IT UP WARNER BROS. 4-19470	ZZ TOP
13	14	16	4	HOW MUCH IS ENOUGH IMPACT 54028	THE FIXX
14	6	4	8	A LIL' AIN'T ENOUGH WARNER BROS. LP CUT	DAVID LEE ROTH
15	16	23	4	STRANGER STRANGER ATCO LP CUT	BAD COMPANY
16	NEW ▶	1	1	LOSING MY RELIGION WARNER BROS. LP CUT	R.E.M.
17	18	18	8	DON'T TREAT ME BAD EPIC 34-73676	FIREHOUSE
18	20	24	4	HEARTBREAK STATION MERCURY 878 796-4	CINDERELLA
19	13	13	8	DON'T BELIEVE HER MERCURY 878 798-4	SCORPIONS
20	17	19	8	EASY COME EASY GO ATLANTIC 4-87773	WINGER
★★★ POWER TRACK ★★★					
21	25	28	5	THE SOUL CAGES A&M LP CUT	STING
22	22	30	6	RIVER OF LOVE ELEKTRA LP CUT	LYNCH MOB
23	15	11	16	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
24	21	21	5	GOOD TEXAN EPIC 34-73673	VAUGHAN BROTHERS
25	26	31	5	RIDE THE WIND ENIGMA 44616/CAPITOL	POISON
26	24	26	8	I'LL NEVER LET YOU GO MCA 53801	STEELHEART
27	29	35	5	FLY ME COURAGEOUS ISLAND LP CUT	DRIVIN' N' CRYIN'
28	31	32	6	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
29	36	41	3	UNCLE TOM'S CABIN COLUMBIA 38-73644	WARRANT
30	32	37	4	MOVIN' ON CHARISMA LP CUT	GARY MOORE
31	19	10	10	ANOTHER DEAL GOES DOWN VIRGIN LP CUT	STEVE WINWOOD
32	39	—	2	BAD REPUTATION WARNER BROS. LP CUT	DAMN YANKEES
33	35	38	5	ONE IN A MILLION MECHANIC 54044/MCA	TRIXTER
34	30	25	8	THE BALLAD OF JENNY LEDGE REPRISE LP CUT	TOY MATINEE
35	34	36	4	HOW LONG CAN A MAN BE STRONG ARISTA 2116	JEFF HEALEY BAND
36	28	20	16	SIGNS GEPHEN 4-19653	TESLA
37	37	39	5	TIL I AM MYSELF AGAIN EAST WEST LP CUT	BLUE RODEO
38	NEW ▶	1	1	ARE YOU READY ATCO LP CUT	AC/DC
39	27	17	18	MONEYTALKS ATCO 4-98881	AC/DC
40	38	—	2	VALENTINE RYKO LP CUT	NILS LOFGREN
41	41	43	3	IN YOUR ARMS DGC 19003	LITTLE CAESAR
42	42	42	3	SAVED BY LOVE CHARISMA LP CUT	RIK EMMETT
43	33	29	20	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
44	44	45	4	BURNING TIMBER ATCO LP CUT	THE REMBRANDTS
45	23	14	18	IT'S LOVE MEGAFORCE LP CUT/ATLANTIC	KING'S X
46	46	—	2	MORE THAN WORDS A&M 1516	EXTREME
47	47	—	2	I DO YOU SBK 07344	KINGOFTHEHILL
48	NEW ▶	1	1	SENSIBLE SHOES WARNER BROS. LP CUT	DAVID LEE ROTH
49	NEW ▶	1	1	WILBURY TWIST WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
50	NEW ▶	1	1	DECISION OR COLLISION WARNER BROS. LP CUT	ZZ TOP


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.



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Modern Rock Tracks™

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

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

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

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

POP SINGLES—20 Years Ago

1. One Bad Apple, Osmonds, MGM
2. Mama's Pearl, Jackson 5, MOTOWN
3. Me And Bobby McGee, Janis Joplin, COLUMBIA
4. Just My Imagination (Running Away With Me), Temptations, GORDY
5. If You Could Read My Mind, Gordon Lightfoot, REPRISE
6. She's A Lady, Tom Jones, PARROT
7. For All We Know, Carpenters, A&M
8. Amos Moses, Jerry Reed, RCA VICTOR
9. Mr. Bojangles, Nitty Gritty Dirt Band, LIBERTY
10. Sweet Mary, Wadsworth Mansion, SUSSEX

TOP ALBUMS—10 Years Ago

1. Hi Infidelity, REO Speedwagon, EPIC
2. Double Fantasy, John Lennon/Yoko Ono, GEFEN
3. The Jazz Singer, Neil Diamond, CAPITOL
4. 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. Celebrate, Kool & the Gang, DE-LITE

TOP ALBUMS—20 Years Ago

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

COUNTRY SINGLES—10 Years Ago

1. Do You Love As Good As You Look, Beilamy Brothers, WARNER/CURB
2. Guitar Man, Elvis Presley, RCA
3. Angel Flying Too Close To The Ground, Willie Nelson, COLUMBIA
4. Can I See You Tonight, Tanya Tucker, MCA
5. Wandering Eyes, Ronnie McDowell, EPIC
6. Thirty-Nine And Holding, Jerry Lee Lewis, ELEKTRA
7. Are You Happy Baby?, Dottie West, LIBERTY
8. Texas Women, Hank Williams Jr., ELEKTRA/CURB
9. Drifter, Sylvia, RCA
10. Killin' Time, Fred Knoblock and Susan Anton, SCOTTI BROS.

SOUL SINGLES—10 Years Ago

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

Canadian Radio Networks Is In Tune With Specific Local Programming Regulations

BY CRAIG ROSEN

LOS ANGELES—On the surface, the Canadian Radio Networks, which offers AC, country, and oldies satellite-delivered formats, seems similar to its American counterparts Satellite Music Network and Unistar.

CRN, however, has its own unique situations. Like other Canadian broadcasters, CRN is faced with Canadian content and various FM regulations including the hit-to-nonhit ratio. Having to play a certain number of records by homegrown acts and not being able to play nonstop hits definitely makes its programming more musically adventurous than its American counterparts.

"It has to be [musically more adventurous]," says CRN president/CEO Chuck Camroux. "We don't say we have to play records that are on the chart. In fact, we have to make sure [half of] our records aren't on the chart."

CRN was formed in 1988. Its first network, the AC Music Radio, was launched in March 1989, with Star Country following in May 1989. Its third network, Classic Gold, was set to go up March 1.

Music Radio currently has 40 affiliates, with Star Country holding down 45 stations. CRN recently upped its program schedule from 84 hours a week to 123, including a 6 p.m.-9 a.m. weekday schedule and 24-hours-a-day programming on Saturday and Sunday. Camroux says the network is shooting to go 24 hours a day by fall and also plans to launch a top 40 format by the end of 1991.

Because of Canada's FM regulations, the top 40 service will be aimed at AM stations only, as will the new Classic Gold format.

With the nonhit rule, CRN, like Canadian stations, plays a lot of new music or current album tracks. "We don't play old nonhits," Camroux says. "A typical American programmer listening will be thrown off right away. They might recognize that it's Van Morrison singing, but they have never heard the cut before."

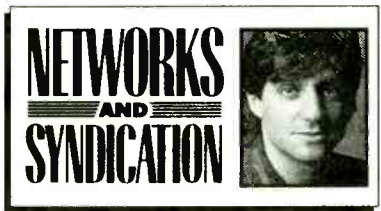
One sample hour on Star Country included the Gatlin Brothers, "Talking To The Moon"; Cole Younger Band, "Midnight Train"; Lorrie Morgan, "I'll Take The Memories"; Kenny Rogers, "Listen To The Rain"; Kevin Welch, "True Love Never Dies"; Patty Loveless, "I'm That Kind Of Girl"; Ian Tyson, "I Outgrew The Wagon"; Tanya Tucker & T. Graham Brown, "Don't Go Out"; Reba McEntire, "Rumor Has It"; Terry Sumsion, "That's When You Know..."; Chris Austin, "Out Of Step"; Prairie Oyster Band, "Lonely You, Lonely Me"; Mark Collie, "What I Wouldn't Give"; and Keith Whitley, "I'm Over You."

On Music Radio, a sample hour included One 2 Many, "Downtown"; Glenn Medeiros, "Me - You = Blue"; Bruce Cockburn, "If A Tree Falls"; Pet Shop Boys, "Only The Wind"; Pebbles, "Love Makes Things Happen"; Michael McDonald, "Take It To Heart"; Dan Hill, "Can't We Try"; Bruce Hornsby, "A Night On The Town"; Billy Ocean, "Suddenly"; Jennifer Warnes, "Bird On A Wire";

UB40, "The Way You Do The Things You Do"; and Eye Eye, "Out On A Limb."

In Canada, satellite programming is relatively new and has not proven to be as successful as it is in America. Camroux says one of the reasons is that there is less competition between stations in Canada. But he expects more Canadian broadcasters to look at satellite-delivered programming in coming months.

Canada, he says, "went into a recession before [America] did and it changed a lot of people's thinking... People are now looking at it as a via-



by Craig Rosen

ble alternative. They didn't have to before, but now they are looking at it as a way to provide good programming while keeping costs down."

Camroux attributes CRN's success to the fact that it is one of the few networks serving Canada that provides more than overnight programming.

When the network was formed in 1988, Camroux projected that it would have eight affiliates in its first year, 15 by the second, and 39 in the third. When CRN signed on in 1989, it had 37 affiliates. Camroux projects that CRN will have 114 affiliates by the time its Classic Gold format signs on.

AROUND THE INDUSTRY

It may be nearly a year away, but CBS Radio Network is already gearing up for the 1992 Winter Olympic Games in Albertville, France. The CBS Olympic programming agenda is set to include 20 two-minute Winter Olympic Previews, to run Feb. 1-2, 1992; 250 two-minute reports, set for Feb. 8-23; 16 commentaries, running Feb. 8-23; and live coverage of at least five USA Hockey Team games, and the Gold Medal Hockey game. Additional coverage will be provided



Hitchcock On The Case. Robyn Hitchcock, left, recently visited WHFS Washington, D.C., for an interview with midday jock Pat Ferrise, right. Hitchcock, who was in the area for a performance in Baltimore, played an acoustic set live on the air. WHFS jock Weasel is also pictured.

Hot Hits in Tokio

Week of February 17, 1991

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

- 1 All This Time Sting
- 2 Gonna Make You Sweat C&C Music Factory
- 3 Because I Love You Stevie B
- 4 Coming Out Of The Dark Gloria Estefan
- 5 Being Boring Pet Shop Boys
- 6 Love Will Never Do Janet Jackson
- 7 All True Man Alexander D'Neal
- 8 The First Time Surface
- 9 Someday Mariah Carey
- 10 Around The Way Girl L.L. Cool J
- 11 Play That Funky Music Vanilla Ice
- 12 Try Me Jasmine Guy
- 13 A Lil' Ain't Enough David Lee Roth
- 14 Just Another Dream Cathy Dennis
- 15 I Don't Know Anybody Else Black Box
- 16 Sensitivity Ralph Tresvant
- 17 Let's Go Round Again Yell
- 18 I'm Not In Love Will To Power
- 19 Rescue Me Madonna
- 20 Do The Bartman The Simpsons
- 21 Cry For Help Rick Astley
- 22 Disappear Inxs
- 23 High Enough Damn Yankees
- 24 Move (Dance All Night) Slam Slam
- 25 Give Jupiter Project
- 26 Anything Is Possible Debbie Gibson
- 27 Innuendo Queen
- 28 Chasin' The Wind Chicago
- 29 Smile Aswad
- 30 Fearless The Neville Brothers
- 31 Ponta De Lanca Africana Umbarauma Ambitious Lovers
- 32 Sweet Emotion Anri
- 33 Temple Of Love Harriet
- 34 Games New Kids On The Block
- 35 I Don't Want To Say Goodnight Planet 3
- 36 Right Here, Right Now Jesus Jones
- 37 Do Me Right Guy
- 38 Stone Cold Gentleman Ralph Tresvant
- 39 Waiting For That Day George Michael
- 40 Public Servant Todd Rundgren
- 41 I Don't Have The Heart James Ingram
- 42 Power Of Love Deee-Lite
- 43 I've Been Thinking About You Londonbeat
- 44 Mercy Mercy Me/I Want You Robert Palmer
- 45 Love Makes Things Happen Pebbles
- 46 Peeping Tom Kome Kome Club
- 47 Where Does My Heart Beat Now Celine Dion
- 48 Love The Dream Academy
- 49 My Side Of The Bad Susanna Hoffs
- 50 Step Back In Time Kylie Minogue

J-WAVE

81.3FM

POWERPLAYISTS

PLATINUM—Stations with a weekly come audience of more than 1 million. GOLD—Stations with a weekly come audience between 500,000 and 1 million. SILVER—Stations with a weekly come audience between 250,000 and 500,000.

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

PLATINUM

Z100 logo and station name

New York O.M.: Steve Kingston. Playlist with 30 numbered items including Timmy T., Mariah Carey, and Madonna.

GOLD

K102.7 logo and station name

Los Angeles P.D.: Bill Richards. Playlist with 30 numbered items including Timmy T., Mariah Carey, and Whitney Houston.

GOLD

WZLW 94.5 FM logo and station name

Boston P.D.: Steve Perun. Playlist with 30 numbered items including Mariah Carey, Whitney Houston, and C&C Music Factory.

GOLD

MIX 107.3 logo and station name

Washington P.D.: Lorrin Palagi. Playlist with 30 numbered items including Whitney Houston, Mariah Carey, and C&C Music Factory.

GOLD

FOX 95.7 FM logo and station name

Detroit P.D.: John McFadden. Playlist with 30 numbered items including Mariah Carey, C&C Music Factory, and Madonna.

GOLD

Z95 logo and station name

Chicago O.M.: Ric Lippincott. Playlist with 30 numbered items including Whitney Houston, Mariah Carey, and C&C Music Factory.

GOLD

HOT 97 FM logo and station name

New York P.D.: Joel Salkowitz. Playlist with 30 numbered items including Deee-Lite, L.L. Cool J., and Mariah Carey.

GOLD

Power 106 FM logo and station name

Los Angeles P.D.: Jeff Wyatt. Playlist with 30 numbered items including Timmy T., En Vogue, and C&C Music Factory.

GOLD

B94 FM logo and station name

Pittsburgh P.D.: Danny Clayton. Playlist with 30 numbered items including Mariah Carey, Whitney Houston, and C&C Music Factory.

GOLD

WAVA 101.5 logo and station name

Washington P.D.: Chuck Beck. Playlist with 30 numbered items including Styx, Vanilla Ice, and Mariah Carey.

GOLD

95.7 FM RADIO WHY logo and station name

Detroit P.D.: Rick Gillette. Playlist with 30 numbered items including Mariah Carey, C&C Music Factory, and Madonna.

GOLD

Dallas logo and station name

Dallas P.D.: Joel Folger. Playlist with 30 numbered items including Timmy T., C&C Music Factory, and Mariah Carey.

GOLD

95.5 WPLJ logo and station name

New York P.D.: Tom Cuddy. Playlist with 30 numbered items including Mariah Carey, Timmy T., and Whitney Houston.

GOLD

Power 108 FM logo and station name

Boston P.D.: Steve Rivers. Playlist with 30 numbered items including Mariah Carey, Madonna, and Whitney Houston.

GOLD

Q102 logo and station name

Philadelphia P.D.: John Roberts. Playlist with 30 numbered items including Whitney Houston, Mariah Carey, and C&C Music Factory.

GOLD

POWER 99 FM logo and station name

Atlanta P.D.: Rick Stacy. Playlist with 30 numbered items including Enigma, Whitney Houston, and Mariah Carey.

GOLD

THE NEW 95 FM logo and station name

Detroit P.D.: Gary Berkowitz. Playlist with 30 numbered items including Celine Dion, Whitney Houston, and Mariah Carey.

GOLD

MIX 106.5 logo and station name

Houston P.D.: Guy Zapoleon. Playlist with 30 numbered items including Celine Dion, Madonna, and Whitney Houston.

GOLD

5390 logo and station name

Chicago P.D.: Dave Shakes. Playlist with 30 numbered items including Timmy T., C&C Music Factory, and Mariah Carey.

GOLD

EAGLE 106 logo and station name

Philadelphia P.D.: John Roberts. Playlist with 30 numbered items including Surface, Warrant, and Vanilla Ice.

GOLD

POWER 93 FM logo and station name

Tampa P.D.: Marc Chase. Playlist with 30 numbered items including Tevin Campbell, Whitney Houston, and Mariah Carey.

GOLD

KDWB 101.3 logo and station name

Minneapolis P.D.: Brian Phillips. Playlist with 30 numbered items including Timmy T., Mariah Carey, and C&C Music Factory.

GOLD

KMEL 106.7 FM logo and station name

San Francisco P.D.: Keith Nartaly. Playlist with 30 numbered items including Father M.C., Michael, and Whitney Houston.

GOLD

MIX 106.5 logo and station name

San Francisco P.D.: Keith Nartaly. Playlist with 30 numbered items including Father M.C., Michael, and Whitney Houston.

Billboard
magazine's
2nd
annual
international

LATIN MUSIC CONFERENCE

*Running in conjunction with
Premio Lo Nuestro A La Musica Latina!*



Panels...

Tuesday, May 28th

- **radio**
- **retailing**
- **talent management**
- **piracy**

Wednesday, May 29th

- **television/music video**
- **music publishing/copyright**
- **PLUS, A POST CONFERENCE MEETING relative to the creation of the Latin Music Association.**

On May 28th there will be an ASCAP sponsored luncheon and at 8pm a BMI sponsored cocktail reception with special Lo Nuestro Awards Ceremony Awards for • Producer of the Year • Engineer of the Year • Arrangement of the Year

Billboard magazine offers a two day forum for the International Latin Music Market to join together to discuss the progress of the past year and the opportunities for the future.

Conference Cost: \$125.00 Pre Registration (before May 17th), \$150.00 Registration at the door
Make check or money order payable to Billboard Magazine
Send to the attention of Melissa Subatch, Billboard Magazine, 39th floor, 1515 Broadway, New York, New York 10036
For more information call: Angela Rodriguez (305) 448-2011 or Melissa Subatch (212) 536-5018

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★ For over nighters: Special Hyatt Hotel Rates - \$85.00 a night
For reservations call (305) 358-1234 (must say you are attending the Billboard Latin Music Conference)

PROMOTIONS

(Continued from page 17)

by having their heads shaved . . . WNCI Columbus, Ohio, listeners competed for a Grammys trip by entering their grandmothers in a pin-ball game. The "grannies" battled it out live on the air at WNCI.

WROK Rockford, Ill., morning men **Dan Willis & Doug McDuff** collected fly swatters and flea collars, two items frequently requested by the troops in the Persian Gulf. The troops wear the collars around their ankles to prevent insect bites . . . WYMG Springfield, Ill., is encouraging listeners to display electric Christmas candles in their windows "as a light to guide the troops home." WZTR (Star 95) Milwaukee distrib-

Promotions & Marketing



by Phyllis Stark

uted 50,000 stamped postcards, pre-addressed to "any soldier/airman" and "any sailor/marine," so listeners can send messages to the troops . . . WCMS Norfolk, Va., is giving away country support goody bags containing a flag, a "we support the troops" bumper sticker, and a yellow gladiolus bulb for listeners to plant in hopes that the troops will be home by the time they bloom.

KRBE (Power 104) Houston's sales department has developed an animated computer presentation that was sent on discs to clients and potential clients. The information on the disc can be updated quarterly with new ratings information and station promotions. To encourage use of the disc, the first one contains a game and a chance to win a trip. The winner will be announced on the second disc.

WCXR Washington, D.C., is giving away a seven-day trip to the Indonesian rain forest. To win, listeners have to write an essay about what they would say to the United Nations if they could address it about the environment . . . WWIN-FM Baltimore's "Bahamas beach break" promotion raised money for the United Negro College Fund with a tackiest-tourist contest. Listeners wore their most outrageous outfits in an effort to win a trip to the Bahamas. The event also featured a performance by jazz saxophonist **Kim Waters**.

PRO-MOTIONS

Album WHCN Hartford, Conn., promotion director **Maria Lahodny** moves to album KGON Portland, Ore., as promotion and marketing director . . . **Jennifer Rusnak** has been named promotion director at top 40 WLRW Champaign, Ill., replacing **Tony Brinati**, who moves into sales. Rusnak was assistant promotion director/research director at sister AC WSNY (Sunny 95) Columbus, Ohio . . . AC WNSR New York is expanding its promotions staff and is looking for a marketing director to handle client promotions. Contact **Karen Peterson** . . . Album WAAF Worcester, Mass., is looking for a promotion director. Contact OM **Ron Valeri**.

Assistance in preparing this column was provided by Craig Rosen.

Mica Paris Makes New 'Contribution' To R&B Scene

■ BY JANINE McADAMS

NEW YORK—When Mica Paris' first album, "So Good," was released on 4th & B'way two years ago, the critics went wild over her sultry, pop/soul-styled vocals. The singles "So Good" and "Breathe Life Into Me" rose briefly on the Hot R&B Singles chart, but the London-born singer didn't spark a fire in the American record-buying public. Her sound was too adult, said some; too pop, said others.

"As much as the record didn't sell trillions of copies, the public response I got here was amazing," says Paris, who grew up in her

grandmother's Pentecostal household with gospel music for inspiration. "I was touring, and saw so many people who were into the music, I didn't feel that I failed in any way. The album change was because even if I was successful here with that album, I wouldn't have made another album like that." Paris adds that as a novice 17-year-old, singing songs about things she had not experienced, she was controlled by her producers and allowed less artistic freedom.

"Contribution," Paris' second album for Island, should garner the 21-year-old wider attention. With

much of the production by Camus Celli and Andres Levin, relatively unknown 21-year-old former Berkeley College of Music students, Paris has created a younger, hipper, more street-oriented package.

Paris co-produced the album with Celli & Levin, of C-n-A Productions, who wrote and produced six tracks. Mantronix contributed the up-tempo "Just To Be With You"; the team of Mick Leeson & Pete Vale, who wrote most of "So Good," handed in three tracks. Rapper Rakim guests on the first single, "Contribution," and Nile Rodgers does guitar work on "South Of The River" (the likely

second single). Master songwriters Prince and Smokey Robinson are represented, first with the Prince tune "If I Luv U Tonite," written especially for Paris after chance meetings with the Purple One in London and L. A., and then with a funky remake of the classic Robinson song "More Love."

Manager Bruce Garfield first met Paris through client and Island recording artist Will Downing in London, where Paris was signed by 4th & B'way A&R director Julian Palmer. Garfield says the new sound for Paris was the singer's decision: "Mica told me, 'Bruce, I don't want to be 40 for the next 20 years!' . . . I watched her grow, and we wanted something fresh." Celli & Levin had sent in a demo of just one track to Garfield associate Geo Greene, who played it for Garfield. There were no lyrics (it later became "Contribution," a song about "people being good to people," says Paris). Garfield liked it and asked for more. Celli & Levin returned with four tracks that Garfield immediately sent to Paris.

"When we wrote for her, we were envisioning the new Mica Paris," says producer Levin. "We didn't really like the old Mica. Our intentions in sending the tape were maybe to get one cut on her record."

"I listened to the tape and I told Bruce, 'This is the business! Get me those guys, now!'" says Paris, who describes C-n-A's music as "a mixture of the soulful feeling and great lyrical content." Paris came to New York from London to meet with Celli and Levin in their Brooklyn studio. "We started writing songs right away. We got on so well, even they were shocked. They couldn't understand why I wanted to work with them, but I explained that I prefer to take risks than be one sound all the

time."

Island is clearly supportive of the new Paris, and has put its muscle behind the first single. Kevin Fleming, VP of urban music for the label, says "Contribution" received 11 unsolicited radio adds before being officially serviced in mid-February. "She performed at the Urban Network convention and the response was tremendous," Fleming says. "All indications say that we have a hit record, and it promises to be a hot album."

Promotion of the album is being worked around Paris, who got married last year and is six months pregnant. "We're working around her personal situation, so the first three videos are done," says Fleming, who will not confirm the second two titles. "People are going to be pleased with her visually, knocked out with the product." Fleming says the album will be serviced to radio in a limited-edition U.K. version, containing bonus tracks and mixes and more detailed packaging. A U.S. version will be serviced later on.

Paris, who says that while she is "the most insecure person I know" she never doubts her abilities on stage, expects to go on tour in late August. "I'm dying to perform this album! I'm so excited, I swear," she says. "Because making the album was so much fun." In the meantime, she will continue to write songs with a myriad of up-and-coming writers like Celli & Levin, the Stereo MCs, and a young singer from London named Omar. "I get a buzz from working with different people," says Paris. "I always hear something in someone's music that makes me want to work with them. I'm very good with melodies. But I don't see myself as a writer. I'm a sausage-head."

Grammy Wrap-Up: More Rap Would Be Nice With 1 Exception, R&B Awards Were Predictable

THE GRAMMY AWARDS PRESENTATION seemed a relatively sedate affair. Despite M.C. Hammer's spectacular opening performance—which contained a disappearing act—there were few moments of surprise or outrage. Sure, Public Enemy and Russell Simmons boycotted the goings-on because the majority of rap music awards were presented before the telecast, and they had a point. The one rap presentation made on-air was done by Bob-bly Brown and Young M.C., who looked extremely uncomfortable to be on the same stage together, to M.C. Hammer for best R&B song for "U Can't Touch This." (He also picked up best solo rap performance and best longform video.)

The R&B-song award is a bittersweet victory. It is the first time ever that a rap tune has been awarded with a Grammy in a songwriting category. But, not to downgrade Hammer's message, it does seem odd that a refried Rick James "Super Freak" (funky as it was) with a few aggressive lyrics rapped over it can beat out some classic songs: "Here And Now," "I'll Be Good To You," "Alright," and "My, My, My." The rest of the R&B categories were fairly predictable: Anita Baker is already a winner and a NARAS favorite; Luther Vandross was long overdue for his in the best-male-performance category. Those nominated against Quincy Jones in any category—including best rap by duo or group, R&B vocal by duo or group, even best jazz fusion—were just doomed. The recording academy loves the Dude, who received a NARAS Trustees Award in 1989, and made him the second-winningest—and most-nominated—artist in Grammy history, with 25 awards. So what else is new? Mariah Carey—best new artist, as well as recipient of best-pop-vocal-performance, female, honors for "Vision Of Love," which she performed beautifully for the Grammy audience. While Carey's vocal and song craft is beyond reproach, she still lacks real stage presence. Work on it, hon. Kudos to Living Colour for taking the best-hard-rock-performance category. The proceedings would have been notably enlivened had NARAS scheduled a live performance by any of the nominated rap artists.

There was another sour note sounded among the Grammy festivities: the NARAS host committee did not see its way clear to stage any pre- or post-Grammy events in the village of Harlem. Kermit Eady, president of the Black United Fund of New York,

wrote a Jan. 29 letter to Mayor David N. Dinkins describing its stalemated talks with the NARAS N.Y. Host Committee. Sparkie Martin, a veteran concert promoter and manager, says, "Fifty percent of the pop music charts is made up of black music. When the Grammys come into town, that money is not coming into Harlem, to black businesses. New York doesn't start at the Village and end at 57th Street." Martin cites Harlem sites the Apollo, Copeland's, Wells, and the Cotton Club as likely and historical spots that would have welcomed the Grammy business, which brought an estimated \$40 million-\$70 million into New York City proper. And while the NARAS host committee chairperson, Sharon Solomon, was quoted in the New York Daily News as saying they didn't want attendees "schlepping all over," Martin counters: "Harlem is only 3½ minutes from 59th Street on the A train."



PUT SOME RHYTHM IN IT: The Rhythm & Blues Foundation's second annual Pioneer Awards gave plaques and several hundred bucks to a number of seminal R&B artists Feb. 21 at Tatou in New York. The ever-animating Ruth Brown, a 1989 winner who co-hosted with R&B champion Bonnie Raitt, introducing a lifetime achievement award to the Five Keys ("Glory Of Love" on Aladdin), said, "This award did things for me: Paid my rent, got me out of hock, made me stop picking up the phone and changing my voice to say, 'Miss Brown is in Europe now.'"

Sam Moore, of the legendary Sam & Dave, accepted his award from Phil Collins and talked about the longevity of many of the early R&B artists. "We may be grayer, but we can still sing," said Moore. "Give us a chance. We may not be able to fill 2,000-seat venues, but we can get 500 to come out and see us." Moore also mentioned TV, film, and commercial soundtracks featuring early R&B hits remade by sound-alike studio voices. "Why not get the original?" he asked.

Collins also presented an achievement award to Curtis Mayfield, which he handed to his son, Todd Mayfield; Don Henley presented an award to blues great Albert King. Quincy Jones, who was to accept and make a speech on behalf of honoree Ray Charles, was conspicuously absent. Singer Patti

(Continued on page 35)

**The
Rhythm
and the
Blues**

by Janine McAdams



Making Their Mark. Songwriters Mark Rooney and Mark Morales, who penned and produced several cuts on Father M.C.'s Uptown/MCA album, "Father's Day," sign an exclusive writer/co-publisher agreement with MCA Music Publishing. Celebrating at MCA's New York recording studio, back row from left, are Merrill Wasserman, VP of international acquisitions, MCA Music Publishing; Susan Jenderson, director of creative services, MCA Music; Kenny Meiselas, attorney; and Tita Gray, manager of creative services, MCA Music. In front, from left, are Evan Lambers, manager of creative services, MCA Music; Morales; and Rooney.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	3	3	15	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98) 7 weeks at No. 1	I'M YOUR BABY TONIGHT
2	2	2	15	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
3	1	1	15	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
4	5	7	6	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
5	4	4	14	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT
6	6	5	10	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL
7	8	6	23	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
8	11	11	36	MARIAH CAREY ▲ ⁴ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
9	9	10	13	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
10	7	9	49	BELL BIV DEVOE ▲ ³ MCA 6387 (9.98)	POISON
11	10	8	52	M.C. HAMMER ▲ ² CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
12	13	17	5	DIGITAL UNDERGROUND TOMMY BOY 964 (6.98)	THIS IS AN E.P. RELEASE
13	14	16	9	C&C MUSIC FACTORY ● COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
14	12	13	37	KEITH SWEAT ▲ VENTURE 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
15	15	14	15	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
16	16	12	42	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
17	18	20	29	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
18	25	38	4	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
19	22	29	16	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
20	21	21	45	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL
21	17	15	23	PEBBLES MCA 10025 (9.98)	ALWAYS
22	38	51	3	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
23	26	27	16	SPECIAL GENERATION CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR
24	19	18	29	VANILLA ICE ▲ ⁷ SBK 95325 (9.98)	TO THE EXTREME
25	28	36	14	RUDE BOYS ATLANTIC 82121 (9.98)	RUDE AWAKENING
26	23	19	18	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
27	30	41	5	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
28	20	22	15	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
29	27	23	24	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
30	35	35	16	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
31	24	26	16	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
32	34	30	33	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
33	33	25	16	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
34	29	24	75	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
35	31	28	30	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
36	32	31	30	BLACK BOX RCA 2221 (9.98)	DREAMLAND
37	36	33	21	GERALD ALSTON TAJ 6298/MOTOWN (9.98)	OPEN INVITATION
38	40	39	23	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
39	41	42	16	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
40	37	34	15	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
41	42	40	62	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
42	39	32	14	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
43	56	65	3	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
44	44	43	46	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
45	43	37	19	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
46	46	49	9	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
47	49	56	6	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
48	45	45	22	ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ)	BE-BE'S KIDS
49	47	46	8	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT

50	48	48	20	THE BOYS ● MOTOWN 6302 (9.98)	THE BOYS
51	51	53	10	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
52	53	54	28	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
53	57	57	5	DOROTHY MOORE MALACO 7455 (8.98)	FEEL THE LOVE
54	50	44	21	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
55	52	52	15	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
56	54	47	28	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
57	58	62	7	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE-WHO
58	NEW	1		BWP NO FACE 47068/COLUMBIA (9.98 EQ)	BYTCHES
59	55	50	25	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
60	64	70	5	MARION MEADOWS NOVUS 3097*/RCA (9.98)	FOR LOVERS ONLY
61	60	58	6	2 IN A ROOM CHARISMA 91594 (9.98)	WIGGLE IT
62	59	60	22	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
63	63	71	7	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
64	61	55	22	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
65	62	59	20	CARON WHEELER EMI 93497 (9.98)	UK BLAK
66	75	86	3	MAIN SOURCE WILD PITCH 2004 (8.98)	BREAKING ATOMS
67	NEW	1		ANOTHER BAD CREATION MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
68	79	84	18	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
69	65	61	12	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
70	69	66	39	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
71	67	76	7	MARVIN GAYE MOTOWN 6311 (39.98)	MARVIN GAYE COLLECTION
72	66	82	4	M.C. TWIST LETHAL BEAT 104 (8.98)	BAD INFLUENCE
73	70	73	19	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
74	80	92	3	GLORIA ESTEFAN EPIC 46988 (10.98 EQ)	INTO THE LIGHT
75	84	88	3	THE MALEMAN MUSCLE SHOALS 2207/MALACO (8.98)	FIRST CLASS MALE
76	83	90	3	TARA KEMP GIANT 24408/WARNER BROS. (9.98)	TARA KEMP
77	90	80	8	VARIOUS ARTISTS PRIORITY 7993 (9.98)	EXPLICIT RAP
78	92	—	2	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO
79	72	69	23	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
80	89	—	2	MAGGOTRON JAMARC 9003/PANDISC (9.98)	BASS PLANET PARANOIA
81	85	83	12	MOVEMENT EX COLUMBIA 46848 (9.98 EQ)	MOVEMENT EX
82	86	—	2	STETSASONIC TOMMY BOY 1024 (9.98)	BLOOD, SWEAT & NO TEARS
83	76	72	13	GERALD ALBRIGHT ATLANTIC 82087 (9.98)	DREAM COME TRUE
84	73	75	19	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
85	74	64	24	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
86	82	85	26	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
87	71	78	30	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
88	94	—	2	LAKIM SHABAZZ TUFF CITY 0571 (8.98)	THE LOST TRIBE OF SHABAZZ
89	78	74	10	VARIOUS ARTISTS A&M 5339* (9.98)	JAM HARDER
90	81	68	17	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
91	68	67	33	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
92	87	79	39	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
93	77	63	14	PARIS TOMMY BOY 1030 (9.98)	THE DEVIL MADE ME DO IT
94	93	89	13	WORLD CLASS WRECKIN' KRU WORLD CLASS PROD. 7004/SOH (9.98)	PHASES IN LIFE
95	88	—	9	CRIMINAL NATION COLD ROCK 70240/NASTY MIX (8.98)	RELEASE THE PRESSURE
96	97	100	35	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
97	91	94	16	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
98	98	91	10	SALT-N-PEPA NEXT PLATEAU 1025 (9.98)	A BLITZ OF SALT-N-PEPA HITS: THE HITS REMIXED
99	96	87	20	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
100	100	98	78	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.

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New Demand For Funk-y Music

Parliament, Ohio Players Resurface

BY PETER WETHERBEE

DETROIT—"A lot of crazy things have happened as a result of Armen saying, 'Sounds good—let's go for it!'" says Clarence "Fuzzy" Haskins.

Haskins, one of the founding vocalists of Parliament/Funkadelic, is referring to Armen Boladian, president of Detroit-based Westbound Records. Under Boladian's guidance in the early '70s, Westbound launched the careers of Funkadelic and the Ohio Players, who recorded ground-breaking funk albums that are currently being reissued.

London-based Ace Records set the wheels in motion by licensing the self-titled Funkadelic debut album in the U.K. As this and subsequent U.K. Funkadelic reissues trickled stateside, and the surrounding buzz increased, Boladian decided it was time for Westbound to start a U.S. reissue program on LP and CD. So far, "Maggot Brain," "Free Your Mind And Your Ass Will Follow," and "America Eats Its Young," and the Ohio Players' "Pain" have been rereleased. Funkadelic's "Cosmic Slop" was due in early March.

Westbound's roster also included the Fantastic Four, Junie Morrison (an original Ohio Player who later joined Funkadelic), the Detroit Emeralds, Denise LaSalle, and CJ & Co.

"CJ had a No. 1 hit on the dance and R&B charts ["Devil's Gun" in 1977] and both 'Funky Worm' by the Ohio Players [1973] and 'Trapped By A Thing Called Love' by Denise LaSalle [1971] were gold records," says Boladian. "We were cooking in those days, and we offset the pop polish of Motown's hits with more raw, 'blacker' records."

Disenchanted by the R&B market in 1978 ("it was glutted with boring disco"), Boladian turned his energies to Westbound's sister label, Sound Of Gospel Records. Explains Boladian, "I decided to get back to gospel full-time—it seemed a bit more stable and to have more depth than the dance stuff at the time."

Currently charting on Billboard's Top Gospel Albums chart with the Rev. Charles Nicks & the St. James Baptist Church Choir, Wanda Nero Butler, and Rudolph Stanfield & New Revelation, S.O.G. has been Boladian's mainstay since the Westbound funk records of the '70s. Other S.O.G. successes include Thomas Whitfield and the Clark Sisters, who scored a dance hit with their gospel record "You Got The Sunshine."

In a fusion of his two labels, Boladian is planning to release a new gospel album by Haskins, "Fuzzy Haskins & the Group Manna." Haskins' album, which he calls "funk-ospel," is a fusion of current R&B/new jack/dance styles with funk and traditional gospel lyrics.

Westbound has also released a new live double-CD set, "P-Funk All-Stars Live," featuring a 1983 concert and cover artwork by Pedro Bell, who created covers for most Funkadelic albums.

Another new project is the Royal First Family Of Funk, led by Garry Shider, which includes P-Funk veterans Bernie Worrell, "Mudbone" Cooper, "P-Nut" Johnson, Lige Curry, and David Spradley, and such new artists as rapper Michael Harris.

"It's clear that Funkadelic were way ahead of their time," says Boladian. "Back then, it was considered 'underground black music,' but now it seems right for everybody's diet. It was loaded with feeling and soul, and it's lasted all this time. Sampling by rap artists of Funkadelic records has brought them back a lot, and people are looking for the original albums."

Film maker Reggie Hudlin is currently working on a documentary on George Clinton that will include Westbound material. "The timing is just amazing," says Boladian. "After 20 years, boom! All over again."

TO OUR READERS

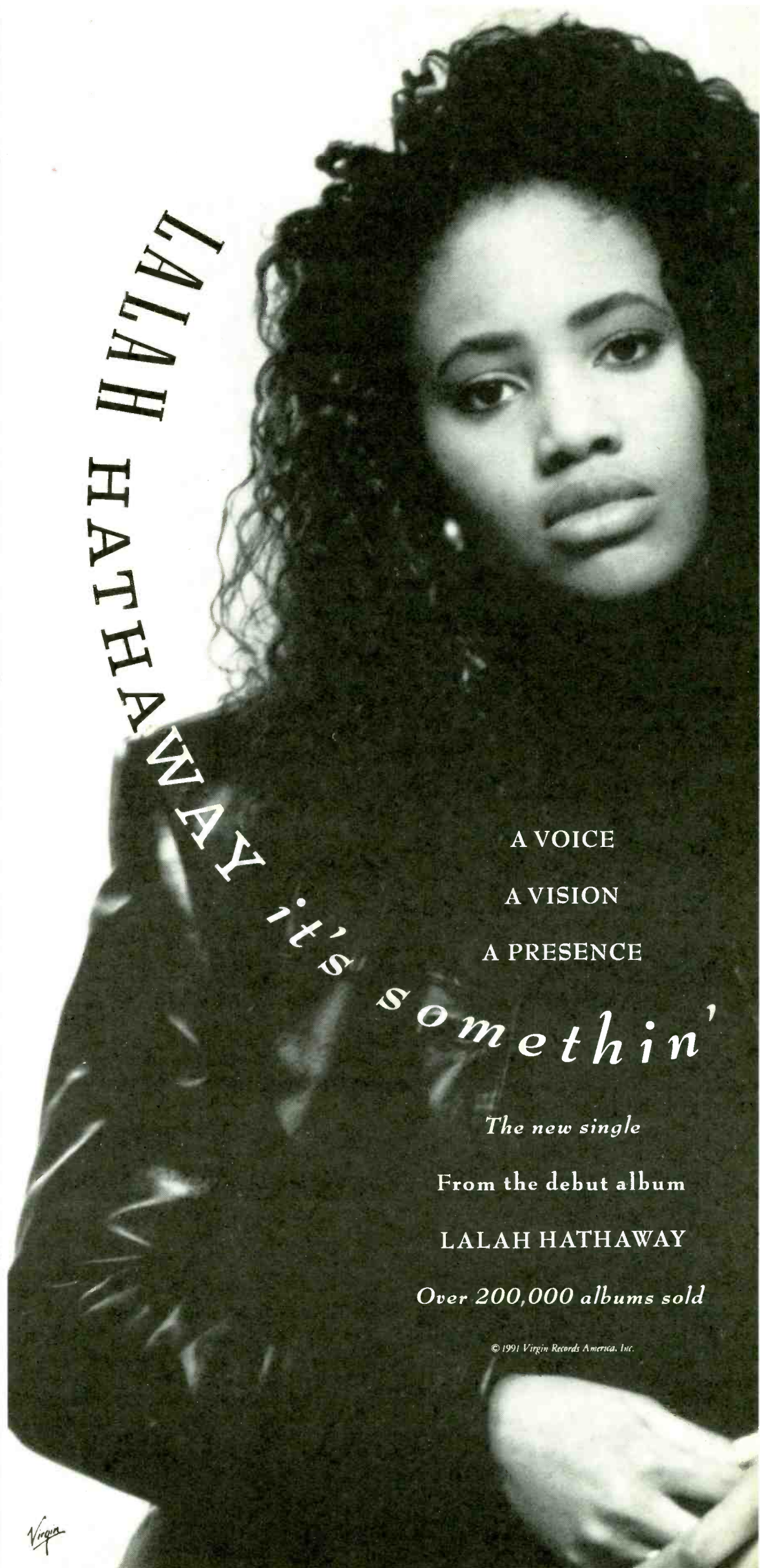
Terri Rossi's column will return next week.

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
BACKYARD PEBBLES MCA	6	7	25	38	78
AIN'T NO SUNSHINE SYDNEY YOUNGBLOOD ARISTA	3	10	25	38	38
I DON'T WANT TO LOSE... B ANGIE B CAPITOL	2	9	24	35	36
THROUGH VICTORIA WILSON-JAMES EPIC	3	10	17	30	37
HERE WE GO C&C MUSIC FACTORY COLUMBIA	6	8	12	26	42
SEX CYMBAL SHEILA E. WARNER BROS.	4	5	16	25	64
SHE'S DOPE! BELL BIV DEVOE MCA	6	8	11	25	27
WHATEVER YOU WANT TONY! TON! TONE! WING	6	6	11	23	88
MAMA SAID KNOCK YOU OUT L.L. COOL J DEF JAM	7	4	11	22	50
WORK IT (LIKE A) 9 TO 5 ALTITUDE BAHIA	3	8	11	22	35

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.



LALAH HATHAWAY it's somethin'

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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	1	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	1	1	3	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	2
2	4	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	2	2	1	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	1
3	5	ALL SEASON	LEVERT	4	3	5	DON'T LET ME DOWN	O'JAYS	5
4	7	THIS HOUSE	TRACIE SPENCER	8	4	8	SOMEDAY	MARIAH CAREY	6
5	11	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	3	5	6	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	3
6	10	DON'T LET ME DOWN	O'JAYS	5	6	11	ALL TRUE MAN	ALEXANDER O'NEAL	7
7	14	SOMEDAY	MARIAH CAREY	6	7	7	ALL SEASON	LEVERT	4
8	2	SOMETHING IN MY HEART	MICHEL'LE	12	8	4	FAIRY TALES	ANITA BAKER	9
9	12	HOLD YOU TIGHT	TARA KEMP	11	9	13	LET'S CHILL	GUY	14
10	15	ALL TRUE MAN	ALEXANDER O'NEAL	7	10	14	DO ME AGAIN	FREDDIE JACKSON	10
11	17	HERE COMES THE HAMMER	M.C. HAMMER	15	11	15	HOLD YOU TIGHT	TARA KEMP	11
12	19	DO ME AGAIN	FREDDIE JACKSON	10	12	17	WRAP MY BODY TIGHT	JOHNNY GILL	13
13	18	FAIRY TALES	ANITA BAKER	9	13	2	SOMETHING IN MY HEART	MICHEL'LE	12
14	6	IESHA	ANOTHER BAD CREATION	18	14	10	THIS HOUSE	TRACIE SPENCER	8
15	21	GOLD DIGGER	EPMD	19	15	19	STONE COLD GENTLEMAN	RALPH TRESVANT	17
16	22	WRAP MY BODY TIGHT	JOHNNY GILL	13	16	21	ANOTHER LIKE MY LOVER	JASMINE GUY	21
17	8	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	20	17	22	GETTING BACK INTO LOVE	GERALD ALSTON	22
18	3	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	16	18	23	SAME SONG	DIGITAL UNDERGROUND	—
19	9	GET HERE	OLETA ADAMS	27	19	9	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	16
20	25	I CAN'T TELL YOU WHY	HOWARD HEWETT	30	20	25	IS IT GOOD TO YOU	WHISPERS	26
21	26	STONE COLD GENTLEMAN	RALPH TRESVANT	17	21	28	IT'S A SHAME (MY SISTER)	MONIE LOVE	24
22	20	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	25	22	29	ALL OF ME	BIG DADDY KANE FEATURING BARRY WHITE	23
23	28	TREAT 'EM RIGHT	CHUBB ROCK	44	23	30	NEVER BEEN IN LOVE BEFORE	MARVA HICKS	28
24	31	GETTING BACK INTO LOVE	GERALD ALSTON	22	24	31	NO MATTER WHAT YOU DO	DIANA ROSS & AL B. SURE!	32
25	30	ALL OF ME	BIG DADDY KANE FEATURING BARRY WHITE	23	25	26	HERE COMES THE HAMMER	M.C. HAMMER	15
26	27	ANOTHER LIKE MY LOVER	JASMINE GUY	21	26	27	I WILL ALWAYS LOVE YOU	TROOP	33
27	13	HEAD OVER HEELS	TONY TERRY	31	27	12	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	20
28	16	I DON'T KNOW ANYBODY ELSE	BLACK BOX	49	28	32	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER	29
29	37	IT'S A SHAME (MY SISTER)	MONIE LOVE	24	29	18	IESHA	ANOTHER BAD CREATION	18
30	23	AROUND THE WAY GIRL	L.L. COOL J	54	30	20	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	25
31	32	DO YOU WANT ME	SALT-N-PEPA	35	31	40	TEMPLE OF LOVE	HARRIET	34
32	36	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER	29	32	34	GOLD DIGGER	EPMD	19
33	—	LET'S CHILL	GUY	14	33	36	TELL ME	THE WOOTEN BROTHERS	38
34	29	LOVE MAKES THINGS HAPPEN	PEBBLES	43	34	—	ALL I WANT IS YOU	SURFACE	40
35	—	TEMPLE OF LOVE	HARRIET	34	35	—	STATE OF THE WORLD	JANET JACKSON	—
36	—	MY HEART IS FAILING ME	RIFF	36	36	—	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS	41
37	24	COME ON, LET'S MOVE IT	SPECIAL ED	63	37	—	BLUE (IS THE COLOUR OF PAIN)	CARON WHEELER	42
38	34	LET ME SHOW YOU	THE BLACK FLAMES	52	38	38	DO YOU WANT ME	SALT-N-PEPA	35
39	38	BOOMERANG	SPUNKADELIC	56	39	—	THANX 4 THE FUNK	THE BOYS	39
40	—	NEVER BEEN IN LOVE BEFORE	MARVA HICKS	28	40	—	WHATEVER YOU WANT	TONY! TONI! TONE!	45

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
72 AIN'T FOUND THE RIGHT ONE YET (Big City, ASCAP/Syco 'M' Up, ASCAP)	20 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civiles, ASCAP) HL
87 AIN'T NO SUNSHINE (Interior, BMI)	31 HEAD OVER HEELS (Shaman Drum, BMI/Sun Face, ASCAP)
40 ALL I WANT IS YOU (Colgems-EMI, ASCAP/Multi Culler, ASCAP)	15 HERE COMES THE HAMMER (Bust-It, BMI) CLM
84 ALL NIGHT BLUE (Muscle Shools, BMI)	73 HERE WE GO (Virgin, ASCAP/Cole-Civiles, ASCAP/RBG-Dome, ASCAP)
23 ALL OF ME (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM	66 HIGH (Virgin Songs, BMI/Bufallo Music Factory, BMI)
4 ALL SEASON (Trycpe, BMI/Willesden, BMI)	11 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)
1 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	30 I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
7 ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM	49 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL
21 ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, ASCAP)	85 I DON'T WANT TO LOSE YOUR LOVE (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)
29 ANOTHER SLEEPLESS NIGHT (Warner Chappell/Disco Mix Club, ASCAP/WB, ASCAP) WBM	18 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)
54 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	88 IF I WERE A BELL (EMI April, ASCAP/Midnight Magnet, ASCAP)
89 BABY DON'T CRY (Angel Notes, ASCAP/Warner-Tamerlane, BMI) WBM	3 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
51 BACKYARD (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP)	74 I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM/HL
65 BETTER PART OF ME (EMI April, ASCAP/Colgems-EMI, ASCAP)	25 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Sony, ASCAP/Maestro B., ASCAP) WBM
77 BLACK PARADISE (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP	50 I'M DREAMIN' (FROM NEW JACK CITY) (H-Naja, BMI/La Sab, BMI)
42 BLUE (IS THE COLOUR OF PAIN) (MCA, ASCAP/Virgin, ASCAP/Orange Tree, ASCAP/EMI Blackwood, BMI)	26 IS IT GOOD TO YOU (Azian, BMI/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)
56 BOOMERANG (EMI Blackwood (Canada), BMI/Soundtown, PROCAM/Chipkar, BMI/Watchdog, CAPAC)	90 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL
46 CALL ME (Pundit, BMI)	24 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI)
53 CHEAP TALK (MCA, ASCAP/BMG, ASCAP)	41 IT SHOULD'VE BEEN YOU (Ted-On, BMI)
63 COME ON, LET'S MOVE IT (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)	55 I WANNA COME BACK HOME (Oillard, BMI/Rainbow, ASCAP)
67 COMING OUT OF THE DARK (Foreign Imported, BMI) CPP	33 I WILL ALWAYS LOVE YOU (Disguise, ASCAP/Platinum Gold, ASCAP/Diva One, ASCAP)
62 CONTRIBUTION (Virgin Songs, BMI/Cool Banana, BMI/Boneless, BMI/M. Roman, BMI/Slice Meister, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP)	97 JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP/Pow Wow, ASCAP/Hot Licks, BMI) CPP
75 COSMIC LOVE (Boston International, ASCAP)	52 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)
61 DANCE ALL NIGHT (Pac Jam, BMI)	14 LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
37 DOESN'T THAT MEAN SOMETHING (Almo, ASCAP)	43 LOVE MAKES THINGS HAPPEN (Kear, BMI/Sony Epic/Solar, BMI)
10 DO ME AGAIN (MCA, ASCAP/Bush Burnin', ASCAP/Dia, ASCAP)	80 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM
5 DON'T LET ME DOWN (WE, BMI/Dwaine Duane, BMI)	70 MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Irving, ASCAP/Def Jam, ASCAP)
2 DO YOU REALLY WANT IT (Zomba, ASCAP/Rudy Holland, ASCAP/On The Fritz, ASCAP)	98 MELT IN YOUR MOUTH (Mille Miglia, ASCAP/Diabetic, ASCAP/Mighty Three, BMI/Warner-Tamerlane, BMI) WBM
35 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	95 MERCY MERCY ME (THE ECOLOGY) / I WANT YOU (Jobete, ASCAP/Almo, ASCAP)
9 FAIRY TALES (All Baker's, BMI/Delvon, BMI/Montaque/Virgin, BMI) CPP	71 MIDNITE LOVER (Bust-It, BMI)
92 THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM	36 MY HEART IS FAILING ME (Colgems-EMI, ASCAP/Knighty Knight, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
27 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	28 NEVER BEEN IN LOVE BEFORE (Left Handed, ASCAP/Ackee, ASCAP)
22 GETTING BACK INTO LOVE (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	32 NO MATTER WHAT YOU DO (EMI April, ASCAP/Across 110th Street, ASCAP/Al B. Sure!, ASCAP/Willarie, ASCAP)
19 GOLD DIGGER (Pariken, ASCAP/Full Keel, BMI/Bert Reid, BMI/Ron Miller, ASCAP/Bridgeport, BMI)	68 NORTH ON SOUTH ST. (Almo, ASCAP/Music Corp. Of America, BMI/Bad Mofo, BMI)
	78 ONLY HUMAN (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP) CPP
	57 PATIENCE (Gradington, ASCAP/Ronnie Onyx, ASCAP)
	81 PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM, ASCAP/EMI Blackwood, BMI/ICBD, BMI)
	93 POWER OF LOVE (Virgin, ASCAP/Delovey, ASCAP) HL
	91 READY OR NOT (Crystal Tise, BMI/Baby Ann, BMI/Bubba Gee, BMI)
	100 THE REAL THING (End Of The Day, ASCAP/Sony, ASCAP/Porter Carroll Jr., ASCAP)
	99 SENSITIVITY (Flyte Tyme, ASCAP) WBM
	58 SERIOUS (Gradington, ASCAP/Ronnie Onyx, ASCAP)
	64 SEX CYMBAL (Sister Fate, ASCAP/Peter Michael, ASCAP/Rapsodies & Melodies, ASCAP/7th Street, ASCAP)
	86 SHE'S DOPE! (Hip City, BMI)
	47 SHORT BUT FUNKY (Willesden, BMI)
	6 SOMEDAY (Vision Of Love, BMI/Been Jammin', BMI) HL
	12 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
	48 SPARK OF LOVE (Bust-It, BMI)
	59 SPREAD A LITTLE LOVE (SLB, ASCAP/Misam, ASCAP)
	17 STONE COLD GENTLEMAN (Greenskirt, BMI/Kear, BMI/Sony Epic/Solar, BMI/MCA, ASCAP) HL
	38 TELL ME (Wooten Cutz, BMI)
	34 TEMPLE OF LOVE (H.R.M., BMI/BMG, BMI/Crayfish, ASCAP/Warner Chappell, ASCAP) WBM/HL
	39 THANX 4 THE FUNK (Buff Man, BMI/Kipteez, ASCAP/Pecot, BMI)
	94 THEY'RE TRYIN' TO TAKE YOUR JOB (Alvert, BMI/Dat Richfield Kat, BMI)
	8 THIS HOUSE (Zodrog, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP) WBM
	76 THROUGH (Soul II Soul Mad, ASCAP/Virgin, ASCAP)
	44 TREAT 'EM RIGHT (ADRA, BMI/Getaloadofatso, BMI/Howie Tee, BMI)
	96 WAKE UP (Pearl, ASCAP/Clyde, ASCAP/Brand Nubian, ASCAP)
	69 WHATEVER IT TAKES (Said, BMI)
	45 WHATEVER YOU WANT (Tony Toni Tone, ASCAP/Pri, ASCAP)
	16 WHEN WILL I SEE YOU SMILE AGAIN? (Not Listed)
	79 WHIP IT BABY (Rumrunner, BMI/Hey Skimo, BMI/Ujima, ASCAP/Locked Up, BMI)
	83 WORK IT (LIKE A) 9 TO 5 (Lane Brane, BMI/Ensign, BMI/Blue Peach, BMI/Toe Knee Hangs, ASCAP/Ackee Polygram Island, ASCAP)
	13 WRAP MY BODY TIGHT (Flyte Tyme, ASCAP)
	2 WRITTEN ALL OVER YOUR FACE (Trycpe, BMI/Rude News, BMI)
	60 YOU DON'T HAVE TO WORRY (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP

R&B

WHO'S GONNA TAKE THE WEIGHT?
FROM THE ALBUM
STEP IN THE ARENA

IT'S HAPPENIN' ON THE DANCE FLOORS, IN THE ALLEYS, IN THE STREETS!
IT'S THE BOLD SOUND OF THE NEW BLACK MUSIC DIVISION ON
CHRYSLIS/COOLTEMPO

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Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	1	2	9	TREAT 'EM RIGHT SELECT 62358 (T)	◆ CHUBB ROCK 2 weeks at No. 1
2	2	1	10	GOLD DIGGER RAL 44-73633/COLUMBIA (C) (CD) (M) (T)	◆ EPMD
3	3	6	12	LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE
4	4	4	9	MELT IN YOUR MOUTH EPIC 34-73652 (C) (M) (T)	◆ CANDYMAN
5	8	10	7	JUST TO GET A REP CHRYSLIS 23620 (C) (M) (T)	◆ GANG STARR
6	9	15	6	RICO SUAVE INTERSCOPE 0-96401/EAST WEST (C) (T)	◆ GERARDO
7	7	7	10	WAKE UP ELEKTRA 0-66597 (M) (T)	◆ BRAND NUBIAN
8	10	9	9	CAN I KICK IT JIVE 1400/RCA (C) (T)	◆ A TRIBE CALLED QUEST
9	6	5	15	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
10	12	20	5	COME ON, LET'S MOVE IT PROFILE 7322 (C) (T)	◆ SPECIAL ED
11	13	12	12	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T)	◆ BWP
12	16	23	4	DO YOU WANT ME NEXT PLATEAU 50137 (M) (T)	◆ SALT-N-PEPA
13	11	16	8	SOMETHING NEW COLD CHILLIN' 0-19522/REPRISE (C) (M) (T)	◆ GRANDDADDY I.U.
14	15	24	4	CHANGE THE STYLE SOUL 53989/MCA (C) (M) (T)	◆ SON OF BAZERK/NO SELF CONTROL
15	22	27	3	MIND BLOWIN' RUTHLESS 0-96406/ATLANTIC	◆ THE D.O.C.
16	5	3	16	STOMPIN' IN THE 90'S ATLANTIC 86128 (C) (M) (T)	◆ YO-YO
17	19	19	5	DANCE ALL NIGHT EFFECT 708*/LUKE (C) (M)	◆ POISON CLAN
18	21	17	5	HERE COMES THE HAMMER CAPTOL 15585 (C) (T)	◆ M.C. HAMMER
19	25	—	2	IT'S A SHAME (MY SISTER) WARNER BROS. 21791 (C) (CD) (M) (T)	◆ MONIE LOVE
20	18	13	19	I'LL DO 4 U UPTOWN 53912/MCA (C) (M) (T)	◆ FATHER M.C.
21	24	29	4	PEACHFUZZ ELEKTRA 66591-0 (M) (T)	◆ K.M.D.
22	29	—	2	I GOT TO HAVE IT PWL AMERICA 878 881/MERCURY (M) (T)	◆ ED O.G. & DA BULLDOGS
23	NEW	1	1	BORN AND RAISED IN COMPTON PROFILE 7323 (T)	◆ DJ QUIK
24	20	14	15	WANNA BE DANCIN' (BUCK-WHYLIN') RAL 44-73507/COLUMBIA (M) (T)	◆ TERMINATOR X
25	14	8	13	WHAT'S IT ALL ABOUT PROFILE 7315 (M) (T)	◆ RUN-D.M.C.
26	23	22	12	CRUMBS ON THE TABLE JIVE 1407/RCA (C) (T)	◆ D-NICE
27	NEW	1	1	WILD SIDE BOSSMAN 1004 (C) (M) (T)	◆ M.C. JR. CAS
28	28	—	2	ONEOVDBIGBOIZ ATLANTIC 86104 (C) (T)	◆ KWAME & A NEW BEGINNING
29	NEW	1	1	SHORT BUT FUNKY JIVE 1429/RCA (M) (T)	◆ TOO SHORT
30	27	25	5	BURN BABY BURN CLAPPERS 3016/IN EFFECT (M) (T)	◆ 2 BLACK 2 STRONG

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.



Keith Makes Time. Qwest/Warner Bros. introduces Detroit vocalist Keith Washington at a signing party in Los Angeles. The singer/songwriter/producer's first single, "Kissing You," is from the album "Make Time For Love." In the back row, from left, are Earl Jordan, VP of A&R, black music, Warner Bros. Records; Lenny Waronker, president, Warner Bros.; Carolyn Baker, product manager, Warner Bros.; Sherwin Bash, BNB Management; Raoul Roach, VP, Qwest; Ray Harris, senior VP, black music, Warner Bros.; and Hank Spann, VP, black music promotion, Warner Bros. Seated, from left, are Benny Medina, VP of A&R, black music, Warner Bros.; Quincy Jones, Qwest; Washington; and Mo Ostin, chairman, Warner Bros.

RHYTHM AND BLUES

(Continued from page 29)

Austin stood up with foundation trustee (and Atlantic chairman) **Ahmet Ertegun** to accept for Charles. **Dionne Warwick** sent a congratulatory telegram to recipient **Maxine Brown**, who looked as beautiful as ever.

It was a feel-good affair, full of love, recognition, and good will for many of the artists who blazed a trail for the generation of soul, funk, and rap acts today. But though the small venue was filled with recipients, friends, industryites, and press, the current generation of R&B hit makers—in full effect for the previous night's Grammy festivities—did not come out and support this event. It would have been nice to see Hammer, **Whitney Houston** (who was rehearsing for "Saturday Night Live"), **Bobby Brown**, **Johnny Gill**, or their contemporaries in the crowd. "There's a reason for the **Vanilla Ices**, the M.C. Hammers, and all these dancers who sing getting hit records," commented Austin. "We're not handing it down. Young people never heard of half these performers. Parents don't

share the music with their children." Perhaps next year the R&B Foundation can fill a larger venue with those who will pay to see living legends honored.

STUFF: New Priority Records act the **Fonke Socialistiks** have recorded "You Are My Heaven," a **Stevie Wonder** song, as their first single. A pop/R&B-type rap serviced Feb. 22, the tune stands in direct contrast to Priority's best known act, N.W.A. The **Fonke Socialistiks** gave a free concert/lecture Feb. 22 at Horace Mann Junior High in Los Angeles for Black History Month, as part of an ongoing Stay In School program ... They're baa-aack! **Boogie Down Productions** returns with a live album and video package, titled, simply enough, "Boogie Down Productions Live" (Jive). The video is the first longform for BDP, and follows the group members, led by **KRS-One (Kris Parker)**, through Paris, London, and New York as they perform tracks from "Educationment."

CHUBB ROCK
TREAT 'EM RIGHT

NOT JUST A #1 RAP RECORD

1 RAP CHART	40 DANCE CHART
46 R&B SINGLES	22 DANCE SALES CHART
30 R&B ALBUMS	23 R&B SALES CHART

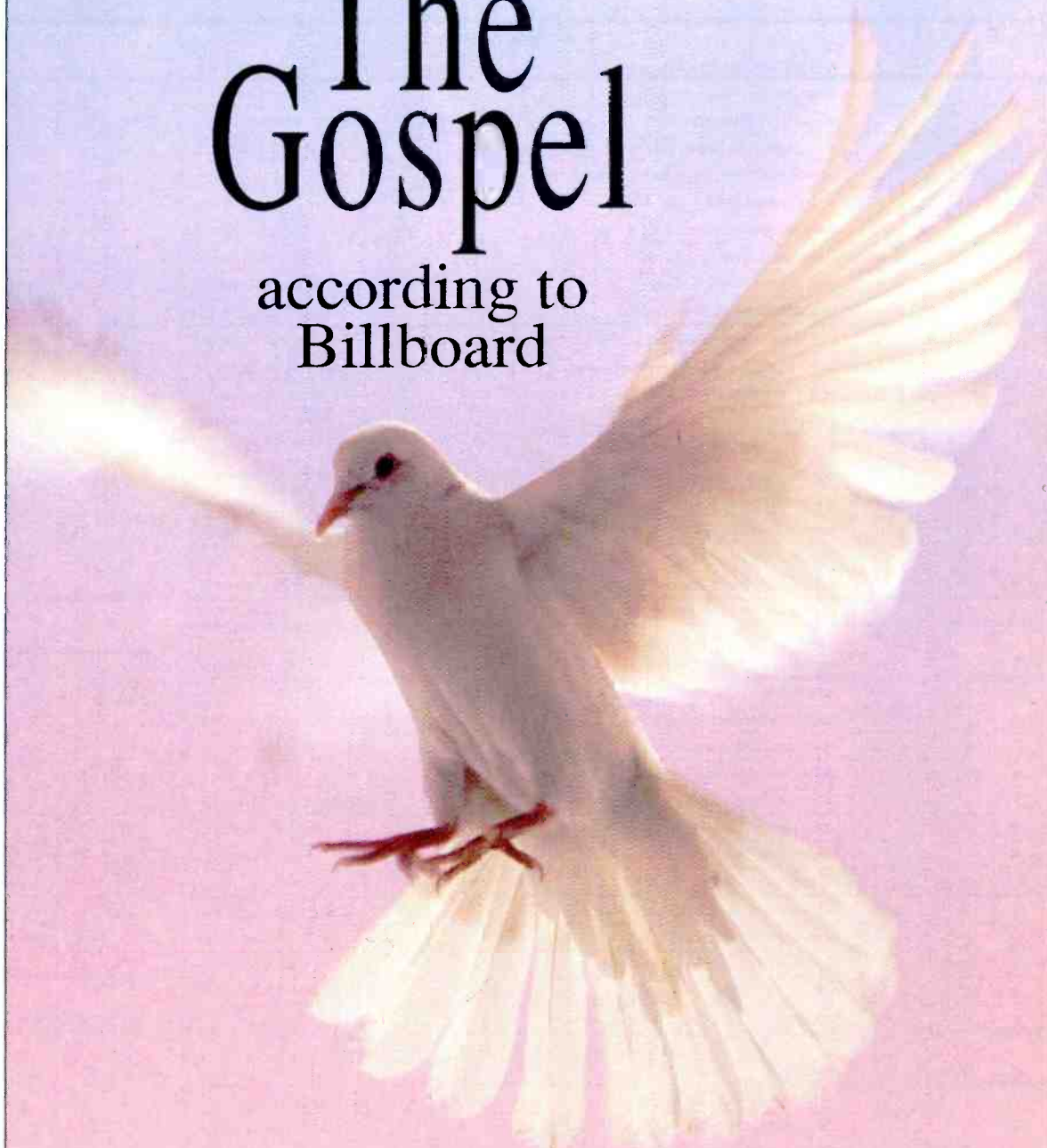
FROM THE EP TREAT 'EM RIGHT (FEP 9063)

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

18 WEST 19TH
SELECT RECORDS

The Gospel

according to
Billboard



Annual Spotlight on Gospel Music

Issue Date: April 13

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Bonus distribution during GMA week

April 11-17 in Nashville, TN

CLUB PLAY				ARTIST	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
Compiled from a national sample of dance club playlists.					
LABEL & NUMBER/DISTRIBUTING LABEL					
★★ NO. 1 ★★					
1	1	1	7	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
2	3	4	7	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
3	2	3	8	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
4	5	11	5	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1/PLG	◆ CATHY DENNIS
5	4	6	8	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP
6	12	15	5	IT'S A SHAME WARNER BROS. PROMO	MONIE LOVE
7	13	31	3	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
8	8	12	8	FUNK BOUTIQUE EPIC 49-73650	THE COVER GIRLS
9	7	9	8	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
10	14	29	3	UMBABARAUMA ELEKTRA 0-66583	AMBITIOUS LOVERS
11	24	34	3	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992/MCA	◆ LONDONBEAT
12	20	21	6	ALL WE GOT REPRISE 0-21734/WARNER BROS.	MICHAEL MCDONALD
13	17	18	6	YOU THINK YOU KNOW HER EXILE 74002/NASTYMIK	◆ CAUSE & EFFECT
14	9	5	16	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
15	18	25	4	KID GET HYPED RCA 2769-1-RD	DESKEE
16	21	24	4	DO YOU WANNA DANCE CARDIAC 3-4008	◆ BROTHER MAKES 3
17	15	19	5	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	◆ TARA KEMP
18	11	7	10	PSYCHE OUT MUTE 0-66579	◆ MEAT BEAT MANIFESTO
19	6	2	12	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
20	23	28	4	SERIOUSLY/BEING BORING EMI V-56204	◆ PET SHOP BOYS
21	10	8	15	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
★★★ POWER PICK ★★★					
22	34	41	3	WHERE LOVE LIVES ARISTA IMPORT	ALISON LIMMERICK
23	28	37	3	ANTHEM RCA 2775-1-RD	N-JOI
24	16	10	10	GOOD TIME RADIKAL RECORDS RAD-1	S.I.N. FEATURING CLAUDIA BARRY
25	30	32	4	HOW LONG TOMMY BOY TB-966	INFORMATION SOCIETY
26	26	27	6	DRINK ON ME PROFILE PRO-7321	◆ TEULE
27	19	14	9	WHITE RABBIT MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA
28	22	13	12	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
29	31	35	3	HERE COMES THE HAMMER CAPITOL V-15585	◆ M.C. HAMMER
30	49	—	2	NAIVE WAX TRAX 9160	KMFDM/THRILL KILL KULT
31	27	17	15	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
32	38	33	6	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
33	40	—	2	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.	BOOK OF LOVE
34	25	16	12	SIN TVT 2617-1	◆ NINE INCH NAILS
35	29	20	12	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
★★★ HOT SHOT DEBUT ★★★					
36	NEW	—	1	UNBELIEVABLE EMI V-56209	◆ EMF
37	37	—	2	SAME SONG TOMMY BOY PROMO	DIGITAL UNDERGROUND
38	35	38	6	TOGETHER FOREVER COLUMBIA 44-73630	◆ LISETTE MELENDEZ
39	NEW	—	1	RESCUE ME SIRE 0-19490/WARNER BROS.	MADONNA
40	39	42	4	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
41	44	—	2	LUV DANCIN' STRICTLY RHYTHM 1220	THE UNDERGROUND SOLUTION FEAT. JASMINE
42	NEW	—	1	HERE WE GO COLUMBIA 38-73690	C&C MUSIC FACTORY
43	36	23	10	LOVE BABY/CRAZY EARTH MUTE 0-66587/ELEKTRA	◆ FORTRAN 5
44	NEW	—	1	MADE UP MY MIND MERCURY 878 785-1	◆ SAFIRE
45	32	22	18	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
46	46	44	4	HOUSEWORKS COOLTEMPO V-23645/CHRYSALIS	JAZZ GOT SOUL
47	NEW	—	1	MOVIN' QUALITY VL-15157-1	LEE MARROW
48	41	30	7	SOMETHING AIN'T RIGHT MCA 53968	◆ SLAM SLAM
49	33	26	14	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	◆ MADONNA
50	NEW	—	1	STRIKE IT UP RCA 2792-1-RD	BLACK BOX

12-INCH SINGLES SALES				ARTIST	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
Compiled from a national sample of retail store and one-stop sales reports.					
LABEL & NUMBER/DISTRIBUTING LABEL					
★★ NO. 1 ★★					
1	2	3	12	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
2	1	2	12	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
3	5	8	6	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	◆ TARA KEMP
4	8	16	4	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
5	4	5	9	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
6	6	7	12	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
7	9	12	9	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
8	12	15	7	WRAP MY BODY TIGHT/MY, MY, MY (LIVE) MOTOWN 4756	◆ JOHNNY GILL
9	16	28	3	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992	◆ LONDONBEAT
10	3	1	15	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
11	14	18	8	TOGETHER FOREVER COLUMBIA 44-73630	LISETTE MELENDEZ
12	11	6	17	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
13	21	36	3	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
14	17	19	5	WHEN WILL I SEE YOU SMILE AGAIN? MCA 53999	◆ BELL BIV DEVOE
15	10	10	10	WHAT TIME IS LOVE WAX TRAX 9157	◆ KLF
16	18	30	3	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.	BOOK OF LOVE
17	7	4	13	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
18	23	32	3	MADE UP MY MIND MERCURY 878 785-1	◆ SAFIRE
19	13	9	13	IESHA MOTOWN 4747	◆ ANOTHER BAD CREATION
20	24	29	4	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
★★★ POWER PICK ★★★					
21	31	46	3	DO YOU WANT ME NEXT PLATEAU NP-50137	SALT-N-PEPA
22	22	26	5	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
23	27	38	4	RICO SUAVE INTERSCOPE 0-98871/ATLANTIC	◆ GERARDO
24	15	11	13	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
25	34	47	3	ALL TRUE MAN TABU 45-73626/EPIC	◆ ALEXANDER O'NEAL
26	28	33	6	THE ROOF IS ON FIRE/... AND PARTY TSR 865	◆ WESTBAM
27	39	—	2	SERIOUSLY/BEING BORING EMI V-56204	◆ PET SHOP BOYS
28	20	21	7	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
29	33	43	4	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
30	43	—	2	DO YOU WANNA DANCE CARDIAC 3-4008	BROTHER MAKES 3
31	32	34	6	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
32	35	49	3	PSYCHE OUT ELEKTRA 0-66579	◆ MEAT BEAT MANIFESTO
33	37	44	3	TEMPLE OF LOVE EAST WEST 0-96394	◆ HARRIET
★★★ HOT SHOT DEBUT ★★★					
34	NEW	—	1	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1	◆ CATHY DENNIS
35	19	14	12	SIN TVT 2617-1	◆ NINE INCH NAILS
36	47	—	2	KID GET HYPED RCA 2769-1-RD	DESKEE
37	46	—	2	WHITE RABBIT/DANCE RIGHT BACK MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA
38	40	42	3	HERE COMES THE HAMMER CAPITOL V-15585	◆ M.C. HAMMER
39	NEW	—	1	NAIVE/DAYS OF SWINE AND ROSES WAX TRAX 9160	KMFDM/THRILL KILL KULT
40	NEW	—	1	SHE'S GOT ME GOING CRAZY CUTTING 0-96384/CHARISMA	2 IN A ROOM
41	38	39	6	DISAPPEAR ATLANTIC 0-86093	◆ INXS
42	NEW	—	1	SITUATION '91 (REMIX) SIRE 0-29950/WARNER BROS.	YAZZ
43	41	31	9	GOLD DIGGER DEF JAM 44-73633/COLUMBIA	◆ EPMD
44	26	17	8	MELT IN YOUR MOUTH EPIC 49-73639	◆ CANDYMAN
45	NEW	—	1	USE IT UP AND WEAR IT OUT CHARISMA 0-98870	PAT & MICK
46	36	27	6	LOVE BABY/CRAZY EARTH ELEKTRA 0-66587	◆ FORTRAN 5
47	50	48	4	DRINK ON ME PROFILE PRO-7321	◆ TEULE
48	29	23	16	I'LL DO 4 U MCA 53912	◆ FATHER M.C.
49	25	13	14	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
50	42	40	5	THUNDER ELEKTRA 0-66587	◆ RENEGADE SOUNDWAVE

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

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Dance Music Left Behind As Grammy Parade Passes

POLKA, ANYONE? This year's Grammy Awards have come and gone, and we couldn't help but feel left out of the festivities.

Despite an unprecedented surge in creativity and sales this year, dance music was again overlooked by the National Academy of Recording Arts and Sciences, and denied its own category of recognition.

We are hard-pressed to come up with a genre of popular music other than dance music that has not yet been deemed worthy of acknowledgment. Even polka music has been



by Larry Flick

duly represented for a number of years.

Upon questioning members of NARAS (none of whom would comment for the record), we heard that dance music would be well represented in the pop and R&B categories. Although dance-influenced music was nominated here, where were **Deee-Lite**, **Black Box**, **Technotronic**, and **Madonna**? Certainly, each of these artists has offered music this year that was as well-received with both critics and consumers as was the music that was recognized.

We could spew endlessly about how this is still a rock-dominated business that continues to view dance music as a shallow trend similar to disco. But that would not be as productive as using this space to support the efforts of folks like **Capitol Records** executive **Frank Murray**, who is currently lobbying for a category in next year's competition.

At the moment, Murray has rallied written support from many of his major-label colleagues, and will present NARAS with a petition this spring.

If this is a concern of yours, we encourage you to speak out and be heard. Respect will be ours when we

(Continued on next page)

Hot Dance Breakouts

CLUB PLAY

1. **X,Y & ZEE** POP WILL EAT ITSELF RCA
2. **ELVIS IS DEAD** LIVING COLOUR EPIC
3. **SUPERFICIAL PEOPLE** TEN CITY ATLANTIC
4. **THIS LOVE** DANIEL ASH RCA
5. **SAME SUN SAME SKY** TONY MORAN RCA

12" SINGLES SALES

1. **HERE WE GO** C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS COLUMBIA
2. **ALL WE GOT** MICHAEL MCDONALD REPRISE
3. **HOW LONG** INFORMATION SOCIETY TOMMY BOY
4. **ANTHEM** N-JOI RCA
5. **I LIKE THE WAY (THE KISSING GAME)** HI-FIVE JIVE

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



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Safire's Album Radiates Personal Message

Singer 'Wasn't Born Yesterday' And Has Much To Say

BY LARRY FLICK

NEW YORK—When Safire began to write and record her second album, "I Wasn't Born Yesterday," she wanted it to be more than a collection of catchy dance tunes. She wanted it to tell the story of the last four years of her life.

"I'm a much different person now than I was when my last album came out," she says. "I feel like I've been to hell and back. I wanted this album to talk about that hell and how I survived."

Without blatantly naming names in the lyrics, the album chronicles the Latin diva's bitter divorce from former Latin Rascal Albert Cabrera, as well as a messy split from Cutting Records.

Now signed to Mercury, she says the first single, "Made Up My Mind," more than any other song on the album, can be described as a summation of the growth process she has undergone.

"This song is sort of like a declaration of independence for me," she says. "In the past, I was very weak and allowed the men in my life to control me on every level you can imagine. Now, I am in full control of each one of those levels in my life. Like the song says, 'don't waste my time, or you will be over.'"

Apparently the tune has struck a chord with the public. The 12-inch single, remixed by David Morales, makes its debut on Billboard's Club Play chart this week at No. 44 and advances to No. 18 in its third week on the 12-Inch Singles Sales chart. Additionally, "Made Up My Mind" has also begun picking up adds at top 40 and crossover radio stations.

Born Wilma Cosme in Puerto Rico, Safire moved to East Harlem, N.Y., as a small child. Her career as a recording artist began in 1986,

when she successfully auditioned to be a singer for Aldo Marin's Cutting Records. The first single, "Don't Break My Heart," as well as its follow-up, "Let Me Be The One," established Safire as one of the leaders of the then burgeoning freestyle movement.

In 1988, Marin inked a distribution deal with Mercury/PolyGram for Safire's self-titled debut album, which spawned the club smash "Boy I've Been Told," as well as the pop hit "Thinking Of You."

It was after the success of "Thinking Of You" that things began to fall apart.

"Suddenly, my eyes began to open," she says. "I woke up one day and felt like I was paralyzed, and at the mercy of these men who were out more for themselves than anyone else. I had to get out."

Although she does not point out specific problems, she does say that her situation was exemplary of a segment of the music industry that is based on exploitation of native artists.

"I look around and I talk to people all of the time who are getting milked for all they have by people who don't care whether or not they have a future," she says. "All a lot of these small labels care about is the short term—and a quick buck. An artist needs more of a commitment than that in order to grow."

She also feels artists need someone to teach them about the business end of the industry, which is why she has begun to look at managing and developing other artists.

"Now that I have the knowledge on how to survive in this business, I want to share it with others," she says.

Plans for the future include a

national tour of midsize venues and clubs, with the singer backed by a full band. The label has slated a long-term promotional campaign that tentatively includes developing Safire's image as an artist of multiformat appeal. Among the future singles prospects are the power ballad "Whatever Happens," the Technotronic-style hip-houser "Taste The Bass," and "I Never Heard," a pop/funk tune penned for her by Michael Jackson and Paul Anka.

"I've always looked up to [Jackson], and have learned a lot from him as a performer and an artist," she says. "He is someone who will always be remembered. I'm striving for that as well."

DANCE TRAX

(Continued from preceding page)

demand it.

ALBUM CHECKLIST: A number of cool long-players hit the streets this week. Let's take a quick skip through the cream of the crop:

Boston duo **Manufacture** bows with "Voice Of World Control" (**Netzwerk/I.R.S.**), an 11-song set of techno-dance instrumentals. While most of the material hangs on an industrial tip, cuts like "World Control" and "New Decisions" infuse bright, modern-pop, and house keyboard lines, which broaden its exposure potential to include mainstream clubs and radio. Our fave is the frenetic "Many Machines," with its hypnotic bass line and NRGizing pace.

Does anyone remember "Mama Used To Say," by **Junior**? The U.K.-bred vocalist who made waves here with that '70s-era soul/disco nugget returns with "Stand Strong" (**MCA**). This time around, he has teamed up with heavyweights **Simon Law** and **Blacksmith** to turn out one of the most consistent, potent R&B releases we've heard in some time. The first single, "Better Part Of Me," works an insinuating hip-hop groove, as does "Step Off" and the title track. Any of these tracks would fit perfectly in sets that include **C&C Music Factory** and **Tara Kemp**. Don't be shy.

For something completely left-of-center, you can't beat the self-titled debut of **Brand New Heavies** (**Delicious Vinyl**). This five-piece band, licensed in the U.S. through the U.K.-based **Acid Jazz** label, jams through a series of jazz-influenced R&B tunes that are perfect for jocks who regularly season their sets with down-tempo R&B and funk. Icing on the cake is provided by vocalist **N'Dea Davenport**, who breathes depth into four songs, including the first single, "Dream Come True." For those who are looking for the next hot trend at club level, you may have just stumbled across it—organic instrumentation of tunes that reach back to the roots of dance music: R&B and jazz. Don't be left out.

I'LL GIVE YOU MY SKIN: If you haven't already checked out "Tame Yourself," a compilation album to



Everybody Dance Now! Several of RCA Records' dance-music artists gather with label executives backstage after a recent showcase at the Palladium in New York. Shown, from left, are Joe Galante, president of RCA; Tommy Musto, Musto & Bones; Tony Moran; Kelly Schweinsberg, dance music promotion, RCA; Martha Wash; Deskee; Anne Marie Reggie, dance music promotion, RCA; and Tony Montgomery, national director of singles sales, RCA.

benefit **People for the Ethical Treatment of Animals**, do it now. The set, available on **Rhino's New Artists** label, features 14 songs written and recorded especially for the project. There are several strong dance-floor contenders here, starting with our choice for the next single, the technodisco "Rage" by **Erasure & Lene Lovich**, and including "Don't Be Part Of It," a house-inflected cut by **Howard Jones**, and the title track by newcomers **Raw Youth**.

Gold stars for good deeds go to **CEMA Distribution**, which has waived its fee for the project, and **Warner Bros.**, which has offered to lend a hand in promoting the project to radio.

SINGLES BEAT: We've been more than a little fixated on a pair of singles that warrant your attention above most others right now.

First, there's "Alright" by **Urban Soul** (**Polar**, New York). Low on grandstanding sound-effects and instrumentation but high on memorable vocals and a subversively insinuating bass line, this **Roland Clarke**-helmed gem brings to mind the glory days of the Chicago house scene. Listen carefully and you'll hear backing vocals by none other than Atlantic siren **Ceybil**. Quite fierce.

You'll need to scour the import bins for "Back 2 Back" by **Pressure Drop** (**Big World**, England), but it's well worth it. This sleaze-speed jam sneaks up your spine with its raw, hip-hop groove (are those *real* drums we hear?!) and ominous-sounding synths. Added pleasure comes from the inspirational call for racial unity in the lyrics. Virtually flawless.

HOW HOT IS THIS BEAT? **Epic Records** is about to add its two cents in the recent onslaught of major-label dance-singles compilations.

Tentatively titled "This Beat Is Hot: The Dance Compilation," the set is due out in mid-April and will feature both old and new material.

Among the new tracks will be a **Justin Strauss** remix of **Offshore's** "I Can't Take The Power," which has already hit as an import, and "I Say Yeah" by Italian act **Secchi Featuring Orlando Johnson**. More familiar

to jocks will be the extended version of "French Kiss" by **Li'l Louis**, "Funk Boutique" by the **Cover Girls**, and "Tainted Love" by **Impedance**. We're looking forward to the fresh version of the **Dead Or Alive** hit "Come Home With Me."

Of the other new songs included, we're hearing many fab things about the album's title track by **B.G.**, **The Prince Of Rap**. A project worth keeping an eye (and ear) open for.

POOL PROFILE: This week, we take a look at the **Sure Record Pool**. Entering its 13th year of operation, this Bronx, N.Y.-based organization takes an educational approach to dance music, offering what pool director **Bobby Davis** calls "a university for DJs."

Aside from providing instruction in mixing technique and equipment use, Davis gives the pool's 125 members access to a 24-track recording studio, where they can learn the nuts and bolts of remixing and producing. Among Sure's members and graduates are **Timmy Regisford**, **Aldo Marin**, and **Bruce Forest**.

Each month, Davis compiles charts and news for a monthly tipsheet/newsletter that is circulated among record labels, as well as a members-only guide to current releases and survival in clubland.

"I treat my jocks as though they were my own children," Davis jokes. "Someone has to look after them. And if a jock has the drive, then I have the time for them."

CHART CHATTER: Something interesting happened on Billboard's 12-Inch Singles Sales chart this week. "Funk Boutique" by **Epic** trio the **Cover Girls**, bulleted at No. 4 last week, dropped to No. 5 this week—but kept its bullet. The single met criteria necessary to retain its bullet, but was muscled down a notch by **Enigma's** "Sadness—Part 1" (**Charisma**), which had a 359-point gain. "Funk Boutique" had a 175-point increase this week. On the club side, "Sadness—Part 1" holds the No. 1 slot for the second week in a row, while "Funk Boutique" stays at No. 8.

NEW ON THE CHARTS

Arto Lindsay and Peter Scherer say their group, **Ambitious Lovers**, happened by accident.

Their first album, "Envy," issued on the independent Editions EG label, was the result of Scherer adding bits and pieces to a solo recording that Lindsay had been preparing. By the end of the project, Scherer says, the chemistry between the two was undeniable.

"We immediately liked each other," says Scherer. "After we heard the results [of recording together], we thought, 'this is *too good*, we should make a real band of it.'"

That was in 1984. Seven years and two albums later, **Ambitious Lovers** have recently made their **Elektra** Entertainment debut with "Lust," which is on the verge of becoming their most successful recording to date. The first single, a cover of **Jorge Ben's** "Umbabarama," is quickly striding up **Billboard's Club Play** chart, bulleted at No. 10 after only three weeks. A concert tour of the U.S. is planned to begin in early spring.

Although they started out on vague terms, Scherer says he and Lindsay firmly committed to maintaining a long-term partnership as **Ambitious Lovers**.

"It's a true collaboration," he says. "We bounce everything off each other and [our] songs go through many different stages. It's a relationship that neither of us sees ending anytime soon."



AMBITIOUS LOVERS: From left, Arto Lindsay and Peter Scherer

Talent

Grammy Afterglow: Dylan's Dirge; Quality Quotes

IT WAS BOTH the most compelling and confounding moment of the 33rd annual Grammy Awards, a night when all knew battleground bulletins might break in at any moment.

After Jack Nicholson's lofty introduction, Bob Dylan, recipient of a Lifetime Achievement Award, began rocking the Radio City Music Hall stage with ragged urgency—and nearly indecipherable vocals. Who realized, at first, this was what Bob was snarling: "You fasten the triggers for the others to fire/ Then you set back and watch when the death count gets higher/ You hide in your mansion as young people's blood/ flows out of their bodies and is buried in the mud."

Written 30 years ago, "Masters of War" draws a distinction that many have struggled with in recent weeks. It rages against those who plan and launch wars—not the men and women sent to fight them. The Grammy producers had wanted Dylan—once again—to perform "Blowin' In The Wind." He offered a more brutally appropriate vision—in his own inscrutable way.

GOLDEN QUOTES: "I lived through the Vietnam War and the civil rights movement and I feel, in one way or another, I've been writing that song my whole life," said Julie Gold backstage after accepting the song-of-the-year Grammy for "From A Distance." And what would Gold say to today's younger generation? "I'm sorry for what we've left you" . . . How well is Quincy Jones appreciated by his corporate angels these days. "I wouldn't leave Time Warner to go to heaven," he said, accepting one of his half-dozen Grammys . . . "We want to send this out to all the bar bands that are struggling to make it," said Vernon Reid of Living Colour as the band won for best hard rock performance.

BACKSTAGE PASSES: Mariah Carey says she's writing with Carole King for her next disc, which she will co-produce . . . Grammy-winning engineer Bruce Swedien, now working on Michael Jackson's next disc, says, "It's time for Michael to make his own statement and that's exactly what he'll do" . . . Barbara Orbison says she's writing and co-producing a film on husband Roy Orbison's life . . . How did Garth Brooks round up the extras for the video "Friends In Low Places"? Says Brooks: "I went to my lawyer and accountant's offices" . . . Take 6 is talking with Spike Lee about taking part in a film about Malcolm X . . . Asked about her label's simultaneous release of the hit "Black Velvet" as a country single by Robin Lee, Alannah Myles offered a frosty "No comment" . . . Trustees Award honoree Sam Phillips of Sun Records says he has no plans to resume producing. "I'm going to leave that to the young people. They seem to be doing all right."

PARTY FAVORS: Arista's savvy strategy of staging its annual bash the night before the Grammy Awards assured an all-star turnout at the Plaza Hotel, where Clive Davis presided over the black-tie affair. A postdinner show featured Ashford & Simpson, Kenny G, and Jeffrey Osborne, who tapped Lisa Stansfield and Michael Bolton for choruses of "You Should Be Mine (The Woo Woo Song)" . . . On Grammy night, the NARAS party at the Hilton Hotel boasted performances by Tony Bennett, Tito Puente, and Darlene Love . . . The PolyGram Label Group transformed the Ritz into a Mardi Gras fest for artists and execs from the Island, A&M, and PolyGram rosters. In the crowd: Dennis Hopper, Melissa Etheridge, Jackie Mason, and Jon Bon Jovi . . . SBK chief Charles Koppelman was already looking ahead to next year—"It's like the Dodgers"—after the

disappointing shutout of Wilson Phillips. The CEMA labels—SBK, Capitol, and EMI—filled three stories of the 21 Club. Caught together in the CEMA crowd for a brief, cordial moment: Capitol's M.C. Hammer and SBK's Vanilla Ice . . . RCA's ritzy post-awards party drew well-wishers and label stars like Bruce Hornsby to the glitzy East Side eatery Tatou . . . MCA's celebration at the Four Seasons had star-watchers spotting



by Thom Duffy

Bobby Brown, Pebbles, Lyle Lovett, members of Aerosmith, Vince Gill and wife Janice Gill of Sweethearts Of The Rodeo, Don Was, and Joey Ramone . . . Sony Music's post-Grammy party packed the entire Rainbow Room complex high atop Rockefeller Center, a fitting setting to celebrate Mariah Carey's waitress-turned-Grammy-winner Cinderella story. Label mate Bob Dylan hung out till the early morn . . . Guests could also gaze across New York at the Roseland Ballroom, where Time Warner re-created the cityscape—right down to the graffiti, subway car, and hot-dog peddler looking like Donald Trump—all at a reported tab of \$250,000. Recession? What recession?

EIGHT DAYS A WEEK: The media blitz accompanying the Grammys Feb. 12-20 embraced a range of events . . . NARAS launched its Musicares foundation, to provide health coverage and substance-abuse treat-

ment, with a Feb. 12 benefit at the Waldorf-Astoria that raised some \$600,000 . . . Mayor David Dinkins, who hosted a Gracie Mansion party, said, "Music is in our soul here in the Big Apple." And in our wallet. Dinkins estimates the Grammys generated \$45 million to \$60 million for the city . . . M.C. Hammer drew attention to NARAS' Grammy-In-The-Schools program with a visit to Wadleigh Junior High School in Harlem, while Melba Moore led workshops at LaGuardia High School . . . B.B. King was presented with the first Orville H. Gibson Lifetime Achievement Award in a luncheon at the Hard Rock Cafe. Others so honored included Jeff Beck, Bonnie Raitt, Richard Thompson, Paul McCartney, Eric Johnson, Pat Metheny, and the late Stevie Ray Vaughan. The event also raised \$10,000 for the Nordoff-Robbins Music Therapy clinic . . . The Hard Rock also hosted Yoko Ono's presentation of four previously unpublished drawings by John Lennon. The sketches will be reproduced on T-shirts to be sold exclusively at the Hard Rock to benefit Ono's Spirit Foundation.

AS IF GRAMMY NIGHT itself didn't offer enough reasons to suffer sleep deprivation, the week brought a string of notable shows to Manhattan venues . . . "I walked into a club and he blew me away," says Pangaea Records A&R scout Sting, introducing his label's latest signing, singer/percussionist Vinx, to a Beacon Theatre audience. The Pangaea Records duo Kennedy Rose also opened for Sting's multnight New York stand, one of the hottest tickets for the many celebs in town . . . Sister labels Island, Mercury, and A&M staged a triple bill with Drivin' N' Cryin', Material Issue, and the Feelies at the Ritz. A last-minute addition to the bill was anti-folk star Paleface, newly signed by Polydor chief Davitt Siger-

son and managed by the illustrious Danny Fields . . . Matraca Berg headlined an RCA/Nashville showcase at the Lone Star Roadhouse that also featured ex-Eagle Bernie Leadon . . . The Rembrandts rocked the Marquee with a band featuring former road members of Mr. Mister and the Fixx . . . The Bottom Line, in partnership with Nashville's Bluebird Cafe, hosted a pre-Grammy songwriters' night featuring nominees Mary-Chapin Carpenter, Foster & Lloyd, and subsequent winners Don Henry, Shawn Colvin, Julie Gold, and members of the Kentucky Headhunters . . . MCA execs had good reason to revel in their re-signing of Joe Ely, who offered a sharp and scorching set at the Bottom Line, accompanied by the amazing David Grissom, the most remarkable guitarist I've seen since the late Stevie Ray Vaughan debuted a decade ago.

A MODEST PROPOSAL: If Radio City Music Hall can bring New York glamour and energy to the Grammy Awards, why not also bring the Academy Awards to this entertainment capital? Wouldn't Oscar look great at Radio City?

CLOSING WORDS: "I was in the car on the way home [in my mind] before they announced the winner," said Phil Collins, who started the evening with eight nominations and nervously waited until he and producer Hugh Padgham won record of the year—the night's final award—for Collins' homelessness lament "Another Day In Paradise." Said Collins: "I see this as a pat on our back from our peers, saying 'Well done, lads. What you're doing is good.'"

"And tomorrow morning, the war is still on and people are still homeless out on the street. Life goes on. This is a pat on the back. It's not very important."

Damn Yankees Blessed With Success

BY JIM BESSMAN

NEW YORK—Damn Yankees, a band that nobody wanted, is now in great demand. The group is on the third leg of a tour with Bad Company that began last June. And as bassist/vocalist Jack Blades says, "There's no end in sight."

Fellow Yankee Tommy Shaw adds, "Presales are bigger than ever for the 'quiet little success package' of us and Bad Company. We'll let the fans tell us when to stop."

Reaching No. 13 on the Top Pop Albums chart, Damn Yankees' debut disc has hit the platinum sales mark. But back when Damn Yankees were still seeking a record deal, Shaw, the onetime Styx guitarist and vocalist, says this lineup—himself, former Night Ranger bassist Blades, rock veteran Ted Nugent,

and drummer Michael Cartellone—was turned down by eight labels before being signed by Warner Bros.

"Our names and histories may have worked against us," Shaw says. "There's a stigma associated

'We agreed to the project over a \$6 breakfast'

with supergroups, and I can understand [label] reluctance. Also, MTV was heavier into urban, dance, and rap, so there was no guarantee we'd be on there. Lucky for us things changed: All of a sudden radio was more receptive to what we're doing, and MTV played more rock videos."

Warner Bros. VP Bob Merlis also

discounts the value of Damn Yankees' individual group members' name recognition.

"We didn't take their collective backgrounds for granted, but took a very pro-active approach," says Merlis, noting that the band was especially involved in the packaging and marketing of its self-titled debut.

"Ethan Russell did the album cover and the first video ['Coming Of Age'], and, obviously, the initial approach was to let the world know that they're all stars playing together, with a really solid album," he says.

After cutting its album, the band played a "dive" in Los Angeles "to get the company psyched and see that it really was a band and not a 'cash-in situation,'" says Merlis.

(Continued on page 41)

Daniel Ash Goes It Alone Love & Rockets Man Bows Solo Set

BY SCOTT BRODEUR

NEW YORK—Daniel Ash's first solo album, "Coming Down," on Beggars Banquet/RCA Records, was a much-needed break for the Love & Rockets front man and guitarist. "I was going dry," he says. "I was falling out of love with rock'n'roll."

The problem, says Ash, was the rigid touring and recording schedule Love & Rockets endured as it rose to gold-selling status with its 1989 self-titled disc and the top 40 hit "So Alive." For now, however, Love & Rockets is on a hiatus, which Ash says might never end.

"We've accomplished a lot," he says. "No one has really begun talking about playing together again. Right now everyone is enjoying the time off."

RCA set up the release of "Coming

Down" with the single "This Love," which has reached No. 2 on the Modern Rock Tracks chart; the label also plans to take the song to album rock. The second single will be "Walk This Way." RCA also hopes MTV will support Ash as it previously has Love & Rockets.

At retail, Ash's album was preceded by a CD-5 sampler and was featured in a Beggars Banquet Retail Play and Display contest at independent alternative outlets.

Much like longtime band mate David J, who released his own solo set on RCA last year, Ash uses his disc to get more personal. There are dreamy, three-chord reveries that conjure up the psychedelic pop of songs like "All In My Mind," from Love & Rockets' "Express" album, that have always been Ash's forte.

(Continued on page 41)

And The Winners Are . . .

NEW YORK—The 33rd annual Grammy Awards were held Feb. 20 at Radio City Music Hall here. Highlights included performances by Phil Collins, Bette Midler, and M.C. Hammer, among others, and the presentation of Lifetime Achievement Awards to Bob Dylan and the late John Lennon. The show was broadcast to 60 nations, including Saudi Arabia. (Photos: Chuck Pulin)



The Kentucky Headhunters received the Grammy for best country performance by a duo or group for their album, "Pickin' On Nashville."



The album "I've Got That Old Feeling" by Alison Krauss was named best bluegrass recording.



Jimmie Vaughan holds two Grammys he won for his work with his late brother, Stevie Ray Vaughan—the best-contemporary-blues-recording Grammy for the album "Family Style," and the best-rock-instrumental Grammy for "D/FW," a track from the album.



Phil Collins, left, and producer Hugh Padgham accept the record-of-the-year award for "Another Day In Paradise."



The Grammy for best traditional blues recording went to B.B. King for his album "Live At San Quentin."



Alannah Myles is all smiles after winning the award for best rock vocal performance, female, for the single "Black Velvet."



Kathy Mattea accepts the Grammy for best country vocal performance, female, for "Where've You Been."



Songwriter Julie Gold is overwhelmed to receive the song-of-the-year award for "From A Distance," which was recorded by Bette Midler.



The award for best jazz vocal, male, went to Harry Connick Jr. for the album "We Are In Love."



M.C. Hammer shared the award for best R&B song with Alonzo Miller and Rick James for "U Can't Touch This," won the Grammy for best rap solo performance for the same track, and shared the Grammy for best longform video with Rupert Wainwright and John Oetjen for "Please Hammer Don't Hurt 'Em: The Movie."



Mariah Carey was named best new artist. She also won the award for best pop vocal performance, female, for the single "Vision Of Love."



The album "Time's Up" won Living Colour the Grammy for best hard-rock performance.



His single "Here And Now" won Luther Vandross the Grammy for best R&B vocal, male.



Sun Records pioneer Sam Phillips accepts his Trustees Award.



Shawn Colvin proudly displays the best-contemporary-folk-recording Grammy, which she won for her album "Steady On."



Placido Domingo holds the Grammy for best classical vocal performance, an award he shared with Jose Carreras and Luciano Pavarotti for "Carreras, Domingo, Pavarotti In Concert."

AB BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ZZ TOP THE BLACK CROWES	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 21-23	\$1,071,383 \$22.50	49,864 sellout	Beaver Prods.
STING KENNEDY ROSE	Beacon Theatre New York	Feb. 15-20	\$541,710 \$32.50	16,668 sellout	Ron Delsener Enterprises
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN	Tacoma Dome Tacoma, Wash.	Feb. 13	\$516,350 \$25	20,654 sellout	Bill Graham Presents Media One
INKS THE SOUP DRAGONS (22ND)	The Spectrum Philadelphia	Feb. 22-23	\$475,860 \$20	24,399 28,840 sellout	Electric Factory Concerts
ZZ TOP THE BLACK CROWES	Market Square Arena Indianapolis	Feb. 19	\$417,027 \$19.50	23,181 sellout	Sunshine Promotions
PAUL SIMON	Target Center Minneapolis	Feb. 23	\$369,984 \$23.50	16,335 17,691	Concert Prods. International USA Rose Prods.
KENNY ROGERS SWEETHEARTS OF THE RODEO	Celebrity Theatre Anaheim, Calif.	Feb. 16-17	\$361,418 \$32.50/\$29.25	11,124 12,600	North American Tours in-house
STING KENNEDY ROSE	Wiltern Theatre Los Angeles	Feb. 4-8	\$332,820 \$30	11,000 sellout	Bill Graham Presents
AC/DC KING'S X	Florida Suncoast Dome St. Petersburg, Fla.	Feb. 22	\$320,622 \$19.75	16,234 17,500	Cellar Door Concerts
STING KENNEDY ROSE	Fox Theatre Atlanta	Feb. 22-23	\$308,614 \$23	14,034 sellout	PACE Concerts Brusco Barr Presents
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN	Memorial Coliseum Portland, Ore.	Feb. 14	\$296,125 \$25	11,845 sellout	Double Tee Promotions
PAUL SIMON	Winnipeg Arena Winnipeg, Manitoba	Feb. 25	\$262,556 (\$298,264 Canadian) \$32.50	9,944 12,450	Concert Prods. International Nite Out Entertainment
AC/DC KING'S X	Miami Arena Miami	Feb. 21	\$226,611 \$20.75	10,921 12,950	Cellar Door Concerts
PAUL SIMON	Carver-Hawkeye Arena Univ. of Iowa Iowa City, Iowa	Feb. 20	\$224,343 \$21	11,073 13,799	Concert Prods. International USA Scope Prods.
AC/DC KING'S X	Orlando Centroplex Arena Orlando, Fla.	Feb. 20	\$224,005 \$19.75	11,342 12,220	Cellar Door Concerts
BELL BRY DEVOE/JOHNNY GILL/KEITH SWEAT	Memorial Coliseum Portland, Ore.	Feb. 18	\$217,316 \$22	10,043 10,800	A.H. Enterprises
LINDA RONSTADT	Circle Star Theatre San Carlos, Calif.	Feb. 22-24	\$211,957 \$19.50	10,917 sellout	in-house
GMC TRUCK AMERICAN MUSIC TOUR: RANDY TRAVIS ALAN JACKSON	Reunion Arena Dallas	Feb. 23	\$209,640 \$20	10,482 15,000	Special Moments Promotions
KENNY ROGERS LARRY GATLIN & THE GATLIN BROTHERS	ARCO Arena Sacramento, Calif.	Feb. 15	\$206,965 \$22.50/\$18.50	10,828 11,374	North American Tours
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN	Neil S. Biaisdell Center Honolulu	Feb. 10	\$205,300 \$25	8,212 sellout	Bill Graham Presents Hawaiian Island Prods.
STING KENNEDY ROSE	Berkeley Community Theatre Berkeley, Calif.	Feb. 1-2	\$194,618 \$27.50	7,077 sellout	Bill Graham Presents
AC/DC KING'S X	Veterans Memorial Coliseum Jacksonville, Fla.	Feb. 19	\$187,665 \$19.75	9,502 10,400	Cellar Door Concerts
NEIL YOUNG & CRAZY HORSE SONIC YOUTH SOCIAL DISTORTION	Hartford Civic Center Hartford, Conn.	Feb. 19	\$181,553 \$22.50	8,069 11,000	Ron Delsener Enterprises
NEIL YOUNG & CRAZY HORSE SONIC YOUTH SOCIAL DISTORTION	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Feb. 22	\$180,090 \$22.50	8,004 12,000	Ron Delsener Enterprises
BAD COMPANY/DAMN YANKEES	Myriad Convention Center Arena Oklahoma City, Okla.	Feb. 19	\$178,088 \$12.50	14,283 sellout	Contemporary Presentations

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TALENT IN ACTION

KENTUCKY HEADHUNTERS

Lone Star Roadhouse, New York

ANY FEARS THAT the Kentucky Headhunters' pre-Grammy excitement and recent hiatus from performing might rust their chops were dispelled at a Feb. 19 gig on the eve of the Grammy Awards (at which they received the nod for best country performance by a duo or group). It was the Mercury/PolyGram band's first headlining show in New York since a string of opening dates on the Hank Williams Jr. tour last year. And they let rip a set-opening triplet—"Oh Lonesome Me," "Rag Top," and a cover of Waylon Jennings' "Only Daddy That'll Walk The Line" from the upcoming album "Electric Barnyard"—with the same old reckless but controlled abandon. They slowed down briefly for the Bill

Monroe bluegrass hit "Walk Softly On This Heart Of Mine."

Things calmed down a bit more during a segment focusing on new songs, such as "With Body And Soul," which sound a bit more progressive perhaps than straight-ahead full-throttle and pure country-rooted material. But "The Ballad Of Davy Crockett" was pure Headhunters. Drummer Fred Young's coonskin cap and singer Ricky Lee Phelps' thigh-holstered microphone showed the down-on-the-farm quintet hasn't lost its sense of humor.

This followed an impromptu but right-on version of Sir Douglas Quintet's "She's About A Mover," dedicated to fellow Grammy nominees Doug Sahm and Augie Meyers of Texas Tornados, who were in attendance (and subsequently won for best Mexican/American performance).

An encore of "Spirit In The Sky" was another surprise cover, although it's on the new album, while a cover (Continued on next page)

DAMN YANKEES SCORE WITH TOUR

(Continued from page 39)

Two more videos—"Come Again" and the current hit, "High Enough"—increased play at album-rock radio, which Merlis feels was also influenced by the success of the Damn Yankees/Bad Company tour and heavy in-store activity buoyed by extensive display materials.

The co-headlining bill of Damn Yankees, booked by QBQ Entertainment, and Bad Company, on Atco, booked by Premier Talent, has been cited by promoters as one of the most successful tour packages of the winter (Billboard, Feb. 23).

The acceptance of "High Enough" at top 40 radio was a big break, considering the lack of other crossover success between album-rock and top 40 of late, Merlis notes. He says Warner Bros. avoided presenting the band as "Damn Yankees featuring..." or "So-and-so and Friends."

"It's really a joining of equals, as you see in concert, and that's how we marketed it rather than whoever was famous," Merlis says. "They made it very clear that they weren't a business arrangement, but musicians who want to play together."

Indeed, both Shaw and Blades cite an immediate "chemistry" among Yanks.

"We agreed to the project over a \$6 breakfast at Howard Johnson's," says Shaw. "We all learned from our pasts that the No. 1 rule is to have a

good time, otherwise what's the point?"

Most important, Blades adds, is that "Warner Bros. let Damn Yankees be what we are—a straight-ahead, no-holds-barred American rock'n'roll band. They let us do what we wanted to do, which is a rarity in this industry."

ASH BOWS SOLO SET

(Continued from page 39)

And in the same way the band recorded a fast and a slow version of that track, Ash bookends his solo effort with "Coming Down Fast," a distorted guitar assault, and "Coming Down," a slower, quieter version of the same song concerning drug abuse.

"I love doing things like that," says Ash, who co-produced the album with John Fryer, the engineer for the last Love & Rockets album. "Sometimes you write a song one way, then turn it inside-out, and you end up liking what kinds of feelings the new version expresses."

Ash has the same feelings toward cover songs. The album, which he originally intended to be composed of all covers, features a slow-motion interpretation of the Beatles' "Day Tripper" as well as an interesting take on the standard "Me And My Shadow," made famous by Peggy Lee in the '30s. Natasha Atlas, a veteran singer and a friend of Ash's, provides striking vocal harmonies throughout the album.

"I think we've done a good job of stripping everything down to the bare essentials and making something everyone can like," says Ash, who along with Kevin Haskins accounts for all the instrumentation. "The record definitely has a commercial air to a degree, with real strong melodies that sound good. But that's nothing new. I've always liked that."

REVIEWS



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TALENT IN ACTION

(Continued from preceding page)

of "Crossroads" (Cream's version) made perfect sense. So did "My Old Kentucky Home," which borrowed equally from the Hendrix, Led Zep, Chet Atkins, and B.B. King versions. As for the big hit "Dumas Walker," Phelps splashed water at stagesiders in "christening" them Headhunters.

"That means you get to be yourself!" he pronounced, then looked up at his PolyGram/Nashville chieftain. "Ain't that right, Harold Shedd?"

JIM BESSMAN

DINOSAUR JR.

The Whisky A Go-Go
West Hollywood, Calif.

INCREDIBLY, it was possible to enjoy the Massachusetts-based power trio Dinosaur Jr. without earplugs at

the band's Feb. 5 Whisky showcase.

The group, which released indie albums on Homestead and SST before signing to Sire, made its mark in the past by playing *extremely loud*. But the spleen-rupturing volume of earlier days is in abeyance on the band's Sire debut, "Green Mind," which even features leader J. Mascis' acoustic guitar on several numbers.

Not that the Dinosaurs have gotten timid—Mascis, bassist Van Conner (on loan from Seattle's Screaming Trees), and drummer Murph still stir up the dirt on stage. But there's a greater emphasis these days on songcraft in live performance, whereas two years back the band seemed intent on audio-cide and nothing more.

A brisk wind coming out of the amps might have been appreciated at

the Whisky gig—the packed room was oven-hot and nearly airless. One fan was heard saying, "This must be exactly what Hell is like."

Typically, Mascis was an indifferent, albeit sincere, vocalist and a deficient showman (scarcely a word was addressed to the audience). But he remains a skillful, impassioned guitarist whose rampant soloing was fired by the taut, densely proficient rhythm section.

During its most inspired moments, on such new songs as "Wagon" and the inelegantly titled but hooky "Puke & Cry," Dinosaur Jr. batted out a stegosaurian stomp that set alternative auditors aflutter. Even with the juice turned down a little, Dinosaur Jr. still has the moxie to shake modern rockers where they live.

CHRIS MORRIS

TRACY CHAPMAN GIL SCOTT-HERON SPIRIT

Guthrie Theater, Minneapolis

TRACY CHAPMAN WAS an unadvertised, albeit announced, 11th-hour attraction at this Jan. 21 celebration on Martin Luther King's birthday. She wanted to try out some unrecorded material in a club but settled for this intimate 1,400-seat theater. What had been touted as a brief cameo turned into a stirring 65-minute set that neither the audience nor the performer wanted to see end.

Chapman alternated new songs with old ones, balancing numbers about social issues with love songs. She offered a couple of new love songs, a dramatic, emotional tune of unrequited love set to a stuttering melody and a pillar-of-strength piece with an Oriental melody line. The latter lacked conflict and overpowering emotion. But the earlier piece worked magically, spurred by the desperate sound of Chapman's voice.

She introduced a breezy, jazzy tune about ecology and the optimistic "Dreaming On A World," which was filled with clichéd images. The new songs lacked the rich imagery and keen, socially conscious observations of her best work. Nonetheless, the power of her delivery, the raw desperation in her bluesy voice, and her shy-yet-tough demeanor enabled the performance to transcend the quality of the material. The best new piece, "Missile Blues," was actually an old, unrecorded swinging blues written when cruise missiles were being introduced; she said she decided to "dust it off" because of its current relevance. The song's punch line urging the powers-that-be to "learn about the bomb" brought a rousing cheer.

Chapman did not indicate if any of these new songs would be included on her next Elektra album.

Headliner Gil Scott-Heron, who was appearing without his usual backup band, concentrated more on words than music. The social commentator did about 45 minutes of standup comedy, mixing in an a cappella version of his 1990 rap single, "Space Shuttle." To close his hour-long set, he sang a couple of numbers at the piano. The opening act, Spirit, a Minneapolis a cappella quintet, offered a fine survey of black-music styles from African chants to gospel to jazz to doo-wop to soul. JON BREAM

NEW ON THE CHARTS

The Bingo Boys and producer Martin Neumayer are currently riding high on the Hot 100 success of their first single, "How To Dance," and are set to release a full project of material later this month, boldly titled "The Best Of Bingo Boys."

The group, recently signed to Atlantic Records, follows pop/dance entities like Soul II Soul, D-Mob, and C&C Music Factory as a production entity with a distinctive sound that allows for the possibility of a spinoff act.

While Caron Wheeler, Cathy Dennis, and Freedom Williams have all become beneficiaries of the current superproducer scenario, the most recent to profit are the Bingo Boys themselves—Klaus Biedermann, Paulie Pfab, and Helmut Wolfgruber, a trio of Austrian DJs who wrote all of the songs for "The Best," as well as Princessa, a New York-based female rapper featured on "How To Dance" and four additional cuts. Just last year, the three men, who are also the instrumentalists heard on the track, hooked up in Vienna with Neumayer, a well-known Austrian producer best known for his worldwide hit "Bring Me Edelweiss." With the

idea for "How To Dance" in mind, the team went into the studio and recorded a demo of the song that reached Joey Carvello, director of dance music at Atlantic. "I was 30 seconds into the song," says Carvello, "and I stopped the tape and said 'They've got a deal.'"

The Bingo Boys subsequently recorded a full album of material in just three weeks. Carvello sent a reel-to-reel version of "How To Dance" to WPWR (Power 106) Los Angeles and New York's WQHT (Hot 97) last December and from there, he says, "the record exploded. The song is so diverse, it's light disco and it's that good-old-fashioned 'I-can't-wait-to-get-to-the-club-to-dance' music." Carvello also admits that radio is more than ripe for the kind of sound his act has crafted. "The dance profile is so high at radio right now and their songs fit right in with everything that's currently happening there."

The band is booked by Famous Artists, 1700 Broadway, New York N.Y. 10019; management is by Matthias Schweger, World Entertainment, Suite 1103, 576 Fifth Ave., New York, N.Y. 10036. JIM RICHLIANO



THE BINGO BOYS. Shown, from left, are Helmut Wolfgruber, Princessa, Klaus Biedermann, and Paulie Pfab.

MCA Music Is Partial To Davies' Partisan Catalogs

THE DEAL OF THE WEEK: MCA Music president Leeds Levy has struck a major tie with Frank Davies, who, as president of Partisan Music Productions Inc., operates one of Canada's leading independent publishers.

According to Levy, the MCA/Davies deal includes the co-ownership by MCA Canada Ltd. of Partisan's existing catalogs and TMP—The Music Publisher catalogs recently acquired by Davies. All future copyrights will be owned or controlled by a newly formed joint-venture company between Davies and MCA Canada Ltd.

Trading under the logo of TMP—The Music Publisher, Davies now has the financial clout to

actively compete for and finance the acquisition of publishing rights mostly on a buy-out basis, but also with administration and subpublishing in mind.

Davies formed TMP—The Music Publisher in conjunction with Canada Publishing Corp. in early 1986, and on Jan. 15 acquired the company from his partner. Before establishing TMP, he had a 15-year career in music publishing. Before this, he worked for Billboard, EMI Records, Liberty Records, and one of Canada's early independent labels, Daffodil Records. In 1978, he formed Partisan and is credited with making the first exclusive record-production deal between a Canadian company and a major U.S. label (Capitol).

TMP will continue to subpublish in Canada several catalogs, including Jonico Music, Zaymin/Hit List, MMA Music, and Private Music, the publishing affiliate of the U.S. new-music label. Partisan's assets include the TV music of Canada's largest movie company, Alliance Communications Corp., as well as copyrights by Canadian acts A Foot In Coldwater, The King Biscuit Boy, and Tom Cochrane. The company also manages writers Eddie Schwartz and David Tyson, both of whom have received Juno nominations as songwriter of the year.

STRAIGHT-AHEAD R&B: With R&B dominated by the same writer/producers who consistently chart hits with a wide range of artists, it's difficult for newcomers to break in. "It's consistently tough," says Rodney C.B. Gordy, president of the Avatar Publishing Group. Formerly a staffer at Jobete Music, Gordy, a nephew of Motown founder Berry Gordy Jr., says, "All of our writers are writer/producers. We're competing with the Babyfaces and Teddy Rileys."

The signees include Kenny Harris, who wrote Vanessa Williams'

hit "Darling, I" (Wing) with another Avatar writer, Rex Salas. Harris also produced Tracie Spencer's recent "Save Your Love" single (Capitol) and is currently producing newcomers Adriane McDonald for A&M, Small Change for Wing, actress Tisha Campbell's debut on Capitol, and Brian McKnight's debut on Wing. Salas has worked on tracks with Jasmine Guy, Barbara Weathers, and Klymaxx. Salas and Kipper Jones, another Avatar writer/producer and a Virgin Records recording artist, were in the former Epic Records act Tease together. The two wrote Williams' top 10 R&B hit "The Right Stuff" (Wing).

Larry Robinson, who owns Avatar, started out as a remixer of hits by Prince, the Boys, Tony! Toni!

Toné!, and others, and has written and produced E.U.'s single "Livin' Large" (Virgin) and Williams' "Be A Man" (Wing). Robinson is

also working on tracks for the debut of actress Kim Basinger on Giant Records.

The Los Angeles-based company, formed five years ago, jelled through an administration deal signed with Virgin Music two years ago.

Since making the deal with Virgin Music, Avatar has taken on additional songwriting and producing staffers. Darron Williams, a multi-instrumentalist and session player for the likes of Stacy & Kimiko, Marva Hicks, and Otis Stokes, will have upcoming productions on albums by Gerry Woo on Wing and the Newtrons for MCA. He also co-wrote "Life Without You" for Hicks' current Mercury album. And Crazy Boy Productions—Moe Z., Dale Harewood, and Le-Morris Tyler—is working with writer/producer Angela Winbush's imprint on MCA, A. Winbush, on the debut of Brandon (the Michael Jackson-look-alike kid from the "Bad" video). Crazy Boy is also contributing to the Small Change and Campbell projects.

As a production company, Avatar has also developed Vinx, who will debut on Sting's Pangaea label. Though Vinx is a world music artist, "We want to be known for straight-ahead R&B," says Gordy.

PRINT ON PRINT: The following are the best-selling folios at Music Sales Corp.:

1. Depeche Mode Anthology
2. Classic Dylan
3. Jeff Beck Anthology
4. AC/DC, The Razors Edge (guitar tablature edition)
5. Paul Simon, The Rhythm Of The Saints.

Assistance in preparing this column was provided by Janine McAdams.



by Irv Lichtman

Country

Radio-Friendly CD Service Launched Firm Calls Anthologies Cheap & Green

BY EDWARD MORRIS

NASHVILLE—Paul Lovelace, former VP of national country promotions for Capitol Records, has launched a company here that enables several different labels to service their singles to radio on the same CD. Lovelace says his CDX (Compact Disc Xpress) is both cost-efficient and environmentally friendly: "It's a country singles car pool."

So far, Capitol/Nashville, Mercury, and Arista have agreed to try the service, Lovelace reports, and all the major country labels have listened to the sales pitch.

CDX will service 1,900 full-time country radio stations that do not currently report to a major trade magazine. "The companies release single CDs to those [reporting stations] already," Lovelace explains. "It's something they will continue to do. . . . We just want to focus

right now on the bulk of the people who are not getting the CDs from the record companies."

By enrolling for the anthology packaging, Lovelace says a label can reach additional stations for about a third of the cost of servicing the stations with individual CD singles. He charges \$1,368 for each single included on the CDX CD, and the price covers all services, including mailing.

Lovelace says he will limit the tracks on any given CD to 12, a number that allows him to include the essential label copy.

Participating labels provide Lovelace with a digital reference tape of the single and the accompanying copy. The CDs are made at Disc Manufacturing Inc. in Huntsville, Ala. There is a three-week turnaround time. The collected singles package will be shipped every other week.

The first CD, which is scheduled

for release March 11, will contain only three singles: The Kentucky Headhunters' "The Ballad Of Davy Crockett" (Mercury), T. Graham Brown's "With This Ring" (Capitol/Nashville), and Sharon Anderson's "Unbelievable Love" (Capitol/All Nations).

Lovelace points out that his service can cut down on the massive amounts of plastic used by record companies in individual CD distribution. CDX is currently using slim-line jewel boxes and hopes eventually to convert to recyclable packaging.



Flying Solo. Newly signed to MCA Records/Nashville, J.P. Pennington poses with label executives following a luncheon introducing him to the label's Nashville staff. Pictured, from left, are Pat Schoffstall, VP of administration; Walt Wilson, VP of marketing; Bruce Hinton, president; Pennington; Barry Beckett, producer; Shelia Shipley, VP of national promotion; and Katie Gillon, VP of production.

CBS Claims Cristy Lane Ent. Failed To Return Advance

NASHVILLE—CBS Records (now Sony Music) has sued Cristy Lane Enterprises in Chancery Court here, alleging that the company has failed to return a \$50,000 advance. According to the complaint, filed Jan. 29, the advance was paid Dec. 28, 1989, against projected royalties from records CBS Special Products (now Sony Music Special Products) intended to reissue from singer Cristy Lane's catalog.

The agreement between the two parties, the complaint says, was reached Dec. 19, 1989. In return for exclusive rights to make, advertise, and sell records, tapes, and CDs of the Lane material in the U.S. and Canada for seven years, CBS agreed to pay Cristy Lane Enterprises 50% of the net proceeds and pay the advance in anticipation of royalties.

Within a month after the advance was paid, the complaint continues, CBS learned that Cristy Lane Enterprises had licensed some of the material to which CBS had exclusive rights to other companies. "After discussing this information with Mr. Lee Stoller, the president of . . . Cristy Lane," the complaint details, "the parties agreed to terminate the exclusive licensing contract and Cristy Lane agreed to return the Fifty Thousand Dollar . . . advance royalty payment." The agreement was officially terminated Feb. 12, 1990.

In a letter to CBS dated April 2, Stoller, who is also Lane's husband, said he would return the \$50,000 as soon as he received some other expected royalties. Subsequently, the complaint says, CBS requested repayment by letter three more times before the suit was filed.

Stoller launched Lane as a country artist in the late '70s on his own independent label, LS Records. She had four top 10 hits on LS before signing to United Artists, where she had her first and only No. 1, "One Day At A Time," in 1980.

Last year, Lane and Stoller established the Cristy Lane Theater in Branson, Mo. LS Records maintains its headquarters in Madison, Tenn.

EDWARD MORRIS

Celebs Want Piece Of Action At War Rally Event High On Symbolism, Low On Reflection

PAGEANTRY POLITICS: The local papers and TV stations—all of which hyped the event from its inception—said that as many as 10,000 people attended the pro-war rally staged Feb. 23 in Nashville's Centennial Park. Organizers didn't call it "pro-war"—indeed, they proclaimed it to be "nonpolitical." What they did not explain, though, was how endorsement of public policies affecting life and death could be sheared of politics. Taking their cue from White House publicists, the sponsors labeled it "Operation Desert Star," a name considerably more beautiful than the impulses it cloaked.

The "star" in the name alluded to the parade of country stars who took the stage to praise Caesar—and, perhaps, to introduce their last hit or latest single. Before the day was done, **George Jones, Johnny Cash, Mark Collie, Eddie Rabbitt, William Lee Golden, Hoyt Axton, Jack Greene, Baillie & the Boys, Stonewall Jackson, Billy Walker,** and a dozen or so others had sung their songs and shaken their fists. The ever-theatrical Cash strode to the microphone in the afternoon heat, wearing a black, calf-length Victorian greatcoat and a top hat. Near the end of his recitation of "Ragged Old Flag," he stripped off the costume to reveal his desert camouflage uniform underneath: G.I. Joe Takes Music Row.

Swelling the crowd and moderating its festive air were hundreds of military families, worried and fearful, who had come seeking comfort in the supportive words and music. As a pageant, Desert Star was awe-inspiring.

But there was a broad streak of ugliness, as well. Even those who believe the world will be a better place with **Saddam Hussein** out of it can see that an event such as this trivializes matters of great significance and complexity. It short-circuits hard thinking with good feelings. It forgets there are other sides and other questions. It is too symbolic, too easy, too weighted with self-importance.

We should note that none of the stars who came to Centennial Park last week to beat the drums for freedom did anything similarly heroic last year when proposed mandatory labeling laws were threatening their freedom of speech. But then there's no crowd to play to in a legislative hearing

room, and there's no macho glory in dressing up like an ACLU lawyer.

WEBB, THE WONDERFUL: While his peers were studying war at a safe distance from it, that magnificent old honky-tonker **Webb Pierce** was drawing his last breaths in a nearby hospital. (See story, page 45.) For years, he was the purest distillation of hillbilly music. Hordes of jukebox operators got rich from the nickels we poured through the slots so we

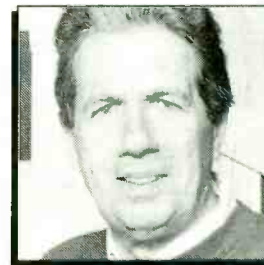
could wallow in the poetic misery of "Back Street Affair" or weep at our vicarious losses in "The Last Waltz." It was a bootcamp for heartbreak. Pierce never suffered from an undersized ego or an excess of good taste, but if you wanted to rage at circumstance and gnash your teeth at the perfidy

of love, he was your man. It's a pity he wasn't elected to the Country Music Hall of Fame last year when he was first eligible for that honor. We would have loved to watch his glittery entrance and hear his doubtlessly cheeky acceptance speech. He will be missed—but he could have told us that.

MAKING THE ROUNDS: Imagine our surprise upon turning up 17th Avenue recently and seeing air where the ASCAP building used to be. They've torn down the old one-story landmark and will replace it with a three-story headquarters with underground parking. The new place is supposed to be ready by December . . . The Amusement & Music Operators Assn. will feature new singles by **Vince Gill** and the **Kentucky Headhunters** in its first nationwide spring promotion at more than 10,000 box locations.

MARK YOUR CALENDAR: PolyGram International's **Bob Kirsch** and **Daniel Hill** will critique unpublished songs from Songwriters Guild of America members March 18 at the SGA office . . . **Jerry Jeff Walker** holds his annual birthday party, theater concert, rodeo, and dance and golf tournament March 15-18 in Austin, Texas.

SIGNINGS: Publisher **Christian DeWalden** has signed a joint venture with Sony/Tree. **Austin Roberts** is the combine's first writer.



by Edward Morris

Annual Music City Tennis Benefit Set

NASHVILLE—The 18th annual Music City Tennis Invitational is set to begin May 3 and continue through the weekend at Maryland Farms Racquet & Country Club in Brentwood, Tenn. More than 150 music industry professionals are expected to participate in the fund-raiser.

Proceeds from the tournament benefit the Vanderbilt Univ. Medical School Child Development Center.

For the fourth consecutive year, Ken Dudney and Joe Moscheo, VP of special projects at BMI, are co-chairmen of the event.

The invitational is open to anyone associated with the music industry. Invitations will be forwarded to past participants. New players and interested sponsors should contact BMI's Patsy Bradley at 615-259-3625.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	6	14	8	★ ★ No. 1 ★ ★ I'D LOVE YOU ALL OVER AGAIN K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 2166
2	2	3	13	IF YOU WANT ME TO B. MONTGOMERY, J. SLATE (L. WILLIAMS, J. DIFFIE)	◆ JOE DIFFIE (C) EPIC 341-46047
3	4	10	6	LOVING BLIND J. STROUD (C. BLACK)	◆ CLINT BLACK (V) RCA 2749-7
4	7	8	10	I COULDN'T SEE YOU LEAVIN' J. BOWEN, C. TWITTY, D. HENRY (R. SCAIFE, R. M. BOURKE)	CONWAY TWITTY (V) MCA 53983
5	1	1	16	WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN)	◆ MIKE REID (C) (V) COLUMBIA 387-73623
6	5	13	15	DON'T TELL ME WHAT TO DO P. WORLEY, E. SEAY (H. HOWARD, M. BARNES)	◆ PAM TILLIS (V) ARISTA 2129
7	9	17	5	TWO OF A KIND, WORKIN' ON A FULL HOUSE A. REYNOLDS (B. BOYD, W. HAYNES, D. ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
8	8	9	12	LITTLE THINGS R. BENNETT, T. BROWN (P. KENNERLEY, M. STUART)	◆ MARTY STUART (V) MCA 53975
9	3	2	16	BROTHER JUKEBOX M. WRIGHT (P. CRAFT)	◆ MARK CHESNUTT (V) MCA 7-53965
10	16	19	6	HEROES AND FRIENDS K. LEHNING (R. TRAVIS, D. SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
11	17	20	9	I'M THAT KIND OF GIRL T. BROWN (M. BERG, R. SAMOSET)	◆ PATTY LOVELESS (V) MCA 53977
12	15	15	14	IS IT RAINING AT YOUR HOUSE B. MONTGOMERY (V. GOSDIN, H. COCHRAN, D. DILLON)	VERN GOSDIN (V) COLUMBIA 38-73632
13	18	22	7	MEN R. BYRNE, A. SCHULMAN (R. BYRNE, A. SCHULMAN)	THE FORESTER SISTERS (V) WARNER BROS. 7-19450
14	14	16	8	I GOT YOU R. HALL, R. BYRNE (R. BYRNE, T. GENTRY, G. FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672
15	12	6	19	YOU'VE GOT TO STAND FOR SOMETHING E. GORDY, JR. (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN (C) (V) RCA 2711-4
16	20	26	8	TRUE LOVE D. WILLIAMS, G. FUNDIS (P. ALGER)	DON WILLIAMS (V) RCA 2745-7-R
17	13	4	16	DADDY'S COME AROUND B. BANNISTER (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET (V) RCA 2707-7
18	21	25	12	LONG LOST FRIEND S. HENDRICKS, T. DUBOIS (D. ROBBINS, S. BOGARD, L. STEWART)	RESTLESS HEART (V) RCA 2709-7
19	24	27	10	TREAT ME LIKE A STRANGER K. LEHNING (M. BONAGURA, P. MCCANN)	◆ BAILLIE AND THE BOYS (V) RCA 2720-7
20	10	11	17	WHAT A WAY TO GO R. KENNEDY (J. RUSHING, B. DAVID, R. KENNEDY)	◆ RAY KENNEDY (C) (CD) ATLANTIC 3234-4
21	11	5	14	LOVE CAN BUILD A BRIDGE B. MAHER (N. JUDD, J. JARVIS, P. OVERSTREET)	◆ THE JUDDS (V) CURB/RCA 2708-7/RCA
22	23	24	10	HEART FULL OF LOVE H. DUNN, C. WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472
23	35	—	2	★ ★ ★ Power Pick/Airplay ★ ★ ★ DOWN HOME J. LEO, L. M. LEE, ALABAMA (R. BOWLES, J. LEO)	ALABAMA (V) RCA 2778-7
24	25	30	5	THE EAGLE R. ALBRIGHT, B. MONTGOMERY (H. COCHRAN, R. LANE, M. VICKERY)	WAYLON JENNINGS (V) EPIC 34-73718
25	19	12	15	RUMOR HAS IT T. BROWN, R. MCENTIRE (B. BURCH, V. DANT, L. SHELL)	◆ REBA MCENTIRE (V) MCA 7-53970
26	31	36	12	ONLY HERE FOR A LITTLE WHILE C. HOWARD, T. SHAPIRO (W. HOLYFIELD, R. LEIGH)	◆ BILLY DEAN CAPITOL PRO-79424
27	27	31	14	UNCHAINED MELODY B. KILLEN (A. NORTH, H. ZARET)	◆ RONNIE MCDOWELL (C) (V) CURB 4JM-76850
28	22	7	18	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D. JOHNSON (H. HOWARD)	◆ DOUG STONE (C) (V) EPIC 341-73570
29	36	44	4	DRIFT OFF TO DREAM G. BROWN (T. TRITT, HARRIS)	TRAVIS TRITT (V) WARNER BROS. 7-19431
30	28	29	19	I'VE COME TO EXPECT IT FROM YOU J. BOWEN, G. STRAIT (D. DILLON, B. CANNON)	GEORGE STRAIT (V) MCA 53969
31	26	18	17	FOREVER'S AS FAR AS I'LL GO J. LEO, L. M. LEE, ALABAMA (M. REID)	ALABAMA (V) RCA 2706-7
32	29	28	19	UNANSWERED PRAYERS A. REYNOLDS (ALGER, BASTAIN, BROOKS)	GARTH BROOKS (V) CAPITOL 44650
33	42	53	4	POCKET FULL OF GOLD T. BROWN (V. GILL, B. ALLSMILLER)	◆ VINCE GILL (CD) (V) MCA 7-54026
34	45	47	4	RIGHT NOW J. JENNINGS, M. C. CARPENTER (A. LEWIS, S. BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
35	40	45	7	IF THE JUKEBOX TOOK TEARDROPS N. LARKIN (M. GRAHAM, D. GOODMAN, N. LARKIN, W. EASTERLING)	BILLY JOE ROYAL (C) (V) ATLANTIC 4-87770
36	32	35	13	THERE YOU GO R. SHARP, T. DUBOIS (R. SHARP, D. LOWERY)	EXILE (V) ARISTA 2139
37	34	34	20	LIFE'S LITTLE UPS AND DOWNS S. BUCKINGHAM (M. A. RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 387-73587
38	37	32	20	COME ON BACK H. EPSTEIN (C. CARTER)	CARLENE CARTER (C) (V) REPRISE 4-19564/WARNER BROS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	39	40	10	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	30	21	18	LOVE WILL BRING HER AROUND S. HENDRICKS (R. CROSBY, W. ROBINSON)	ROB CROSBY (C) (CD) (V) ARISTA AOC-2081
41	33	23	18	THERE FOR A WHILE T. BROWN (C. WRIGHT, A. L. GRAHAM)	STEVE WARNER (V) MCA 7-53936
42	58	—	2	ROCKIN' YEARS S. BUCKINGHAM, G. SMITH (F. PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711
43	61	—	2	FANCY T. BROWN, R. MCENTIRE (B. GENTRY)	◆ REBA MCENTIRE (CD) (V) MCA 7-54042
44	38	33	20	THINGS ARE TOUGH ALL OVER B. MONTGOMERY (L. SILVER, T. BRUCE)	◆ SHELBY LYNNE (C) EPIC 341-73521
45	50	57	7	UNCONDITIONAL LOVE J. BOWEN, J. CRUTCHFIELD (D. LOWERY, R. SHARP, T. DUBOIS)	GLEN CAMPBELL CAPITOL PRO-79494
46	48	52	5	LET HER GO D. JOHNSON, T. BROWN (M. COLLIE)	◆ MARK COLLIE (CD) (V) MCA 53971
47	43	41	20	PUT YOURSELF IN MY SHOES J. STROUD (C. BLACK, H. NICHOLAS, S. RUSSELL)	◆ CLINT BLACK (V) RCA 2678-7
48	41	37	18	A FEW GOOD THINGS REMAIN A. REYNOLDS (J. VEZNER, P. ALGER)	KATHY MATTEA (V) MERCURY 878246-7
49	51	55	5	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
50	49	54	9	I GOT IT BAD W. WALDMAN, J. LEO (M. BERG, J. PHOTOLOGO)	◆ MATRACA BERG (V) RCA 2710-7
51	47	38	20	WE'VE GOT IT MADE J. CRUTCHFIELD (S. RAMOS, B. REGAN)	LEE GREENWOOD (C) CAPITOL 4JM-44576
52	54	61	4	MARY & WILLIE B. BECKETT (K. T. OSLIN)	◆ K. T. OSLIN (V) RCA 2746-7
53	NEW ▶	1	1	★ ★ ★ Hot Shot Debut ★ ★ ★ ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R. MILSAP, R. GALBRAITH (J. CUNNINGHAM, S. STONE)	RONNIE MILSAP (V) RCA 2509
54	62	66	3	OH WHAT IT DID TO ME J. CRUTCHFIELD (J. CRUTCHFIELD)	TANYA TUCKER CAPITOL PRO-79535
55	57	59	5	MILES ACROSS THE BEDROOM J. BOWEN, G. MORRIS (L. MOORE, J. REA)	◆ GARY MORRIS CAPITOL PRO-79514
56	55	56	9	I'M SENDING ONE UP FOR YOU B. BECKETT, T. BROWN (T. BROWN, G. NICHOLSON, R. KENNEDY)	T. GRAHAM BROWN CAPITOL PRO-79477
57	63	68	3	GET RHYTHM B. MEVIS, N. LARKIN (J. R. CASH)	◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869
58	59	58	6	WHAT GOES WITH BLUE B. MONTGOMERY (P. NELSON, D. GIBSON)	TAMMY WYNETTE (C) EPIC 381-46238
59	71	—	2	YOU'RE THE ONE P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 7-19405/WARNER BROS.
60	52	39	14	BLUEBIRD J. CRUTCHFIELD (R. IRVING)	ANNE MURRAY CAPITOL PRO-79423
61	60	51	12	CHASIN' SOMETHING CALLED LOVE P. WORLEY, E. SEAY (M. SCHEER, G. BURR)	◆ MOLLY & THE HEYMAKERS (C) (V) REPRISE 4-19517/WARNER BROS.
62	64	60	5	DECK OF CARDS M. JOHNSON (T. TYLER)	BILL ANDERSON (C) (V) CURB 4JM-76855
63	NEW ▶	1	1	I'VE GOTTA MIND TO GO CRAZY J. STROUD (R. MOORE, D. PFIMMER)	LES TAYLOR (C) (V) EPIC 34-73712
64	67	—	2	JUST LIKE ME J. CRUTCHFIELD (B. MORRISON, D. HUPP)	LEE GREENWOOD CAPITOL PRO-79530
65	75	—	2	TENNESSEE BORN AND BRED R. LANDIS (E. RABBITT, R. NIELSON)	◆ EDDIE RABBITT CAPITOL PRO-79369
66	NEW ▶	1	1	TIME PASSES BY A. REYNOLDS (J. VEZNER, S. LONGACRE)	◆ KATHY MATTEA (C) (V) MERCURY 878 934
67	NEW ▶	1	1	CONCRETE COWBOY H. SHEDD, B. CORBIN, D. HANNER (B. CORBIN)	CORBIN/HANNER (V) MERCURY 878 746
68	72	70	3	AT LAST G. BROWN (M. GORDON, H. WARREN)	GENE WATSON WARNER BROS. PRO-4683
69	73	—	2	TRUE LOVE NEVER DIES P. WORLEY, E. SEAY (WELCH, SCRUGGS)	◆ KEVIN WELCH (V) REPRISE 7-19440/WARNER BROS.
70	69	73	3	HOLED UP IN SOME HONKY TONK N. LARKIN, D. DILLON (D. DILLON, B. MEVIS, G. DYCUS)	◆ DEAN DILLON (C) (V) ATLANTIC 4-87774
71	NEW ▶	1	1	I NEED A MIRACLE M. MORGAN, S. BUCKINGHAM (L. BOONE, P. NELSON, D. MAYO)	◆ LARRY BOONE (C) (V) COLUMBIA 38-73710
72	68	62	6	WATER UNDER THE BRIDGE K. LEHNING (J. MCMEANS, B. BURCH)	DAN SEALS (V) CAPITOL 7-7953
73	65	49	10	IF I BUILT YOU A FIRE N. LARKIN (D. SAMPSON, M. HOLMES)	◆ NEAL MCCOY (C) ATLANTIC 4-87833
74	70	67	15	(YOU'RE MY) SOUL AND INSPIRATION R. LANDIS (B. MANN, C. WEIL)	◆ THE OAK RIDGE BOYS (C) (V) RCA 2665-4
75	66	46	15	SAY IT'S NOT TRUE S. SMITH, T. BROWN (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 7-53955

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. *Astensik 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

1	1	2	3	CHASIN' THAT NEON RAINBOW K. STEGALL, S. HENDRICKS (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
2	2	1	4	NEVER KNEW LONELY T. BROWN (V. GILL)	◆ VINCE GILL MCA
3	4	4	10	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS CAPITOL
4	3	3	4	COME NEXT MONDAY J. SCAIFE, J. COTTON (K. T. OSLIN, R. BOURKE, C. BLACK)	◆ K. T. OSLIN RCA
5	6	5	9	GOD BLESS THE U.S.A. J. CRUTCHFIELD (L. GREENWOOD)	LEE GREENWOOD MCA
6	17	11	21	WHEN I CALL YOUR NAME T. BROWN (V. GILL, T. DUBOIS)	◆ VINCE GILL MCA
7	5	6	3	GHOST IN THIS HOUSE R. HALL, R. BYRNE (H. PRESTWOOD)	◆ SHENANDOAH COLUMBIA
8	7	9	7	CRAZY IN LOVE J. BOWEN, C. TWITTY, D. HENRY (E. STEVENS, R. MCCORMICK)	◆ CONWAY TWITTY MCA
9	10	7	9	HOME B. MONTGOMERY, J. SLATE (A. SPOONER, F. LEHNER)	JOE DIFFIE EPIC
10	12	8	6	BACK IN MY YOUNGER DAYS D. WILLIAMS, G. FUNDIS (D. FLOWERS)	DON WILLIAMS RCA
11	13	17	25	LOVE WITHOUT END, AMEN J. BOWEN, G. STRAIT (A. BARKER)	GEORGE STRAIT MCA
12	8	10	8	YOU REALLY HAD ME GOING H. DUNN, C. WATERS (H. DUNN, T. SHAPIRO, C. WATERS)	◆ HOLLY DUNN WARNER BROS.
13	14	16	9	YOU LIE T. BROWN, R. MCENTIRE (B. FISCHER, A. ROBERTS, C. BLACK)	◆ REBA MCENTIRE MCA

14	9	12	15	HOLDIN' A GOOD HAND J. CRUTCHFIELD (R. CROSBY, J. FEW)	LEE GREENWOOD CAPITOL
15	20	20	12	TOO COLD AT HOME M. WRIGHT (B. HARDEN)	◆ MARK CHESNUTT MCA
16	16	13	13	JUKEBOX IN MY MIND J. LEO, L. M. LEE, ALABAMA (D. GIBSON, R. ROGERS)	ALABAMA RCA
17	11	19	27	FOREVER AND EVER, AMEN K. LEHNING (P. OVERSTREET, D. SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
18	18	18	24	THE DANCE A. REYNOLDS (T. ARATA)	◆ GARTH BROOKS CAPITOL
19	15	14	19	NEXT TO YOU, NEXT TO ME R. HALL, R. BYRNE (R. E. ORRALL, C. WRIGHT)	◆ SHENANDOAH COLUMBIA
20	21	22	10	FOOL SUCH AS I K. LEHNING (B. TRADER)	BAILLIE AND THE BOYS RCA
21	—	—	1	TURN IT ON, TURN IT UP, TURN ME LOOSE P. ANDERSON (KOSTAS, W. PATTON)	◆ DWIGHT YOAKAM REPRISE
22	19	24	16	BETTER MAN M. WRIGHT, J. STROUD (C. BLACK, H. NICHOLAS)	◆ CLINT BLACK RCA
23	—	21	17	I'M GONNA BE SOMEBODY G. BROWN (S. HARRIS, J. COLUCCI)	TRAVIS TRITT WARNER BROS.
24	24	23	16	I MEANT EVERY WORD HE SAID S. BUCKINGHAM (C. PUTMAN, B. JONES, C. CHAMBERS)	◆ RICKY VAN SHELTON COLUMBIA
25	—	—	20	I'VE CRIED MY LAST TEAR FOR YOU S. BUCKINGHAM (C. WATERS, T. KING)	RICKY VAN SHELTON COLUMBIA

◆ 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.

Webb Pierce Dead At 69

NASHVILLE—Webb Pierce, a honky-tonk singer who embodied all that was gaudy and glorious in country music, died here Feb. 24 after a long struggle with pancreatic cancer. He was 69.

The Louisiana native and onetime Sears sales clerk came to prominence during the early '50s, just before rock'n'roll elbowed its way into the country format. His first chart record, "Wondering," went to No. 1, as did a dozen more during his long career. Counting his duet releases with Red Sovine and Kitty Wells, Pierce racked up 55 top 10 hits—all on the Decca label—between 1952 and 1982, the last year he charted.

Pierce's distinctively nasal wail made standards of such songs as "Back Street Affair," "There Stands The Glass," "Slowly," "I Don't Care," and "That Heart Belongs To Me." Early in his career, Pierce was a member of the Grand Ole Opry.

An astute businessman, Pierce co-founded Cedarwood Publishing,

which numbered among its songwriters Mel Tillis, Marijohn Wilkin, Danny Dill, Sovine, and Pierce himself.

Famed for his garish tastes, Pierce once owned—and drove—a convertible with silver dollars embedded in its surface, cow-horn and six-gun decorations, and seats made to resemble saddles. His guitar-shaped swimming pool, around which he sold and autographed albums, was for years a high point for tourists and a source of litigation for his exasperated neighbors.

Beginning in the late '60s, Pierce's stature as a recording star declined severely, although he appeared regularly on the charts into the early '70s. In 1982, he attempted a comeback by recording a duet album with Willie Nelson on Columbia. A remake of "In The Jailhouse Now," the lone single from the album, made it to No. 72.

Pierce is survived by his wife, a daughter, and a son.

EDWARD MORRIS

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

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

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



D-77414

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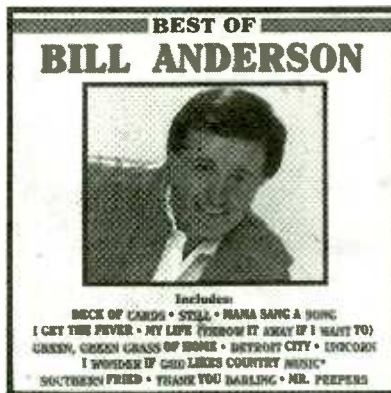
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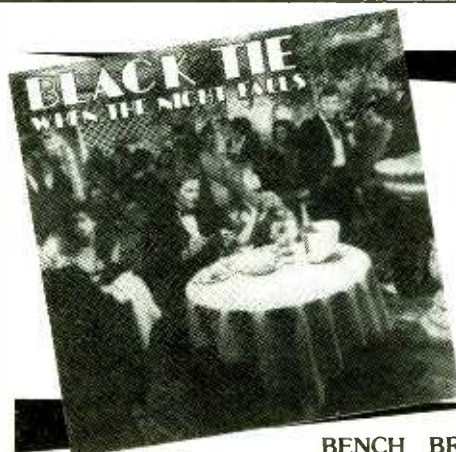
FOR WEEK ENDING MARCH 9, 1991

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★★ NO. 1 ★★	
1	1	1	24	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES 14 weeks at No. 1
2	2	2	16	CLINT BLACK ▲ ² RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
3	4	3	24	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
4	3	4	95	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
5	5	5	51	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
6	6	8	23	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
7	8	6	69	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
8	7	7	95	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
9	11	9	61	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
10	10	12	23	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
11	9	10	16	DWIGHT YOAKAM REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
12	12	14	20	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
13	13	11	58	RICKY VAN SHELTON ● COLUMBIA 45250 /SONY (8.98 EQ)	RVS III
14	15	15	15	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN
15	16	16	26	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
16	17	17	19	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
17	14	13	40	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
18	20	38	4	PAUL OVERSTREET RCA 2459* (9.98)	HEROES
19	19	18	39	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
20	18	19	28	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
21	27	37	4	MARTY STUART MCA 10106* (9.98)	TEMPTED
22	21	20	47	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
23	22	21	50	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
24	25	40	4	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING
25	23	25	40	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
26	28	26	5	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK
27	26	23	20	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS
28	30	28	133	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
29	24	22	39	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
30	29	24	90	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
31	40	54	3	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME
32	35	39	34	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
33	32	33	26	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
34	34	35	186	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
35	36	29	19	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK
36	31	30	26	CARLENE CARTER REPRIS 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
37	33	27	19	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
38	42	42	198	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	43	55	4	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY
40	38	34	27	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS
41	37	31	28	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
42	39	32	18	ROSANNE CASH COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
43	46	47	180	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
44	52	67	3	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE
45	66	75	27	LEE GREENWOOD MCA 42219 (8.98)	GREATEST HITS VOLUME TWO
46	44	36	73	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
47	47	45	277	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
48	55	44	6	CHRIS HILLMAN & THE DESERT ROSE BAND MCA/CURB 10018*/MCA (9.98)	A DOZEN ROSES - GREATEST HITS
49	53	48	30	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
50	45	46	33	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
51	41	41	23	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
52	61	52	49	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
53	51	53	11	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
54	48	50	71	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
55	49	51	17	MATRACA BERG RCA 52066 (8.98)	LYING TO THE MOON
56	56	49	29	TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
57	63	57	23	KENNY ROGERS REPRIS 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
58	50	43	19	WILLIE NELSON COLUMBIA 45492*/SONY (8.98 EQ)	BORN FOR TROUBLE
59	59	64	4	JERRY JEFF WALKER RYKODISC 10175* (9.98)	NAVAJO RUG
60	54	65	94	LEE GREENWOOD ● MCA 5582 (8.98)	GREATEST HITS
61	58	58	37	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
62	64	63	91	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
63	57	62	263	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
64	65	56	20	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
65	60	61	75	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
66	RE-ENTRY	76	76	THE JUDDS ● CURB/RCA 9595/RCA (8.98)	RIVER OF TIME
67	68	60	23	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
68	62	66	55	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
69	70	73	33	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
70	71	69	25	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
71	72	—	118	RICKY VAN SHELTON ▲ COLUMBIA 44221/SONY (8.98 EQ)	LOVING PROOF
72	67	70	70	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN
73	RE-ENTRY	105	105	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
74	75	—	110	K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN
75	73	—	64	DAN SEALS CAPITOL 48308 (4.98)	THE BEST

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested 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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Genetic Music. Dean Miller, seated second from left, son of music legend Roger Miller, is pictured after signing with Sony Tree Publishing and Sony Tree Productions. Surrounding Miller are Sony Tree staffers Paul Worley, seated left, Pat McMakin, Tracy Gershon, and Walter Campbell, and BMI's Jody Williams.

SGA Sponsoring 6-Week Workshop
Focus Is How To Write Hit Songs

NASHVILLE—The Songwriters Guild of America is sponsoring a six-week workshop called "The Apprenticeship Program" beginning March 21.

The course, to be taught by Jack Keller, has been designed to teach developing songwriters how to use self-critique methods and rewriting skills to transform a "good" song into a "hit" song. Other topics include "The Fundamentals Of Song Demoin" and "How To Produce A Tape To Best Represent A Song."

Keller has been a songwriter for more than 30 years and is currently a staff writer at EMI Music here. His first recording, "Just Between You And Me," was a hit for the Chordettes in 1957. He also wrote such teen hits as "Venus In Blue Jeans," "Run To Him," and "Easy Come Easy Go."

Keller's songwriting also stretched into television theme

music including "Bewitched," "Gidget," and "Seattle," from "Here Come The Brides." Since his move to Nashville in 1984, Keller has penned songs for Gary Morris, Crystal Gayle, Ray Charles, and others.

Classes will meet from 6-9 p.m. on six consecutive Thursdays in the SGA office at 50 Music Square W., Suite 702. Fees are \$80 for SGA members and \$125 for non-members. All applications must be accompanied by a cassette tape and lyric sheet of one original song.

For additional information, contact Debbie McClure at the SGA.

DEBBIE HOLLEY

Kentucky Headhunters take Manhattan
 ... see page 41

PSST!...

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Publication Date: June 19, 1991 Ad Close: April 29, 1991

For more information & reservations call: Carole Edwards/Nashville (615) 321-4294, Norman Berkowitz/New York & Eastern Canada (212) 536-5016, James Heath/West Coast & Western Canada (213) 471-3630, Arty Simon/Los Angeles (213) 859-5369

COUNTRY

NATD Announces '91 Officers

Sonny Simmons Re-Elected President

NASHVILLE—Officials of the Nashville Assn. of Talent Directors recently announced the newly elected 1991 officers. Sonny Simmons, president of Century II Promotions Inc., was re-elected as president of NATD.

The organization consists of more than 75 talent agencies and managers in country music and meets the second Tuesday of each month at the offices of BMI in Nashville.

Other 1991 officers are as follows:

First VP—Miles Bell of Limeriters Inc.; second VP—Bob Younts of Roberts Entertainment; secretary—Steve Thurman of the Beacham Agency; treasurer—Billy Deaton of Billy Deaton Talent Agency; sergeant-at-arms—Ted Fuller of Music Park Talent; officer-at-large—Tony Conway of Buddy Lee Attractions; officer-at-

large—Reggie Churchwell of Nashville International; officer-at-large—Ann Tant of Ann Tant Management; officer-at-large—Don Fowler of Don Fowler & Assoc.

DEBBIE HOLLEY



Tritt Treat. Cowgirl Christina Moore lassos Travis Tritt for a visit backstage before his concert at the Salt Palace in Salt Lake City. Moore is the daughter of David Moore, station manager at KSOP, the show's sponsoring radio station.

Canada's Michelle Wright has taken that country—and the States—by storm via her showcases ... see page 74

NEW ON THE CHARTS

Taking the long road, Martin Delray has set out to make his mark on country music. The Texarkana, Ark., born-and-bred crooner delivers traditional country music with no restraint. His instrumental backing, however, often pulls from styles such as honky-tonk, folk, and contemporary.

During high school, Delray often performed with a country group in clubs around his hometown. But, while working toward a B.A. in political science at the Univ. of Arkansas, he played locally with rock'n'roll bands.

Following a stint in the Marine Corps, Delray moved to Los Angeles where he played the club circuit and opened shows for acts that included Doug Kershaw and Juice Newton. His songwriting skills landed him a publishing deal with a company owned by Seals & Crofts. Later, he took a staff writing position with a Nashville publishing company.

After several disappointing tries at a solo career in country music and the expiration of his publishing contract, Delray began teaching school during winter months and playing guitar for a group at summer concerts and fairs. He continued songwriting in his spare time.

The music ball started to roll again when producer Blake Mevis and Atlantic/Nashville VP of operations/GM Rick Blackburn heard one of Delray's demo tapes. The result of what they conjured up is Martin Delray's

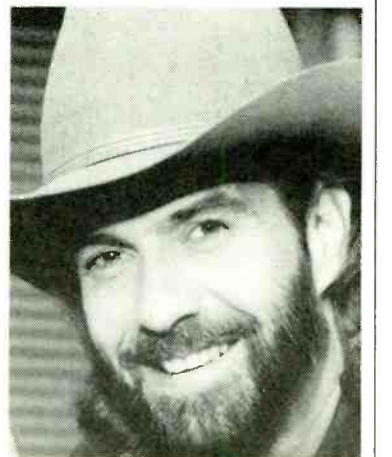
debut album, "Get Rhythm."

His debut climb up Billboard's Hot Country Singles & Tracks chart takes the title cut from 63 with a bullet to 57 in its third week on the chart.

Delray's passion for climbing apparently extends beyond the charts. Delray claims a nonmusical goal that he hopes his recording success will some day allow him to pursue: climbing Mount Everest. "If I had the time to really prepare mentally and physically, I think that would be the thrill of a lifetime," he says.

Currently, Delray is not signed with a booking agency. He is managed by Mevis.

DEBBIE HOLLEY



MARTIN DELRAY

Billboard



The Wide
Horizons of

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By GERRY WOOD

“Ladies and gentlemen, the winner of the 1989 Country Music Assn.’s Entertainer of the Year Award is . . . George Strait!” “Ladies and gentlemen, the winner of the 1989 Academy of Country Music’s Entertainer of the Year Award is . . . George Strait!” “Ladies and gentlemen, the winner of the 1990 Country Music Assn.’s Entertainer of the Year Award is . . . George Strait!”

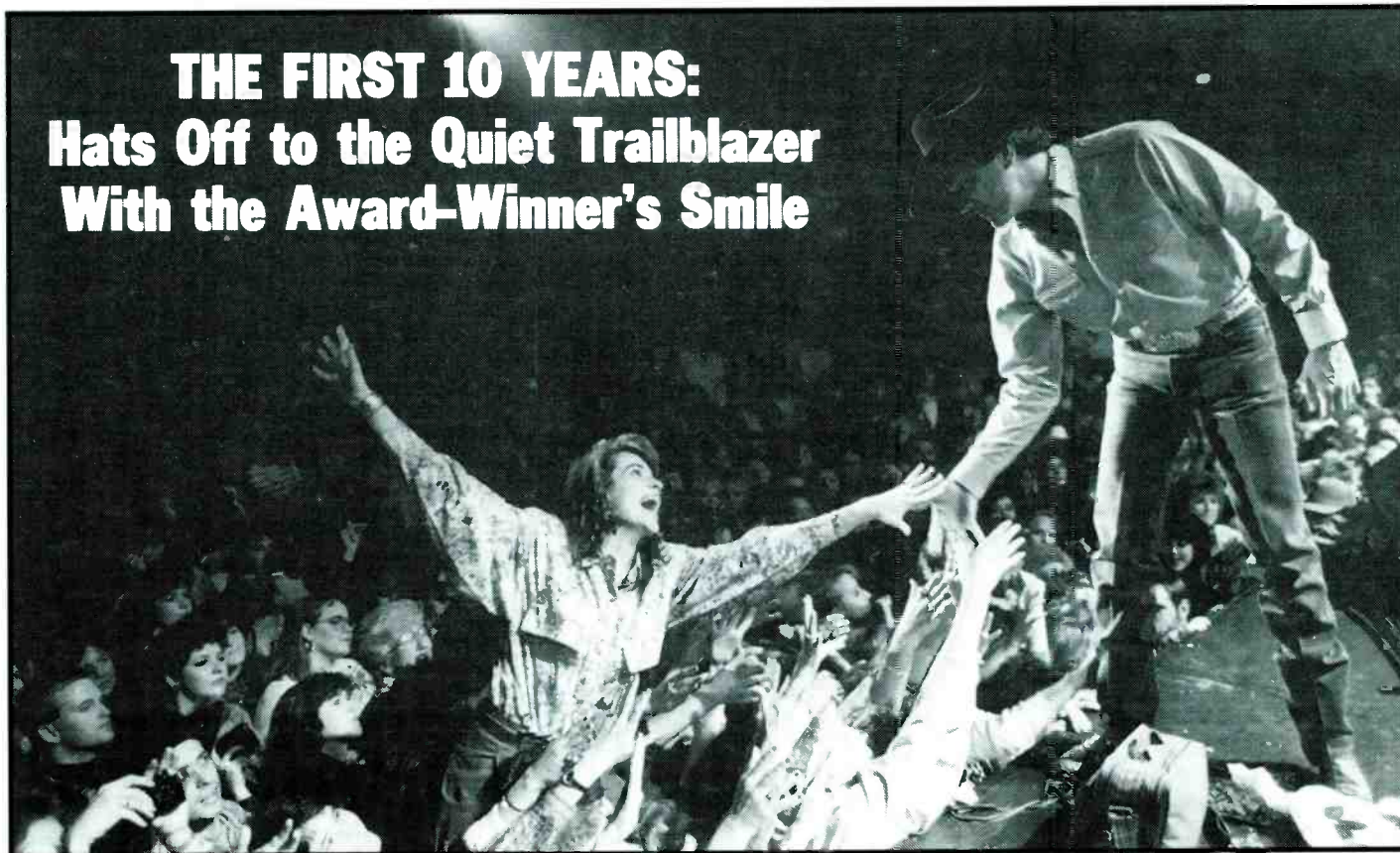
Talk about your hat tricks. This Texas cowpoke-turned-crooner, who helped ignite the traditional “hat act” craze that has rejuvenated country music for the decade of the ‘90s, scored three big goals, climaxing his first 10 years in the wild and wonderful whirl of country music. Hats have never had it so good.

Members of the new breed of handsome hunk country singers should tip their hats to the man who made their road an easier ride: George Strait. Such powerful performers as Clint Black, Alan Jackson, Ricky Van Shelton, Garth Brooks, Mark Chestnutt, and Dwight Yoakam have followed the Strait trail to traditional country music success. George Strait is the first, and greatest, Honkytonk Hero. Refusing to compromise his music or principles, Strait took the traditional, solid, no-frills country road despite the raging popularity of the plasticized Urban Cowboy style of country music then in vogue.

Since hitting the charts in 1981 with his first MCA Records release “Unwound,” (peaking at No. 6 on the Billboard Hot Country Singles chart), Strait



George Strait on making a movie: “I think with the right people, we can make a quality movie. We’re really trying to do that—make a movie that everybody can go see.” (Photo: Mike Rutherford)



(Photo: Tim Campbell)

THE FIRST 10 YEARS: Hats Off to the Quiet Trailblazer With the Award-Winner’s Smile

playing in a country band organized by the base commander. It didn’t take long to gain an addiction to the music of Texas swing king Bob Wills, Merle Haggard, George Jones, and Hank Williams. He returned to college in 1975, gaining a degree in agricultural education. Meanwhile he formed his Ace In The Hole Band, paying some late and smokey night dues at dance halls and honkytonks.

He tried to crack the Nashville music industry several times but the doors stayed closed. Disappointed, he gave his band notice, prepared to bid the music business adios, and accepted a job with a company that designed cattle pens. Fortunately, he reconsidered and decided to give the music

day, breaking records previously held by Elvis Presley and Dolly Parton. Strait later broke his own single-show Astrodome record by attracting 55,580 fans, and his two-show total of 107,013 also set a record. He sold out Madison Square Garden in New York City and his “George Strait Live!” video went platinum. People magazine selected Strait as one of the 50 “most beautiful people in the world” in 1990, and, at the White House, President George Bush, a country music fan, presented him with the American Vacation Success Award.

Strait and his band became stars of three Bud Light TV commercials shot at Gruene Hall, the oldest dance palace in

biz one more year before hanging it up for good. It was the best decision he ever made: the cattle pen industry didn’t suffer from lack of a better Strait-designed pen, the country music industry would soon have a new superstar, and Strait would enjoy a career that often merged two of his greatest loves—country music and the rodeo world.

Enter Erv Woolsey. Then promotion chief with MCA Records/Nashville, Woolsey had once run a San Marcos nightclub where Strait had entertained. “Sign this man,” Woolsey advised, remembering the electricity of those performances and the audience reaction.

Although the decision seems logical with the benefit of hindsight, it was a gutsy and tough call for both Woolsey and MCA because the 1980 breed of country cowboy was urban, wearing the wrong kind of hat, singing somebody’s song done wrong and just dying, *literally dying*, from the pain caused by those beautiful Texas boots the tenderfoot wasn’t used to wearing. The silver-screen cowboys were looking as though they just rode in from New York—and these dandies had never conquered the fine art of tiptoeing around cow pies or braving rowdy Saturday nights at the honkytonks. Country music had gotten away from its roots and most Nashville record labels were kowtowing like crazy to the mad fad by citifying the country sound.

Enter George Strait. With such hardcore country performers as Ricky Skaggs and Emmylou Harris, he helped show country music the route to its roots. In another bold move, Woolsey left MCA to become manager and business partner with his friend Strait. The rest, as they say, is history . . .

Blake Mevis produced the first two albums, Ray Baker produced the third, and then Jimmy Bowen took over, co-producing the sessions with Strait. His concerts became some of the highest grossing events in the entire show-business world, topping \$10 million a year. A two-night stand at the Houston Livestock Show and Rodeo in the Astrodome sold 95,000 tickets in one

Texas—and Bud Light sponsored his 1990 tour and plans to back his 1991 concert swing as well. Popular? One of his Resistol cowboy hats brought \$6,500 at a fundraising auction for the battle against cystic fibrosis. While Resistol sponsored his head, Tony Lama Boots made sure he kept his feet on the ground in the proper manner. In 1990, for the first time, he journeyed to Europe for a soldout performance at the Dominion Theatre in London. BBC taped the

‘Winning the Academy of Country Music and Country Music Assn. awards has been wonderful, especially getting the Entertainer of the Year awards. Winning those first ones was . . . it was a hard feeling to describe.’

show for a special and, before leaving England, Strait was crowned International Artist of the Year by the British Country Music Assn.

His “Love Without End, Amen” stayed at No. 1 on Billboard’s Hot Country Singles & Tracks chart for five consecutive weeks, the first time a song had dominated the No. 1 spot for five weeks since 1977. Remarkably, “I’ve Come To Expect It From You” repeated the feat a few months later to close 1990 and open 1991.

Male fans love his riding, roping, singing, and his subtle but sure way to a woman’s heart. Women love
(Continued on page G-19)



George Strait performs “I’ve Come To Expect It From You” during the 1990 Country Music Assn. awards broadcast. (Photo: Beth Gwinn)

George Strait

By GERRY WOOD

An interview with George Strait should be held in a dentist's office. Getting facts from him is like pulling teeth, and Strait is said to prefer root canals over interviews (not because of persnickiness but for reasons of privacy). Simply put, he would rather be roping than rapping about himself.

BILLBOARD: You've been on MCA Records for 10 years now—does it seem that long?

GEORGE STRAIT: I was thinking about that the other day when I knew I was going to call you. It doesn't seem like 10 years. But it is. Time flies when you're having fun.

BB: What have been some of the highlights of those years?

GS: Winning the Academy of Country Music and Country Music Assn. awards has been wonderful, especially getting the Entertainer of the Year awards. Winning those first ones was... it was a hard feeling to describe.

BB: Had you been shooting for for the Entertainer of the Year award for a long time?

GS: Well, yeah, as a matter of fact, every entertainer out there would like to win the award. I have to believe that anyway. I know I did and I know a lot of people who'd like to win it. It's the big one and it felt really good to win it. I'd been nominated for it several years before I ever won it and I was kind of thinking it might slip by me. But finally it didn't. It was quite an honor.

It's really like icing on the cake, so many good things happening in a career like this. Just getting to the point where you sign with a major record company is really a hard thing to do. When you get that accomplished and you get out there and you have shows that are successful and people come and you sell out the auditoriums, and then to win an award like that is a shot in the arm.

A lot of great things have happened in my career. I've met a lot of interesting people, people that I've idolized through the years [while I was] coming up in country music, like Merle Haggard and George Jones—and found that they were really good people. Of course, there's a few that I've been kind of disappointed with, too... but...

BB: What are their names, George?

GS: (laughs, but doesn't answer)

BB: Bob Wills has been one of the biggest musical influences on you. Did you ever get to meet him?

GS: I never did. I met his wife, though. I was doing an album release party in Dallas and she knew I was coming to town.



By CAROL SHAUGHNESSY

Can George Strait act? He's not sure, but he's willing to find out—in front of thousands of people. After being named both ACM and CMA Entertainer of the Year, Strait now plans to test his entertaining skills on the silver screen, in a film specifically written for him. And if all goes well, it could be completed sometime next year.

"I hope I can pull it off," Strait confides with characteristic modesty. "Ninety percent of the time, when an actor tries to become a singer or a singer tries to become an actor, it doesn't really work out. But I think with the right people, we can make a quality movie. We're really trying to do that—to make a movie that everybody can go see."

While he has no intention of moving away from country music, Strait considers acting a priority goal. He already has numerous television appearances to his credit—on, among others, "Nashville Now," "Austin City Limits," "Entertainment Tonight," "Today," and the CMA Awards show. Other credits include ABC's "Texas 150" and a Perry Como Christmas special, co-hosting stints on the 1989 and 1990



FAR LEFT: George Strait looks again at the winning ballot which carries his name for the Country Music Assn.'s Entertainer of the Year Award in 1989. (Photo: Beth Gwinn)

LEFT: George Strait receives his second Entertainer of the Year award from the Country Music Assn. in 1990. (Photo: Beth Gwinn)

THE GEORGE STRAIT INTERVIEW: 'So Many Good Things Are Happening in My Career'

She had called Erv [Woolsey, Strait's manager] and told him that she had a hat of Bob's that she wanted to give me. So we met in my hotel room and she brought the hat. It's quite an honor and something that I'll cherish forever. A lot of his band members I've met through the years have told me some really great stories about their time on the road with Bob Wills and things that happened. I wish that he was still around today.

BB: Receiving the American Vocation Success



George Strait tries riding English style while in London in 1990 for his sold-out appearance at the Dominion Theatre. Strait was later named top international act of 1990 by members of the British Country Music Assn. (Photo: R. Sealy)



George Strait takes a bow after his attendance-breaking show at the Houston Livestock Show and Rodeo in 1988. (Photo: Rick Henson)

George Strait receives the American Success Award from President George Bush in 1989 during a Rose Garden ceremony at the White House.

WHAT'S NEXT? Roles, Ropes, and Rhythms

ACM awards shows, a pair of hour-long TNN specials, and a cameo role in the film "The Soldier" as—what else—an on-stage entertainer.

Through it all, his laid-back charisma and mobile face have attracted favorable attention from both audiences and media reviewers. But can George Strait become enough of a pro at acting to immerse himself in roles that may be quite different from his own personality? "If I could get myself into the right frame of mind, I think I could do it," he says, then adds with a chuckle, "My biggest fear would be somebody laughing at me. I don't mind being laughed at—except when I'm trying to do something serious."

Although he's not yet willing to confide details of his upcoming film's plot, Strait's attitude toward video material in general indicates that the storyline will have some pretty tough standards to meet. His own videos, including the longform "George Strait Live!" are primarily performance-oriented—and there's a reason for that.

"I really prefer performance videos" he admits. "If there's a story in the song that you can put in the video and

Award from President Bush at the White House must have been a thrill.

GS: It was the first time I had been there, and it was pretty neat. I was really impressed. I knew that I would be, but it's really a strange feeling. You walk through that security entrance and they presented the awards out in the Rose Garden. When the presentations were over we were sitting out there kind of mingling with the crowd—my wife and my little boy were there—and one of the guys came over and said,

"The President would like to see you."

So we went over and the first thing he did was open up a copy of the Country Music Magazine that I was the centerfold in, and he asked Norma if she had seen that. Then he asked us into the Oval Office. We went in and visited with him and he showed us pictures of his kids and his grandkids. He's just a real nice down-to-earth person. He had a desk in there that he

(Continued on page G-16)

do it right, then maybe [a storyline] is called for. But I think you can get awfully corny with some of that stuff. There are some great videos out there that people have pulled off, but there's some real trash too."

Interestingly enough, he includes one of his own videos, "You Look So Good In Love," among the trash. In fact, it has been pulled from the airwaves because of his extreme dissatisfaction with it.

Recently, however, he's found a video production company that he's comfortable with: Nashville's Scene Three, headed by industry veterans Marc Ball and Kitty Moon. Impressed by their interpretation of K.T. Oslin's "'80s Ladies," Strait turned them loose on his material. Their latest effort, "Baby's Gotten Good At Goodbye," combines a low-key storyline with lushly-lighted Las Vegas performance clips—and Strait's no-nonsense appeal comes across as well as that of a seasoned actor.

Becoming adept at acting, however, is not his only goal for the immediate future. Ten strong years in the music business have only whetted his appetite for more.

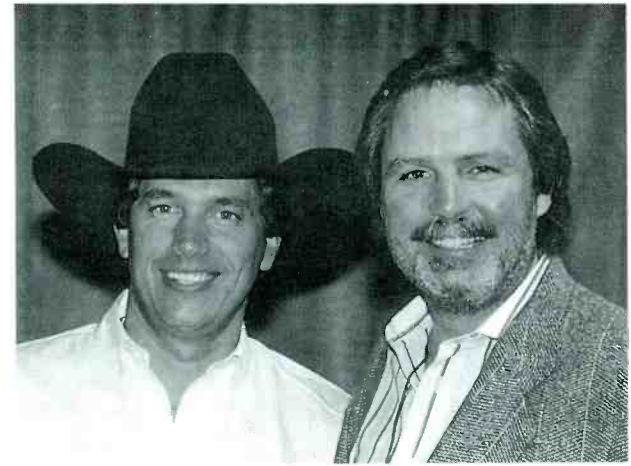
"Shoot, I'm looking for another 10 years," he draws. "I'm still having a great time—still fired up about the country music business and about singing. We've got a lot of dates booked this year, and hopefully we'll keep them

booked for another 10 years. I never want to get away from country music."

Following a successful tour in England last year, plans for a larger European tour are currently under discussion. Strait would also like to become more involved in songwriting, but admits that penning his own material doesn't come easy for

(Continued on page G-21)

'Shoot, I'm looking for another 10 years. I'm still having a great time—still fired up about the country music business and singing. We've got a lot of dates booked this year, and hopefully we'll keep them booked for another 10 years. I never want to get away from country music.'



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George,

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Erv Woolsey departed from the 20th Century Records office in Nashville when it deep-sixed, then went back to his native Texas and opened a night club called Prairie Rose in San Marcos where he had attended college. Woolsey hired George and his Ace In The Hole without ever hearing them because they had a great reputation. "That night the bartender and I heard them crank up," Woolsey recalls. "After about one line I turned around to see who was singing. I thought maybe we had left the jukebox going because this guy just sang so great."

Woolsey and Strait became friends. "I had always told him that he was crazy—he ought to go to Nashville and pursue it." The band had recorded for D Records, headed by Pappy Daily in Houston, but Woolsey thought Strait had the makings of a major-label star.

After Woolsey had returned to Nashville to head promotion for ABC Records (later bought by MCA), he received a call from Strait who said he wanted to give it a shot. Woolsey and producer Blake Melvis brought Strait to Nashville, cut three sides, but couldn't get any attention pitching it to labels. Publisher Tom Collins heard potential, though, and agreed to finance another session using songs out of his catalog. "I remember hearing 'Unwound,'" says Woolsey. "It was probably one of the poorest demos, but, to me, Dean Dillon [the songwriter] doesn't do bad stuff. Blake went across the street to RCA and cut it and walked back across the alley and played it for Ron Chancey [MCA's A&R chief]. We signed him—and that was his first chart record."

Recognizing the potential in Strait, Woolsey left MCA to devote fulltime to managing the rising star. The Strait/Woolsey approach to music business was as low-key as their personalities. "George kind of snuck in quietly. If you take his album and



George Strait and manager/producer/friend Erv Woolsey.

over it." King promised to play it, and the promo troops, including Strait, drove away from the station. Within minutes the song boomed out over the airwaves. We got to hear it on the radio for the first time. It was really neat."

What makes George Strait different as a professional and a person? "First of all," advises Woolsey, "he's a good person. We've been together for a long time and never had an argument. He comes from a background where he's got his values, and they're good—he comes from a family that went to church and believes in religion, and he understands it."

Professionally, Woolsey cites the visit to a recent Strait performance in Las Vegas by Ron Chancey who helped sign Strait to MCA 10 years ago but hadn't seen him for several years. Chancey, who has produced such acts as the Oak Ridge Boys and T. Graham Brown, told Strait, "George, I didn't know you could sing like that."

"That's why his live shows are so great," exudes Woolsey. "Not only can he sound like a record that he has made, he does things that just blow people away."

Where does Woolsey want to see his star's career go? "I've always told George that he'll be around as long as he wants to be around."

GERRY WOOD

MANAGER ERV WOOLSEY: 'George Will Be Around As Long As He Wants'

INDUSTRY IMPACT: Measuring Those Moments When Stars Turn to Legends

By KAY WEST

Have you heard the one about the 100,000 people who saw George Strait's electrifying debut at the 48,000 seat Houston Astrodome in 1983? Dan Gattis, GM of the Houston Livestock Show and Rodeo, has heard the story about 100,000 times. In fact, the tale has grown to near legend.

It seems that a mere few hours before the Rosanne Cash and Eddie Rabbitt afternoon show at the Astrodome, Rabbitt was taken ill and unable to perform. Cash stretched her 40-minute set into 90, but someone in the crowd expressed their dissatisfaction at the box office.

At the same time, then GM Dick Wekley had gone across the street to speak at the Midwest Fairs Convention, preceding his speech with some remarks on the trouble at the show. The Buddy Lee Agency's Tony Conway happened to be in the audience. He ran to a phonebooth and placed a call to Gattis.

"I was sitting in the announcers' stand and got a call from Tony telling me he could get George Strait to fill in. I said, 'Who's George Strait?' Tony said, well, he's a new singer from San Marcos. Lori Renfrow was so excited she was almost jumping up and down.



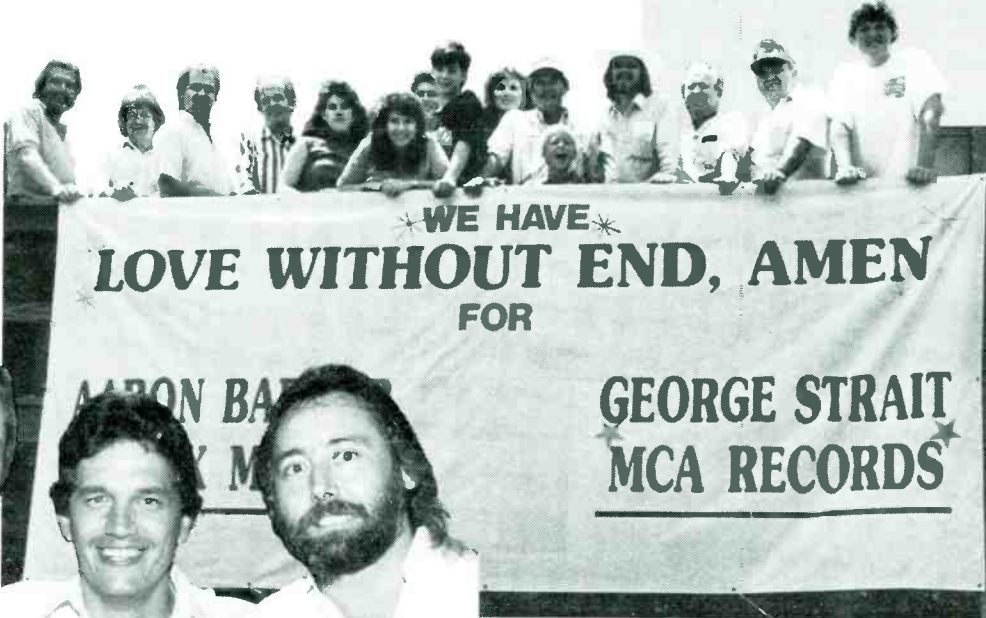
George Strait is presented with a Houston Livestock Show and Rodeo belt buckle by asst. GM Tom Quarles, left, and GM Dan Gattis after his 1988 performance. (Photo: Rick Henson)

his singles, I don't think there's been a week since 'Unwound' first went into the charts that he has been out of the charts. Looking back at it, that's the way to do it—he had such a great foundation. He didn't start with one monster record and try to top it: he started with a great record and got better each time."

One reason for Strait's success, Woolsey believes, is that he is a powerful singer who has been able to record many kinds of songs—from ballads to swing. Using perspective gained from his years as a promotion man, Woolsey notes, "George is one of those rare acts who every year continues to build." Last year Strait played less dates and emerged with a bigger gross than the year before—and '91 looks even better.

Radio has been a big friend to Strait, according to Woolsey. "Joe Ladd was the guy who was very instrumental in George's career in Houston—and the guys out in Phoenix [KNIX], along with Jerry King of KKYX in San Antonio." Woolsey remembers an early radio promotion visit: "Roger Ramsey and I did a promotion visit with George. Jerry King was on the air and we went in and saw him. He listened to the record and just flipped out

Erv Woolsey, George Strait and Steve Moore backstage at the Starwood Amphitheatre in Nashville after Strait's concert there. (Photo: Alan L. Mayor)



The entire Erv Woolsey Office and Agency celebrated the success of "Love Without End, Amen" when the song stayed at No. 1 five weeks in a row the summer of 1990. Strait, son George Jr. and writer Aaron Barker are at the center of the photo. (Donn Jones)



Road manager Tommy Foote, George Strait and Erv Woolsey clown around backstage following a show. (Photo: Rick Henson)

'There's a lot of young kids coming up and it's good for country music. But you have to look at the entire career, the 10 years of consistently great music. They could all take a few lessons from George Strait.'
JIM SINCLAIR, Lieberman Enterprises

"I found Mr. Wekley and told him we could get George Strait. He said, 'Who's George Strait?'"

It was a question that may have lingered over the seats of the Astrodome when the "new singer from San Marcos" took the stage at 9:30 that night, but it wasn't long before he answered it loud and clear.

Gattis remembers that George did "a tremendous job" and the audience loved the show, but that it was the traditional "ridearound" that sowed the seeds for Strait's wild popularity.

(Continued on page G-18)

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George Strait

ROAD WIZARDS: The Ace In The Hole Band

Once upon a time—in 1975 in San Marcos, Texas—there was a band looking for a singer and a singer looking for a band. One of them, or maybe both of them, put up a notice on the bulletin board at Southwest Texas State Univ.

Steel-guitar player Mike Daily, bass player Terry Hale and then-drummer Tommy Foote were players in a local band. George Strait, fresh out of the Army and an agricultural student at SWTSU, was beginning a quest for a singing career. They all met and the rest, as they say, is history.

They began playing together and became a popular band around Houston, San Marcos and south Texas. Before Strait became a recording artist, The Ace In The Hole Band featuring George Strait relied on traditional country music, heavy on Texas swing, Bob Wills and Merle Haggard.

"Even then, George had a lot of musical integrity," says Foote. "We lost a few jobs because we wouldn't play top 40 covers. But we were a great Texas dance band."

Foote says that the band knew that George had a better chance than most to "make it." "He had the voice, he had the looks and he was always focused. I saw the band as a way to keep from getting a job and a way to meet girls. George saw it as the future. We knew that if the train were going to pull out of the station, he would be the engineer."

Though at one point Foote thought George was quitting and he'd be out of work, Norma Strait talked her husband into giving it one last shot. He was signed to MCA in early 1981 and that summer the band came to Nashville to play nights at the Radisson Plaza while George recorded his first album. George and the band also performed three songs on the Fan Fair show. "We played 'Unwound' because that was the only record George had, and two others. It went pretty well. It was the first time we had ever played outside of Texas."

In 1982, Foote gave up the sticks to become full-time road manager. Piano player and now bandleader Ronnie Huckaby joined in 1983 and the rest have followed: Rick McRae on lead guitar; David Anthony on guitar and vocals; Gene Elders on fiddle; utility man Benny McArthur on fiddle, guitar and vocals; and, most recently, Mike Kennedy on drums. Daily and Hale are the original Aces. All hail from Texas but Anthony, the token Okie, and Gene Elders, the Illinois Yankee.

The Ace In The Hole Band has long been considered one of the finest bands on the road today. Their musical prowess is routinely exalted in concert reviews.

Huckaby laughs modestly at the praise. "It's a compliment to us. Gene was classically trained on the violin, but none of the rest of us has ever had lessons or training."

Huckaby says Strait likes the band to perform songs as close to the record as possible, but the piano player adds that they embellish a few songs. The Ace In The Hole Band uses twin guitars on "The Fireman," for instance. For the past couple of albums, the band has been invited to play on one or more album cuts. Huckaby says that they are flattered. "It's an extra thing we hadn't planned on."

There is no shortage of hits for George and the band to perform, but Huckaby says they all enjoy swing music and traditional country standards like "Folsom Prison Blues," "Milk Cow Blues," "Lovesick Blues," and "Big Balls In Cow Town."

"It's a good time. We all get to get going. Everybody gets to play."
KAY WEST



The Ace In The Hole Band performed two songs on George Strait's "Livin' It Up" album released in May 1990. Seated is Benny McArthur and Rick McRae. Standing left to right are Strait, Terry Hale, Ronnie Huckaby, Gene Elders, David Anthony, Mike Daily, and former drummer Phil Fisher. (Photo: Beth Gwinn)

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George Strait



George Strait helped hand out gold records to national accounts when his 1990 album "Livin' It Up" shipped gold. Kneeling are MCA Nashville's Walt Wilson, Erv Woolsey, MCA Nashville's Tony Brown and Bruce Hinton. (Photo: Beth Gwinn)

JIMMY BOWEN: Jimmy Bowen, president of Capitol Records/Nashville and former head of MCA Records/Nashville, co-produces Strait and has worked with such giants as Frank Sinatra and Dean Martin.

Ray Baker had done the previous album before I took over, and they had cut some sides and George wasn't happy with them. Neither of those people [Baker and first producer Blake Mevis] had let George have the input into his music that he wanted. And like any real one-of-a-kind artist who knows who and what they are, they must have that input or they're never happy.

A few weeks after I took over MCA, George, Erv Woolsey and I had a meeting where we discussed all of this. And I told George that I could help him be George Strait—that I had no desire for it to be Jimmy Bowen music but I would really enjoy helping him max out who he was. He said, "That's exactly what I want," and the relationship began. Oftentimes record people don't trust or believe that artists know who they are, know how to do their music. The real one-of-a-kind artists do know—and they're the ones who should be entrusted with the control of their music. George is one who is very intelligent, knows who he is and what he wants, and the minute he got that control he went from a quarter million to platinum.

George is not a show-biz person. He is as real and down to earth as you would want anyone to be. He is very serious about his career and his music. He's very careful about it. He's in it for the long haul. It's rare to find someone who has all those things in his head and can control them.

For me, George is the Sinatra of this era of this music.



George Strait receives a gold sales award for "George Strait Live" from members of the MCA Los Angeles record and home video office. "George Strait Live" was the first country video to go gold, and later the first to go platinum.

RESISTOL HATS

George Strait has done as much for the cowboy hat as George Burns for cigars and Bob Hope for golf clubs. Since 1985, he has endorsed Resistol Hats, the Dallas-based company which also owns Stetson. President and owner Irving Joel makes a good point when he notes how careful companies must be these days when they choose their representatives. But, he says, Resistol has never had a second thought about keeping George Strait under their hats. "Not only does George look good in a hat, he projects a very good image overall. He has a terrific image, very clean-cut and all-American. What John Kennedy did in his day to hurt the hat industry, George Strait has done the opposite to bring it back. There's just something about that hat he wears. Men want to look like that, and women want their men to look like that. We have guys come in all the time requesting the George Strait crease. George is very particular about his hats. Lots of guys who endorse your product just take the money and run, but he gets very involved with the product and gives us some good ideas.

"George is just a great guy who happens to be very successful. But, he handles himself well and we are pleased and proud to be associated with him."

RECORDING VIEWS:

Biz Pros Appreciate An Artist Who Proves His Music Opens Doors

Yes, he knows. Sinatra knew. Sinatra was in control of his life and his music, and so was Dean and so is George. I see a lot of similarities in George Strait and Frank Sinatra. Some people might think that's crazy because the music is so different. There are influences in the way George sings that I'm sure he picked up from Sinatra, among others.

George Strait will continue to be George Strait. The growth that he experiences as a human being will show up in his music. He'll be consistent, which is a rarity in music. When one can be consistent yet not get stale, then that's how you have longevity. The '80s was the time that George came from the embryo state to a superstar. And he'll be one of the superstars of the '90s. His music is going to stay valid.

When there's Garth (Brooks), Clint (Black), and all these other kids, George just quietly comes along and has a plati-

num record, quietly gets voted one of the 50 most beautiful people in the world by People magazine last year, quietly cuts out 25 to 30 dates and makes more money and draws more people in fewer dates. He keeps gradually building, and getting bigger. He's not a Nashville person—he's not part of the Nashville hype. But the world out there knows who he is and he's a superstar in the world. That's where he really has the touch. He's in touch with reality.

ing the recording career of George Strait.

From the very beginning George has had a real focused vision on who he wanted to be as an artist. He stuck with it from day one and here we are 10 years later and that vision is right on with what the American public wants. When we came out the past year with the "Livin' It Up" album, in the first 45 sales days, it was the fastest-selling album in George Strait's history and now has gone platinum. To do that in the ninth year is absolutely phenomenal.

This generation of country music fans sees George as a true original and the first of a genre of artists that is now typically called hat acts. When you look to where all this started, you've got to go back to "Unwound" and 10 years ago. George Strait proved that there was a place for his kind of music done his way and it was not just music for the

(Continued on page G-14)

HARNESSING THE STRAIT GOODS: Corporate Sponsors See Their Reflection in Clean-Cut Image

By KAY WEST

ANHEUSER-BUSCH

In 1990, George Strait began a relationship with Anheuser-Busch that saw the company sponsor the "Strait From Bud Light" 50-plus city 1990 concert tour. Strait and his Ace In The Hole Band recorded two television commercials at Gruene Hall, Texas' oldest dance hall. George also takes part in Anheuser-Busch's "Know When To Say When" campaign, designed to encourage adult consumers who choose to drink beer to do so responsibly. As Manager of the Entertainment Marketing Group for Anheuser-Busch companies, Carol Kelleher came to know Strait well. "George Strait is a great friend of Anheuser-Busch and epitomizes the brewery's philosophy of 'Making friends is our

business.' His warmth, personality, talent, and down-home style is reflected in millions of fans and sold-out concerts throughout the country.

"Anheuser-Busch and Bud Light are proud to be associated with a dynamic and unpretentious musician such as George, who is committed to giving an outstanding performance for every member of his audience. With Bud Light's sponsorship of his tour in 1990 and again in 1991, Strait and his tour represent a strong affiliation between one of America's favorite singers and one of its most popular brands.

(Continued on page G-12)

Scene Three's Marc Ball and Kitty Moon give George Strait direction during the filming of his video for "The Chair" in Nashville in 1985. (Photo: Beth Gwinn)



MCA's Al Teller, George Strait, Erv Woolsey, MCA Nashville's Bruce Hinton, and MCA's John Burns celebrate George Strait's Entertainer of the Year award from the Academy of Country Music in Los Angeles in the spring of 1990.



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BIGGER MAN THAN ME
TOO MUCH OF TOO LITTLE
STRANGER IN MY ARMS
MERRY CHRISTMAS STRAIT TO YOU
WHEN IT'S CHRISTMAS TIME IN TEXAS
ANY OLD TIME
BLAME IT ON MEXICO

IN TOO DEEP
I'M NEVER GONNA LET YOU GO
RHYTHM OF THE ROAD
LAST TIME THE FIRST TIME
YOU STILL GET TO ME
I CAN'T SEE TEXAS FROM HERE
WE'RE SUPPOSED TO DO THAT NOW AND THEN
LOVE COMES FROM THE OTHER SIDE OF TOWN
MY HEART WON'T WANDER VERY FAR FROM YOU

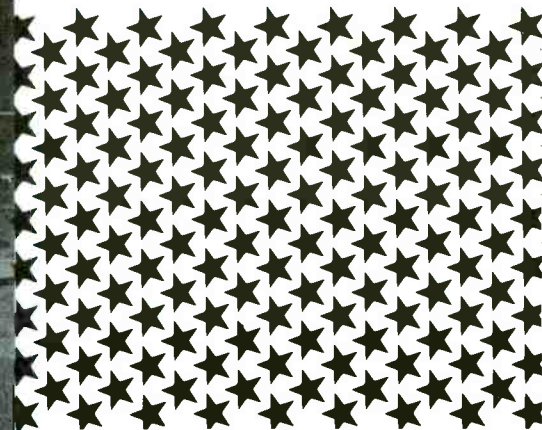
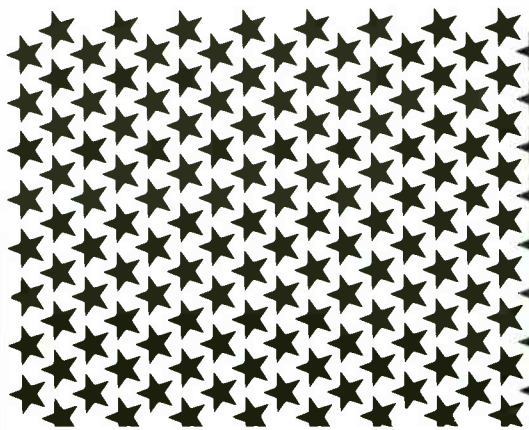
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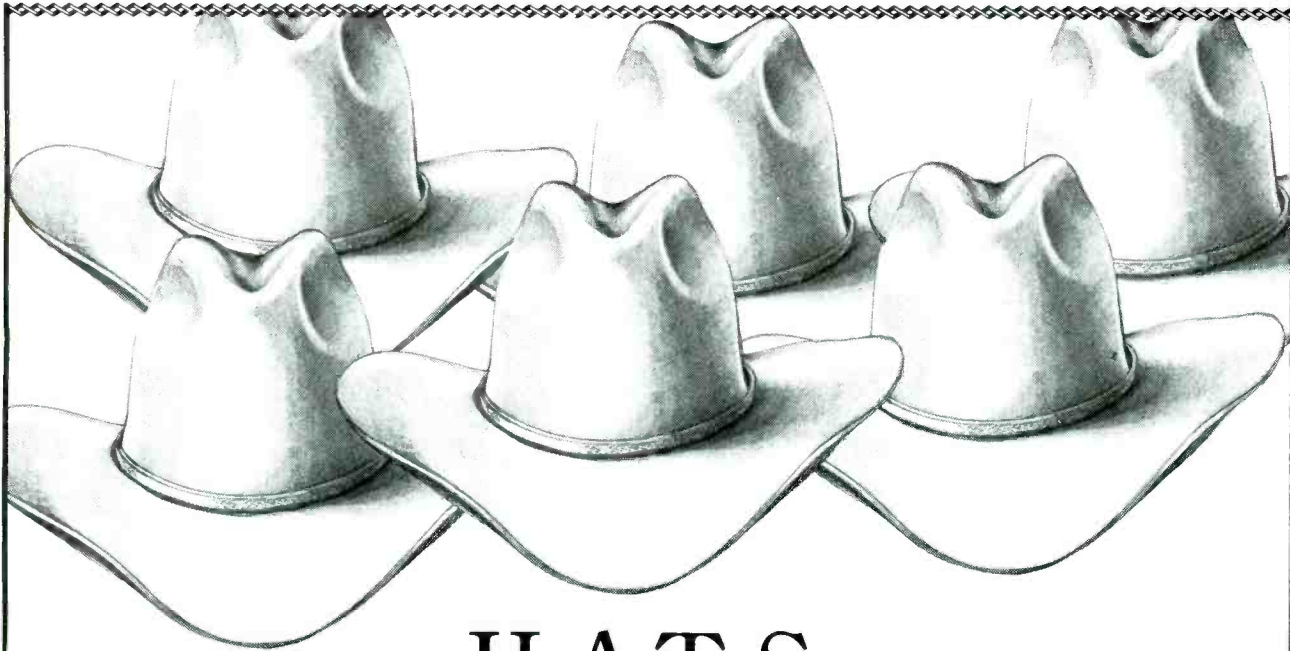
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George Strait

STRAIT GOODS

(Continued from page G-10)

"The relationship between George and Anheuser-Busch has extended beyond the tour to include George's television commercial for the brewery's "Know When To Say When" responsible drinking campaign, producing his TNN special and even quail hunting with the company's CEO, August A. Busch III.

"As one of this country's most dynamic country artists, George's commitment to provide the very best in music and entertainment is truly an 'Ace In The Hole' for Anheuser-Busch."

The 1991 "Strait From Bud Light Tour" began Jan. 18 in Lafayette, La. and continues through '91.

TONY LAMA BOOTS

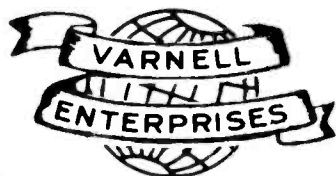
Tony Lama, the 80-year-old boot company based in El Paso, Texas was George Strait's first endorsement. Armando Romero, VP of Marketing, remembers how their relationship began.

"Back in 1982, some of the salesmen started telling me about this new young singer that they thought was going to be a real star. I called the local radio station and the program director put me in touch with Erv Woolsey. Erv saw the possibilities in a relationship with Tony Lama and brought George by after a concert in El Paso. We kind of hitched up and have been together ever since.

"We have a contract, but our relationship with George is pretty casual, more of a handshake kind of a deal. We consider him our friend.

"George is such a steady guy. He really hasn't changed much since we first met him. He does have to be more careful about his personal appearances. We had over 10,000 people show up at Cavender's in Ft. Worth in September. People were passing out in the parking lot. If I hadn't been there, I wouldn't have believed it myself.

"I have to remember sometimes sitting across from George that he's such a superstar. He makes everybody feel so comfortable."



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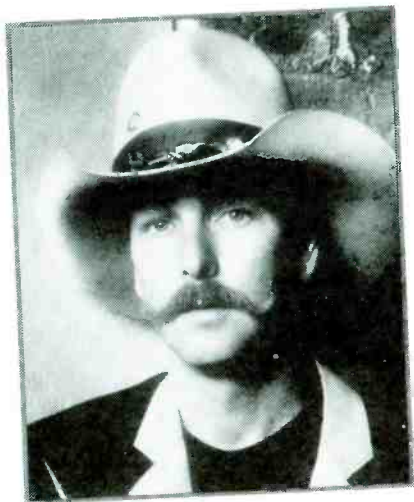
George –

Congrats on your 10th year anniversary. Seems like only yesterday Frank Dycus and I were looking for someone to cut "**Unwound**". Little did I know then that your record was just the beginning of a long and fruitful relationship between us.

George, you are a songwriter's dream come true. Your ability to take what someone writes and sing it with such honesty and character is the true mark of a Country Music Legend.

I thank you for your unfailing friendship and your undying willingness to listen to what I have written. And thank you for ending your first 10 years with "**I've Come To Expect It From You**" and beginning the next 10 with "**If I Know Me**".

Forever Grateful
Your Friend



A handwritten signature in black ink, appearing to read "Frank Dycus".

MCA MUSIC PUBLISHING 

Congratulations George

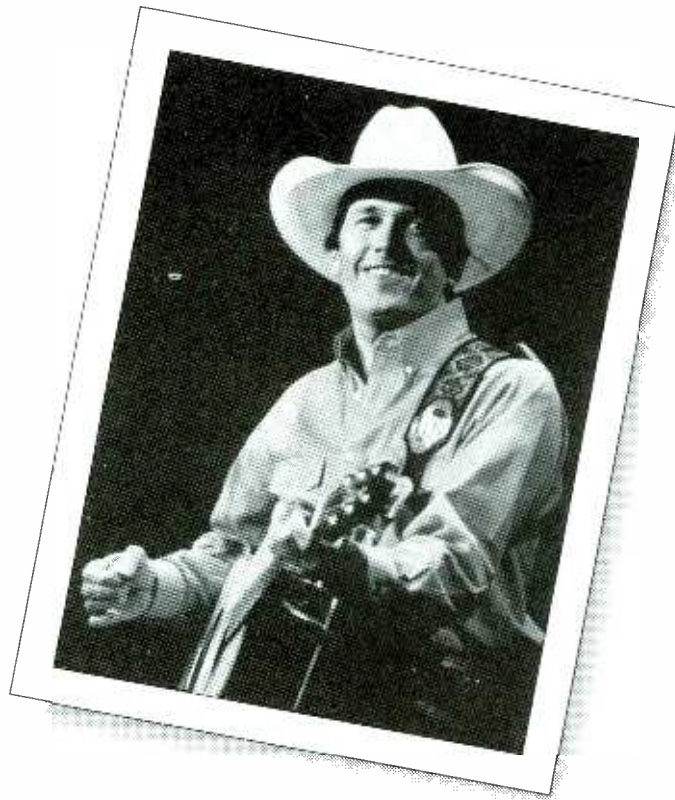
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George Strait

RECORDING VIEWS

(Continued from page G-10)

southwest. Over the years, as we were trying to increase the market share on George's albums, we all had to deal with the fact that he was a phenomenon in the southwest but that didn't necessarily translate to the rest of the nation. That was so many years ago it now is almost a forgotten cliché. It was a specific reality that the label and distribution had to deal with for a long time.

Market by market, George proved that what he was doing in his kind of music was viable and it wasn't limited to a region of the country or south of the Mason-Dixon. His going through the door first and proving that his music would work certainly opened up the doors later on for Randy Travis and eventually for this whole array of new country artists coming into the scene right now. These new artists don't have to prove nearly what George had to prove 10 years ago to radio and to retail in the sense that we're not talking regionalized music, we're talking country music that is viable and works for the entire nation. The fun of it is that we knew we were right. We knew we had mass-appeal country music and all we had to do was to get it on the air and in the stores and the consumer would be there and they would prove us out. And they did.

He has been a very important force and influence as far as where country music is right now and how it's being accepted, and that fact is just now beginning to be appreciated by the industry. As we go into his 10th anniversary celebration, it's a very good time to point that out and give him the appreciation for the trailblazing that he and his music did.

We're talking a mega campaign for George's 10th anniversary with MCA—we're taking major advantage of it. We're kicking off, not only with this Billboard supplement but the whole deal that goes down at the Country Radio Seminar where he'll be the star of the Super Faces Show. Between the Billboard special, releasing the single and album at that time, and the Super Faces Show, that kicks off basically what we will be rolling out in phases all year long.

Aside from maintaining and expanding on his present high plateau of album sales and concert appearances, there's one area that would be very exciting for him to venture into, and I see it coming down the pike—the world of film. It's there if he wants it.

The George Strait fans are legend in their loyalty to George, and when he comes out with a new album, the sales are instant and sensational, not unlike when tickets go on sale for his concerts. These are very committed people. They will find the venue and they buy that album.

It still just knocks me out to see the composition of a George Strait concert crowd. If you ever wanted to sell an advertiser that country music crossed all age demographics and that the audience was youthful and had vitality, all you'd have to do is go see the mix of the George Strait crowd—upwardly mobile professionals. It's amazing.

RON CHANCEY: *Ron Chancey, now head of Ron Chancey Productions in Nashville, produces such acts as the Oak Ridge Boys. He was VP of A&R for MCA/Nashville when George Strait was signed to the label.*

Erv Woolsey had come back to Nashville and he kept talking about this boy down there in Texas. He was always telling me about George Strait, George Strait... Finally, he talked me into going down there and seeing George in a bar. We went down and looked at him. The first time I went down and saw him I didn't recommend that he get signed because he was doing just about all western swing. He was doing too much of it. We came back and I kind of passed and didn't recommend that we sign him. About three or four months later, we went to see him again. He was doing some more commercial type stuff. I saw him, came back, went to talk to Jim (Foglesong, then head of the Nashville/MCA office), and said he ought to give him a shot. We signed him and we got Blake Mevis to go in and cut some stuff on him.

The second time I saw him (in Texas), he was just pretty much like he is now. The darn guy hasn't aged much—he was good-looking, girls loved him, he had that clean-cut look.

The guy has just put it all together. He's a fantastic artist. He seems so comfortable on stage. He walks out like he was singing in his living room. He's not cocky at all, but he's got this comfortable air about him. He comes off so great. He doesn't move around a lot—he just stands up there and does his thing. There's all that sex appeal, too. The girls go crazy. And he's such a darned nice guy.

Everytime I've seen him he's gotten better and better. The last record is my favorite record that he's ever done—just a little bit away from the traditional thing that he's always done.

GERRY WOOD



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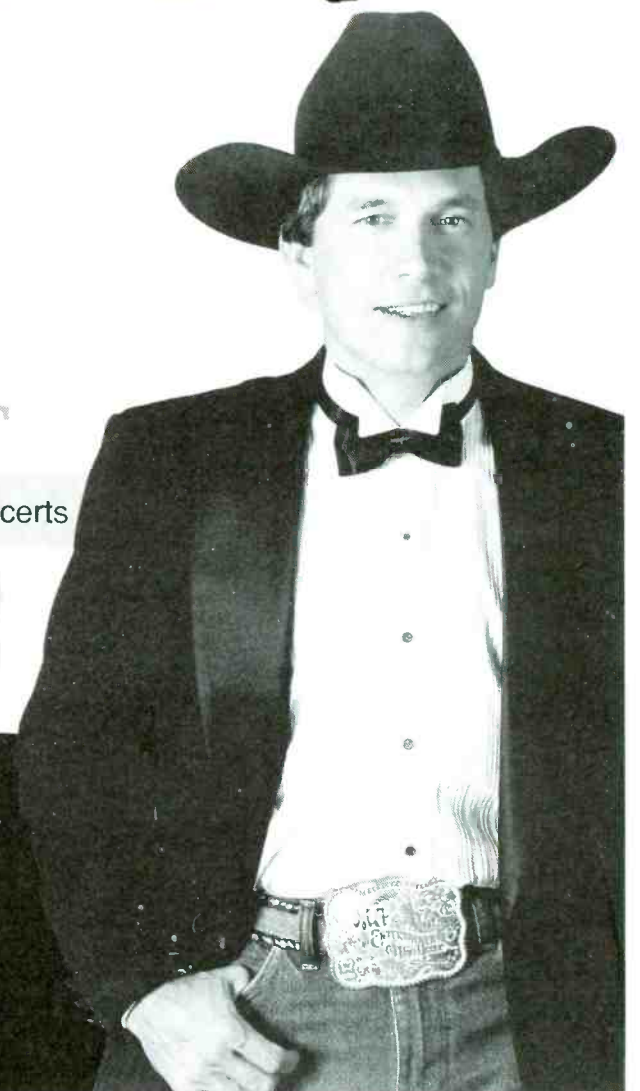
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George Strait

INTERVIEW

(Continued from page G-4)

showed me—he's got a stereo built in it where he plays country music while he works. We had taken my son out of school to go there with us and he asked Bubba what grade he was in and then told him, "Well, I'd better write you an excuse from school." So he did. Bubba took it back to school with him. Of course, we made the teacher give it back to us.

BB: Any low points in your professional career?

GS: There have been some times when I didn't know if I could go another year or not—and there have been some times when I thought that things have been going so good that next year this just couldn't last. And here it is 10 years later and I'm still hanging in there.

When we were working 200 or better dates a year, that will lie on a person pretty good. November rolls around and you're kind of slowing down for Christmas and you're really getting burned out to the point where you're thinking that this may be your last year.

BB: In 1990 you worked about 80 to 90 dates. Did that feel better?

GS: It felt great. We had set a goal this year to work 75 dates, but some things came up that we just couldn't pass on, so we did them. But it was a real good year and we're shooting for the same thing this year.

BB: What are some of your favorite events and places?

GS: I love to play the Houston Rodeo. Even though the sound is kind of strange in there [the Astrodome] because it's so big, I enjoy playing there because it holds so many people. It's a feeling like you can't imagine standing down on that stage with all those people surrounding you. You can't see them, but you can really feel them. The Dallas show [1990, New Year's Eve, at Reunion Arena] went great and we had the biggest crowd ever. The crowd was just great and we had a fun time, the only bad thing about it is that I stayed and went to the Cotton Bowl the next day. [The Univ. of Texas lost]. I was sitting with Coach Royal [former Texas coach Darrell Royal]. There's not a nicer person in the world than that man, and he listens to more country music than I do.

BB: That Dallas New Year's Eve show is starting to become an annual event. Will you do it in 1991?

GS: I'm sure we will.

BB: Is it different playing Las Vegas?

GS: It's a little bit different because it's very intimate. The crowd is right there at your feet. Because of the atmosphere there, the people are a little more toned down and they feel a little bit inhibited. But I've gotten used to it over the years and I really enjoy playing there, I really do. The first year I went out there it was a little rough. It was very rough, and when I left I said I wasn't going back. But one of the things that made it so rough back then was that I had just changed drummers. That's a pretty major part of the band to be changing, especially when you're going to be doing a show in Vegas. When we play Lake Tahoe, we play at Caesar's Palace. We used to go there every year just to go skiing.

BB: Colonel Tom Parker seems to be a George Strait fan.

GS: He comes out when we're in Vegas. He's just a real nice man. He likes the music and enjoys sitting out there watching the shows. He does some nice things for me—brings me really nice gifts, and he put an ad in the TV Guide that goes all over the state of Nevada about the show that we were doing there last December. I really enjoy knowing him.

BB: Does he give you any advice?

GS: He's all the time giving me advice about different things, but mostly he's just real complimentary toward the show and the music. He didn't like the tuxedo look when I wore tuxedo top and jeans and did the album cover like that. He didn't much care for that.

BB: Did you like it?

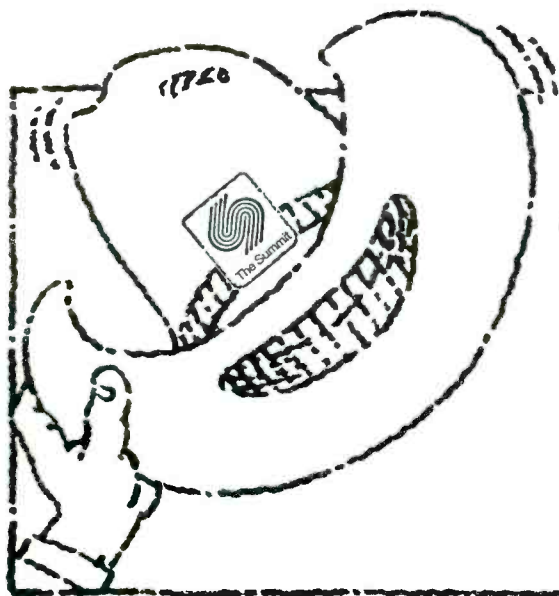
GS: Yeah, I did. I kind of liked it. But the Colonel, he didn't think much of it. Of course Elvis got a little flashier than that.

BB: Like Vegas and Tahoe, Europe was a new breakthrough for you.

GS: It was real interesting. I had a pretty good time, actually. It kind of surprised me. I had been putting off going for a long, long time because I like it here in the U.S. too much. I've been a little hardheaded about it. But finally we just decided to go and ended up having a good time. I was told before I went over there that they were really going to like you or really going to hate you, but you'll know right away which it is. We played a venue called the Dominion in London and we sold it out and the crowd was great. They really seemed to like country music. We're going to go back, and the next time we'll tour other places, not just London.

BB: Besides Bob Wills, who are other influences on your music?

GS: Merle Haggard was really responsible for getting me
(Continued on page G-20)



We Tip Our Hat To George Strait.

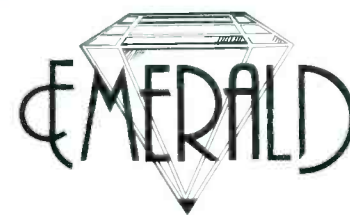
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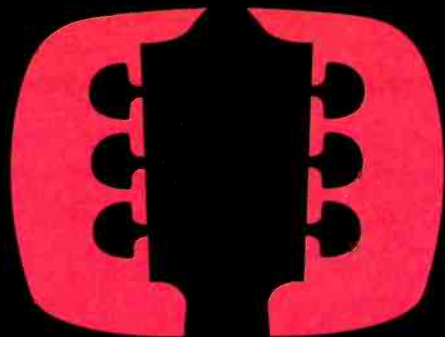


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CONGRATULATIONS, GEORGE



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“CONGRATULATIONS”

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Norma & George Jr.,
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Ace in the Hole Band.*

- Gary, Ollabelle, Patrick and Preston

George Strait

INDUSTRY IMPACT

(Continued from page G-6)

“After the performance, we have the artists ride around the arena in a vehicle to wave to the crowd, who give them a big send-off. Well, Rosanne was going to be in a Bronco and we didn't want to put George in there with her. Somebody suggested putting him on a horse, so that's what we did. When he came out on that horse, the crowd went wild. He hotdogged it some, turning the horse, and then he threw his hat into the crowd and rode off. He won Houston over that night. He could have been elected mayor if he'd wanted it. There were 40,000 people here that night and I have met at least 100,000 of them. Everybody likes to say they were here.”

What Gattis remembers just as well, however, is meeting Strait for the first time. “We all went downstairs to say hello and congratulate this fellow. Mr. Wekley told George that he used to know a John Strait from Pearsall. George told Mr. Wekley that John Strait was his dad. Mr. Wekley of course was thrilled that not only was this a young singer that he liked, but he knew his father too. We talked some more and I found out that George had been an agriculture major at Southwest Texas State Univ. Well, I was an ag major from Southwest Texas.

“It was just like George became a member of the family that night. He's just a nice guy and the fact that he's a superstar now hasn't changed that one bit. We are proud of the part we have played in his career and we're sure proud of him.”

In 1990, George set a new attendance record of 107,000 during two shows at the Astrodome.

It was also in Texas that the friendly relationship began between the Academy of Country Music and Strait. The ACM's director Bill Boyd was in Ft. Worth 10 years ago, taping a television program titled “Blowout At Billy Bob's.”

“We had 10 huge names performing on the show,” Boyd recalls. “Red Steagall came over and he tells me about a young guy who's a rancher and playing music on the weekends. Red said we should have him on the show. So we said, why not? We put him on and he sang his heart out. That was his first television show and we're proud of that. We thought he was a very talented, very likable fellow.”

Boyd says that apart from showing more confidence on stage, Strait has changed little since the Billy Bob blowout. “He still comes across as being a little bit bashful, a little overwhelmed. He appeals to everyone. Men want to be his buddy, young women think he's sexy, older women want to mother him. He's the perfect boy next door.”

Boyd says that while the Academy has supported George, the singer has returned the favor in spades. Besides co-hosting their awards show in 1989, 1990 and now again in 1991, he is also headlining the Super Faces Show hosted by the Academy at the Country Radio Seminar.

“We probably use George a bit more than anyone else,” says Boyd. “He's been awfully good to us.”

Joe Ladd, music director of KIKK radio in Houston, is also grateful to Strait. “Country music was going through a wishy-washy stage,” he says. “There was hardly any decent product coming out of Nashville. I remember that ‘Unwound’ was different that anything we were playing at the time.

“MCA offered us George Strait to play our big concert in 1982. He was so low-key and mild-mannered. I've seen him go from nothing at all to the biggest thing in Texas, but he's still the same way. He basically opened the doors for these newer acts that are climbing up today. And for me, he made my station sound like Texas again.”

To the west, in Dallas, KPLX's Bobby Kraig also remembers radio as “being in a lot of trouble. We were in the tail end of the Urban Cowboy fad and the crossover thing. ‘Unwound’ came out in April of '81 and I remember wondering ‘Who is this guy?’ I didn't know anything about him but we were all really excited. We knew it was something special.

“The first time Erv brought him by, we were pretty anxious to meet him. He was just so unassuming, and he still is that way. It's hard sometimes to put him in his place. Texas has had some great singers, but he's even more than that. Down here, he's like Elvis, but you'd never know it to meet him. George has been a great friend to country radio.”

According to Jim Sinclair, Dallas branch manager for Lieberman Enterprises, Strait hasn't been too shabby for retail either.

“I knew he would be big right from the start,” says Sinclair. “MCA had a little thing for him here in Dallas and I met him then. He wore blue jeans, a starched shirt and that hat. He was clean. He had a good image and it created a new image for country music. It was a new beginning when we really needed one.”

George Strait

"He started selling right out of the box in Texas. It took longer to go national, but from the beginning, he has just grown and grown. He's got the ladies and that's what counts. You get those women 25-45 years old liking an artist, they don't wait for the second single to buy the album. They buy it the minute it hits the stores. I've never been stuck with a George Strait record.

"There's a lot of young kids coming up and it's good for country music. But, you have to look at the entire career, the 10 years of consistently great music. They could all take a few lessons from George Strait."

And they should all be so lucky to get such great material from one of Nashville's best songwriters. The relationship between writer Dean Dillon and singer George Strait is nearly unparalleled in country music. He co-wrote Strait's first hit "Unwound" in 1981, his last hit of 1991 "I've Come To Expect It From You" (No. 1 five weeks in a row), and his recent hit "If I Know Me." In the 10 years between, Dillon has co-written or written 29 other cuts, including eight No. 1 singles.

"I met George through Blake Mevis [producer of Strait's first album]. Frank Dycus and I were writing together for Pi-Gem and Chess. Blake said he was cutting a young kid from Texas and was looking for some hits. We played him a ton of songs and they cut a ton. 'Unwound' was first pitched to Johnny Paycheck, but Blake took it for George.

"When I met him, I had no idea he'd be as big as he is now. He was so laid back, just a nice guy trying to get something going. He'd be somebody you'd want for a brother."

Though Dillon says he doesn't write songs for anybody, he'll hear a song for George after it's written. It's just that George doesn't always agree.

"At times, I've pitched him something I really thought was right for him and he hated it. Other times, something I didn't like for him, he loved. 'I've Come To Expect It From You' was a girls' song and we pitched it to the Judds. I played Erv a bunch of songs and he was taking them to George. He asked if I had anything else and I said sure, but I didn't think it was George's cup of tea. He said, well, we'd better take it to him 'cause you know how George is. So, George heard 'I've Come To Expect It From You,' liked it and cut it. I'm glad we sent it to him."

Dillon calls Strait a songwriter's dream. "Ninety-nine percent of the time, the songwriter isn't in the studio when his song is being cut, so he has no voice in how it's recorded. But everything I've ever given George Strait, he's done it just the way I thought it should be done. He's never let me down."

The Country Music Assn.'s associate executive director Ed Benson pays Strait a high compliment when he calls him a bellwether artist.

"George came along after the Urban-Cowboy phase and became one of the principal advocates of traditional country music. He was a bellwether as far as affecting a major trend.

"Just as importantly, he has sustained a career over a long period in a way that I don't think we'll be seeing much anymore. We'll see artists come and go much like in the pop-music industry. There will be far fewer artists making an industry impact in the way George Strait has.

"He has remained true to his standards and true to his music. He's grown but he hasn't changed. He is most certainly the favorite son of Texas and he has been very good for country music."

FIRST 10 YEARS

(Continued from page G-3)

him for exactly the same reasons. That shy, semi-sly tear-your-heart-out-woman smile, those to-the-soul songs, and the casual, cool persona just simply drive many fans into a frenzy. Ladies bring flowers to the foot of the stage. And boots to be autographed. Some leap on stage and try to corral Strait before security corrals them. It results in one of the most low-key, high-energy events now on the American circuit. The show in front of the stage alone is worth the price of admission.

And now Strait is the star of the 1991 Country Radio Seminar's Super Faces Show, sponsored by the Academy of Country Music, March 7. Those radio leaders who have played his records as they zoomed up the charts will now have a chance to sit back, relax, and see what they have helped create.

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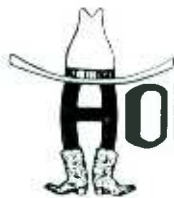
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- I've Come To Expect It From You
- I've Convinced Everybody But Me
- Let's Fall To Pieces Together
- Lover In Disguise
- Marina Del Ray
- Nobody In His Right Mind Would've Left Her
- Second Chances
- She's Playing Hell (Trying to Get Me To Heaven)
- Someone's Walking Around Upstairs
- Unwound
- When You're A Man On Your Own
- Why'd You Go and Break My Heart
- You Can't Buy Your Way Out Of The Blues
- You Look So Good In Love
- You're Something Special to Me

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George Strait

INTERVIEW

(Continued from page G-16)

into Bob Wills music when he came out with that album "Best Damn Fiddle Player In The World." That just really turned me on to Bob Wills music. Merle Haggard was a big influence on my career, my singing, everything. Everything except my songwriting. George Jones, too. I would buy the Hank Williams' songbook and it had the places where you put your finger on the guitar, the chords, so I'd learn a bunch of songs like that. So he was a big influence, too.

BB: You've recorded only one song you've written . . .

GS: I haven't done much songwriting. I'm real lazy about it, I can't sit down and make myself write. I've got to be in the mood to write—and I'm very seldom in the mood to write, so I haven't written. Someday I'll start writing again—I just don't know when. When I'm on the road I think I'm going to have time to do some writing, and I never do. And when I'm home and if I'm off for two or three weeks, sometimes I don't pick up a guitar or sing at all.

BB: How do you get away from it all?

GS: I spend a lot of time at the ranch if I'm able to, especially during the summer. During the school year I stay around San Antonio, play some golf and do things you don't get to do when you're on the road. The ranch is out in the middle of nowhere, really, in deep south Texas between San Antonio and Laredo. It's nice and private and I have a home here that hopefully, someday, many years down the road, we'll live here.

BB: How many acres?

GS: It's a pretty fair sized ranch. I don't want to get too specific about it.

BB: We'll say it's more than 40 acres.

GS: (laughs) It's more than 40.

BB: It has to be a pleasure to come home to such a good place after the craziness and exhaustion of the road.

GS: It really is. I can relax down here and not think about anything else except my cows and my horses and roping and whatever I want to do down here. It's real relaxing, it takes your mind off the road. The road can get really rough.

BB: When I interviewed you in the Las Vegas Hilton three years ago, you didn't own a CD player. Do you now?

GS: Yeah, I do. I finally broke down and did it. I have one in my car, got one in my bus, got one in my house.

BB: Do you still listen to songs pitched by writers?

GS: I listen to them in my car a lot to and from the ranch, and in the bus a lot. I start that two and three months before I normally go into the studio for an album. They come to our office in Nashville and Erv brings them out to me when we're on the road.

BB: Women bring boots to you and lay them on the foot of the stage while you're performing. How did that get started?

GS: That's real strange. One night in Houston I was signing things on stage and somebody threw a boot up there. I signed it, and before the night was over, I had boots stacked up a foot and a half. I'm not kidding, there were so many boots up there I just couldn't sign them all. I don't know if everybody got their right boot back or not.

BB: What's it like working with Jimmy Bowen in the studio?

GS: It's a real pleasure to work with Bowen. He's a real professional in the studio and he knows all the technologies and keeps up to date on it. I don't have to worry about falling behind in that area—Bowen keeps up with it. He was one of the first producers to go digital in Nashville which was a good move even though it's more expensive to cut an album that way. But it's worth it because the quality is so much better.

In the studio I work more with the musicians, the arrangements, that type of thing, when we're doing the final mixes. It's a real weird situation the way Bowen and I have done it in the past few years. I go in and I'll do the singing and I'll get



The Texas Playboys' Leon Rausch, songwriter Alex Harvey, coach Darrell Royal, Mel Tillis and George Strait backstage after the taping of an "Austin City Limits" special featuring the Texas Playboys' final appearance. (Photo: Rick Henson)

George Strait

finished with all that, and I'll leave town and the rest is done through the mail. He sends me a tape of a mix that he has done and I'll listen to it and if there's something in there that I want to change, I'll call him and we'll change it.

BB: You really feel strongly about your Ace In The Hole Band. Do you use them in the studio, too?

GS: I do on some stuff. I did on this last album—I used them on three songs. My band is a great bunch of guys. They've been with me a long time, they're really good musicians. In my opinion, they're the best band on the road.

BB: You feel the same way about your fans, too, don't you?

GS: They're the ones who make it all possible. Those gold albums and platinum albums, they're as important or more important than awards because they are done by the fans. The people buying those records, there's no question about where those things come from.

BB: You and MCA Records helped ignite this new traditionalist country movement that has taken country music to new heights of national and international popularity.

GS: When I signed with MCA Records there were a lot of big acts on the label at that time—Loretta Lynn, Conway Twitty, the Oak Ridge Boys, Merle Haggard, Tanya Tucker... It seemed to me at the time that they had everybody. I really did think that my record would get pushed under the pile. It's been a real good relationship. They've given me a push since the very first day. And, of course, there's Erv Woolsey I've got to thank a lot for that. He's responsible for a lot of that.

BB: Before you made a decision to give the music business one last chance, you turned down a job offer with a company that designs cattle pens. Do you ever wake up in the middle of the night, think back over your life and career, and wonder if you should have stuck with your job designing cattle pens?

GS: (laughs) No. I think I made the right decision. I think about it sometimes about what I'd be doing today if I hadn't had that opportunity to sign with MCA—and there's just no telling what. I might have been doing something in agriculture—hopefully, it would have been. I love to work with horses and cattle and to be outside. So it probably would have been.

WHAT'S NEXT

(Continued from page G-4)

him.

More to his liking is giving an annual concert at the George Strait Team Roping Classic, a rodeo event held in Kingsville, Texas. Now in its ninth year, the Classic is undisputedly close to George's heart. As co-organizer of the event, he is justly proud of its reputation in rodeo circles.

"It's probably one of the best team ropings in the U.S. right now," Strait asserts. "We get team ropers from all over the U.S., including almost everyone who goes to the National Finals Rodeo—the best team ropers in the world. I rope in it myself, but I'm just not quite on the level where I can compete with those guys who do it for a living."

The rodeo atmosphere provides Strait with a necessary balance to the sometimes glitzy world of country music, and he works hard to promote team roping as a family sport. While past classics have been filmed by a rodeo video company, Strait hopes this year's finals can reap wider exposure as a television special.

"Rodeo people are the kind of people I like to be around, and team roping is a great sport," he states simply. "It deserves the publicity that this kind of special could get. I'd like to see it on TNN or ESPN, or any sports-type network."

Developing his own roping skills, in fact, runs neck and neck with acting on George Strait's priority list. "I'd really like to have more time to concentrate on my team roping and get to the point where I could compete professionally," he says almost wistfully. "That's been a dream of mine for a long, long time. I've got some really good horses and an opportunity to do it—it's just a matter of having the time."

Time alone will tell whether he'll concentrate his future energies on film work, professional roping, reaching new musical heights, or some combination of the three. The one sure thing is that, whatever arena his interests lead him into, George Strait will be one tough act to follow.

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George Strait

FAN CLUB: The Real Power of 'Strait Talk'

Some of George Strait's more ardent female admirers might think the four luckiest women in the world are Norma Strait and the three women who work for the George Strait Fan Club. While Mrs. Strait isn't commenting, Anita O'Brian says being fan club president is a hard job but somebody has to do it. "It's a once-in-a-lifetime job," says the wife of The Erv Woolsey Agency's VP Danny O'Brian.

The GSFC is the largest dues-collecting fan club in country music, with a mailing list of over 30,000. Formed in 1983 by Connie Woolsey (under the alias Dottie Dewey), the reins were passed to O'Brian on Feb. 14, 1989. She was working as a teacher and ran the club in her spare time.

"When I took over, we were getting a couple of letters a day," she remembers. "I answered them in the evenings."

Today, she collects hundreds of letters every week from the post office box in Hendersonville, Tenn. And, not only is running the GSFC a full-time job, it employs two other women as well. Pam Lambert is a three-year veteran, and Kimpi King came on board nearly a year ago.

For \$12 a year, members receive a bumper sticker, a button, an 8-by-10 photo and biographical information on Strait. Six times a year they receive Strait Talk, a slick magazine, written and compiled by O'Brian, chock full of reprinted concert reviews and newspaper stories, photos with fans and, as the name implies, loads of Strait talk. In the centerfold is a catalog of Strait merchandise—everything from T-shirts to potholders—that can be ordered through the 800 number or by mail.

The special fan club phone number, dubbed the Strait Line, is kept busy by inquiring minds, Strait lovers checking on orders, concert dates or just calling to chat. The telephone line is manned Monday through Friday 9-5 p.m.



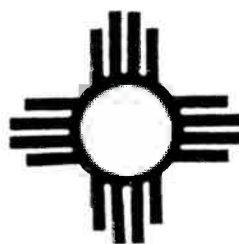
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George Strait

Fan Club members have the opportunity to buy concert tickets for special seating by presenting their membership cards at the selected venue within one week after tickets go on sale. The club gets together once a year in fabulous Las Vegas, during Strait's annual December engagement at the Las Vegas Hilton. Club members presented their cowboy-hatted hero with a silver belt buckle in 1989 and a hand-tooled saddle last year, both engraved "Entertainer Of The Year."

The GSFC booth is always congested during Fan Fair, with absolute gridlock when Strait makes an autograph-signing appearance.

O'Brian marvels at fan loyalty, noting the man in Japan who has been a member since the club's inception. "I think some of our members know more trivia about George Strait than anyone but Norma."

The most frequently asked questions fans want Strait answers for? "The biggest one has always been 'What's George's middle name?' And after that they want to know how he got the scar under his chin."

Harvey answers the first. And the scar? She'll never tell. "A guy has to have some mystery to him!" **KAY WEST**



Two fans were treated to an unexpected appearance by George Strait when he dropped by his Nashville store, George Strait's Texas Connection, shortly after its opening in May 1989. (Photo: Beth Gwinn)

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HERE'S TO DECADES OF STRAIT SUCCESS



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1985	<u>GREATEST HITS VOL. 1</u>	GOLD & PLATINUM
1985	<u>SOMETHING SPECIAL</u>	GOLD
1986	<u>#7</u>	GOLD
1987	<u>OCEAN FRONT PROPERTY</u>	GOLD & PLATINUM, DEBUT #1
1987	<u>GREATEST HITS VOL. 2</u>	GOLD & PLATINUM
1988	<u>IF YOU AIN'T LOVIN' YOU AIN'T LIVIN'</u>	GOLD
1989	<u>BEYOND THE BLUE NEON</u>	GOLD
1990	<u>LEVIN' IT UP</u>	GOLD & PLATINUM
1991	<u>CHILL OF AN EARLY FALL</u>	RISING FAST

Retail



Call To AARMs. Members of the Albany Assn. of Record Merchants (AARM) gather for their Fourth Annual Holiday Extravaganza in Albany, N.Y. Among the 140 guests were major-label representatives and employees from various retailers, including Trans World Music Corp., HMV, Record Giant, Northeast One-Stop Inc., One Way Records Inc., Handleman Co., One Stop Entertainment Center, Records & Such, Syracuse One Stop, and Music Zone. The event was hosted by Mike Khouri of UNI Distribution Corp.

Rincon Dolls Up Promo For Barbie Album

■ BY DEBBIE HOLLEY

NASHVILLE—Barbie, the 32-year-old fashion model, ballerina, nurse, stewardess, television news reporter, figure skater, gymnast, teacher, doctor, and astronaut doll, may have finally found her true calling: as a pop singer.

Barbie's first album, "The Look," was released Jan. 21 on Rincon Recordings, which is working under a license agreement with Mattel Inc., the toy manufacturer that has made the doll a household name in the U.S.

Initial orders totaled more than 150,000 units, according to Ralph King, Rincon president. He notes that some of the rackjobbers are working on a promotion that will feature Barbie and have yet to place orders with CEMA, Rincon's distributor. Orders were expected to exceed the 200,000 mark by the end of February, according to King. "The Look" is available in cassette and CD, and lists for \$9.98 and \$14.98, respectively.

The album includes such cover tunes as "Let's Hear It For The Boy," "Twist & Shout," and "Girls Just Wanna Have Fun," as well as four songs that were penned espe-

cially for Barbie.

King declines to disclose who plays the voice of Barbie on the album, but those in the know say it is Rachel Sweet, whose duet with Rex Smith on "Everlasting Love" hit No. 32 back in 1981.

King formed Rincon following his departure last May from Enigma, where he was executive VP/GM. The Barbie album is the label's first release. King also has

Zip's Defends Its Tucson Turf Battle Plan Includes Sale—Or Selloff

■ BY ED CHRISTMAN

NEW YORK—Retail chains looking to invade the Tucson, Ariz., market had better come prepared for hand-to-hand combat with Zip's Music & Video Inc., an 11-unit chain with sales of \$4.5 million.

That is the message Zip's management says it sent recently when it put some 40,000 pieces, spread over the chain's stores, on sale at \$6.99 for CD and \$4.99 for cassette.

"The sale [which ran in two components] was made in response to the introduction of Phar-Mor, [the drugstore chain] into the market and rumors that Blockbuster was looking to make an entry," says Zip's VP David Canterman. "We hear a lot about Blockbuster [Enter-

tainment, the 1,700-unit, Fort Lauderdale, Fla.-based chain] coming to town and opening stores with audio. We hear rumors that Blockbuster is buying us out or coming in and blowing us out. We want to give

'We hear a lot about Blockbuster coming to town'

them a little preview of what they can expect. We have been in this market for 21 years. It is our way of sending a message to everybody."

On the other hand, Zip's will welcome with open arms anybody looking to make a friendly takeover, Canterman says. "We would love to have someone take us over and use our experience to go national," he says. "But I don't know if [Blockbuster] is coming to town to fight us or buy us."

ZIP'S PROFILE

All 11 stores in the chain, which generates annual revenues of about \$5 million, are in Tucson. Six Zip's stores are combo and five are video rental-only stores. The average combo store runs about 3,000-4,000 square feet, while the video rental stores average about 2,800 square feet.

Warner Bros. Queries Album Buyers

■ BY JIM BESSMAN

NEW YORK—Buyers of Maura O'Connell's new Warner Bros. album, "A Real Life Story," get a bonus: A personal note from O'Connell herself.

Actually, the note, addressed "Dear Music Buyer," is on the flap of a 12-question, consumer-response card, which serves as a wrap-around to the CD booklet.

"Thank you for purchasing 'A Real Life Story,'" says O'Connell in her five-sentence paragraph. She then says how eager she is—being from Ireland—to know more

announced the signing of contracts with Alchemy II Inc. to produce and market children's albums focusing on the Teddy Ruxpin bear. In addition to the children's music projects, Rincon has signed four other acts: Vikki Watson, Kyle Davis, Rebel Souls, and Nancy Middleton.

The Barbie album was initially issued through toy chains such as

(Continued on page 52)

about her American buyers, and how she hopes to learn more about them via the questionnaire.

The questions ask how many songs the consumers were familiar with prior to purchase, if they had purchased her other albums or attended her concerts, their favorite songs on the album, and what influenced their purchase. Also, it asks about the listeners' music, reading, and television habits, favorite radio stations and listening habits, other recent album purchases, and information on their music video and other product purchasing.

The reason for the flap, which overlaps the CD booklet cover and can be seen through the jewel box, is that the postage-paid response card is too small to meet postal-service regulations.

The size of the cassette version's card, of course, is too small even to be expanded satisfactorily for postal requirements. Thus, buyers have to mail it themselves in their own envelopes. But according to Denny Mosesman, Warner Bros./Nashville's national field promotion director, cassette cards are coming in as well as CD cards

(Continued on page 51)

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Biz Buzzing About A&A's Potential Suitors; Spec's Doing The Shuffle After Staff Exits

TALKIN' RUMORS: In Toronto, **Garth Mitchell**, president of **A&A Records & Tapes**, told *Billboard's* Canadian correspondent, **Larry LeBlanc**, that three offers have come in for the financially troubled chain (*Billboard*, March 2). Mitchell, as might be expected, declines to identify the suitors but does acknowledge that one of the companies is not Canadian. Minneapolis-based **Musicland Stores Corp.** is the name most bandied about by the Canadian rumor mill, while others mention Albany, N.Y.-based **Trans World Music Corp.**; the U.K.'s **W.H. Smith**, which owns Philadelphia-based **Wee Three Record Shops** and the London-based **Our Price** chain; and Belgium's **Super Club**, which owns Durham, N.C.-based **The Record Bar** and Marietta, Ga.-based **Turtle's**, among other chains.

Musicland doesn't speak much about its plans outside the U.S. It already has opened a store in the U.K. and **Paula Connerney's** title of president of European operations shows that the vision of Musicland president and CEO **Jack Eugster** extends beyond that country.

Billboard's deputy editor, **Irv Lichtman**, caught up with Eugster

at **Sony Music's** post-Grammys party. When questioned if he was bidding on the A&A chain, Eugster replied, "I'm at the Grammys, aren't I," apparently meaning that if he



by **Geoff Mayfield & Ed Christman**

was involved in A&A negotiations, he wouldn't have time to come to New York for the awards show. But a second later, the always cagey Eugster added, "On the other hand, my being here could be a ruse."

In addition to Musicland, U.S. sources say **Trans World** also looked at A&A's books. But **Trans World** is rumored to be involved in so many

deals currently that if they were true, **Jeff Jones**, the chain's senior VP and chief financial officer, would have little time for anything else. Besides A&A, industry scuttlebutt has **Trans World's** name linked with Pittsburgh-based **National Record Mart** and Port Washington, N.Y.-based **Record World**.

Others do not rule out the possibility that **W.H. Smith** and **Super Club** are interested in the A&A chain. **W.H. Smith's** deep pockets and ambitions are evident in its goal to become one of the five largest music retailers in the U.S. And last year, when it seemed that **Super Club** would buy anything that moved, **Darrell Baldwin**, the company's president and CEO, said he wanted the company to become a presence in Canada as well.

Remember, **Retail Track** is not saying that any of the above rumors are true. We're merely reflecting all the scuttle that is afoot.

SIDEWALKS OF NEW YORK: Musicland's Eugster was not the only retail executive spotted at the Grammys. Also seen at either the event or the many post-ceremony parties were **Tower Records** presi-

(Continued on next page)

Audio, Vid Accessories Abound What's New From Maxell, Discwasher

NEW YORK—Maxell has introduced a new line of audio and video accessories, while **Discwasher** has revamped its existing line of CD-care products.

Fair Lawn, N.J.-based Maxell is publicizing its new line with a frequent-buyer program, which has been dubbed the **Max Awards**. Beginning March 1, each time a consumer purchases specially marked packages of Maxell's **XLII** audiotape, he or she receives bonus points that can be redeemed for premiums, including CDs, Maxell audiotape, and accessories.

The new Maxell line is a potpourri of products for audio and video, including head cleaners, demagnetizers, video connectors for cable hookup, stereo headphones, and CD cleaners. The company also has introduced a new metal audiocassette, the **MX**, which joins both the **MX-S** and **Metal Vertex** tapes, in appealing to audiophiles. In addition to the standard 90- and 60-minute lengths, the **MX** tape comes in a 110-minute format.

The company also has brought to market a new digital audiotape, which is available in 46-, 60-, 90-, and 120-minute lengths. On the video side, Maxell introduces **Black Magnetite**, a line of four high-performance videotapes.

Meanwhile **Discwasher**, based in Schilleark, Ill., has added five new CD-care products, while repackaging its existing products in bright lavender. Among **Discwasher's** new products:

- **CDeez CD Polishing Wipes**, which come in a portable dispenser

pack for CD cleaning when away from home. The wipes retail for \$3.49 for a pack of 30.

- The **DiscStic**, model **FG 1100**, a pocket-size unit designed for car CD players. One side of the **DiscStic** is a cleaning tip to remove dirt and residue; the other side is a squeegee to dry off the disc. Suggested retail price is \$6.49.

- The **CD Motorized Cleaner**, model **FG 1103**, with twin rotating pads. It comes with an AC outlet adaptor, or it can run on two "C" batteries; a 1.25-ounce bottle of **Discwasher's** **CD-1 Cleaning Fluid**; and one set of extra cleaning pads that are replaceable after 30 uses. The product retails for \$24.95.

- **Sonic Circles Compact Disc Stabilizer Rings**, model **FG 1110**, which compensate for CD manufacturing defects (such as warps or surface inconsistencies) by reducing vibrations and correcting sound deficiencies, excessive oversampling, and excessive error corrections. Suggested retail price is \$7.95 for a package of five.

Also new is **ClearDisc**, a laser-disc cleaner that stabilizes the disc on a platform while the user draws the cleaning pad across the disc. It retails for \$24.95. In addition, the company has eliminated its 6-ounce refill bottle of **CD-1** fluid, and replaced it with a 4-ounce unit, which retails for \$7.95.

Discwasher continues to offer the **CDL² Laser Lens Cleaner**, the **CD-2 Polish and Scratch Remover System**, various CD storage systems, and jewel boxes.

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RETAIL TRACK

(Continued from preceding page)

dent **Russ Solomon**, Camelot Music executive VP **Jim Bonk**, J&R Music World partner **Rachelle Friedman**, Compact Disc World president **David Lang**, senior VP of Musicland **Larry C. Gaines**, The Wiz VP of purchasing **Jay Rosenberg**, and, at one table during one of the parties, a literal power corner of three chain presidents: Record World's **Roy Imber**, Sound Warehouse's **Terry Worrell**, and Show Industries/Music Plus' **Lou Fogelman**.

ROSTER MOVES: The recent departures of VP of advertising **Joe Andrules** and buyer **David Miller** has Miami-based Spec's putting together a new home-office lineup.

Procurement of ad funds, previously overseen by Andrules, is now handled by **Cindy Barr**, director of purchasing and product management. We note that more and more, chains have turned ad funding over to their purchasing departments. The thinking is that a music merchant has more leverage negotiating for co-op funds when the person who asks for ad bucks has a purchase order lying on his or her desk.

Spec's VP **Jeff Clifford**, who was previously stationed in upstate Florida, has been relocated to the home office, where he will be more involved with mapping out marketing and promotion strategies. He has long been involved in

developing and executing ad gameplans. Meanwhile, Andrules' responsibilities are being shared by his former assistants. **Bonnie Saruski**, who was hired by Andrules to cover store promotional activities, continues that responsibility, while **Nancy Stacy**, who was Andrules' assistant, is director of advertising.

To shore up the buying team, Barr has promoted indie-labels buyer **Diane Ward**, a former store manager. Ward continues to buy indie product, but now also handles singles and 12-inch singles.

PEOPLE MOVES, PART TWO:

WARNER BROS. PACKS QUESTIONNAIRES WITH ALBUMS

(Continued from page 49)

in what has been an "unbelievable response" to the label's recent consumer card policy.

Mosesman says that since last September, all Warner Bros./Nashville releases contain such cards—all of which have been similarly personalized. Besides O'Connell's, those include albums by **Kenny Rogers**, **Take 6**, **Gene Watson**, and **Highway 101**, as well as three multi-artist home videocassette clip compilations.

The practice, which originated with label head **Jim Ed Norman**, will continue with **Hank Williams Jr.**'s forthcoming album, and all

Howard Gabriel, formerly RCA's director of product development, has landed at EMI as senior director of marketing, overseeing marketing and product management. Gabriel has dived into his responsibilities headfirst and is gearing up campaigns to coincide with mid-March tours by **George Thorogood & the Destroyers** and a first-ever U.S. tour by the **Pet Shop Boys**. Also changing jobs is **Jim Kelly**, BMG Distribution's senior director of marketing, who has moved over to the BMG-distributed **Imago** imprint as VP of sales.

VISUAL AIDS: Music Pipeline,

the in-store promotional clip service for music retail accounts, is expanding its distribution network to include one-stops, according to **Video Pipeline Inc.** president **Jed Horovitz**. He says that, while only 10%-15% of indie outlets are equipped to play videos in-store, there is reason aplenty to go into that market. "We will now be able to reach the retailers who can benefit the most from our service—the small chains and independent operators," he says.

Assistance in preparing this column was provided by Paul Verma.

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RETAIL

ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

**THE BIG DISH
Satellites**
CD East West 91636-2
CA 91636-4

CAUSE & EFFECT
CD Exile 74500-2
CA 74500-4

CORO
CD Cutting-Charisma 91595-2
CA 91595-4

**THE ESCAPE CLUB
Dollars And Sex**
CD Atlantic 82198-2
CA 82198-4

**THE FEELIES
Time For A Witness**
CD A&M 5344
CA 5344
LP 5344

**AMY GRANT
Heart In Motion**
CD A&M 5321
CA 5321
LP 5321

KING OF KINGS
CD DGC 2-24368
CA 4-24368

THE LA'S
CD Polydor 422828202-2
CA 422828202-4

**JONI MITCHELL
Night Ride Home**
CD Geffen 2-24302
CA 4-24302

**MORRISSEY
Kill Uncle**
CD Warner Bros./Sire 2-26514
CA 4-26514

**SAFIRE
I Wasn't Born Yesterday**
CD Mercury 422846651-2

CA 422846651-4
LP 422846651-1

**JIMMY SOMERVILLE
The Singles Collection: 1985-1991**
CD Polydor 422828226-2
CA 422828226-4

**THE TRIPLETS
... Thicker Than Water**
CD Mercury 422848290-2
CA 422848290-4

**VARIOUS ARTISTS
Breakout USA**
CD Westwood WECD-1153

COUNTRY

**VINCE GILL
Pocket Full Of Gold**
CD MCA MCAD-10140
CA MCAC-10140

BLUES

**ALBERT COLLINS
Iceman**
CD Charisma-Point Blank 91583-2
CA 91583-4

**THE KINSEY REPORT
Powerhouse**
CD Charisma-Point Blank 91421-2
CA 91421-4

**LARRY MCCRAY
Ambition**
CD Charisma-Point Blank 91388-2
CA 91388-4

R&B

**101 NORTH
Forever Yours**
CD Capitol C2-92510
CA C4-92510
LP C1-92510

**THE 2AWK
Konflik Uv Interest**
CD Luke 91614-2
CA 91614-4

**BASSOMATIC
Set The Controls For The Heart Of The Bass**
CD Virgin 91616-2
CA 91616-4
LP 91616-1

**WILL DOWNING
A Dream Fulfilled**
CD Island 422848278-4
CA 422848278-4
LP 422848278-1

**ED O.G. AND DA BULLDOGS
Life Of A Kid In The Ghetto**
CD Mercury 422848326-2
CA 422848326-4
LP 422848326-1

MARVA HICKS

CD Polydor 422847209-2
CA 422847209-4
LP 422847209-1

**JIGGIE GEE
Let The Rhythm Ride**
CD Luke 91621-2
CA 91621-4

**MANTRONIX
The Incredible Sound Machine**
CD Capitol C2-94570
CA C4-94570
LP C1-94570

**TEDDY PENDERGRASS
Truly Blessed**
CD Elektra 60891-2
CA 60891-4

**VARIOUS ARTISTS
Bass Waves, Vol. III: 1990's Greatest Rap Hits**
CD Luke 91598-2
CA 91598-4
LP 91598-1

JAZZ/NEW AGE/WORLD MUSIC

**SANOUGOUE KOUYATE
Balendala Djibe**
CD Mango 162-539 874-2
CA 162-539 874-4
LP 162-539 874-1

**ALI FARKE TOURE
The River**
CD Mango 162-539 897-2
CA 162-539 897-4
LP 162-539 897-1

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The Doors (Plus Various Artists)**
CD Elektra 61047-2
CA 61047-4

**NOTHING BUT TROUBLE, Original Motion
Picture Soundtrack
Music Composed And Conducted By Michael Kamen**

CD Warner Bros. 2-26491
CA 4-26491
**NEW JACK CITY, Music From The Motion
Picture
Various Artists**
CD Giant-Reprise 2-24409
CA 4-24409

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RINCON RECORDINGS DOLLING UP BARBIE ALBUM WITH CREATIVE PROMOTIONS

(Continued from page 49)

Toys "R" Us, Kaybee Toys, Kiddie City, and Child World Nov. 26, as part of a Mattel promotion. "Barbie's Children's Summit" saw children from around the world come to the U.S. to discuss troubling issues facing the world. King says Mattel put together a fund to help fight the issues that the children deemed most worrisome—world

peace and world hunger.

Toy stores, which have already sold some 35,000 units, continue to push the album. In fact, King suggests that when the rackjobbers place their orders, the album may be sold in the toy section of discount department stores, as well as the music department.

Targeted at kids between the ages of 5 and 14, the album has been promoted in ways that range from having one of the songs featured in the Macy's Thanksgiving Day Parade to television advertising targeted primarily at Saturday-morning and other children's programming times. In addition, the label has retained the public relations firm of Solters, Roskin, and Friedman Inc. to represent the album to the media.

King says, "We've created 15- and 30-second television spots that were produced to Mattel's standards. We're talking more than \$100,000 in production going into these television spots."

Though traditional marketing efforts will be played through, Rincon plans to try several approaches that are unusual to marketing children's music. "Singles will be released to radio about every 90 days," says King. The first single was "Together We Can Do

It," a duet between Barbie and Shari Belafonte. The second single, "Shy Boy," is slated for release sometime in March. An accompanying video is still in the planning stages.

In addition, King says Barbie will start touring in the spring in venues from arenas and amphitheatres to sheds, shopping centers, and auditoriums. Several actress/dancer/models will tour as Barbie. "They have to be able to sing," says King. "There won't be any lip-syncing." Their voices will be mixed to the tracks from the album.

The family-oriented pop/rock show will be billed "Barbie And Friends." And King says, "There will be a few surprises." Barbie will also be making in-store visits to retailers, some of the first of which have been scheduled with the Camelot chain.

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Top Adult Alternative™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.	
			TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST

NEW AGE ALBUMS™

★★ NO. 1 ★★				
1	1	39	REFLECTIONS OF PASSION PRIVATE MUSIC 2067-2-P*	YANNI 33 weeks at No. 1
2	2	15	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
3	4	45	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
4	3	19	AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKEY HART
5	5	25	THE NARADA WILDERNESS COLLECTION NARADA N-63905*	VARIOUS ARTISTS
6	6	19	SKYLINE FIREDANCE NARADA ND-64001*	DAVID LANZ
7	7	15	SHELL GAME SONIC ATMOSPHERES CD80032*	DON HARRISS
8	8	21	WINDHAM HILL: THE FIRST TEN YEARS WINDHAM HILL WD-1095*	VARIOUS ARTISTS
9	9	25	TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
10	12	21	UNIVERSE SAMPLER 90 HEARTS OF SPACE HS11200-2*	VARIOUS ARTISTS
11	10	19	SATURDAY'S RHAPSODY MUSIC WEST MW-134*	JIM CHAPPELL
12	17	3	ESCAPE OF THE CIRCUS PONIES WINDHAM HILL WT-1099*	LIZ STORY
13	14	39	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
14	18	118	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
15	24	3	STRATA HEARTS OF SPACE HS11019-2*	ROBERT RICH & STEVE ROACH
16	13	15	MELROSE PRIVATE MUSIC 2078-2-P*	TANGERINE DREAM
17	15	109	WATERMARK ● GEFFEN 24233	ENYA
18	21	5	TINGRI MIRAMAR MPCD 2003*	JONN SERRIE
19	25	3	ONE HEART WILD SILVER WAVE SD-604*	DANNY HEINES
20	11	39	FOREVER BLUE SKY SHINING STAR SSPCD-115*	BRUCE BECVAR
21	23	5	DISTANT FIELDS GOLDEN GATE CD71502*	GARY LAMB
22	20	7	THE TRILOGY COLUMBIA C2K 46974*	ANDREAS VOLLENWEIDER
23	NEW ▶		WATER STORIES HIGHER OCTAVE HOMCD 7031*	CUSCO
24	16	7	TWIN PEAKS ● WARNER BROS. 26316*	SOUNDTRACK
25	RE-ENTRY		WINTER INTO SPRING ▲ WINDHAM HILL 1019	GEORGE WINSTON

WORLD MUSIC ALBUMS™

★★ NO. 1 ★★				
1	1	19	PRIMAL MAGIC MESA R2 79023*	STRUNZ & FARAH 9 weeks at No. 1
2	2	9	SOUP OF THE CENTURY RYKO RCD 10195*/RYKODISC	3 MUSTAPHAS 3
3	4	7	ALLEGRIA ELEKTRA 61019	GIPIY KINGS
4	3	21	SET VIRGIN 2-91426	YOUSSOU N'DOUR
5	5	5	YALIL MANGO 539 892/ISLAND	AMINA
6	6	15	TOO WICKED MANGO 539 883-2/ISLAND	ASWAD
7	NEW ▶		TALKIN' BLUES TUFF GONG 48243/ISLAND	BOB MARLEY AND THE WAILERS
8	NEW ▶		MOUTH MUSIC RYKO RCD 10196*/RYKODISC	MARTIN SWAN
9	7	7	EDI BONS RITMOS 1024	EDI
10	13	3	DOMBA MANGO 539 886/ISLAND	THE OUSMANE KOUYATE BAND
11	8	43	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446	JOHNNY CLEGG & SAVUKA
12	10	3	GUMPTION SHANAGHIE 43079*	BUNNY WAILER
13	14	5	BRAZIL CLASSICS 4: THE BEST OF TOM ZE LUAKA BOP/SIRE 26396-2/WARNER BROS.	TOM ZE
14	NEW ▶		THE RIVER MANGO 539-874/ISLAND	ALI FARKA TOURE
15	9	35	MEK WE DWET MANGO 539-863/ISLAND	BURNING SPEAR

● 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.

Smooth Sailing Reported At Rough Trade's U.S. Unit Despite U.K. Branch's Troubles

STILL IN BUSINESS: Reports of U.K.-based **Rough Trade's** bouts with bankruptcy (Billboard, Feb. 23) have the phone ringing at **Rough Trade Inc.'s** New York offices. But **Robin Hurley**, CEO of the U.S. subsidiary, says that business stateside is not affected by U.K. operations. "[We] are still in business," he says. "For the last six months, [chief financial officer] **Tom Bogan** and I have been seeking American investors, because we've been authorized to sell equity in the [U.S.-based] company," Hurley says. "We're very close to a deal that will shift a majority of the share-holding interest from the U.K. company to a U.S.-based entity." Hurley says he expects to confirm the change in ownership of Rough Trade Inc.—or at least a controlling interest thereof—in the next few months. He would not disclose the names of potential investors.

THIRD TIME'S THE CHARM: That's the word at L.A.-based **Quality Records**, where they're celebrating top 10 success with **Timmy T's** pop single "One More Try." The tune is the third single Quality has released from the "Time After Time" album, and the first indie pop hit to crack Billboard's Hot 100 Singles chart since **Tone Loc's** "Wild

ZIP'S DEFENDS TURF

(Continued from page 49)

further \$2 off on all titles. The sale, which was themed "'90s music at '70s prices," was sponsored by Pepsi and local album rock station KLPX. Moreover, at the end of the sale on Jan. 31, a contest winner won the right to run through the store and grab as much merchandise as possible for free in 96 seconds.

The sale was a big hit, according to Canterman. In fact, it was so successful that "people thought we were getting ready to go out of business," he adds. "It was a good time to raise money. The war had just started earlier and while everyone else was crying the blues, we took in a tremendous amount of cash."

In addition, Zip's received a generous amount of co-op advertising from the labels, because they did not want the dead stock back either. When the sale was ended, only 8,000 pieces of the 30,000 targeted by the chain had been sold. "So they were right; it was dead stock," he says. "The labels agreed to take it back because we never have a return problem. Our returns run about 7% a year."

Now, Zip's is in good shape, Canterman says. "We have no debt and a good cash flow."

If somebody comes to town looking to steal market share, Zip's is lean and mean and ready to take the battle to them, he says. On the other hand, if a retailer comes to town looking to buy Zip's, "hey, great, as long as they give me a job," Canterman says. "I am 42 and I am not ready to retire."

Thing" in 1989 (Billboard, Feb. 16).

"It's good news for the indies," says **Jim Schwartz**, president of Lanham, Md.-based **Schwartz Brothers Inc.** "The majors can't say we don't deliver."

GRASS ROUTE



by Deborah Russell

The tune originally broke at radio, says **Quality Records VP/GM Russ Regan**, who credits such indie distributors as **Schwartz Brothers**, **Big State**, **Navarre**, **Select-O-Hits**, and **California Record Distributors** with keeping the record buzzing in retail bins.

"It's a milestone for us," says Schwartz. "Radio recognizes that indie distributors can get the records into the marketplace. It gives them confidence and opens the pop door for us."

YET MORE MUSIC WITH a conscience: L.A.'s **Bainbridge Records** will donate a portion of the proceeds from "**Theodore Bikel Sings Yiddish Theatre And Folk Songs**" to the residents of **Ramat Gan**, one of the most bomb-ravaged neighborhoods in Israel. The CD/cassette re-issue contains such Yiddish theater and folk songs as "Mayn Shtetele Belz" and "Kalt Vasser," among others. Bikel, currently on tour as special guest of the **Israel Pops**, is a seasoned stage and film performer. The album originally was released by **Elektra** nearly 30 years ago... **Maranatha! Music of Laguna Hills, Calif.**, is focused on the war in the Gulf, as well, and is sending 300,000 inspirational, "morale-boosting" cassettes to troops overseas. "Operation Desert Storm—I Will Be With You" contains spoken-word and musical selections... Chicago-based **Flying Fish Records** will donate artist royalties from "Feeding The Flame" to the **National Minority AIDS Council**. The various-artists

package features **Flying Fish** favorites **Pete Seeger**, **Fred Small**, **Geoff Morgan**, **Peter Alsop**, and **Willie Sordillo** with **Flor de Cana**.

SEEDS & SPROUTS: New York's **Instinct Records** launched **Acid Jazz Records USA** with the February release of "This Is Acid Jazz, Vol. I." The album showcases such English acts as **Break 4 Jazz**, **A Man Called Adam**, and **Izit**, among others. The genre, not to be confused with acid house, fuses hip-hop, rare groove, and jazz... **Antinomy Music** of Santa Monica, Calif., is seeking unsigned bands nationwide for a series of future sampler releases... Irvine, Calif.'s **FMG Distribution** has moved its offices to **Newport Beach, Calif.**, and beefed up the field-sales and marketing staff. FMG's distributed labels include **Frontline Intense**, **Graceland**, and **Alarma**.

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A Sound Performance By Grammy Crew Large Team Works On Extravaganza

■ BY PAUL VERNA

NEW YORK—As the Grammy sound crew scrambled to put the finishing touches on the biggest musical extravaganza of the year, audio stage manager Murray Allen said, "Man, this is the biggest show we've ever done. I mean, look at this—it's huge!"

Perhaps because of last year's Milli Vanilli hoax, or perhaps because the Grammys are back in the Big Apple, the 1991 show was larger, more elaborate, and more "live" than any of the previous ceremonies.

A total of 15 acts performed live at Radio City Music Hall, with three more singing live to tracks. A staff of approximately 25 sound personnel helped execute the performances.

Each group's equipment was set

up on its own stage-level or subterranean platform. An intricate system of pulleys, elevators, and sliding platforms was deployed to accommodate the rapid changes necessary to move smoothly from one act to the next.

As in recent years, Los Angeles-based Burns Audio won the bid to do the sound for the Grammy ceremony (Billboard, March 2). President Bruce Burns explained that each mike on stage was rigged to one of three house mix boards on the floor of the theater, three remote facilities, and a stage monitor console.

Independent sound engineer Jeffrey Fecteau, who along with Allen headed up the audio team, noted that "there were approximately 300 mikes on stage, from Burns Audio, Record Plant, Effanel, and Greene Crowe. In addition, there was a rep from Beyer

Dynamics and two guys from Shure overseeing the surround." Also, he said, two technicians—Andy Strauber and Bob Aldridge—worked the RF wireless systems.

Fecteau added that each mobile truck handled a different aspect of the show. Don Worsham and Paul Sandweiss of the Record Plant New York did overall production—podium and audience mikes, and most of the music playback; Randy Ezratty from Effanel executed the rock mixes, i.e., Billy Idol, Aerosmith, Living Colour; and Ed Greene from Greene Crowe was responsible for the orchestral mixes for Bette Midler, Harry Connick Jr., Tony Bennett, and Kathleen Battle.

According to house PA music mixer Patrick Baltzell, the different mixes for the various performances were achieved by assigning each band its own snake and then making sure that each set of inputs was plugged into a group of channels on one of the three house PA boards.

"We try to keep each band as much as possible on separate inputs," said Fecteau. "Sometimes we're forced to share groups of inputs with two bands—for instance, Bette Midler and Garth Brooks. That's where I come in. I make sure all the mike placements and all the input numbers for that snake are identical. Then it's a matter of setting two sets of mikes for that module. The less you have to readjust, the better."

Baltzell was responsible for logging the settings of all the knobs and restoring them between live sets. "We had more inputs than we had space for, so there was obviously some sharing," he said.

Apogee president Ken DeLoria operated the company's signature Correq system, which constantly analyzes the sound in the room, taking into account such factors as humidity, temperature, and acoustical changes resulting from people filling the hall. According to Burns Audio's David Hoover, the system uses 12

(Continued on next page)

Mixed Forecast For Industry Surfaces At AES Paris Meet

■ BY SUSAN NUNZIATA

PARIS—The Audio Engineering Society's 90th Convention, Feb. 19-22 at the Palais des Congres here, was tempered by a generally cautious mood as the industry faces an uncertain year.

AES REPORT

Some manufacturers anticipate an overall flat 1991, while others expect single-digit increases in sales. While some geographic regions, particularly the U.S. and U.K., have been harder hit by recession than others, many industry observers expect the economic downturn to spread. Others, however, are more optimistic, noting that the diversity of the marketplace will ultimately ensure its health.

According to the AES, the meet was attended by approximately 4,000 industry members, down from last year's 4,200-4,500 attendees at the Maison des Congres in Montreux (Billboard, March 31, 1990).

The attendance decline, most notable for the lack of attendees and manufacturer's reps from North America and Japan, was attributed to the war in the Persian Gulf and subsequent threats of terrorism, but the general consensus was that the convention was a success, with high-caliber attendees and some upbeat news.

A new, multimillion-dollar studio undertaking in Southern Africa was announced at the convention. In addition, Lyrec, a Skovlunde, Denmark-based tape-machine manufacturer, announced its acquisition of Robotechnica, a maker of audio-cassette loaders in Milan, Italy.

BOP, the new three-studio luxury recording site in the city of Mmbatho, in Bophuthatswana, Africa, was conceived by studio con-

sultant Andre Perrault and designed by Tom Hidley.

Due to open in December 1991 in the 16-year-old country, the facility will cost more than \$25 million. Half funded by the Bophuthatswana government—with the other half of the capital put up by private investors—BOP's rates will compete with major studios in New York, Los Angeles, and London, said Perrault.

Perrault will manage the new complex, which will feature custom consoles from Focusrite, Neve, and Solid State Logic.

The showing was strong among console manufacturers in the recording, broadcast, post, and sound-reinforcement arenas with emphasis in some cases on more moderately priced ranges targeted toward artist- and producer-owned studios.

DAT was also a major product category at the convention and manufacturers expect continued growth in that format this year. Adding to its progress will be the availability of units with SMPTE timecode capabilities. A final draft of the IEC standard for timecode on DAT is expected to be circulated later this year.

Philips' new digital compact cassette consumer format was a concern in the duplicator segment. Tapematic debuted a new audio loading system that it said is compatible with DCC cassettes. Milan-based Tapematic and Sun Valley, Calif.-based Gauss both said they are in discussions about high-speed DCC dupe gear with Philips, but no technical, marketing, or pricing details were announced.

A plan seeded at last year's convention took root this year with the first meeting of the European exhibitors' advisory council Feb. 18, one day prior to the convention.

Chris Hollebhone, GM of pro audio with Sony Broadcast & Com-

(Continued on next page)



Love On Location. Engineer Kenneth Love, center, records Masai tribe members in Tarzania on the Sony TCD-D10 professional DAT recorder during filming of National Geographic's "Serengetidiary" television special. Love has won an Emmy Award for individual achievement in outstanding sound recording.

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STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 2, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	DANCE-SINGLES SALES
TITLE Artist/ Producer (Label)	ALL THE MAN THAT I NEED Whitney Houston/ N.M.Walden (Arista)	ALL THE MAN THAT I NEED Whitney Houston/ N.M.Walden (Arista)	WALK ON FAITH Mike Reid/ S.Buckingham (Columbia)	TREAT 'EM RIGHT Chubb Rock/ H.Tee (Select)	POWER OF LOVE/ BUILD A BRIDGE Deee-Lite/ Deee-Lite (Elektra)
RECORDING STUDIO(S) Engineer(s)	TARPAN/RIGHT TRACK David Frazer/Jeff Lord-Alge; Dana John Chappelle	TARPAN/RIGHT TRACK David Frazer/Jeff Lord-Alge; Dana John Chappelle	NIGHTINGALE Marshall Morgan	HOWIE'S CRIBB Howie Tee	D&D Mike Rogers
RECORDING CONSOLE(S)	SSL 4000 G Series/ SSL 4064 E Series G Computer	SSL 4000 G Series SSL 4064 E Series G Computer	Helios	AHB System 8	MCI 636
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-80/ Studer A-800	Studer A-80/ Studer A-800	Studer A-820	Tascam MSR 16	MCI JH 24
STUDIO MONITOR(S)	UREI 813B Yamaha NS10/ Tannoy SSMU Yamaha NS10	UREI 813B Yamaha NS10/ Tannoy SSMU Yamaha NS10	Yamaha NS10	EV MS 802	UREI 813A
MASTER TAPE	Ampex 456	Ampex 456	Ampex 456	Ampex 446	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	TARPAN David Frazer	TARPAN David Frazer	DOGHOUSE Marshall Morgan	HOWIE'S CRIBB Howie Tee	D&D Mike Rogers
CONSOLE(S)	SSL 4000 G With Total Recall	SSL 4000 G With Total Recall	Trident 80	AHB System 8	MCI 636
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Studer A-80 ATR-102	Studer A-80 Ampex ATR-102	Studer A-80	Tascam 32	MCI JH 24
STUDIO MONITOR(S)	Tannoy SSMU	Tannoy SSMU	JBL TAD Components	EV MS 802	UREI 813A
MASTER TAPE	Scotch 250	Scotch 250	Ampex 456	Ampex 446	Ampex 456
MASTERING (ALBUM) Engineer	STERLING SOUND George Marino	STERLING SOUND George Marino	GEORGETOWN Denny Purcell	FRANKFORD WAYNE Michael Sarsfield	HIT FACTORY Herb Powers
PRIMARY CD REPLICATOR (ALBUM)	Disctronics	Disctronics	DADC	Disc Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	CBS Manufacturing	CBS Manufacturing	Sony Manufacturing	Hauppauge Tape Manufacturing	WEA Manufacturing

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AUDIO TRACK

NEW YORK

BON JOVI BAND MEMBER/ lead guitarist **Richie Sambora** tracked his upcoming solo album on PolyGram in **Marathon**. **Neil Dorfsman** produced and engineered. **Jose Fernandez** assisted on the project, with **Jeff Bova** programming. **Dwain Mitchell** and **Terry Stubbs** recorded and mixed **EMI's** newest **O'Jays** album with "Bassy" **Bob Brockmann** engineering and mixing. **Chris Savino** and **Fernandez** engineered and assisted.

Producer/engineer **Micheal Brauer** booked **Quad** to work on tracks by **Fishbone** for **Columbia Records**. **Brauer** also engineered sessions for producer **Bernard Edwards**, who was in working with **Grayson Hugh** for **RCA**. **Def Mix** worked with producer **Frankie Knuckles** on the **Pet Shop Boys'** single "Seriously."

LOS ANGELES

THE NEW LARRABEE WEST was visited by **Keith Cohen**, who is mixing the new **Paula Abdul** album in **QSound** on **Studio A's** 72-input **Solid State Logic 4000 G** console, retrofitted with five mono or stereo buses per channel. **Cohen** also co-produced two songs for the **Virgin Records** project. **Cohen** and **David**

Leonard mixed a project for **Prince** (**Warner Bros./Paisley Park**) in **Studio A**.

Rod Stewart was in **Lion Share's** **Studios A and B** with producer **Trevor Horn** to mix and edit an album project for **Warner Bros**. **Steve McMillan** engineered at the **Neve** console, and used **Studer A-800 MK III** 24-track tape machines, a **Sony PCM-3348** 48-track machine, and a **Synclavier** with **Direct-to-Disk**. **Guy DeFazio** assisted.

NASHVILLE

EARL THOMAS CONLEY completed vocals and overdubs for his new **RCA** album at **Recording Arts**. **Josh Leo** and **Larry Lee** produced, with **Jeff Giedt** at the board.

Billy Strange produced mix sessions for **Mel Tillis'** new double album, with **Chuck Haines** and **David Hieronymus** at the board. The all-digital project was recorded live at **Tillis' Ozark** theater in **Branson, Mo**. Producer **Patty Parker** worked on tracks by the duo **Paul Gison** and **Bonnie Boss** at **Chelsea**. The studio houses a modified **Harrison MR3** and a 24-track **Studer**. **Jim Williamson** engineered.

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

SOUNDING OFF ON AUDIO FOR THE GRAMMYS

(Continued from preceding page)

zones of speakers and sophisticated computer technology to monitor and adjust the sound so that "every seat in **Radio City** heard exactly the same thing, no matter what the acoustical environment was. If you were under a balcony you heard the same thing as if you were in the front row."

Apogee Sound loudspeakers were utilized for house sound, along with **Ramsa 840** series and **Gamble** consoles for the house and monitor mix

positions. **Apogee**, along with **Electro-Voice**, also supplied stage monitors. **Crest** amplifiers were used to drive the system.

For the on-air mixes, the **Shure Stereosurround** system was used to re-create the ambiance of the hall.

After the closing curtain, **Fecteau** noted that the 33rd annual **Grammy Awards** was "the largest live broadcast show for audio that has ever been done."

MANUFACTURERS AT AES OPTIMISTIC ABOUT DAT

(Continued from preceding page)

munications in **Basingstoke, England**, was named chairman of the nine-member council.

"We can help improve upcoming shows by making helpful suggestions to improve the chosen venues and determining the strategy of where things should go after that," said **Hollebone**.

The **AES** announced sites for its next three **European** conventions: the

92nd will be held in **AVC, Vienna**, **March 24-27, 1992**; the 94th is scheduled for **ICC, Berlin**, **March 17-20, 1993**; and the 96th is slated for **RAI, Amsterdam**, **Feb. 27-March 3, 1994**.

See next week's **Pro Audio** section for more on the **90th AES Convention**.

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Billboard® Home Video

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Kagan Panel Sees A World Of Potential Says Sell-Thru Outlook Is Especially Bright

■ BY CHRIS MCGOWAN

LOS ANGELES—The long-term outlook in the foreign video market is bright, as VCR penetration and average consumer spending on video are still low, leaving room for growth in most countries, according to the speakers at the "Foreign Markets: The Next Gold Strike?" panel at the Feb. 13 Paul Kagan Associates seminar in Beverly Hills, Calif.

Currently, however, rental is on a downswing in the U.K., Scandinavia, Spain, and Germany. But at the same time, sell-through is expanding vigorously in many nations, and the overall home video business is booming in non-European countries such as Brazil (which enjoyed 83% growth in 1989).

Kagan estimates that consumers worldwide spent \$17.6 billion buying and renting cassettes in 1989, a gain of 17% over the previous year. The U.S. accounted for approximately \$9.3 billion of that, and other countries for about \$8.3 billion.

Supplier revenues in foreign markets enjoyed a huge jump from \$911 million in 1986 to \$2 billion in 1989 (in comparison with \$3.4 billion in the U.S.), with gains of 350% in Italy, 253% in Portugal, and 244% in the U.K. during that time.

"The international business is very healthy and there's enormous growth in sell-through in Europe. In the Orient, it's coming, but we don't have the infrastructure yet," said Michael Johnson, senior VP of international for Buena Vista Home Video.

Also looking at the larger picture, Vision International chairman Mark Damon added that "sell-through is the coming market" but that "most markets overseas must educate the public to buy feature films." He also said "there are enormous declines in rentals in many countries. It will be another 12-18 months before the [rental] situation flattens out and comes up again."

Many in the home video industry worry about competition in Europe from the many satellite and cable channels that are arriving in this decade. "But I think the international video market is huge and it's a mistake not to see the upside," said Jim Gianopulos, senior VP of business affairs and international for Paramount Home Video. "As each new medium enters the marketplace, it makes a lot of noise. But we should emphasize the uniqueness of each medium."

"We are still the only technology that is a library and that offers you product when you want it," said Buena Vista's Johnson later in the panel.

PKA estimates that VCR penetration is only about 40% total for Europe's largest markets. While the U.K. has 68.3% penetration and an average \$96.70 video revenue per VCR household (60% larger than the \$58 in the U.S.), spending is only \$34.70 in Italy (25.7% penetration), \$25.50 in France (47.3% penetration), and \$16.20 in West Germany (61.5% penetration).

Spain, meanwhile, has a spending average of \$58.20 per VCR household, almost identical to the U.S., yet a mere 44.9% penetration.

In the U.K., PKA estimates a 3.5% increase in distributor revenues from the rental market and 15% rise in sell-through for 1990 (with distributor revenues of \$1.38 billion). As 1991

rolls on, the situation is dire. Vision International's Damon was gloomy: "The U.K. is down 25%-40% according to my numbers. There's a whole malaise that's happening. With 'Wild Orchid' in the U.K. we expected to do 45,000-50,000 units and we will do 28,000."

"In general, the economic climate [in the U.K.] is as bad or worse than the rest of Europe. We would say rental revenue is down as much as 15%-20% in the U.K.," added Paramount's Gianopulos.

"A big problem [there] is if people think films are on the satellite before they're on video, and don't understand the sequential window. A perception problem," said Johnson.

(Continued on next page)

Touchstone's 'Little Lady' Getting Big Marketing Push

■ BY PAUL SWEETING

NEW YORK—Touchstone Home Video is reprising the marketing gambit it used successfully on "Dick Tracy" for the May 8 release of "Three Men And A Little Lady," the sequel to last year's "Three Men And A Baby." Consumers who purchase a previously viewed copy of "Three Men And A Little Lady" from their rental dealer will be eligible for a \$3 rebate from Touchstone.

Buena Vista Home Video, the distribution operation for Touchstone (as well as Disney and Hollywood Pictures Home Video), credits the "rent-and-sell" rebate program with helping boost the sell-in numbers on the rental-priced "Dick Tracy" and hopes to repeat that success with "Three Men."

Trade reports put shipments of "Dick Tracy" in the range of 500,000 units, although Buena Vista executives suggest the number might have been substantially higher.

In an added twist, retailers who purchase a prepack containing 12 copies of "Three Men And A Little Lady" and six copies of another May title, "Mr. Destiny," will receive four free copies of the original "Three Men And A Baby." They will also receive a specially created "Three Men" selloff kit, containing in-store merchandising aids to help promote the sale of previously viewed copies.

At the time of the "Three Men" announcement, Buena Vista's promised advertising behind the sale of previously viewed "Tracy" copies had not begun and studio executives say they cannot yet measure the program's success with consumers. Studio executives declined to speculate on how many \$3 rebates the company will ultimately have to redeem on "Tracy."

On the retail level, however, Buena Vista execs are convinced the program was a success. "Based on retailer response—the fact that they were able to bring 'Tracy' in deeper up front to satisfy the initial demand—we were very happy with the program," says Buena Vista spokeswoman Tania Steele. "So we thought it would be a good idea to do it again" with "Three Men."

The key to the program's success, according to Steele, was Buena Vista research that showed purchase intent to be very high among consumers for "Dick Tracy."

"Purchase intent was so high already for 'Tracy'—in the 6- to 7-million-unit range—that retailers knew there was enough intent to sell off their whole inventory if they wanted to," Steele says. "They could easily

have taken 600,000-700,000 copies for rental and been comfortable with their ability to sell off however many they wanted."

Purchase intent as measured by Buena Vista research was not as high for "Three Men," but was "at least half" the level measured for "Tracy," Steele reports. And even at that level, the studio feels, retailers can be comfortable increasing their orders of "Three Men."

The key for Buena Vista will be convincing retailers to increase orders sufficiently to cover the higher marketing budget the studio is putting behind the title, including the cost of covering the rebates.

One way the studio is trying to soften the impact of those higher costs is by combining the budget for "Three Men" with that for "Mr. Destiny"—a title the studio describes as a "sleeper rental"—through the bonus-pack offer including the four copies of "Three Men And A Baby."

Steele says, "By putting together

(Continued on page 60)

SGE, South Gate Join Forces Suppliers Combine Sales Depts.

■ BY PAUL VERNA

NEW YORK—Shapiro Glickenhau Entertainment and South Gate Entertainment, two B-title suppliers, have combined their video sales and marketing efforts into a joint venture, according to Janice Whiffen, executive VP of South Gate and head of the new unit.

"Both companies are film production companies and foreign

A press release from South Gate indicates that the new setup will enable the two firms to "maximize their selling potential and substantially increase their market share."

By reducing the number of titles each supplier would have to release every month, the joint venture aims to "greatly improve the overall quality of those titles it does release," according to the statement.

Whiffen says each label will retain its own name and stock number on future releases. She adds that the initial titles issued under the new venture will probably be Shapiro Glickenhau's "Spirit Of The Eagle," starring Dan Hagerty, and South Gate's "Project Eliminator," with David Carradine.

Whiffen calls the new venture "a video sales organization whose time has come. We also might see additional independent home video companies coming into the fold. We're not in serious discussions with anyone, but some people have expressed interest."

South Gate, established in January 1989 by Yoram Pelman, entered a joint venture with Japanese publisher JICC last summer whereby JICC agreed to invest \$12 million over two years to finance feature film production, acquisitions, and a foreign sales office (Billboard, July 21, 1990).

Shapiro Glickenhau's video unit was launched in mid-1989 with the release of "Red Scorpion."

'It's a video sales organization whose time has come'

sales companies, and up until this joint venture they have had their own video companies," says Whiffen. "In terms of economics and upgrading product, the joint venture now will have both companies' home video marketed and sold through one organization—which is the Video Sales Organization—that will enable both companies to lower overhead and both maximize and upgrade product," she adds.

Whiffen notes that "both Shapiro and South Gate had to let go two people apiece" because of rising costs. She adds that the sales and marketing unit will be staffed by existing employees, including Whiffen, VP of marketing Andi Elliott, four regional sales managers, and a national sales manager.



Learning From History. Philip Kaufman's "Henry & June" made history last year when it became the first film rated NC-17 by the Motion Picture Assn. of America (Billboard, Oct. 6). Now, video specialists looking for ammunition to use against giant Blockbuster Video can take advantage of MCA/Universal Home Video's March 21 release of the title by promoting its historical significance. The 1,600-store Blockbuster chain recently announced it would not carry movies rated NC-17 (Billboard, Jan. 26), although it would consider carrying R-rated versions of those titles. MCA, however, is releasing only the original, uncut version of "Henry & June," which stars Fred Ward and Maria de Medeiros (pictured), making it off-limits to Blockbuster.

Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
Compiled from a national sample of retail store rental reports.							
★★ NO. 1 ★★							
1	1	3	DIE HARD 2: DIE HARDER	CBS-Fox Video 1850	Bruce Willis Bonnie Bedelia	1990	R
2	7	2	DAYS OF THUNDER	Paramount Pictures Paramount Home Video 32123	Tom Cruise Robert Duvall	1990	PG-13
3	3	3	NAVY SEALS	Orion Pictures Orion Home Video 8729	Charlie Sheen Michael Biehn	1990	R
4	NEW ▶		FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
5	5	3	PROBLEM CHILD	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990	PG
6	2	6	YOUNG GUNS II	Morgan Creek CBS-Fox Video 1902	Emilio Estevez Kiefer Sutherland	1990	PG-13
7	4	5	THE FRESHMAN	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990	PG
8	6	8	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13
9	NEW ▶		DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R
10	9	9	DICK TRACY	Touchstone Pictures Touchstone Home Video 1066	Warren Beatty Madonna	1990	PG
11	10	14	BIRD ON A WIRE ◊	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13
12	8	9	ROBOCOP 2	Orion Pictures Orion Home Video 8764	Peter Weller Nancy Allen	1990	R
13	14	19	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
14	24	2	TAKING CARE OF BUSINESS	Hollywood Pictures Hollywood Home Video	Jim Belushi Charles Grodin	1990	R
15	11	7	THE ADVENTURES OF FORD FAIRLANE	CBS-Fox Video 1840	Andrew Dice Clay	1990	R
16	12	14	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R
17	16	17	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
18	13	6	DELTA FORCE 2	Media Home Entertainment M012458	Chuck Norris	1990	R
19	NEW ▶		THE WITCHES	Warner Bros. Inc. Warner Home Video 671	Anjelica Huston	1990	PG
20	26	2	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG
21	21	2	HARDWARE	HBO Video 90375	Dylan McDermott Stacey Travis	1990	R
22	15	5	MO' BETTER BLUES	Universal City Studios MCA/Universal Home Video 81013	Denzel Washington Spike Lee	1990	R
23	20	16	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R
24	17	4	THE LEMON SISTERS	Miramax Films HBO Video 90326	Diane Keaton Carol Kane	1990	PG-13
25	18	9	GREMLINS 2: THE NEW BATCH	Amblin Entertainment Warner Home Video 11886	Zach Galligan Phoebe Cates	1990	PG-13
26	19	15	BACK TO THE FUTURE PART III ◊	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG
27	32	16	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR
28	NEW ▶		I COME IN PEACE	Media Home Entertainment M012752	Dolph Lundgren	1990	R
29	23	13	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13
30	NEW ▶		MR. FROST	SVS, Inc. M0748	Jeff Goldblum	1990	R
31	30	8	LONGTIME COMPANION	Vidmark Entertainment	Bruce Davison Stephen Caffrey	1990	R
32	22	14	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990	R
33	35	5	REPOSSESSED	Live Home Video 68919	Linda Blair Leslie Nielsen	1990	PG-13
34	31	10	HENRY V	CBS-Fox Video 6163	Kenneth Branagh	1989	PG
35	28	9	LAST EXIT TO BROOKLYN	Neue Constantin Film RCA/Columbia Home Video 90633	Stephen Lang Jennifer Jason Leigh	1990	R
36	25	10	GHOST DAD ◆	Universal City Studios MCA/Universal Home Video 80979	Bill Cosby	1990	PG
37	33	22	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
38	36	7	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R
39	37	7	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R
40	27	14	CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990	R

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

HOME VIDEO

'Santa Sangre' Is Coming; A 'Tall' Tale Worth Telling

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

• "Santa Sangre" (1990), Republic Pictures Home Video, prebooks 3/13.

Film maker Alejandro Jodorowsky hasn't had a major release since the bizarre and surreal "El Topo" in 1971, and with this one he has surpassed himself for outrageousness. It is as startling and original a piece of work as you are ever likely to see. Though it's in English, it's about as foreign as a film can get. A trapeze artist catches her husband, the circus strong man, making love to the tattooed lady. Their young son watches as she castrates his father, who immediately cuts off his wife's arms. The boy is raised in an asylum till adulthood, when he escapes. Whenever he meets a woman he's attracted to, his armless mother shows up, he puts his arms through her sleeves, and his mother kills the woman using her son's arms. And that's just for starters. This film is obviously not your standard anything. It's unthinkably grotesque and undeniably bril-

liant, full of breathtaking imagery with spiritual undertones, taking the art of cinema into new realms of the extreme. When someone comes into the store asking for something different, you can give "Santa Sangre" to them without hesitation, but they



by Michael Dare

may never talk to you again. Rent it with "Psycho" and with caution.

• "The Tall Guy" (1990), RCA/Columbia Home Video, prebooks 3/14.

Jeff Goldblum continues to be one of the most versatile actors in film today, and in this hysterical comedy he gives Woody Allen a run for his money as the world's most good-natured schlemiel. He plays a desperate love-

(Continued on page 60)

INT'L PROSPECTS BRIGHT

(Continued from page 56)

In France, PKA sees a 21.3% rise in distributor rental revenues and a 70% gain in sell-through for 1990 (distributor revenues of \$242 million). "Sell-through is coming along, but there's still a tax problem," said Vincent Petrillo, VP of ancillary markets for LIVE Home Video.

Italy posted 25% gains in both rental and sell-through in 1990, and distributor revenues of \$178 million, according to PKA. "It's a terrific market, a new market for us," said Gianopulos. "Sell-through will be bigger and easier than in other markets."

"If we can control piracy [in Italy], I think video will start to blossom," said Damon. "In sell-through it's our third-biggest market," added Johnson.

West Germany suffered a 1% decline in rental, had a 10% increase in sell-through, and garnered \$242 million for distributors, in Kagan's estimate. "It's making a comeback in rental [now], and sell-through could exceed our expectations," said Johnson. "Wholesale prices are lower than in other parts of Europe. It's a growing, wealthy market," added LIVE's Petrillo.

Further income should come from the former East German market, which brings 4.5 million additional television households to newly unified Germany.

Spain remains the second-largest European video market, at \$282 million in distributor revenues. Rentals dived 25% and sell-through jumped 50% in 1990, according to PKA. In Spain, "B and C product was selling at the same clip as A for years," said Johnson. "There were only two networks for a time, but now it's opening up."

Looking at Eastern Europe, Gianopulos said, "In three to five years there should be viable markets in

most of these countries." Unfortunately right now "piracy is really rampant," Damon said. The East Bloc currently has a population of about 422 million.

A wild card that could have a huge impact at some point on that and other markets is "the disintegration of the U.S.S.R.," according to Petrillo.

In sum, the markets in Europe and other areas of the globe must be examined individually. Factors such as "recessions, restrictions, cost of goods, margins, TV channels, and pay networks" all vary widely from nation to nation, according to Johnson. "It's very complex out there."

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TO BE CONTINUED

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Macrovision: \$380 Mil Lost To Copying

BY CHRIS MCGOWAN

LOS ANGELES—New Macrovision research estimates that consumer copying is costing the home video industry \$380 million a year in lost rental revenues. The new figure is more than triple the approximately \$120 million figure given by a Macrovision study in the spring of last year.

The new data come from a December survey of 500 VCR households, released at the Feb. 13 Paul Kagan Seminar in Beverly Hills, Calif. Both studies were conducted by the New York-based market research firm Schulman, Ronca & Bucuvalas.

According to the new survey, one illegally copied video is viewed for every six legitimate rental transactions. Copies made in the past year from rental cassettes were viewed an average of 2.5 times each since the copy was made. And an average of 4.66 illegal copies were viewed last year per VCR household.

According to Bill Krepick, VP of sales and marketing for Mountain View, Calif.-based Macrovision, which markets an anti-copying sys-

tem for prerecorded cassettes, the multiple viewings of copied cassettes accounts for the huge increase in the estimate of lost revenue between the April and December studies. The earlier study examined only the number of copies made, not the number of viewings, and therefore, Macrovision

The figure is more than triple the April estimate

believes, understated the true magnitude of lost rentals.

According to the new study, for instance, the rate of repeat rentals for households that do not make illegal copies is 63% higher than that of households that copy rental tapes.

Of copiers, 62% reported that they obtained the original for their most recent copy from a video retail store, and 82% of that group claim they would have rented again if they had not been able to make a copy.

From the above figures, and calcu-

lating VCR households at 64 million and the average rental price at \$2.50, the study estimated a 1990 rental-revenue exposure of \$464 million.

Assuming 82% of that revenue could have been recovered had consumers not been able to copy rented cassettes, the study estimates the actual loss to the industry at \$380 million per year.

In a separate survey of 30 video retailers, conducted by Macrovision itself, retailers estimated they would realize a 6.9% increase in gross rental turns from noncopy-protected cassettes if copying were eliminated.

Macrovision estimates that 50% of rental cassettes on retailers' shelves are not copy-protected and that they represent 50% of the total \$7.6 billion rental market, or \$3.8 billion.

Multiplying that figure by the expected 6.9% increase in rental turns if copying were eliminated, Macrovision estimates lost revenue at \$260 million per year.

In addition, retailers estimated they would buy an average of 3.7% more cassettes of a title if they knew it was copy-protected.

Panel Muses Ways To Add Color To Rental Experience

SELL THE SIZZLE: Video retailers can do more to pump up the excitement of the rental experience. "It's a pleasurable experience to go to the video store," or at least it ought to be, said **Mark Donovan**, chief financial officer of **Total Video**, during a panel at the recent **Paul Kagan Associates** annual seminar in Beverly Hills, Calif. (Billboard, March 2). Donovan sees the video store experience as excelling

Minnesota Chapter, a regional **Video Software Dealers Assn.** group. Also director of video operations at **Mr. Video**, **Eagle** says, "We held meetings in four cities. It was basically to educate dealers about what was going on. We know that there are organizations that want to reduce our inventories to G- and PG-rated product. We also need to involve more people. The **VSDA** chapter board can't do it all," **Eagle**



by Earl Paige

over that familiar instrument of entertainment in American homes—the television set. "We are in the pay-per-view business too," he said, however, the video store, unlike cable and PPV, offers the ultimate satisfaction. The consumer can "start the tape, stop it, rewind it, and have that absolute convenience." The thrust of his point was to sell the sizzle, the fun of experiencing the video store environment. Other panelists offered other points. Speakers at the "Entertainment Retailing: Bonanza Or Bust?" panel included **Scott Beck**, vice chairman and chief operating officer, **Blockbuster Entertainment**; **George Rogers**, VP of rental video, **Warehouse Entertainment**; and **Jack Silverman**, president of **CEVAX U.S.** As reported by Billboard columnist **Chris McGowan**, **Rogers** said, "The long-term view is healthy but retailers must seek a balance between sell-through and rental." He also urged extra attention to service because "we don't satisfy customers. People walk in for 'Die Hard 2' and it's not there. The business is based on a certain level of dissatisfaction, day in and day out." **Silverman** was the most upbeat of the panelists. "I think the American public just can't get enough entertainment, and new technologies will help satisfy the enormous appetite of the American consumer."

FIRST AMENDMENT PUSH: Up in Minnesota, it's more like a First Amendment battleground, according to **Greg Eagle**, secretary of the

says. On the plus side, chapters in Tennessee and Michigan have sent materials. Also, national board member **Ken Dorrance** from Alameda, Calif., came and advised the Minnesota chapter, which is registering as a lobbyist "so we know what's going on before it's too late," says **Eagle**.

IT'S THE LAW: Out in California, retailers are adjusting to a new law on credit cards, some dealers proceeding with minimum concern and others wary. **Odyssey Video**, a three-store Los Angeles chain, is advising staff via its company newsletter. "We cannot require a cardholder, as a condition of accepting the card, to write any personal identification information, such as phone number, license number, etc., on the sales draft or anywhere else. Also, we cannot require a customer to provide a credit card number when they use a check as a form of payment." The key word is "require." Background information can be obtained, the advisory continues. "We can and will still request this information. When you ask a customer for any personal information, state it as follows, 'Could I please have your phone number.' In summation, everything stays the same as far as getting ID for credit cards or checks, it's just that we can only ask for the information, not require it."

MORE ON LAW: "The main concern for video retailers was how the (Continued on page 61)

Billboard.

FOR WEEK ENDING MARCH 9, 1991

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
1	NEW		★★ NO. 1 ★★ MICHAEL JORDAN'S PLAYGROUND CBS-Fox Video 2858	19.98
2	17	82	DAZZLING DUNKS AND BASKETBALL BLOOPERS ◇ CBS-Fox Video 2229	14.98
3	4	13	WAYNE GRETZKY: ABOVE & BEYOND Live Home Video 68942	19.95
4	18	81	MICHAEL JORDAN: COME FLY WITH ME ◇ CBS-Fox Video 2173	19.98
5	15	27	BASEBALL CARD COLLECTING JCI Video 8212	9.95
6	13	65	CHAMPIONS FOREVER ◇ J2 Communications J2-0047	19.95
7	5	32	GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95
8	NEW		N.Y. GIANTS 1990 VIDEO YEARBOOK NFL Films Video	19.98
9	20	3	NASCAR VIDEO MAGAZINE: VOL. 1 A*Vision Entertainment 3-50184	16.98
10	RE-ENTRY		NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.99
11	RE-ENTRY		THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0025	14.99
12	6	204	AUTOMATIC GOLF ▲ ◇ Simitar Ent. Inc. VA 39	14.95
13	RE-ENTRY		GREG NORMAN: THE COMPLETE GOLFER, PART 2 Paramount Home Video 12685	29.95
14	NEW		COACHING HOCKEY Kartes Video Communications	14.95
15	14	5	THE 10 GREATEST MOMENTS IN YANKEE HISTORY Wood Knapp Video KV404	14.95
16	9	5	HOCKEY'S GREATEST HITS Simitar Ent. Inc.	9.95
17	16	11	GOLF YOUR WAY Sports Marketing Group	23.99
18	19	23	GOLF LIKE A PRO WITH BILLY CASPER Morris Video	14.95
19	3	3	BIG PLAYS, BEST SHOTS & BELLY LAUGHS NFL Films Video M102621	19.98
20	RE-ENTRY		NFL SUPER DUPER FOLLIES Fox Hills Video	19.98

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
1	3	217	★★ NO. 1 ★★ KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
2	4	27	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ Warner Home Video 616	19.98
3	2	19	JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
4	1	109	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
5	5	217	CALLANETICS ◇ MCA/Universal Home Video 80429	24.95
6	6	7	KATHY SMITH'S WEIGHT-LOSS WORKOUT Fox Hills Video M0323732	19.98
7	10	121	KATHY SMITH'S FAT-BURNING WORKOUT ◇ Fox Hills Video FH1059	19.98
8	8	217	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
9	9	59	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◇ Fox Hills Video M032466	19.98
10	12	5	GILAD'S THE NEW BEST OF BODIES IN MOTION JCI Video 8128	14.95
11	16	203	JANE FONDA'S NEW WORKOUT ◇ Warner Home Video 069	29.98
12	7	39	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
13	11	217	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◇ Warner Home Video 070	29.98
14	RE-ENTRY		KATHY SMITH'S STARTING OUT ◇ Fox Hills Video FH1027	19.98
15	20	34	DENISE AUSTIN'S NON-AEROBIC WORKOUT Parade Video 32	19.95
16	RE-ENTRY		ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
17	13	144	START UP WITH JANE FONDA Warner Home Video 077	19.95
18	17	91	KATHY SMITH'S TONEUP JCI Video 8112	14.95
19	RE-ENTRY		SUPER CALLANETICS ◇ MCA/Universal Home Video 80809	24.95
20	15	71	BEGINNING CALLANETICS ◇ MCA/Universal Home Video 80892	24.95

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

VIDEO PEOPLE

Larry Estes is promoted to senior VP, equity acquisitions, for **RCA/Columbia Pictures Home Video**. He had been VP of programming and acquisitions.



ESTES

Allen Clement is promoted to VP of planning and business development for **MCA Home Entertainment**, which includes home video and pay-TV. Previously, he was director of planning and business development.

Jackie Stagg is named advertising manager for **Academy Entertainment**. She had been advertising/marketing coordinator. Also at **Academy**, **Dale Pavcik** is named Southeast regional sales rep. **Pavcik** had been a sales rep with **Media Home Entertainment**.

Shawna Lynch is promoted to manager of the home entertainment division at **PR firm Bender, Goldman & Helper**.

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	19	PRETTY WOMAN	★★ NO. 1 ★★ Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	4	2	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
3	2	41	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
4	6	2	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
5	3	23	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
6	10	2	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
7	7	20	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
8	13	2	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12.99
9	5	10	MADONNA: JUSTIFY MY LOVE	Warner Reprise Video 38224	Madonna	1990	NR	9.98
10	15	2	ROCKY & BULLWINKLE: VOL. V	Buena Vista Home Video 1023	Animated	1991	NR	12.99
11	8	16	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
12	12	233	THE SOUND OF MUSIC ▲◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
13	14	2	ROCKY & BULLWINKLE: VOL. VI	Buena Vista Home Video 1024	Animated	1991	NR	12.99
14	NEW▶		MICHAEL JORDAN'S PLAYGROUND	CBS-Fox Video 2858	Michael Jordan	1990	NR	19.98
15	9	14	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
16	11	21	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◆	Warner Home Video 616	Richard Simmons	1990	NR	19.98
17	20	21	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
18	18	25	ALL DOGS GO TO HEAVEN ◆	MGM/UA Home Video M301868	Animated	1989	G	24.98
19	16	10	PLAY THAT FUNKY MUSIC WHITE BOY ▲⁴	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98
20	28	2	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
21	24	3	MARIAH CAREY: THE FIRST VISION	SMV Enterprises 19V-49072	Mariah Carey	1990	NR	19.98
22	22	24	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
23	17	129	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
24	19	16	M.C. HAMMER: HAMMER TIME ▲⁴	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
25	21	20	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
26	31	7	KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR	19.98
27	NEW▶		WHITNEY HOUSTON: THE STAR-SPANGLED BANNER	Arista Records Inc. 6 West Home Video 5720	Whitney Houston	1991	NR	7.98
28	25	110	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
29	37	160	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
30	35	19	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
31	26	8	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	29.95
32	29	17	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
33	39	45	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
34	36	22	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
35	34	8	PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
36	23	8	SKID ROW: OH SAY CAN YOU SCREAM ●	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
37	32	23	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
38	NEW▶		LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13	19.98
39	30	12	DR. FEELGOOD: THE VIDEOS	Elektra Entertainment 40117-3	Motley Crue	1990	NR	14.98
40	38	6	PRIDE AND JOY	SMV Enterprises 17V-49069	Stevie Ray Vaughan	1990	NR	17.98

◆ 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.

NEWSLINE

Disney Sued Over Residuals From 'Lady And The Tramp' Distribution

Singer Peggy Lee's lawsuit against Disney for a share of videocassette profits from "Lady And The Tramp" went to trial Feb. 26, after negotiations between her lawyers and Disney's lawyers failed to resolve the dispute. Lee is suing Walt Disney Productions, the Walt Disney Company, and Buena Vista Home Video, charging breach of contract and unjust enrichment. She claims that Disney released and sold videocassettes of the film without her consent and in violation of a written agreement dated Oct. 20, 1952, between her and Disney. Lee co-wrote six songs in the movie and sang on three, and also performed the voices of four characters. Disney contends Lee has no rights whatsoever in connection with the distribution of the "Lady And The Tramp" videos.

U.K. Suppliers Chip In For Image Campaign

The British Videogram Assn., the principal manufacturers' trade association in the U.K., has released more details on the funding of the U.K.'s \$19.8 million generic advertising campaign (Billboard, Feb. 23). Each of 10 member companies will kick in 1 million pounds, the equivalent of just less than \$2 million apiece. The contributions are being made individually by each company, rather than through the BVA itself. The BVA includes more than 10 companies. The 10 manufacturers involved are 20.20 Vision, Buena Vista Home Video, CBS/Fox Video, CIC Video [a joint venture between MCA and Paramount], Castle Pictures, First Independent Films, Guild Home Video, MCEG Virgin Vision, RCA/Columbia Pictures Video (U.K.), and Warner Home Video. The companies are designing point-of-purchase material for campaign into retail stores. The tagline reads, "Get a video out. You're in for a good time."

VPI/Harmony Bows New Vid Magazine

VPI/Harmony will continue to push ahead in the area of video magazines in April when it bows its latest periodical, "TeenVid," aimed at teenagers. The company describes "TeenVid" as "a music video magazine that promotes newly released films, music videos, and television shows of interest to young people." For its premiere issue, "TeenVid" has obtained the services of New Kids On The Block, who appear to promote The Dorchester Youth Collaborative charity. Six editions of "TeenVid" are slated for 1991, and will be distributed through retail locations by BMG Video International. VPI/Harmony is a joint venture between BMG and International Harmony. It also distributes the video magazines "Metalhead," "Slammin' Rap," "Dance International," and "Country Music Video Magazine."

GoodTimes In 3-Way Cable, Home Vid Deal

GoodTimes Home Video has entered into a joint venture with DSL Entertainment, a Los Angeles-based TV producer and packager, to produce a series of programs for home video called "Hollywood Stunt Makers." In a separate agreement, DSL has formed a joint venture with The Discovery Channel cable network to produce a version of the series for cable. Under its agreement with DSL, GoodTimes will have equity participation in the series and co-own the copyright along with DSL and co-production partner Lynch Entertainment. GoodTimes will begin releasing the first 13 half-hour episodes (packaged into six one-hour volumes) in the spring. The series, which focuses on how action films are made, will debut on The Discovery Channel in October.

Vidbits: MPI Looks Back; Kultur Goes To Ballet

Although they didn't happen that long ago, the '70s are already becoming a subject of nostalgia and historical retrospectives. The latest such effort comes from MPI Home Video, which will release the 10-volume "The Sensational Seventies" retrospective in April. Each 60-minute volume lists for \$19.98... With the passing of Dame Margot Fonteyn, Kultur Video is repromoting four tapes featuring the famed ballerina. The four programs are "An Evening With The Royal Ballet" (\$29.95), two versions of "Romeo & Juliet" (\$29.95 and \$39.95, respectively), and "Perfect Partnership," a 90-minute special on Fonteyn and Rudolph Nureyev (\$39.95).

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The Hollywood Reporter BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	The Silence of the Lambs (Orion)	11,947,765	1,515 7,886	1	30,895,958
2	Sleeping With the Enemy (Fox)	9,216,223	1,488 6,194	2	42,925,019
3	King Ralph (Universal)	5,018,400	1,632 3,075	1	14,728,485
4	Home Alone (20th Century Fox)	4,831,317	1,775 2,722	14	236,363,633
5	Dances With Wolves (Orion)	4,225,329	1,602 2,637	15	117,287,535
6	Scenes From A Mall (Buena Vista)	3,825,068	1,039 3,681	—	3,825,068
7	He Said, She Said (Paramount)	2,857,164	908 3,147	—	2,857,164
8	L.A. Story (Tri-Star)	2,762,364	1,122 2,462	2	17,537,583
9	The Neverending Story II (Warner Bros.)	1,855,707	1,208 1,536	2	12,566,723
10	Nothing But Trouble (Warner Bros.)	1,854,835	1,671 1,110	1	6,465,482
11	White Fang (Buena Vista)	1,693,425	1,192 1,421	5	27,157,525
12	Awakenings (Columbia)	1,683,902	1,169 1,440	9	42,430,446
13	Green Card (Buena Vista)	1,323,801	725 1,826	9	23,676,256
14	Kindergarten Cop (Universal)	1,123,060	964 1,165	9	79,468,635
15	Once Around (Universal)	879,040	856 1,340	5	12,707,405
16	Hamlet (Warner Bros.)	724,899	466 1,556	9	16,704,088
17	Edward Scissorhands (Fox)	681,325	676 1,008	11	50,977,247
18	Look Who's Talking Too (Tri-Star)	493,626	511 966	10	44,153,083
19	Misery (Columbia)	469,273	495 948	12	55,930,860
20	GoodFellas (Warner Bros.)	439,707	415 1,059	22	42,613,326
21	The Grifters (Miramax)	434,601	220 1,975	5	11,529,076
22	The Godfather Part III (Paramount)	421,170	312 1,350	9	64,501,750
23	Ghost (Paramount)	403,382	356 1,133	32	214,816,104
24	Mermaids (Orion)	357,751	404 885	10	33,278,463
25	Three Men And A Little Lady (Buena Vista)	347,655	343 1,014	13	66,988,115
26	Mr. & Mrs. Bridge (Miramax)	345,458	82 4,213	13	1,922,600
27	Alice (Orion)	287,029	156 1,840	9	5,965,242
28	Cyrano de Bergerac (Orion Classics)	208,642	47 4,439	14	2,891,850
29	Cadence (New Line Cinema)	206,129	130 1,586	1	1,226,867
30	Rescuers Down Under (Buena Vista)	200,765	379 530	14	26,647,027
31	Lionheart (Universal)	182,280	294 620	6	21,810,920
32	Warlock (Trimark)	172,289	138 1,248	6	3,932,723
33	The Rookie (Warner Bros.)	170,750	237 720	10	21,161,830
34	Not Without My Daughter (MGM/UA)	150,577	174 865	6	13,639,521
35	Flight of the Intruder (Paramount)	108,381	147 737	5	14,022,620
36	The Russia House (MGM/UA)	101,797	158 644	9	22,292,987
37	Reversal of Fortune (Warner Bros.)	95,011	99 960	19	11,362,217
38	The Field (Avenue)	66,399	30 2,213	9	676,675
39	3rd Animation Celebration (Expanded)	61,423	11 5,583	9	816,463
40	The Bonfire of the Vanities (Warner Bros.)	56,412	98 576	8	15,639,355

HOME VIDEO

2ND FEATURES

(Continued from page 57)

starved actor who gets cast in the worst play ever conceived since "Springtime For Hitler": a full-blown musical version of "The Elephant Man." It's worth seeing just for the tap-dancing pachyderms. "The Tall Guy" manages to be both silly and warmhearted. Rent it with "The Producers."

• "El Cid" (1961), "The Fall Of The Roman Empire" (1964), "55 Days At Peking" (1963), "Circus World" (1964), Best Film & Video Corp., prebooks Tuesday (5).

All four of these are the types of gargantuan epics the likes of which Hollywood will never produce again. They were among the first videos ever released, so most stores probably have beat-up old copies that need replacing. These rereleases are newly struck from perfect prints and they are glorious, with intense colors that make the old-fashioned spectacles vibrant and mesmerizing, even when the stories are ridiculously melodramatic. Rent these with "The Adventures Of Baron Munchausen."

• "36 Fillette" (1988), Fox Lorber.

Lolita has got some brand-new competition in the cinematic tease department. In this new French romance, Delphine Zentout plays a teenager with an uncanny ability to drive men out of their skulls. While on vacation with her parents, she decides to lose her virginity, but only on her terms, which are inscrutable. After a fascinating encounter with Jean-Pierre Leaud, she sets her sights on a middle-aged playboy who should know better. The film is fascinating, tender, and incisive as the sexual tension escalates through the roof. Rent it with "Lolita" and stand back.

TOUCHSTONE PROMOTION

(Continued from page 56)

the marketing budgets of the two titles, it allows us to do more than we could have if the titles were handled separately, like fund a \$3 rebate and give away four free cassettes."

At the same time, the strategy allows the studio to leverage the interest in "Three Men," which grossed more than \$70 million at the box office, to help pull along the lesser-known "Mr. Destiny."

"Mr. Destiny," starring James Belushi and Michael Caine, grossed \$15.4 million at the box office. "It didn't get the kind of play in theaters that it could have," Steele says.

Steele also promises more such joint marketing programs in the future. "We have so much stuff in the production pipeline right now we'll be having to combine multiple releases in future months as well," she says.

The abundance of product comes from the fact that Buena Vista is now being fed by, in effect, three studios all running at or near capacity now that Hollywood Pictures has gotten fully under way. Also, Touchstone Pictures recently doubled its production slate and Disney is planning to release at least one major new animated feature each year, a program that got under way auspiciously with the success of "The Little Mermaid" both in theaters and on video.

• "Alligator Eyes" (1990), Academy Entertainment, prebooks 3/14.

A toddler witnesses the murder of her parents. Years later, she has turned into a beautiful blind hitchhiker. When she's picked up by three friends on a joy ride, she manages to manipulate them into helping her get vengeance against the man who made her an orphan. With a small cast and minuscule budget, "Alligator Eyes" is surprisingly captivating for a film in which virtually nothing happens. The plot is clever and unpredictable, the characters incredibly well drawn, and the performers all likable. Writer/director John Feldman is obviously a man to watch out for. Rent it with "The Hitcher."

• "Bedroom Eyes II" (1989), Vidmark, prebooks Tuesday (5).

In "Bedroom Eyes," Wings Hauser played a man whose passion for voyeurism got him into deep trouble. Now he's a successful stockbroker whose passion for insider trading gets him into deep trouble. Just what this has to do with a bedroom or eyes is anyone's guess, but this sequel is more fun than a barrelful of junk bonds. Someone is still out to ruin his life. Is it his wife (Kathy Shower), mistress (Linda Blair), or archnemesis Jobeth (Jane Hamilton)? The rapidly growing legions of Hauser fans, of which I plead guilty to membership, should beat down the doors to find out. Rent it with "Wall Street."

Billboard.

FOR WEEK ENDING MARCH 9, 1991

Top Kid Video™					
THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
Compiled from a national sample of retail store sales reports.					
★ ★ NO. 1 ★ ★					
1	2	41	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
2	1	23	PETER PAN Walt Disney Home Video 960	1953	24.99
3	NEW ▶		ROCKY & BULLWINKLE: VOL. I Buena Vista Home Video 1019	1991	12.99
4	NEW ▶		ROCKY & BULLWINKLE: VOL. II Buena Vista Home Video 1020	1991	12.99
5	NEW ▶		ROCKY & BULLWINKLE: VOL. III Buena Vista Home Video 1021	1991	12.99
6	3	25	ALL DOGS GO TO HEAVEN ◊ MGM/UA Home Video M301868	1989	24.98
7	NEW ▶		ROCKY & BULLWINKLE: VOL. IV Buena Vista Home Video 1022	1991	12.99
8	NEW ▶		ROCKY & BULLWINKLE: VOL. V Buena Vista Home Video 1023	1991	12.99
9	NEW ▶		ROCKY & BULLWINKLE: VOL. VI Buena Vista Home Video 1024	1991	12.99
10	4	73	BAMBI Walt Disney Home Video 942	1942	26.99
11	5	125	CINDERELLA Walt Disney Home Video 410	1950	26.99
12	6	27	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
13	7	17	JETSONS: THE MOVIE ◊ Universal City Studios/MCA/Universal Home Video 80977	1990	22.95
14	8	7	TEEN MUTANT NINJA TURTLES: ATTACK... Family Home Entertainment 27344	1989	14.95
15	9	131	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
16	12	75	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
17	11	284	DUMBO ◊ Walt Disney Home Video 24	1941	29.95
18	10	229	ALICE IN WONDERLAND ◊ Walt Disney Home Video 36	1951	29.95
19	13	79	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
20	16	163	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA/Universal Home Video 80536	1986	29.95
21	24	3	JUNGLE BOOK: MOWGLI GOES TO THE JUNGLE Strand VCI Entertainment 1401	1990	9.98
22	NEW ▶		TEX AVERY'S SCREWBALL CLASSICS VOL. III Turner Entertainment Co./MGM/UA Home Video	1990	14.95
23	15	48	TEEN MUTANT NINJA TURTLES: COWBUNGA... Family Home Entertainment 27319	1990	14.95
24	14	153	DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 531	1987	14.95
25	18	27	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS Warner Bros. Inc./Warner Home Video 12054	1990	14.95

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

Prism Sets Film Deal With Saban

LOS ANGELES—In the wake of the December dissolution of its five-year video distribution agreement with Paramount, Prism Entertainment has beefed itself up with a six-picture output deal with Saban Entertainment and the addition of four new staffers to Prism's sales management team.

The nonexclusive pact with Saban gives Prism the domestic home video and TV rights to six features to be produced by Saban over the next two years. The "high concept" pictures will have budgets of \$4 million-\$6 million each. Saban International will handle media sales outside the U.S.

The first film covered by the deal is "Chameleon," a thriller now in production about a female serial killer who assumes the personalities of her victims. In preproduction are "The Fare" and "Crosswinds."

On the executive side, Tim Landers joins the Prism sales team as national accounts sales manager. He was previously Midwestern marketing director for Fries Home Video.

Mark Halford has been named Eastern sales manager for Prism, and will be based in Philadelphia. He was most recently regional sales manager for MGM/UA Home Video, and also has held sales management positions at Walt Disney Home Video and Lieberman Enterprises.

Bryan Willis has been appointed Southern sales manager, based in Atlanta. He was previously director of sales/East for MGM/UA, and also covered the South in the past for Nelson Entertainment and Key Video.

Fred Eggink joins Prism as Western sales manager, based in San Francisco. He was Northwest regional manager for MGM/UA Home Video. Prior to that, he was Western regional sales manager for Orion Home Video.

Joe Petrone, VP of sales and marketing for Prism, now oversees all sales to U.S. home video distributors.

CHRIS MCGOWAN

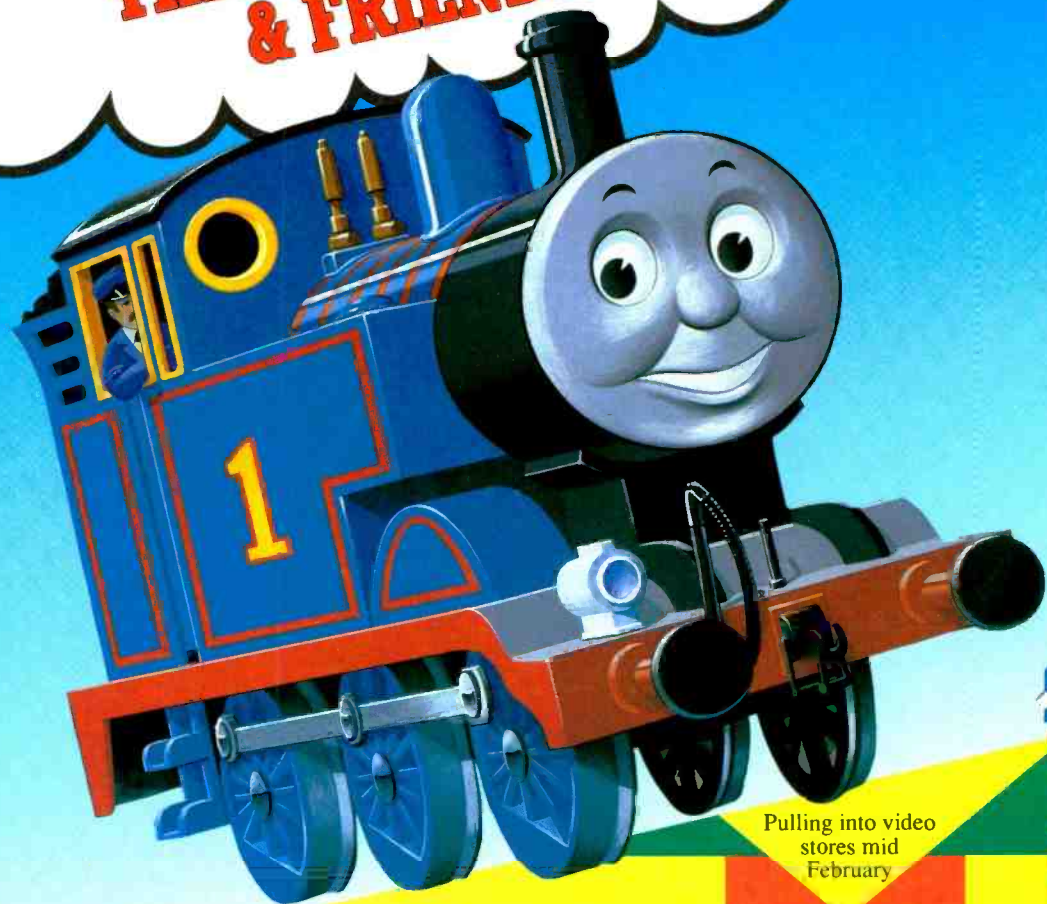
STORE MONITOR

(Continued from page 58)

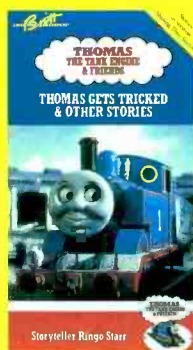
law might affect our deposit policies," says **Mitch Lowe**, president of three-store **Video Droid** in Mill Valley, Calif., and also head of VSDA's **Northern California Chapter**. Lowe is not worried and refers to what he calls a "clear exception" in the law's language that takes care of the common video store requirement for renting videos. Requiring a credit card number is permitted in Section 4 "in lieu of requiring a deposit to secure payment in event of default, loss, damage, or other occurrence." Lowe says, "We cannot put a phone number on a credit card receipt. We cannot put a credit card number on a check. But we can still have the number as part of the customer ID or membership number." **Mike Belote**, lobbyist for the coalition of California VSDA chapters, who works at **California Advocates**, says he sees the new law "as limiting a little" the steps video stores may take to avoid fraud. "Video rental is vulnerable to a strange area of fraud because of the low dollar amount. But it is a problem. We may look into it."

GUESS WHO'S MAKING TRACKS
ACROSS AMERICA

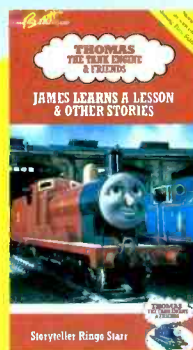
THOMAS
THE TANK ENGINE
& FRIENDS



Pulling into video stores mid February



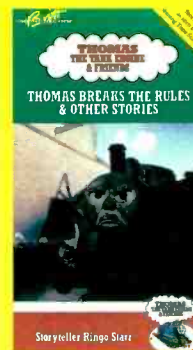
Thomas Gets Tricked & Other Stories
Cat. No. 1201



James Learns A Lesson & Other Stories
Cat. No. 1202



Tenders & Turntables & Other Stories
Cat. No. 1203



Thomas Breaks The Rules & Other Stories
Cat. No. 1204



Better Late Than Never & Other Stories
Cat. No. 1205



Thomas The Tank Engine Standee
Cat. No. 1210



Distributed by:
Strand VCI Entertainment

\$12.95

Suggested
Retail
Price

ORDER
NOW!

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THE PEACE CHOIR

Amina
 Adam Ant
 Sebastian Bach
 Bros
 Felix Cavaliere
 Terence Trent D'Arby
 Flea
 John Frusciante
 Peter Gabriel
 Kadeem Hardison
 Ofra Haza
 Joe Higgs
 Bruce Hornsby
 Lee Jaffe
 Al Jarreau
 Jazzie B
 Davey Johnstone
 Lenny Kravitz
 Cyndi Lauper
 Sean Ono Lennon
 Little Richard
 L.L. Cool J
 M.C. Hammer
 Michael McDonald
 Duff McKagan
 Alannah Myles
 New Voices of Freedom
 Randy Newman
 Yoko Ono
 Tom Petty
 Iggy Pop
 Q-Tip
 Bonnie Raitt
 Run DMC
 Dave Stewart
 Teena Marie
 Little Steven Van Zandt
 Don Was
 Wendy & Lisa
 Ahmet Zappa
 Dweezil Zappa
 Moon Zappa

GIVE
 PEACE
 A
 CHANCE

The historic home video features the performance of "Give Peace A Chance" by the Peace Choir, interviews with many of the featured artists, and behind-the-scenes footage.

Written by John Lennon, Paul McCartney with additional lyrics by Sean Ono Lennon
 Produced by Lenny Kravitz
 Music video directed by Nigel Dick and Paul Rachman
 A Propaganda Films Production
 "Making of" produced in association with Globalvision
 "Making of" produced & directed by Danny Schechter
 Produced by Rob Newman
 UK segments directed by Steve Graham
 Executive producers: Danny Goldberg, Miles Mogulescu and Steven Smith

Thanks to all the record companies for the appearance of their artists.

Approximate running time: 42 minutes

The artists have made a donation to the John Lennon Greening of the World Scholarship Fund.

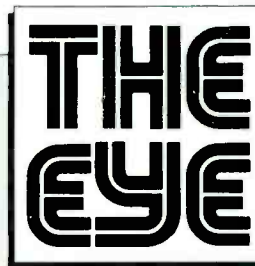
©1991 Propaganda Films



©1991 Capitol Records, Inc.



MUSIC VIDEO



by Melinda Newman

ROCKY MOUNTAIN HIGH: VH-1 once again served as a major sponsor for the sixth annual **American Airlines Celebrity Ski** event benefiting cystic fibrosis, Feb. 22-25 in Crested Butte, Colo. The music channel's involvement included not only arranging the talent for Saturday night's concert, but also raising more than \$20,000 for the cause through a 900-number phone contest to win a place on the trip.

This year's concert featured the **Allman Brothers Band**, with special guests **Bruce Hornsby** and **David Koz**. The Allman Brothers put on a 2 1/2-hour concert that made this fellow southerner pretty proud. An especially spirited treatment of "Jessica" put the enthusiastic crowd over the edge.

For those who couldn't be in Crested Butte, VH-1 is preparing a one-hour Allman Brothers concert special for future airing.

The channel also filmed two other shows in Colorado: "The Top 21 Countdown," hosted by **Kenny G**, which aired Feb. 28, and a one-hour program on the event, "The Crested Butte Celebrity Ski Special," which will air Saturday (9).

After a few days of mountain fun, the event got down to serious business—raising money for the 30,000 children afflicted with cystic fibrosis. In addition to major donations from such sponsors as VH-1, Volkswagen, and M&M/Mars, money was raised through an auction with prizes including trips to **Kenny G's** New Year's Eve concert and a week on a 68-foot yacht. VH-1, which is sponsoring **Whitney Houston's** upcoming tour, offered two trips for four to a Houston concert anywhere in the U.S. The highest bidders each paid \$5,500 for the trip.

Michael Bolton was a last-minute cancellation because of family obligations, but he still managed to participate. He donated two tickets and trips to his upcoming concerts in Dallas, New York, and Los Angeles.

After everything was tallied, the event raised more than \$400,000 for the cause, bringing the total raised over six years to almost \$1.5 million. With last year's discovery of the gene that causes the disease and this year's money, a cure is closer than ever.

In other VH-1 news, the channel launched a new series, "The Soul Of VH-1," March 2. The weekly one-hour series is hosted by **Vanessa Williams** and showcases videos and interviews with R&B artists, current and classic. The program is produced by **Mike Simon**, who won an ACE Award as producer of VH-1's "New Videos."

CH-CH-CHANGES: **Sue Barbato**, formerly of **Enigma Entertainment**, is the new national director of video promotion at **MCA**. **Rusty Garner**, whose **Endless Marketing** company had been handling the label's video promotion chores since **Ray Chatters** left several months ago, will continue to work on some projects independently. Barbato had been handling video promotion independently for **Rhythm Tribe**, the first band on **Zoo Entertainment**. That project will now be handled by **Laurel Sylvanus** through her independent video promotion company, **Telemotion**.

Sherry Simpson, formerly with New York's **Black + White Television**, has moved to Los Angeles and is now head of video and marketing for **Nitrate Films**. She'll be representing such directors as **Julien Temple** and **Kim Watson**, who made the switch from **Black + White** to **Nitrate** a few months ago. "I've wanted to move to Los Angeles and **Kim** and **Paris Barclay** were the two directors I worked most closely with," says Simpson. "Paris is heavily pursuing feature films, so this seemed like a good way to go." Barclay is busy directing "House Party II" for **New Line Cinema**.

VH-1's director of special programming, **Sally DiSipio**, has left the channel. Watch this space for her future plans and the name of her replacement.

Cynthia Biedermann, former director of video promotion for **Capitol Records** in Los Angeles, has joined Nashville's **Scene Three** production company as a producer. In addition to working on promotional clips, she'll also work on developing longform projects for the company.

Making the reverse commute from Nashville to Los Angeles is **Joanne Gardner**, who's moving her **Acme Pictures** to the West Coast in March instead of this summer as originally planned.

CONGRATULATIONS to the music video Grammy winners: **Fragile Films** director **Rupert Wainwright** and producer **John Oetjen** took the prize for best music video, longform, for "Please Hammer Don't Hurt 'Em." Winners for best music video, shortform, were directors **Michael Patterson** and **Candice Reckinger**, as well as producer **Sharon Oreck**, for **Paula Abdul's** "Opposites Attract."

On a personal note, congratulations to **MTV** director of talent relations **Rick Krim** and his wife **Elaine** on the birth of their son, **Justin**. Also, best wishes to **Barry Kluger**, VP of public relations for **MTV Networks** and **VH-1**, who is marrying **Hope Kirsch Sunday** (3).

MUSIC VIDEO

MuchMusic Is Much Different Canadian Channel Charts Own Course

BY JIM BESSMAN

NEW YORK—Last year's first Canadian Music Video Awards gave a good indication of the differences between MuchMusic, Canada's 24-hour satellite music video channel, and its U.S. counterparts.

True, there was a live event telecast from Halifax, Nova Scotia, June 25. But this only climaxed a three-week, cross-country train tour beginning in Vancouver, British Columbia, during which a box-car-turned-studio became the site for awards presentations at 13 stops along the way. Concerts and jams by artists such as initial guests Jeff Healey, Crash Vegas, and members of Blue Rodeo were also staged for showing on the service.

Among other things, the awards journey hints at an emphasis on local activity at the 6½-year-old channel. This asset is readily apparent at MuchMusic's Toronto walk-in "no-studio."

Located downtown on Queen

*'We're live, live, live.
That's a major
difference from MTV'*

Street West, MuchMusic's headquarters is a TV facility without studios. Its open office, hallway, lobby, rooftop, parking lot, and outside sidewalks make up the sets.

"It's like 'Mary Tyler Moore' for real," says director of music programming John Martin, of the "real time/living movie" environment, which goes out to 5.5 million cable homes.

"When our jocks are on TV, they're just walking around the office. And we're live, live, live. That's a major difference between us and MTV. We don't pretape our jocks and slot them in. In the middle of a program we'll get interrupted by a George Harrison walk-in, or Hall & Oates dancing on the desks. When an artist is in town, they just walk in and they're on the air."

Co-founder, president, and executive producer Moses Znaimer likens the set to an "action" newsroom with a control-room panel and shooting stage in between. It's hyperactive, interactive rock'n'roll theater, with a constant flow of the public moving through the place, and 100 teens going nutsoid on the other side of the glass. So it's got a whole different look and pace.

MuchMusic's programming is different, too.

"If MTV is radio with pictures," says Martin, "we're a music TV service—a TV network about music."

Characterizing his service as an "amalgamation" of VH-1, MTV, CMT, and BET, Martin claims not to differentiate between music genres, that the best of R&B, country, metal, and other video formats can get at least some play.

"We merge together the best videos in our programming," he says. A look at the Feb. 8 video adds shows Stanley Clarke & George Duke's "Mothership Connections," Sue Med-

ley's "Maybe The Next Time," Poison's "Ride This Wind," Queensryche's "Silent Lucidity," Paul Simon's "Proof," and Tony! Toni! Toné's "It Never Rains (In Southern California)."

Martin notes, though, that the general playlist approaches a "mainstream rock'n'roll station." For those genre music clips that do not cross over, the channel offers numerous weekly specialized programming slots, such as RapCity, the romance-slanted MushMusic, Soul In The City, and the country-flavored Outlaws & Heroes.

Additionally, the channel—which repeats and reshuffles its daily eight-hour live block to fill out its schedule—regularly presents concerts and special-events programming. Its Big Ticket concert shoots have resulted in Lou Reed and Ice-T home videos, and its camera crews have covered major music moments from around the world.

Another special program is The Blue Spotlight, a daily half-hour slot devoted to a single artist, made up of promo clips and library material.

"We've compiled an enormous information base," says Martin. "We were able to do a ska special when the English Beat reappeared, encompassing everything in ska over the last 12 years. And we did a Bob Marley Day on the anniversary of his death—which I had covered for 'The New Music.'"

Here Martin refers to a still-running music video program that premiered in the mid-'70s on Citytv, Znaimer's indie station, which developed 15-20 hours of music video programming each week before spinning off MuchMusic as a separate programming entity.

MuchMusic itself has since spun off MusiquePlus, a French-language channel equivalent with 1.5 million subscriber households in Quebec, which Znaimer says is more French/European-influenced than its sister channel.

Of course, MuchMusic is more Canadian-influenced than U.S. equivalents, having to meet regulations specifying 30% Canadian music programming. But that's no problem, notes Martin, pointing to the artistic quality of such Canadians as Healey, k.d. lang, Rush, Bryan Adams, and Jane Siberry.

To foster talent, MuchMusic sets aside 5% of its revenue to help fund production of videos by domestic artists in a program called VideoFACT (Foundation to Assist Canadian Talent). Indie artists submit storyboards and detailed cost breakdowns and MuchMusic provides half of the production budget. The clips can then be shown anywhere, not just on MuchMusic. Among the artists who have been aided by the program are Healey, lang, and Siberry.

Martin says that a MuchMusic grant helped fund Siberry's early video "Mimi On The Beach."


Znaimer says MuchMusic has some effect down below, too.

Citing America's backyard-satellite-dish owners, Znaimer reports a steady stream of U.S. mail from discoverers of MuchMusic's "more mature and broader" music video mix.

AS OF MARCH 9, 1991

Billboard THE CLIP LIST™

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



Continuous programming
1515 Broadway, New York, NY 10036

BREAKTHROUGH
Inspir Carpets, This Is How It Feels

EXCLUSIVE
*C&C Music Factory, Here We Go Great White, Call It Rock N' Roll INXS, Bitter Tears Londonbeat, I've Been Thinking... Queensryche, Silent Lucidity R.E.M., Losing My Religion *Roxette, Joyride Warrant, Uncle Tom's Cabin

BUZZ BIN
Bingo Boys, Show Me How To Dance Divinyls, I Touch Myself Enigma, Sadness Part 1 Happy Mondays, Step On (Vers. II) Jesus Jones, Right Here, Right Now


HEAVY
Cinderella, Heartbreak Station Chris Isaak, Wicked Game (Ver. II) Poison, Ride The Wind Paul Simon, Proof Sting, All This Time Testa, Signs

ACTIVE
Black Crowes, She Talks To Angels Gerardo, Rico Suave The Doors, Break On Through The Escape Club, Call It Poison Susanna Hoffs, My Side Of The Bed Jane's Addiction, Been Caught Stealing Living Colour, Love Rears... Monie Love, It's A Shame (My Sister) M.C. Hammer, Here Comes... Nelson, More Than Ever Queen, Innuendo Rembrandts, Just The Way... Slaughter, Mad About You Steelheart, I'll Never Let You Go Traveling Wilburys, The Wilbury Twist Vanilla Ice, I Love You Wilson Phillips, You're In Love Winger, Easy Come Easy Go

MEDIUM
Daniel Ash, This Love Boom Crash Opera, Talk About It Drivin' N' Cryin', Fly Me Courageous The Fixx, How Much Is Enough *Tara Kemp, Hold You Tight (Vers. II) *Kingofthehill, I Do You *The Knack, Rocket O' Love Material Issue, Valerie Loves Me Roger McGuinn, King Of The Hill Replacements, When It Began Sonic Youth, Dirty Boots Tracie Spencer, This House Suicidal Tendencies, Send Me... Trixter, One In A Million The Vaughan Brothers, Good Texan

BREAKOUTS
Firehouse, Don't Treat Me Bad Lynch Mob, River Of Love Soup Dragons, Mother Universe They Eat Their Own, Like A Drug Toy Matinee, The Ballad Of...

IMPACT CLIPS
C&C Music Factory, Here We Go Enigma, Sadness Part 1 Inspir Carpets, This Is How It Feels Queensryche, Silent Lucidity R.E.M., Losing My Religion *DENOTES ADDS




Continuous programming
12000 Biscayne Blvd, Miami, FL 33181

ADDS
Bob Marley/Wailers, Get Up... Eno/Cale, One Word Cool C, If You Really Love Me Craig C, U R Not The 1 Culture Beat, I Like You Device, What Is Sadness? Divinyls, I Touch Myself Genius, Come To Me Happy Mondays, Step On Harry Connick, Jr., Promise Me... Heart, Secret House Of Lords, Remember My Name Inspir Carpets, This Is How It Feels Kane Roberts, Twisted LA Posse, Countdown Laquan, Swing Blue, Sweet Black Anthrax, Belly Of The Beast Little Richard, Good Golly Miss Molly M.C. Hammer, Here Comes... Motorhead, I'm So Bad Paul Simon, Proof Replacements, When It Began Rosanne Cash, On The Surface Schoolly D, King Of New York Steady B, Girl's Gonna Getcha Steve Winwood, I Will Be Here Todd Rundgren, Change Myself UB40, Here I Am The Vaughan Brothers, Good Texan A-Ha, Crying In The Rain

AMERICA'S NO. 1 VIDEO
Vanilla Ice, Stop That Train

PEOPLE-POWERED HEAVIES
The Simpsons, Do The Bartman Bell Bi Devoe, When Will I See... BWP, Two Minute Brother Digital Underground, Same Song DJ Quik, Born & Raised In Compton Get Fresh Girls, I Seen Your Boyfriend Michel'le, Something In My Heart Rude Boys, Written All Over Your Face Whitney Houston, The Star...

CURRENT
Mica Paris, Contribution Firehouse, Don't Treat Me Bad Little Richard, Good Golly Miss Molly The Vaughan Brothers, Good Texan Alias, Waiting... David Lee Roth, A Lil' Ain't Enough Queen, Under Pressure Donny Osmond, Sure Lookin' Paul Simon, Proof M.C. Hammer, Here Comes... Tiffany, Here In My Heart Sara Hickman, I Couldn't Help Myself Neville Brothers, In The Still Of... They Eat Their Own, Like A Drug Jon Bon Jovi, Miracle Carly Simon, Holding Me Tonight Bad Company, If You Need Somebody Jasmine Guy, Another Like My... Vixen, Not A Minute Too Soon Heart, Secret Susanna Hoffs, My Side Of The Bed Soho, Out Of My Mind Hall & Oates, Don't Hold Back... Wilson Phillips, You're In Love Sapphire, Make Up My Mind



Continuous programming
1515 Broadway, New York, NY 10036

ADDS
Rick Astley, Cry For Help Amy Grant, Baby Baby Righteous Brothers, Unchained Melody


FIVE STAR VIDEO
Kicking Back With Taxman, Everything

ARTIST OF THE MONTH
Bobby McFerrin, Baby

DEVELOPMENT
John Barry, John Dunbar Theme Kevin Campbell, Round And Round Rosanne Cash, On The Surface Cathy Dennis, Just Another Dream Celine Dion, Where Does My... Hall & Oates, Don't Hold Back... Whitney Houston, The Star... David Kos, Castle Of Dreams Roger McGuinn, King Of The Hill U2, Night And Day Traveling Wilburys, The Wilbury Twist

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

LIGHT
Chris Isaak, Wicked Game Little Richard, Good Golly Miss Molly Gary Moore, Still Got The Blues Todd Rundgren, Change Myself



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

ADDS
Texas Tornados, Adios Mexico

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 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 Gary Morris, Miles Across... Jann Browne, Better Love Next Time Joe Diffie, If You Want Me To J.P. Pennington, Whatever It Takes Kathy Mattea, Time Passes By 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 Chesnut, Brother Jukebox Mark Collie, Let Her Go Marsha Thornton, Maybe The... Martin Delray, Get Rhythm Marty Stuart, Little Things Matraca Berg, I Got It Bad McBride & The Ride, Can I... Michelle Wright, A Heartbeat Away Mike Reid, Walk On Faith Patty Loveless, I'm That Kind Of Girl Paul Overstreet, Heroes Pirates Of The Mississippi, Feed Jake Randy Travis, Heroes & Friends Reba McEntire, Fancy Rhonda Gunn, Safe In The... Ronnie McDowell, Unchained Melody Rosanne Cash, On The Surface The Judds, Love Can Build A Bridge The Forester Sisters, Men Tony Toliver, Barstool Fool

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ADDS
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HEAVY
Sting, All This Time Mariah Carey, Someday Gloria Estefan, Coming Out Of...

MEDIUM
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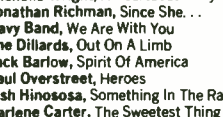


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LIGHT
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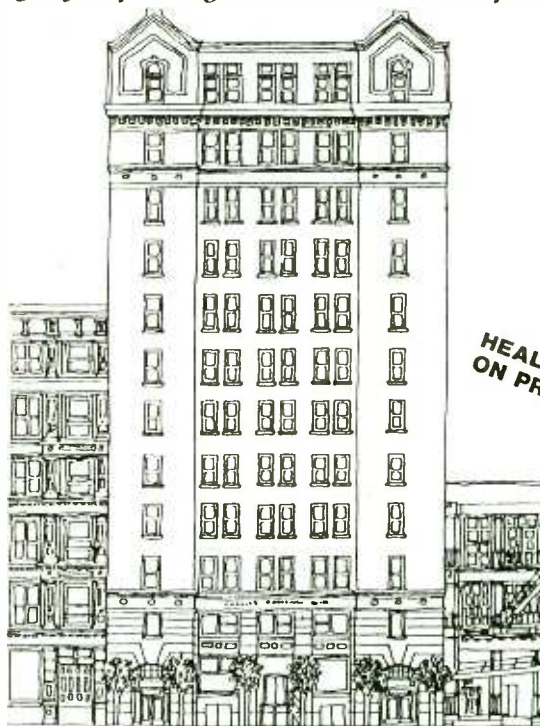
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In the SPIRIT



by Lisa Collins

WHO WILL CARRY THE TORCH? There have been many tributes to the late Rev. James Cleveland in recent days. Some touched on the impact of his music, how he brought massed choirs to the forefront of the gospel music industry. Others cited his accomplishments: 16 gold records, 28 Grammy nominations and four Grammys, more than 400 compositions, recorded on more than 100 albums. But no greater tribute remains than the countless lives he touched and influenced.

Some, in recent days, have made a great deal out of his relationship with Aretha Franklin. But the fact that he once tutored a young Franklin is only a footnote in gospel-music history. Cleveland and Franklin were an explosive combination, not as teacher and student, but years later on an incandescent reading of "Amazing Grace." Besides, Franklin would have made her mark without the Rev. Cleveland.

But would gospel music have made its mark without Cleveland?

The Rev. James Cleveland, by all accounts and to many people, was gospel music; he personified it.

He once told me, "There are those who think gospel music came from me. But gospel music was here before I got here. And had not somebody preserved that image, I wouldn't have known where gospel music came from. And, 30 years from now, these kids walking around in the seminary aren't going to know anything about James Cleveland unless somebody preserves it."

The Rev. James Cleveland took gospel music to new

heights while earning the widely accepted title "The King of Gospel." The Gospel Music Workshop of America was his throne. But it was the preservation of gospel that eventually became his driving mission.

With his death, both the GMWA and the gospel industry have suffered an irreplaceable loss. Cleveland had what some have called a "pied piper" effect, which made him a tireless (and effective) trend setter, lobbyist, catalyst, teacher, and organizer. It was no secret he was the biggest draw at the annual GMWA conventions.

Today, the question remains: Who will carry the torch? Two names have already surfaced within the GMWA: executive director Ed Smith and Al Hobbs, who chairs the GMWA's gospel announcers guild. In both cases, the biggest obstacle is that the GMWA is a

For many, the Rev. Cleveland personified gospel music

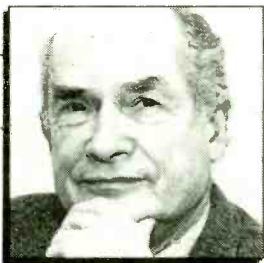
performance-oriented organization. And while the group has occasionally flexed its muscle elsewhere, it has generally remained a sleeping giant, leaving the door open for a leader to emerge from outside the organization.

There is already talk of another, more business-oriented confab, addressing such topics as the marketing and distribution of gospel both in its traditional and secular marketplaces. This proposed meeting would take place in July, in association with Chicago's Black Expo.

Before his death, Cleveland had been openly ambivalent about the direction and growth of gospel music.

"Contemporary music is coming in and that's great," he said. "But let's not discard the traditional music we've had all the time. Let's not forget the Negro spirituals. And let's not forget all the things that are uniquely black as far as religious music is concerned in America." And, of course, let's not forget the Rev. James Cleveland. Long live the king.

Classical KEEPING SCORE



by Is Horowitz

GRAMMY DEFLATION: Once upon a time it was a valued distinction to be nominated for a Grammy. After all, it means a named recording is among only five in its category selected by one's creative peers to compete for top honors.

It still is a distinction of sorts, provided we're not talking about classical music.

And if the measure is exposure accorded on the Grammy TV show itself, classical music and its Grammys aren't worth very much either.

It has become tiresome to report this state of affairs year after year. But the view from the back of the Grammy bus becomes even more clouded as time goes by, despite dedicated efforts by a small cadre of classical protagonists within the recording academy.

The evidence mounts that the classical community, perhaps along with a number of other compatible and neglected musical genres, should find another vehicle to trumpet its Grammy winners and nominations. Let's face it: A national TV show competing for top ratings and advertising dollars can't, or won't, devote much time to classics for fear of endangering income.

Classical music came in for its 10 minutes of TV glory some three hours and 15 minutes into this year's awards telecast. By that time, anyone still tuned in could be expected to stay the remaining course without flipping channels.

There was just enough time for a modest tribute to legendary contralto Marian Anderson, a quick reading of classical Grammy winners by tenor Placido Domingo, and a live performance by soprano Kathleen Battle (indifferently miked) of a Rachmaninoff song that the weary audience greeted with polite but re-

strained applause.

Somewhat less than 5% of show time was devoted to classics. That's about the same percentage of total record sales the genre enjoys.

It's strange that the academy, which importunes members to consider merit alone in Grammy voting, surrenders so abjectly to commercial browbeating by network and show producers.

Those who still harbored illusions about the relative importance of a classical Grammy nomination were in for a rude shock at the pretelecast disclosure of non-broadcast awards.

Here, too, classics was last on a crowded agenda,

Once again, classics get short shrift at Grammys

and time was running out. None was left for classical nominations to be cited, and little remained for any winners present to indulge in acceptance comments. So hosts of the classical pre-TV segment, soprano Dawn Upshaw and producer Thomas Frost, were told to abort the former and shorten the latter. They had no choice but to oblige.

Surely better planning could have insured a more equitable shot for classics. That is if the movers and shakers really cared.

For the record, Deutsche Grammophon led the label pack with three classical Grammys; Sony and Telarc gained two each; and London, Angel, Delos, and Koch earned one apiece. Telarc, like a number of other classical labels now deep into jazz, added two Grammys in that category, as well as one in comedy. Among the majors, Philips and BMG drew blanks, as did the WEA group—Nonesuch, Teldec, and Erato.

PRESIDENTIAL TIMBRE: David Weyner, who has been in charge of PolyGram Classics and Jazz since Guenter Hensler left to take over the top post at BMG Classics, now has the title to match. Weyner has been named president of the PolyGram division.

Top Gospel Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★ ★ NO. 1 ★ ★				
1	2	21	REV. JAMES MOORE MALACO 6006 1 week at No. 1	"LIVE" WITH THE MISSISSIPPI MASS CHOIR
2	1	33	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
3	4	23	TRAMAIN HAWKINS SPARROW 1246	LIVE
4	3	19	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
5	10	41	REV. J. CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
6	5	9	THE WEST ANGELES C.O.G.I.C. SPARROW 1240	SAINTS IN PRAISE VOL II
7	12	10	LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
8	6	21	BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER
9	7	15	MIGHTY CLOUDS OF JOY WORD 9202	PRAY FOR ME
10	8	13	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO	REACH BEYOND THE BREAK
11	9	43	THE WINANS WARNER ALLIANCE 4100/SPARROW	RETURN
12	11	7	THE JACKSON SOUTHERNAIRES MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
13	14	55	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
14	13	23	JOHN P. KEE TYSOT 401311/SPECTRA	JUST ME THIS TIME
15	15	9	CHICAGO MASS CHOIR LIGHT 5730/SPECTRA	RIGHT NOW IF YOU BELIEVE
16	24	7	REV. E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D.COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
17	22	43	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
18	28	3	RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO	THE PROMISE
19	21	47	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
20	26	45	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
21	18	43	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
22	17	23	TAKE 6 WARNER ALLIANCE 4102/SPARROW	SO MUCH 2 SAY
23	25	71	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
24	19	35	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE
25	16	29	COMMISSIONED BENSON 2553	STATE OF MIND
26	32	42	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSOT 89415/SPECTRA	WAIT ON HIM
27	NEW ▶		LYNETTE HAWKINS STEPHENS TRIBUTE 31004/SPECTRA	WALKING IN THE LIGHT
28	34	9	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO	I SEE A WORLD
29	29	9	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192	LIVE & IN PRAISE
30	RE-ENTRY		FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE
31	35	29	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254	OH LORD WE PRAISE YOU
32	27	25	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INTERNATIONAL 10157	STILL HOLDIN' ON
33	36	39	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
34	20	87	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
35	33	17	TRI-STATE CHOIR/EDWIN HAWKINS MUSIC & ARTS SEMINAR PARADISE 27004	HELP SOMEBODY (MY LIVIN' SHOULD NOT BE IN VAIN)
36	23	67	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
37	31	9	THOMAS WHITFIELD & CO BENSON 2703	MY FAITH
38	30	54	TRAMAIN HAWKINS SPARROW 1173	THE JOY THAT FLOODS MY SOUL
39	38	17	PASTOR DONALD ALFORD & THE PROGRESSIVE RADIO CHOIR SPARROW 1251	BREAK FORTH INTO PRAISE
40	39	16	THE QUEENS COMMUNITY CHOIR I AM 4004	MAKE ME OVER

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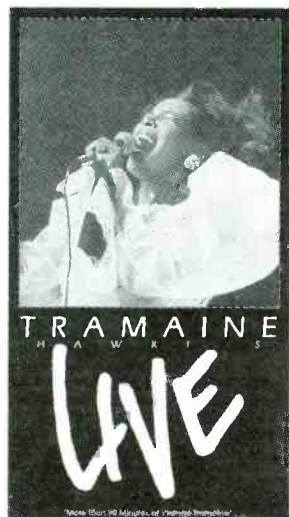
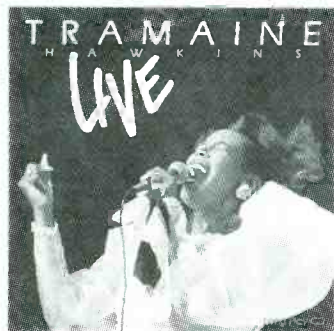
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Top Latin Albums

	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
POP	1	2	15	ANA GABRIEL	EN VIVO	SONY 89303/SONY
	2	1	29	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	3	3	21	GLORIA ESTEFAN	EXITOS DE	SONY 80432/SONY
	4	11	27	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352
	5	6	61	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227
	6	9	27	CHAYANNE	TIEMPO DE VALS	SONY 80423/SONY
	7	5	13	JOSE LUIS RODRIGUEZ	ESTA VEZ	SONY 80472/SONY
	8	4	25	AZUCAR MORENO	BANDIDO	SONY 80380/SONY
	9	7	15	ROBERTO CARLOS	PAJARO HERIDO	SONY 80466/SONY
	10	12	9	EMMANUEL VIDA		SONY 80474/SONY
	11	10	39	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	12	15	7	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	13	8	37	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	14	13	15	PALOMA SAN BASILIO	NADIE COMO TU	CAPITOL-EMI LATIN 42354
	15	17	3	DYANGO	CORAZON DE BOLERO	CAPITOL-EMI LATIN 42435
	16	14	31	LOURDES ROBLES	IMAGENES	SONY 80378/SONY
	17	19	10	LUNNA	VENTANAS	CAPITOL-EMI LATIN 42364
	18	16	27	YOLANDITA MONGE	PORTFOLIO	SONY 80391/SONY
	19	20	40	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
	20	—	1	VIARIOS ARTISTAS	JUNTOS CON AMOR	FONOVISA 8888
	21	25	3	FRANCO DE VITA	EXTRANGERO	SONY 80528/SONY
	22	18	5	VIARIOS GRUPOS	EL SONIDO ROMANTICO DE LOS 20 SUPER GRUPOS	FONOVISA 8870
	23	—	1	VIARIOS ARTISTAS	PARA TI CON AMOR	SONOTONE 1192
	24	—	38	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
	25	—	2	GUADALUPE PINEDA	20 BOLEROS DE SIEMPRE	RCA 2477
TROPICAL/SALSA	1	1	9	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109
	2	3	19	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
	3	2	13	LUIS ENRIQUE	LUCEZ DEL ALMA	SONY 80473/SONY
	4	4	27	GILBERTO SANTARROSA	PUNTO DE VISTA	SONY 80419/SONY
	5	6	7	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
	6	5	25	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM-SONY 80420
	7	9	19	PAQUITO GUZMAN	EL MISMO ROMANTICO	CAPITOL-EMI LATIN 42361
	8	16	3	JOHNNY RIVERA	Y AHORA DE VERDAD	SONY 80479/SONY
	9	7	9	LA PATRULLA 15	HOT	TTH 1965
	10	8	17	VIARIOS ARTISTAS	SE BOTO LA SALSA	GLOBO 2381
	11	13	33	TONY VEGA	LO MIO ES AMOR	RMM-SONY 80349/RMM-SONY
	12	12	37	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	13	10	9	VIARIOS ARTISTAS	TITANES DE LA SALSA	CAPITOL-EMI LATIN 42383
	14	14	5	JERRY RIVERA	ABRIENDO PUERTAS	SONY 80426/SONY
	15	15	18	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
	16	18	19	LALO RODRIGUEZ	UNA VOZ PARA ESCUCHAR	CAPITOL-EMI LATIN 42328
	17	17	15	WILFRIDO VARGAS	SIEMPRE WILFRIDO	SONOTONE 1447
	18	—	1	JOE ARROYO	EL SUPER CONGO...	FUENTES-SONOTONE 1641
	19	19	5	EL GENERAL	ESTAS BUENA	PRIME 1009/PRIME
	20	20	4	HANSEL	EL GATO	SONY 80469/SONY
	21	—	1	BOBBY VALENTIN	25 ANIVERSARIO	BRONCO-SONOTONE 2509/SONOTONE
	22	23	4	SILVA Y GUERRA	Y SU ORQUESTA	CAPITOL-EMI LATIN 42404
	23	11	17	DAVID PABON	RENACIMIENTO	TH-RODVEN 2790
	24	—	1	ANTONI CRUZ	ALGO NUEVO	M.P.I. 6039
	25	22	31	LUIS ENRIQUE Y EDDIE SANTIAGO	LOS...	SONY 80341
REGIONAL MEXICAN	1	1	19	VIARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	SONY 80437/SONY
	2	2	15	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	3	3	23	BRONCO	TU AMIGO	FONOVISA 9003
	4	4	29	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	5	7	19	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	6	5	9	VICENTE FERNANDEZ	MIENTRAS UDS NO DEJEN...	SONY 80054
	7	6	21	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
	8	8	15	LA MAFIA	CON TANTO AMOR	CAPITOL-EMI LATIN 42447
	9	19	9	LOS TERRICOLAS	20 EXITOS	SONOTONE 1183
	10	15	61	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/IND
	11	11	7	ROBERTO PULIDO	SI TODOS...	CAPITOL-EMI LATIN 42393
	12	12	23	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349/IND
	13	9	23	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	14	10	3	ROCKY HERNANDEZ	MILAGRO	SONY 80459/SONY
	15	13	34	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	16	14	9	BRONCO	15 EXITOS	SONOTONE 1183
	17	—	1	RAMON AYALA	EL DISCO DE ORO	FREDDIE 1545
	18	—	26	FITO OLIVARES	AGUITA DE MELON	GIL 2067
	19	—	1	TIERRA TEJANA BAND	WHERE'S THE PARTY	TH-RODVEN 2802
	20	25	5	RUBEN RAMOS	RUBEN RAMOS	SONY 80396/SONY
	21	21	7	LAURA CANALES	SENSUALMENTE	CAPITOL-EMI LATIN 42370
	22	—	1	ESTELLA NUNEZ	DESAFIO	CAPITOL-EMI LATIN 42382
	23	18	58	GRUPO LA FIEBRE	ON THE RISE	CAPITOL-EMI LATIN 42418
	24	3	3	ALEX MONTES	MUY ESPECIAL	SONY 80439/SONY
	25	—	2	REHENES	REHENES	DMI 160

Latin Notas



by Carlos Agudelo

IT'S THE SAME OLD GRAMMY STORY all over again, for us Latinos, anyway. Do we have bad luck or what? Ours are probably the least representative categories in the whole setup, from the nominating process on. And then the same artists, almost always those with the greatest crossover recognition, always win. How many more Grammys are Jose Feliciano (six) and Tito Puente (four) going to win before the young and emerging new talent has a shot at one? Not that Feliciano and Puente don't deserve what they've got, but I know many more that also do. What the Latin Grammy awards show is a flawed process that needs to be reviewed seriously and in depth to make sure, to the greatest possible extent, that knowledgeable people vote and everybody has an equal chance by merit or performance to be reviewed impartially. That's No. 1. No. 2 is that this year's Latin representation in the live national telecast, with the exception of Edward James Olmos, was little less than embarrassing. Neither Maria Conchita Alonso nor Puente rose to the occasion. The former lacked tact and poise and overreacted. The latter confused everybody by giving his own award to his niece, Millie P., who was also nominated for a separate album. As a result, very few people knew who really won. The next day the people at Concord Picante, Puente's label, woke up to the news by the wires that it hadn't been just Puente who had won but he and his niece. As it turned out, even the wires got it wrong and the winner had in fact been Puente's track "Lambada Timbales," from the album "Goza Mi Timbal." We applaud Puente's intention to promote his niece, but to bring her up in front of a live audience of millions of people across the globe and present her with an award that was his seems a bit ex-

aggerated.

NOW, ON WITH THE SCOOPS. At deadline time, Panamanian singer, composer, and actor Ruben Blades was about to sign a worldwide recording contract with Sony Music International. The agreement is viewed as a mas-

New Latin talent shut out as Grammys sing same old song

ter coup by the office headed by Tomas Muñoz. "It is the contract that has given me more satisfaction in the five years I have been in New York," says the veteran executive, highlighting Blades' achievements not only as a composer and musician but also as an actor and writer.

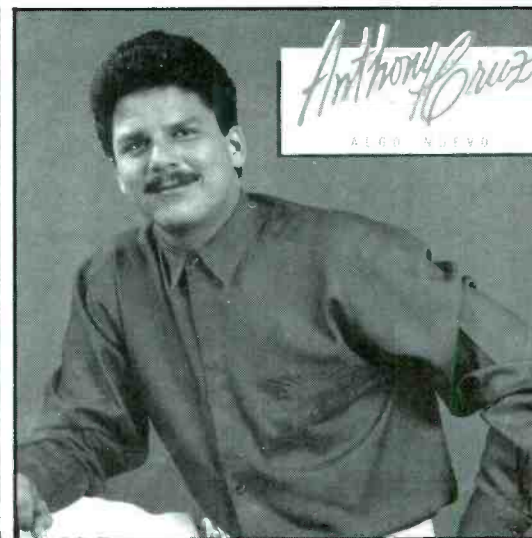
CARDENAS/FERNANDEZ, one of the country's top promoters of Latin concerts and the leading special-events marketing firm in the Hispanic market, will, for the first time, expand into record promotion and marketing. The company has entered into an agreement with Melody Records, the Mexican recording arm of mega-media conglomerate Televisa. "Cárdenas/Fernández will work with Melody's [whose subsidiary in the U.S. is Los Angeles-based Fonovisa] local promoters and sales force, as well as artist management, to coordinate promotional appearances and oversee all aspects of tour direction to assure maximum results," according to the company. This includes press conferences and all media efforts in the target markets as well as securing product endorsement and tour support, something that Cárdenas/Fernández does very well. In the past, the Chicago-based operation has organized special-events marketing campaigns for such companies as Anheuser-Busch, Coors, and Coca-Cola, among others. In order to begin to achieve its goals, Cárdenas/Fernández will launch what it calls an extensive marketing program that will target Houston, San Antonio, Texas, Chicago, Detroit, Miami, Milwaukee, and New York.

Nino Segarra

Anthony Cruz



MLP-6031



MLP-6039



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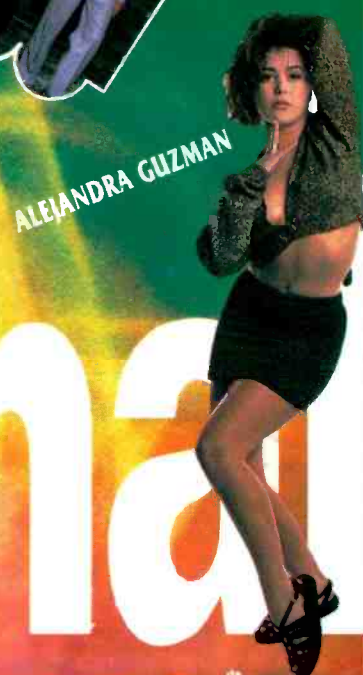
LOS BUKIS



LOS TIGRES DEL NORTE



LOS YONIC'S



ALEJANDRA GUZMAN



LUCERO



CAMPECHE SHOW



JOSE JAVIER SOLIS



LA ONDA VASELINA



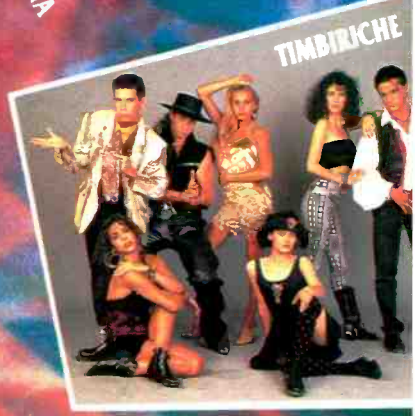
SAN DIEGO



MICROCHIPS



DULCE



TIMBIRICHE



CHAO



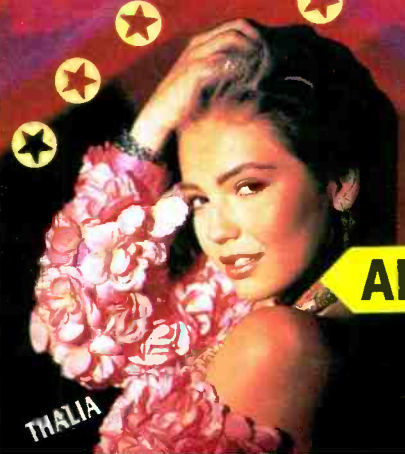
MENUDO



LOS BONDADOSOS



CHANTAL



THALIA



ANTONIO



AMERICA



EUROPA



MELODY



FONOVISA



MUSIVISA

GRUPO RADIOPOLIS LEADS PARADE OF TOP MEXICAN TALENT INTO THE '90s

Almost 20 years ago, Televisa, the largest communications conglomerate in Latin America, had the foresight to enter the rapidly growing music market in Mexico.

Today, Radiopolis, an arm of Televisa, has become a leader in Mexican music.

In the '80s, it acquired Discos Melody, an established record label in Mexico, with an artist roster, a solid promotion team, efficient distribution, a record pressing and a cassette duplication plant.

Discos Melody was well aware that the great artists who had entered the music industry before 1980 had established themselves within the adult listening audience. However, by this time, the Mexican record market was going through a transformation due to the growing young adult and children's market. In addition to this, there was the evolution of popular groups who abandoned the traditional type of music to create a fusion of mariachi, tropical and norteno music.

It was then that Discos Melody jumped on the evolutionary bandwagon by introducing Los Bukis and their innovative approach to this new type of music. Immediately, Los Bukis developed a following in the Mexican market as well as in the Hispanic market in the U.S. They are currently one of the most successful artists in Mexico and the U.S.

Today, Discos Melody continues to dominate this new era of music with an exceptional roster of artists. Another style of music introduced by Discos Melody is the urban-tropical sound which mixes traditional tropical music (including the cumbia, the dancón, the mambo, and the chachacha) with rhythmic ballads. The founder of this sound, the legendary Rigo Tovar, renewed the interest in urban-tropical with his recordings.

The next big step took place in the '80s when Discos Melody noticed a void within the pre-adolescent market. They searched for young artists to fill this vacancy between the children's and the adult market. To fill this void, Discos Melody signed a basically unknown Puerto Rican group with all the characteristics they felt the market needed and wanted. Menudo started the most exciting musical campaign of the decade; they changed the musical climate of Latin America with a tremendous rhythmic shock. With Menudo's huge success, radio in Mexico changed its programming to target the previously ignored adolescent market. Menudo is now considered a legend and is still very popular and successful to this day.

With this new strategy, Melody recruited and developed many other new artists and groups. Among them was the group Timbiriche which was discovered through Televisa's talent program to develop the children's market. This group expresses the beliefs and restlessness of the younger market, which has enabled them to become an established success.

Timbiriche brings up another one of Radiopolis' goals: to find and help develop very young artists who can grow with their fans. This strategy has sealed the success of Timbiriche; the same market that witnessed the birth of the group is now an immense adolescent market which continues to follow the group's music.

With this experience, Discos Melody continues to develop and promote children's and pre-adolescent music. This will soon be the largest as well as the most important market. Among these groups is Microchips, the children of rock's next generation.



Los Bukis with Radiopolis President Alejandro Quintero (center) and company executives Marco Antonio Rubi (second from left), Guillermo Santiso (right), and German Fernandez (second from right).

There is national exposure for new talent in the U.S. as well as in all key Spanish-speaking countries, all made possible by Televisa's satellites.



Los Yonic's and Guillermo Santiso (center) who also heads up Fonovisa in the U.S.



Los Tigres Del Norte.

Alejandra Guzman and Marco Antonio Rubi.



Once the children's music strategy initiated by Discos Melody was well underway and had achieved the popularity needed, Radiopolis noted that the market was becoming more quality-driven as well as more refined in its preferences. Grupo Radiopolis and Discos Melody have also given their support to the development of other new groups, such as Flans, a trio of attractive and talented young ladies who attained instant acceptance and soon became idols with influence not only in music, but also in the dance and fashion worlds.

Discos Melody has also supported various solo artists like Alejandra Guzman and Lucero who hold top spots in sales and popularity. It is artists like these who will dominate the Hispanic music industry in the '90s.

Another extremely important factor in music from Mexico is the imposing northern region of Mexico, as well as various regions of the U.S. comprising California, Arizona, New Mexico, Texas, Chicago and other cities and states. These regions have developed a special culture which combines their Hispanic roots and the influence of the music from the northern states of Mexico. The music of these areas has its own characteristics, which are interpreted by the artists.

In order to fulfill the growing demand from the public in this market, Grupo Radiopolis formed another record label Musivisa which would specialize in this market. Discos Musivisa has an excellent roster of 25 artists, among them are Los Bukis, Los Yonic's, Los Tigres del Norte, Los Humildes, Beatriz Adriana, Yolanda Del Rio, Grupo Frontera, and Grupo San Diego.

In 1986, Grupo Radiopolis established Fonovisa, Inc. in the U.S. to support the promotion of its artist and product distribution. Today, Fonovisa is the leading record label of Mexican/Regional music in the U.S. It has successfully introduced the Grupo Radiopolis artists to the Hispanic markets.

On radio, the Grupo Radiopolis record labels are top ranked in musical time aired in the U.S. and Mexico.

On television, the relationship with Televisa guaranteed the exposure for the Grupo Radiopolis record labels. Television is in constant need of new talent for their programming, and artists are in constant need of television exposure for the sale of their recordings. There is national exposure in the U.S. as well as in all key Spanish-speaking countries, all made possible by Televisa's satellites.

Because of its excellent promotional and distribution mechanisms, the Grupo Radiopolis labels have been able to reach every corner of the U.S. and Mexico. They have also been able to expand their role in important Spanish-speaking countries.

A total of 52 artists are represented within Grupo Radiopolis. The strategy of its executive staff is to continue to be innovative, create new styles, to break into new markets, and to maintain a firm commitment to the Spanish-speaking public. Its staff of professionals are well experienced in all levels of creativity in the world of music.

It is due to this expertise that Grupo Radiopolis, comprised of Discos Melody, Discos Musivisa, and Fonovisa Inc., with the help of Televisa, occupy top positions in promotions and sales and will continue to search for new horizons for their artists without losing sight of their commitment to deliver what their public demands.

Gospel
LECTERN



by Bob Darden

THE DALLAS OFFICES of Word Inc. are buzzing happily after the label's sweep in the contemporary Christian music categories of the recent Grammys. Word acts Sandi Patti, Petra, and Bruce Carroll all won in their respective divisions. Word had dominated the nominations as well, so the sweep wasn't a total surprise. Still, you have to wonder about the catch-all nature of the new categories. The best-pop-gospel-album category, for instance, pitted three male soloists of wildly differing styles (Michael W. Smith, Phil Driscoll, and Steven Curtis Chapman) vs. a female soloist (Patti) vs. a three-voice close-harmony group (First Call). Perhaps it is time for NARAS to return to comparing apples to apples and oranges to oranges.

WHAT'S GOOD THIS WEEK? Russ Taff's upcoming Myrrh album, "Under Their Influence," is a gutsy, rockin' tribute to Taff's country/blues roots. Newcomer Susan Ashton's "Wakened By The Wind" is a brilliant debut for Sparrow. And one of the more intriguing projects released lately is "Keep On Singin', Gospel Reggae Volume I" for ASAPH Records. The featured vocalist, Gail Moore, has sung behind everybody from Michael Jackson to Phil Collins.

One upcoming release that looks inspired is the pairing of Carman and Commissioned with the Christ Church Choir in Nashville. The live project, "Shakin' The House," should be out on the Benson label in April. Another gospel artist in the news is Jim Hendricks.

Hendricks' debut for Benson is "The 20 Appalachian Hymns"—due for release in March.

ELSEWHERE, five-time Grammy winner Larnelle Harris was the featured performer at Ohio State Univ.'s 19th Annual Tribute To Martin Luther King Jr. . . . The National Religious Broadcasters recently honored Maranatha! Music with the 1990 President's Award. Maranatha! will mark its 20th anniversary in contemporary Christian music this year . . . And RiverSong act the Lewis Family once again took most of the awards in its nominated categories at the annual Society For The Preservation of Bluegrass Music Of America.

Keeping up with traveling Christian artists these days

A brief Word concerning this year's Grammy winners

is a full-time job. David Mullen and First Blood recently toured Russia, Latvia, Poland, and Sweden. Returning to Poland from the Soviet Union, they were met by a massive traffic jam at the border. The radio reported 16- to 30-hour delays, but the group had only a few hours to reach a concert in Warsaw. A little "grass-roots perestroika" apparently took place and three Soviet officers helped expedite the crossing. Mullen presented each guard with his brilliant 1989 debut, "Revival." Mullen is currently working on his sophomore release for Warner.

AND: Rick Elias & the Confessions, Geoff Moore, and Rich Mullins recently returned from Guatemala and Mexico as part of an observational tour with Compassion International . . . Larry Howard, Darrell Mansfield, and Rez all hammered Europe . . . X-alt followed in the footsteps of Whitecross and toured Guatemala, El Salvador, and Ecuador . . . That's Bob Hartman of Petra's guitar in the Paris Hard Rock Cafe.

Jazz
BLUE NOTES



by Jeff Levenson

BIG: The expression "wide open spaces," as students of jazz discography know, refers to the broad expanse of Texas. In the early '60s, saxophonists David "Fathead" Newman and James Clay recorded an album for Prestige titled "The Sound Of The Wide Open Spaces." The project was organized and supervised by Cannonball Adderley.

In effect, they were following regional dictates and tradition. The contributions of jazz's "Texas tenors"—initially embodied in the '30s and '40s by Lone Star homeboys Herschel Evans, Illinois Jacquet, and Arnett Cobb—amounted to the creation of a saxophone dialect, a ballsy, blues-based sound indigenous to the territory. Cannonball referred to it as "the moan inside the horn."

The Prestige title, reissued in recent years as a part of Fantasy's OJC series, became a cult classic; Clay, preferring to avoid the jazz limelight, remained in Texas and waxed few albums during his career. Now, the reclusive tenorman has re-emerged on two new releases: "Return To The Wide Open Spaces," a spunk-and-spirit reunion date that actually highlights Newman, recorded live by Amazing, a first-time label out of Austin, Texas; and "I Let A Song Out Of My Heart," a quartet session for Antilles that features so much round resonant Clay, it could serve as a primer on the art of Texas tenor.

The latter is precisely what Clay's faithful were hoping to hear. Those wide open spaces are obviously great for stylistic inspiration, but they're no place for a great tenorman to hide.

THE ROOTS OF RAP (AND SOME): Poet and per-

former Jayne Cortez, whose readings set to highly rhythmic accompaniment presaged the rap movement by 10 years, is set to release "Everywhere Drums," her latest for the Bola Press label. A few stalwart sidemen—collectively known as the Firespitters—join in: Ed Blackwell, Denardo Coleman, Bern Nix, and Al MacDowell. All have made their marks working with the leader's ex-husband, Ornette Coleman.

Cortez's record is the latest in a recent series of poetry/jazz titles celebrated for both their rhyme and reason: Rhino had "The Jack Kerouac Collection," a boxed set of readings with help from Al Cohn, Zoot Sims, and Steve Allen. Island issued William Burroughs' "Dead City Radio," with music from Lenny

James Clay explores 'wide open spaces' once again

Pickett, Donald Fagen, and the NBC Symphony Orchestra, among others; and the same label also released Allen Ginsberg's "The Lion For Real," with a heavy cast of players, including Steve Swallow, Bill Frisell, Beaver Harris, and Arto Lindsay.

SOB's and Giant Steps (a New York nightspot and a music presenter, respectively) are throwing a record release show for Cortez and the Firespitters March 20. Special guests (who probably won't include ex-husbands) have promised to drop by.

RECIPES OF THE NOT-SO-RICH BUT MUSICAL: Just a tasty reminder that Concord Jazz has compiled and issued a cookbook, appropriately titled "Concord Jazz Cooks." The book includes beloved entries from the likes of Dave Brubeck, Rosemary Clooney, George Shearing, and Jake Hanna. I haven't sampled any of these prized specialties yet, but I'm plenty curious about Hanna's recipe for "Woody Herman's 50th Anniversary Chili," a concoction that features a whopping 10 pounds of ground beef. Enough, I am told, to feed the boys of a big band. (And their extended families.)

Top Contemporary Christian™

Compiled from a national sample of retail store and one-stop sales reports.				
THIS WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★ ★ NO. 1 ★ ★	
1	2	7	STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL 1 week at No. 1
2	1	19	MICHAEL W. SMITH REUNION 0063*/WORD	GO WEST YOUNG MAN
3	3	19	SANDI PATTI WORD 9205*	ANOTHER TIME ANOTHER PLACE
4	4	7	WHITE HEART STARSONG 8166*	POWER HOUSE
5	6	33	PETRA WORD 4191*	BEYOND BELIEF
6	5	19	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
7	7	147	CARMAN ● BENSON 2463*	RADICALLY SAVED
8	10	21	TAKE 6 WARNER ALLIANCE 4102*/SPARROW	SO MUCH 2 SAY
9	8	9	LARNELLE HARRIS ZONDERVAN 2696*/BENSON	PSALMS HYMNS & SPIRITUAL SONGS
10	9	15	MICHAEL CARD SPARROW 1223*	THE WAY OF WISDOM
11	13	31	TWILA PARIS STARSONG 8155*	CRY FOR THE DESERT
12	11	69	CARMAN BENSON 2588*	REVIVAL IN THE LAND
13	14	19	BRYAN DUNCAN MYRRH 6900*/WORD	ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND
14	15	39	THE WINANS WARNER ALLIANCE 26161*/SPARROW	RETURN
15	16	23	WAYNE WATSON WORD 4192*	HOME FREE
16	12	237	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
17	17	15	STEVE GREEN SPARROW 1245*	HIDE EM' IN YOUR HEART
18	18	65	STEVEN CURTIS CHAPMAN SPARROW 1369*	MORE TO THIS LIFE
19	21	69	MICHAEL CARD SPARROW 1179*	SLEEP SOUND IN JESUS
20	25	28	STEVE CAMP SPARROW 1238*	DOING MY BEST
21	RE-ENTRY		RICH MULLINS REUNION 6527*/WORD	WIND'S OF HEAVEN, STUFF OF EARTH
22	RE-ENTRY		MARANATHA KIDS MARANATHA! MUSIC 8721*/BENSON	THE KIDS' PRAISE! COMPANY SAMPLER
23	20	126	MICHAEL W. SMITH REUNION 8412*/WORD	I 2 (EYE)
24	27	6	JOHN GIBSON FRONTLINE 9095*	JESUS LOVES YA
25	RE-ENTRY		BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER
26	NEW ▶		AVB WORD 9244*	WHAT'S YOUR TAG SAY?
27	23	7	THE CHOIR MYRRH 6903*/WORD	CIRCLE SLIDE
28	19	10	KIM BOYCE MYRRH 6905*/WORD	THIS I KNOW
29	33	16	TRAMAIN HAWKINS SPARROW 1246*	LIVE
30	NEW ▶		THE WEST ANGELES C.O.G.I.C. SPARROW 1240*	SAINTS IN PRAISE VOL II
31	NEW ▶		HOSANNA! MUSIC INTEGRITY 034*/SPARROW	ETERNAL GOD
32	40	7	NEW SONG WORD 9169*	LIVING PROOF
33	30	237	SANDI PATTI ▲ IMPACT 3910*/BENSON	HYMNS JUST FOR YOU
34	36	3	THE BILL GAITHER TRIO WORD 9186*	HYMN CLASSIGS
35	35	26	PHIL KEAGGY WORD 6988*	FIND ME IN THESE FIELDS
36	29	5	WALTER HAWKINS MALACO 6007	LOVE ALIVE IV
37	NEW ▶		HOSANNA! MUSIC INTEGRITY 007*/SPARROW	GIVE THANKS
38	26	7	THE CATHEDRALS HOMELAND 9018*/SPECTRA	CLIMBING HIGHER & HIGHER
39	24	32	4 HIM BENSON 2624*	4 HIM
40	38	65	SANDI PATTI WORD 8456*	THE FINEST MOMENTS

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

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International

Euro Record Companies Take Aim At Parallel Imports

■ BY MIKE HENNESSEY

AMSTERDAM—Parallel imports are providing European record companies with an increasingly powerful headache as importers cash in on the weakening dollar.

Now the industry is adopting a number of strategies to try to limit the inroads being made into their sales by importers.

In the Netherlands, where the market share of international repertoire is 85%-plus and where there has always been an active import sector, the IFPI companies are trying to encourage dealer fidelity to home-manufactured product by pointing out that if record companies lose sales to importers, they will have to trim promotional budgets and this will lead eventually to less traffic in the stores.

Kick Kimbie, head of EMI Benelux and chairman of the Dutch IFPI group, says, "We are explaining that if we cut back on promotion then it will open the way to alternative leisure spending by consumers. The price of high profit margins on imported product today could be seriously reduced record sales tomorrow."

What makes importing a particularly attractive proposition in the Netherlands is the fact that the retail price of compact discs, which account for 90% of the value of the long-play carrier market, is 40 guilders (\$24.50), almost double the U.S. price. Importers can sell in hit albums at as little as 17 guilders (\$10.40) compared with the record companies' average published dealer price of 24 guilders (\$14.70).

Ted Sikkink, head of Warner Music Benelux, claims that importers accounted for at least 60,000 unit sales of the Phil Collins megahit "... But Seriously" and the Dutch IFPI group estimates that importers can annex up to 20% of the total volume of a hot U.S. or U.K. album.

The growing import trade is forcing Dutch record companies to offer bigger discounts to retailers—the beginning of a price erosion that, in this almost exclusively one-carrier long-play market, has been widely anticipated. Increasingly, companies are asking their U.S. and U.K. counterparts to give them prior release of major albums.

"But," says Sikkink, "some dealers are responding to this by simply ordering enough product from us to sustain them until the release is available on import, then they restock from the importers."

In Belgium, where the international market share is also 85%, import business has exploded in the last few months. Says EMI Belgium managing director Guy Brulez, "Importers are frequently cornering 10% of the total sales of hit albums—and, of course, they benefit from our promotion and TV campaigns without investing a cent."

CDs that Belgian companies offer to dealers for \$15.60 can be obtained from importers for \$12.50.

Since the importers are operating

entirely within the law, record companies are resorting to various strategies to fight back. One technique is to make a special continental European version of a megastar release from the U.K. or the U.S. The latest Whitney Houston album, whose original mix was specifically aimed at the black market (Billboard, Feb. 23), had a completely different mix in Europe—and this was the version that got radio play.

The latest Living Colour album had three extra tracks on the Dutch CD, and Gloria Estefan's latest album has a special European mix. EMI Holland offered Dutch record buyers a bonus calendar with the new Queen album, "Innuendo."

For Red Bullet president Willem van Kooten, the surge in import activities in the Netherlands provides a powerful incentive for the local industry to restore the domestic repertoire sector, which, in the late '60s and early '70s, used to account for as much as 40% of total sales.

"Local repertoire obviates import problems," he says, "and, in any case, I believe the industry has a moral obligation to promote Dutch artists. The problem is that the Dutch media do not support homegrown talent,

whereas in the U.S. and the U.K., they support nothing else."

As well as upsetting record companies, the importers have also run into a conflict with Dutch mechanical rights society STEMRA over the fact that rights owners lose out when albums are imported with mechanicals paid in the U.S. In 1987, a Dutch court ruled that importers must pay

'Importers frequently corner 10% of the total sales of hit albums'

an additional mechanical royalties increment on direct imports. BUMA and the 20-strong association of Dutch record importers are currently negotiating over the size of this increment.

One of the most active importers in the Netherlands is Rigu Sound, whose president, Rik Guurink, is also secretary of the importers' association. Rigu Sound has been in the import business since 1985; last year the company brought in 700,000 CDs, most of them for re-export.

Guurink is not impressed by the

record companies' antagonism. "They always seem to increase their sales each year, despite our activities," he says. "I doubt if imports account for more than 5% of the total market."

As well as importing product from the U.S. and the U.K., Rigu also buys from Germany, where wholesalers are ready to offer competitive prices on large quantities in order to generate cash flow.

Guurink says his company supplies about 200 regular customers in Benelux, France, and Germany with a wide range of product. He says he can sell up to 2,000 units a week of top albums.

Another major Dutch importer is Bertus, which has been in business for 20 years. Its president, Michael de Ruiter, says the company has an inventory of 150,000 LP and CD titles and enjoyed a 19% increase in sales last year. But, he claims that, far from damaging the record companies' business, importers are providing a service for dealers by making available product that Dutch firms do not pick up from their U.K. and U.S. affiliates. In addition, the import companies also export repertoire by Dutch artists, material neglected by

local companies.

"We imported albums by the Cure and Joe Jackson long before they were released by the record companies here," he says.

Peter Vastiau, import and export manager at Music Machine in Drogen, Belgium—whose business increased 8% last year—claims that record companies are being equivocal when they object to the activities of the importers. "Three years ago, we used to get a great deal of product from Belgian record companies at very competitive prices because most of our income comes from export business," he says. "The record companies didn't seem too concerned that this product was being shipped into the territories of their affiliate companies. But then most of the companies stopped supplying us for some reason. So we now import from the U.S., U.K., Holland, Germany, Italy, Denmark, France, and Luxembourg.

"Now the record companies are two-time losers. They get no income from us and their domestic sales are reduced by the import trade." Vastiau adds that Music Machine has sold about 5,000 units of the new Sting CD.

China Is All Shook Up Over 1st Elvis Presley Release

■ BY HANS EBERT

HONG KONG—Elvismania, though so far in a modified format, has finally hit mainland China. Presley recordings are now on sale there for the first time via a cassette titled "Elvis's Golden Records."

After nearly two years negotiat-

ing with Chinese government officials and censors, who listened to every track submitted to ensure there were no "subversive messages" in the songs, longtime Presley addict Anders Nelsson, managing director of BMG Pacific, won his battle.

Some 50,000 units of the cassette

sold out in Shanghai and Beijing in less than a week after the official Jan. 22 release date.

Priced at nine yuan (about \$1.73), the cassette, manufactured in China, features 14 tracks, including "Jailhouse Rock," "Heartbreak Hotel," "Hound Dog," and "Love Me Tender."

The cassette also includes a Chinese-language lyric sheet and an Elvis pocket calendar.

"Reaction has been amazing," Nelsson says. "So far, 'Love Me Tender' is the big individual hit with the Chinese, which is probably because the 'Elvis: Good Rockin' ' miniseries was shown on Shanghai and Beijing television and the song was heavily featured in that.

"But having seen a fake Elvis and an Elvis sound-alike, fans in China are going crazy for the real thing," he continues. "And we're starting to get requests from Elvis collectors around the world asking for tapes with the Chinese packaging."

As to why it has taken so long for Chinese fans to accept Elvis—or "Ma Wong" ("King Of The Cats"), as he is more popularly known in China—Nelsson puts it down to timing. During the '50s and '60s, there was a strong anti-Western feeling in China, and with the "Cultural Revolution" that lasted from 1966-76, Presley recordings were officially banned.

Nelsson persuaded Presley's widow, Priscilla, and his estate executors to agree to the China release.

Coming next, according to the BMG executive, is a follow-up greatest-hits package for release in China in October, and an Elvis tribute featuring Mandarin versions of his songs recorded by BMG artists in Hong Kong.

"This is a twin-prong move," Nelsson says. "We hope to make Chinese rock fans still more aware of Elvis Presley songs, and also to introduce our acts to China on a long-term basis."

MTV Europe's Soviet Net Set To Bow Channel Will Be Available Around The Clock

■ BY JEFF CLARK-MEADS

LONDON—MTV Europe is set to make its first independent expansion into the Soviet Union. Executives are due in Leningrad Tuesday (5) for the official opening of a cable network on which MTV will be available around the clock for the first time.

The station's programming has already been the subject of a weekly hourlong show broadcast terrestrially in the Soviet Union, but the Leningrad project is the first time the full 24-hour service has been provided in Soviet homes. MTV's previous exposure in the Soviet Union was as part of a show that was eventually taken off the air when it began to satirize the Soviet authorities.

The cable system being opened in Leningrad will be available in 110,000 households, says MTV Europe managing director Bill Roedy, which equates to about 500,000 viewers. "We hope we can provide a

little bit of relief from the hardships they are facing in the Soviet Union," he says. "We are an entertainment channel and they have never seen entertainment like this—ever."

Speaking from his London office, Roedy's enthusiasm for the project was tempered by his caution over the uncertain political situation in the Soviet Union. Noting that MTV executives had been due to visit the television station in Lithuania when Soviet troops stormed the building earlier this year, Roedy says of the Leningrad initiative, "I'll believe it when it's happened." Nonetheless, he was preparing to travel at press time and had heard nothing that led him to believe the project would not get off the ground as planned.

Roedy argues that being seen in Leningrad will have spinoff benefits for MTV's service to other countries. "We think people will be excited by the fact that they know they are watching the same programs that people are watching in the Sovi-

et Union."

Further, he contends that the channel has a role to play in breaking down barriers to the East. "It occurs to me that the free flow of information, of music and the spirit of music have had an immeasurable impact."

However, he suggests that the station is not just responsible for a cross-pollination between East and West. He maintains that MTV is helping to spread music from individual countries to a wider audience than it would otherwise receive.

"It's a very important objective that we expose music from as many sources as possible," he says. "We're in 25 countries so there's a lot of material but we're a 24-hour network so we've got time to play with."

"Whatever our proportion of non-Anglo-American product is, I would like it to be more. I think it's fair to say, though, that in an average week it's between 15% and 20%."

Hits of the U.K.™

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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	1	DO THE BARTMAN	GEFFEN	THE SIMPSONS
2	NEW	CRAZY FOR YOU (REMIX)	SIRE	MADONNA
3	2	(I WANNA GIVE YOU) DEVOTION	RUMOUR/PINNACLE	NOMAD f/ MC MIKEE FREEDOM
4	8	YOU GOT THE LOVE	TRUELOVE/BMG	THE SOURCE f/CANDI STATON
5	NEW	SHOULD I STAY OR SHOULD I GO	COLUMBIA	THE CLASH
6	4	GET HERE	FONTANA/POLYGRAM	OLETA ADAMS
7	3	3 A.M. ETERNAL	KLF COMMUNICATIONS	KLF f/CHILDREN OF THE REVOLUTION
8	11	ALL RIGHT NOW	ISLAND	FREE
9	9	IN YER FACE	ZTT	808 STATE
10	28	MOVE YOUR BODY (ELEVATION)	OPTIMISM	XPANSIONS
11	6	WIGGLE IT	SBK	2 IN A ROOM
12	13	OUTSTANDING	COOLTEMPO	KENNY THOMAS
13	7	WHAT DO I HAVE TO DO	PWL	KYLIE MINOGUE
14	5	ONLY YOU	EPIC	PRAISE
15	21	HERE COMES THE HAMMER	CAPITOL	M.C. HAMMER
16	23	AUBERGE	EAST WEST	CHRIS REA
17	10	G.L.A.D	PARLOPHONE	KYM APPELBY
18	35	BECAUSE I LOVE YOU (THE POSTMAN SONG)	POLYDOR	STEVIE B
19	30	LOVE REARS ITS UGLY HEAD	EPIC	LIVING COLOUR
20	18	GOOD TIMES	ATLANTIC	JIMMY BARNES & INXS
21	22	LOVE WALKED IN	EMI	THUNDER
22	25	THINK ABOUT ...	RCA	D.J.H. f/STEFY
23	33	GO FOR IT!	BUST IT/EMI	JOEY B. ELLIS & TYNETTA HARE
24	12	I BELIEVE	PARLOPHONE	EMF
25	17	BLUE HOTEL	REPRISE	CHRIS ISAAK
26	15	HIPPYCHICK	S&M/SONY MUSIC	SOHO
27	16	CRAZY	ZTT/WEA	SEAL
28	14	PLAY THAT FUNKY MUSIC	SBK	VANILLA ICE
29	24	EVERY BEAT OF THE HEART	VIRGIN	RAILWAY CHILDREN
30	26	OUR FRANK	HMV	MORRISSEY
31	NEW	UNFINISHED SYMPATHY	WILD BUNCH/CIRCA	MASSIVE
32	NEW	ADRENALIN	DE/CONSTRUCTION	N-JOI
33	32	BEAUTIFUL LOVE	ISLAND	JULIAN COPE
34	NEW	WHO? WHERE? WHY?	FOOD	JESUS JONES
35	NEW	FREE 'N' EASY	POLYDOR	THE ALMIGHTY
36	19	CRY FOR HELP	RCA	RICK ASTLEY
37	31	HEAL THE PAIN	EPIC	GEORGE MICHAEL
38	20	GAMES	COLUMBIA	NEW KIDS ON THE BLOCK
39	NEW	DON'T GO MESSIN' WITH MY HEART	CAPITOL	MANTRONIX
40	NEW	IT'S TOO LATE	MERCURY	QUARTZ INTRODUCING DINA CARROLL

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	NEW	OLETA ADAMS	FONTANA	CIRCLE OF ONE
2	1	QUEEN	PARLOPHONE	INNUENDO
3	3	GEORGE MICHAEL	EPIC	LISTEN WITHOUT PREJUDICE, VOL. 1
4	4	CHRIS ISAAK	REPRISE	WICKED GAME
5	5	ELTON JOHN	ROCKET/PHONOGRAM	THE VERY BEST OF ...
6	11	THE SIMPSONS	GEFFEN	THE SIMPSONS SING THE BLUES
7	2	GLORIA ESTEFAN	EPIC	INTO THE LIGHT
8	NEW	CARTER—THE UNSTOPPABLE SEX MACHINE	ROUGH TRADE	30 SOMETHING
9	NEW	RICK ASTLEY	RCA	FREE
10	7	MADONNA	SIRE	THE IMMACULATE COLLECTION
11	8	THIN LIZZY	VERTIGO	DEDICATION—THE VERY BEST OF THIN LIZZY
12	16	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
13	6	BELINDA CARLISLE	VIRGIN	RUNAWAY HORSES
14	17	PHIL COLLINS	VIRGIN	SERIOUS HITS ... LIVE!
15	NEW	NEW KIDS ON THE BLOCK	COLUMBIA	NO MORE GAMES/THE REMIX ALBUM
16	NEW	FREE	ISLAND	THE BEST OF FREE—ALRIGHT NOW
17	NEW	LITTLE ANGELS	POLYDOR	YOUNG GODS
18	12	JESUS JONES	FOOD/EMI	DOUBT
19	35	THE BEE GEES	POLYDOR	THE VERY BEST OF ...
20	9	WHITNEY HOUSTON	ARISTA	I'M YOUR BABY TONIGHT
21	10	ENIGMA	VIRGIN INTERNATIONAL	MCMXC A.D.
22	18	PAVAROTTI, DOMINGO, CARRERAS	DECCA	IN CONCERT
23	22	STRANGLERS	EPIC	GREATEST HITS 1977-1990
24	21	VANILLA ICE	SBK	TO THE EXTREME
25	13	JIMMY SOMERVILLE	LONDON/POLYGRAM	THE SINGLES COLLECTION 1984-1990
26	NEW	THROWING MUSES	4AD	THE REAL RAMONA
27	14	ALEXANDER O'NEAL	TABU/SONY MUSIC	ALL TRUE MAN
28	15	ROBERT PALMER	EMI	DON'T EXPLAIN
29	36	TV SOUNDTRACK	WARNER BROS.	MUSIC FROM TWIN PEAKS
30	19	STING	A&M	THE SOUL CAGES
31	20	INXS	MERCURY	X
32	31	STATUS QUO	VERTIGO	ROCKING ALL OVER THE YEARS
33	24	DREAM WARRIORS	4TH & B'WAY	AND NOW THE LEGACY BEGINS
34	27	HAPPY MONDAYS	FACTORY/PINNACLE	PILLS 'N' THRILLS AND BELLYACHES
35	25	JOSE CARRERAS	PHILIPS	THE ESSENTIAL JOSE CARRERAS
36	NEW	DINOSAUR JR.	BLANCO Y NEGRO	GREEN MIND
37	23	THE BEAUTIFUL SOUTH	GOP DISCS	CHOKE
38	26	MICHAEL BOLTON	COLUMBIA	SOUL PROVIDER
39	28	BARRY WHITE	MERCURY	THE COLLECTION
40	33	KYLIE MINOGUE	PWL	RHYTHM OF LOVE

INTERNATIONAL

U.K. Chart-Sponsorship Deals In Spotlight Supervisory Committee Looks Beyond 'Highest Bidder'

■ BY JEFF CLARK-MEADS

LONDON—The nature of the sponsorship of the official U.K. record charts is coming under the spotlight as a deal is said to near completion.

Any company that puts its name to the listings should also be prepared to show a deeper commitment to the industry and its events, argues chart supervisory committee member Tony Powell. He says he hopes those in charge of negotiating the agreement will take factors other than the pure commercial aspects into consideration.

The sponsorship-deal talks are being handled by Adrian Wistreich, chief executive of Chart Information Network, a 50/50 joint venture between magazine publishing company United Newspapers and the British Phonographic Industry (Billboard, Feb. 16). Powell, who is managing director of MCA in the U.K. and one of three record-company representatives on the committee that oversees the day-to-day functioning of the chart, says CIN should not make a deal simply on the basis of the highest bid.

"I would like to think that any company which sponsors the chart would like to have an involvement that goes beyond the chart," Powell says. "This is a great opportunity for a sponsor to be involved with the music industry of Great Britain.

"I come from the school of thought which says we don't just sell to the highest bidder," he continues. "That's not the way we want sponsorship to work for the British record industry. You have to remember that when you talk about the industry you mean the artists, all the people who work in it, the retailers, the publishers, the distributors, and all its areas.

"I would hope that the board of CIN take on board some of the points being made by the wider industry and not rush off and make a deal with the first person who comes along."

Wistreich says of the proximity of a sponsorship deal, "We are in discussion with two or three very likely people. All of them are very keen. We are looking to put together the final details of the offering in the next two weeks, and to tie up a deal in two months.

"None of the companies we are talking to are taking it lightly," Wistreich continues. "They are very serious about a long-term strategic commitment to the chart and the industry. It will not be just a chart sponsorship.

"CIN is a joint venture between the BPI and United Newspapers and all sponsorship proposals are discussed by the joint-venture board. Information travels in both directions."

Wistreich continues, "The companies we are currently talking to are all multinationals, and all in fast-moving consumer goods."

The most controversial aspect of chart sponsorship remains how much exposure the sponsoring company can expect on BBC television and radio programs. Wistreich says, "The BBC charter specifies what is allowed and what is not. For seven pounds [\$13.50] you can buy a book from the BBC shop which tells producers what they can and cannot do with sponsors' names.

"It should be said that we're not creating some unique deal whereby the charts can infringe the BBC charter."

Stats Show Sagging U.K. Record Market

LONDON—The U.K. record market is in recession. Record companies and retailers have been aware of declining sales since well before Christmas, and their impressions have now been confirmed by official figures from the British Phonographic Industry.

The BPI statistics show that shipments were worth \$1.3 billion last year, which is 1.1% down on the figure for 1989. However, when inflation is taken into account, that equates to about 10% less income for the record companies.

The organization comments, "In common with many other industries, the bulk of the reduction in

volume was felt in the fourth quarter. Value of shipments was down 8.5% in October/December compared with the same period in 1989."

Total singles shipments last year were down 4.3% to 58.5 million units, and within that, vinyl 7-inchers continued to decline dramatically. They were down 26% in the final quarter compared with the same three months in 1989, and with dance music becoming less popular on disc, 12-inch singles also dipped by 17% in the pre-Christmas period.

The BPI says, "Continued growth in cassette singles and the sustained popularity of CD versions was not sufficient to prevent an

overall drop in volume, but sales in these two newer formats now account for one in four of all singles sold.

"Vinyl albums continued to fall away, with less than 25 million units delivered in the course of the year, and it is now clear that cassette albums are losing ground to CD. Cassette volume dropped to 74.3 million units, down 10.5% compared with 1st year, while CDs pushed past the 50-million mark and ended the year up 22.1%, to 50.9 million units.

"In total, 13 million album units were lost (8%) but total value was less than 1% lower."

U.K. Group Not Charmed By Snake Promo

LONDON—The companies behind a video promotion that involved sending live snakes through the post to dealers were appearing before a court last week, charged with causing unnecessary suffering to animals.

Distributor CIC Video and marketing firm Interep dispatched the non-venomous snakes to bring attention to CIC's "The Serpent And The Rainbow." Both companies have pleaded not guilty at Croydon Magistrates Court near London to a total of 108 charges of causing unnecessary suffering and abandoning an animal and breaches of transport regulations.

Rex Bryan, prosecuting on behalf of the Royal Society for the Prevention of Cruelty to Animals, told the court that the snakes had been mailed without any warning to dealers. Many of the 438 stores that received the 30-inch, pencil-thin snakes did not want them.

By the time RSPCA staff reached the snakes, some were in poor condition and infested with worms, others

were starving, and many were already dead.

Bryan said a brochure went out with the animals that said they did not need feeding and required only to have their water bowls filled. The document said they would be collect-

ed in a month.

However, the RSPCA alleges the snakes did need feeding, that their water bowls were inadequate, and that they needed to be kept at a constant room temperature between 75 and 85 degrees Fahrenheit.

U.K. Vid Assn. Eyes EC Copyright Bill Aims To Lobby On 'Uniform Platform'

■ BY PETER DEAN

LONDON—The British Videogram Assn. is optimistic that the new EC copyright bill that concerns rental and lending rights for both the phonogram and videogram industries can be amended satisfactorily before the proposed 1993 start date.

BVA chairman Norman Abbott says that the first meeting between the BVA, the IFPI, and film producers association FIAPF, which took place Feb. 21, produced an agreed-

upon strategy on how best to present the video industry's case. "I think there will be the possibility of lobbying on a uniform platform, having found a lot of common ground," Abbott says.

Attention will be given to fine details for territories where a rental right already exists (in the U.K., producers enjoy a rental right) so that any new copyright rulings do not supersede agreements already in place. Part of the EC's proposals will see

(Continued on page 75)

Vancouver's Music Scene Thrives Outside Of Limelight

BY LARRY LeBLANC

TORONTO—The international contingent attending the Juno Awards March 4 in Vancouver, British Columbia, might take heed of the speech by manager Bruce Allen last year at the 1990 West Coast Music Conference. Allen, who handles Bryan Adams, received thunderous applause when he told Vancouver delegates, "This is the musical capital of the country. It's vibrant, creative, and it's not Toronto."

Long unrecognized within its own music industry, isolated geographically by the Rockies from the rest of Canada, and removed philosophically from Toronto, the country's music business capital, Vancouver has a bold, invigorating, insular musical scene.

In the past decade, Bryan Adams,

Loverboy, Payola\$, DOA, Doug & the Slugs, Chilliwack, Headpins, Trooper, Prism, Strange Advance, Powder Blues, 54-40, Idle Eyes, and Valdy have attracted followings outside the market.

Today, Colin James, k.d. lang & the Reclines, Sara McLachlan, Sue Medley, Barney Bentall & the Legendary Hearts, Art Bergmann, Spirit Of The West, Patricia Conroy, Mae Moore, Annihilator, Ferron, Bob's Your Uncle, Moev, Grapes Of Wrath, Skinny Puppy, and the Sons Of Freedom are, in varying degrees, making their mark.

However, for every band whose only goal is to make it internationally, there are those here who resolutely stay outside the mainstream music business and continue to keep the rebel spirit alive. Vancouver is a city that loves alternative culture, includ-

ing musical experimentation. To be unsigned and uncommercial is practically a badge of integrity here. A popular unsigned local act, for example, can sell out a 1,000-seat club such as the Commodore.

Today, at least 20 clubs, most of which are booked by the Sam Feldman Agency, including the Commodore Ballroom, the Town Pump, 86 Street Music Hall, Richards on Richards, the Railway Club, the Arts Club, Club Soda, Graceland, the Madison, the Schooner, Coconuts, Fairview Pub, Glass Slipper, Hogan's Alley, Hotel California, Roxy, Wise Club, Yale Hotel, Club 88, the Cruel Elephant, and the Embassy, along with theater venues like the Queen Elizabeth Theatre, Orpheum, and Pacific Coliseum, feature local and international acts.

Among the 300 acts that enliven

downtown clubs are Tankhog, Green House, T.T. Racer, Lava Hay, Twenty Four Gone, Young Gun, Mecca Normal, Brent Lee, Steve Fearling, the Dots, Animal Slaves, Bolero Lava, Brilliant Orange, NoMeansNo, Bob's Your Uncle, Numb, the Wongs, State Of Mind, Gorilla Forilla, Herald Nix, Mazzmanian Devils, the Hightops, Memory Day, Video Barbeque, Howard Rix, Persuaders, Bamff, Over-soul Seven, Waterwalk, Amanda Hughes, No Fun, Assault, and Big Electric Cat.

There is also a supportive media on hand that includes coverage from daily newspapers the Province and the Sun, and the music-oriented Georgia Straight weekly as well as the monthly Nite Moves, Twang, and Disorder.

Other media champions of the scene include veteran MuchMusic West announcer Terry David Mulligan, who drum-beats the city's talents on the national video service, and CTR FM, the Univ. of British Columbia's alternative 1,000-watt radio station, which plays anything that is interesting (or just endearingly kitschy).

FOUND STUDIOS, TOO

Vancouver has a number of sophisticated sound studios, including Little Mountain, Vancouver Studios, Pine-wood Recording, Sharpe Sound, Mushroom, Soundwerks, Bullfrog, and Blue Wave Recorders, that attract both domestic and international acts.

After Jon Bon Jovi heard a CD by Los Angeles hard-rock outfit Black And Blue, produced by Vancouver's Bruce Fairbairn and engineered by Bob Rock, he got in touch with the duo to work with Bon Jovi. As a result, the band recorded its 13-million-selling "Slippery When Wet" album at Little Mountain in 1987.

Since Bon Jovi's initial venture, the Little Mountain Studios, sold in 1990 to a group headed by local film and TV producer David Robertson, has become the home for a slew of international acts produced by Fairbairn and Rock, and often engineered by Mike Fraser, one of the world's finest hard-rock engineers.

Among the top international acts

recording at Little Mountain (which features three state-of-the-art studios, including two 48-track SSL setups) in the past three years have been Aerosmith, AC/DC, Poison, Dan Reed Network, the Cult, Blue Murder, Motley Crue, Whitesnake, Kingdom Come, Cheap Trick, Gorky Park, Queensryche, Little Caesar, and David Lee Roth. The studio also has recorded an impressively long list of TV and radio commercials and soundtracks for such feature films as "Top Gun," "Platoon," and "Salvador."

Locally, the music scene is well-served by such producers and engineers as Brian "Too Loud" McLeod, Greg Reely, Cec English, Mike Landolt, and Dave "Rave" Ogilvie, and by such labels as Nettwerk, Mo Da Mu, Zulu Records, Festival, Notorius, Criminal, Parallel One, Edge Records, Musicline, and Undergrowth.

Nettwerk, the country's most adventurous indie record label, has been a key driving force behind the Vancouver music scene. It is distributed by Capitol Records domestically and has a complex artist-by-artist licensing structure for the rest of the world that encompasses Capitol-EMI, I.R.S., Arista, PolyGram, Atlantic, and major independents Play It Again Sam (in Europe), Important in the U.S., and Volition/CBS in Australia.

With a local roster that includes Moev, the Grapes Of Wrath, Sarah McLachlan, Lava Hay, Skinny Puppy, Waterwalk, MC 900 Ft. Jesus, Consolidated, Manufacture, S.B.K., and After All, Nettwerk defines the Vancouver music scene. However, the label also handles such international acts as Boxcar, Chris & Cozey, Front 242, Severed Heads, Bill Pritchard, and Bel Canto.

Originally founded in 1984 by trio Terry McBride, Mark Jowett (ex-member of Moev), and Brad Saltzberg, Nettwerk started as a production company to launch the career of Moev. Soon it was handling Skinny Puppy and the Grapes Of Wrath. Today, in addition to Nettwerk Productions, there is also Nettwerk Management, which guides the careers of label artists Moev and Skinny Puppy, and the video production arm, Nettwerk Pictures.

Michelle Is Wright On Course *Busy Country Singer Is In Spotlight*

TORONTO—It is exhausting keeping up with the activities of Arista's country artist Michelle Wright. After a mid-January cruise of the Caribbean during which she performed, Wright toured the U.S. Midwest, doing solo shows and opening for Ricky Skaggs and Ricky Van Shelton. She also earned a standing ovation performing at the National Assn. of Campus Activities talent buyers convention Feb. 19 in Nashville. The next day, she pretaped an episode of "Crook And Chase" and appeared on TNN's "Nashville Now."

Tapped to appear at the televised Juno Awards in Vancouver, British Columbia, March 4, Wright is also odds-on favorite to win the country-female-vocalist-of-the-year category. As well, along with Carlene Carter,

Matraca Berg, Shelby Lynn, and Marsha Thornton, Wright has been nominated in the top-new-female-vocalist category by the Los Angeles-based Academy of Country Music.

Following the Junos, Wright heads to Nashville from March 6-9 to attend this year's Country Radio Seminar, where she is scheduled to appear at the New Faces Banquet and Showcase. She is one of the 10 "New Faces" performing on the show—the first Canadian artist to be invited on the New Faces Show since it was inaugurated in 1970.

Following the Country Radio Seminar, Wright starts preproduction on her second Arista album, the follow-up to her self-titled debut.

LARRY LeBLANC

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IN Billboard

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BENELUX

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EUROVIDEO

MAY 18 ISSUE, AD CLOSE: APRIL 23

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MAPLE BRIEFS

THE CANADIAN video network MuchMusic recently aired the European version of the 90-minute special "Red Hot + Blue," a collection of music videos from the album of the same name. A markedly different version ran in December on ABC-TV in the U.S. As well, Quebec's MusiquePlus video service has aired the uncut French version.

JUNO UPDATE: Among the presenters confirmed for the Juno Awards, Sunday (3) in Vancouver, British Columbia, are Aerosmith's Steven Tyler and Joe Perry, Lee Aaron, Barney Bentall, George Fox, Glass Tiger's Allan Frew, Gowan, Paul Janz, John James, the Jeff Healey Band, Sass Jordan, MCJ & Cool G, Cowboy Junkies' Margo Timmins, Sharon, Lois & Bram, and CBC-TV hosts Brian Elliot of "Video Hits Tonight" and Stu Jeffries of "Good Rockin' Tonight." In addition, country acts Michelle Wright (Arista) and Prairie Oyster (RCA) have been confirmed for solo performance spots.

ROSNICK CONVERY Productions has adapted Lou Reed's 1973 hit "Walk On The Wild Side" as a musical background for Levi Strauss' Canadian ad campaign that incorporates television and radio advertising to introduce the Red Tab 535. Aimed specifically at the 14-to-24-year-old market, the commercials, developed by the agency Harrod and Mirlin in Toronto, will run nationally through March with a concurrent 52-week run on MuchMusic and MusiquePlus.

EC COPYRIGHT BILL

(Continued from page 73)

nonwaivable rights given to a string of copyright holders, including directors, screenwriters, and soundtrack musicians, a highly undesirable predicament, argues Abbott. "We don't want them to have a copyright because the producers have already done deals with performers, so it would be highly undesirable for this new law to go above all the other deals made in the past and get to a situation, say, where an extra holding a spear in the background of 'The Ten Commandments' gets \$45.82 from Danish rentals. I'm fairly optimistic that at the end of the day common sense will prevail."

Part of the lobbying process will now be headed by Abbott's French counterpart, Herve Pasgrimaud, who will now represent the interests of the International Video Federation in the absence of a director general. The BVA is also meeting with the British Screen Advisory Council and has made an official response to the Patents Office regarding the matter. Abbott adds that Minister of the Arts Tim Renton MP has assured the BVA that he will be against introducing a new, wide-ranging bill with the previous new copyright laws only having taken effect in the U.K. in 1989.

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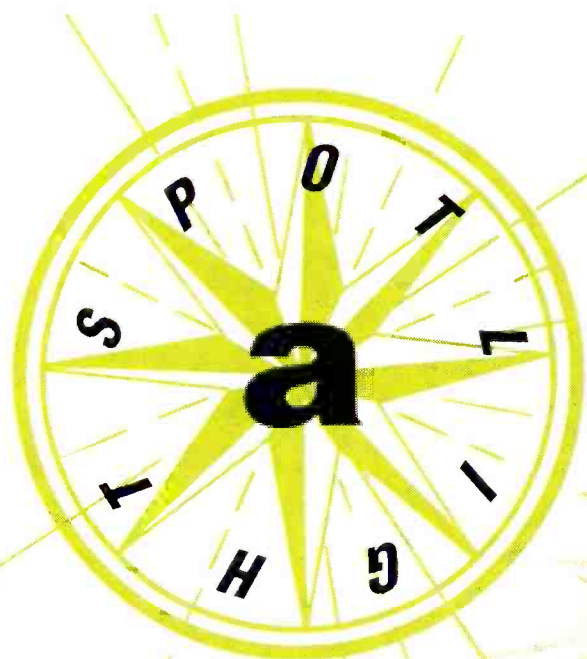
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Issue date: April 20 / Ad close: March 26

HMV'S PLAN FOR GROWTH

(Continued from page 9)

sign. "We want all our stores to be recognized as HMV, but probably 60% of that travels. You must allow a large chunk to be localized, so you'd have a different concept for Chicago or Houston or Los Angeles. In New York, we wanted to capture some of the street credibility."

Both outlets are doing "very good business," according to the HMV chief. "We're getting a high level of repeat purchases, and we're building some very loyal customer bases."

Canada—HMV has 50 stores and an estimated 10% market share, compared with 25%-27% for A&A Records & Tapes (currently in receivership) and 15% for Sam The Record Man.

"The market is not showing any tremendous growth," states McAllister, "and a lot of our gain has come from taking competitive business, because we're investing a lot more money." About \$250,000 was spent on the marketing launch of the chain's 17,000-square-foot superstore in Montreal, he reports. The Toronto site due to open this year will be a 26,000-square-foot outlet in the downtown—and highly competitive—Yonge Street.

For the future, HMV has its eyes west of the Rockies. "We'll go into Vancouver somewhere in the next 24 months," says McAllister, while admitting the prospect of stiff competition from the family-owned A&B chain, "which controls the music market there."

Industry sources suggest HMV Canada has annual sales of about \$80 million. McAllister says only that the business has become profitable since HMV took responsibility (from another division of Thorn-EMI) for the chain three years ago.

U.K.—HMV's homeland revenues include more than \$40 million from its flagship superstore on London's Oxford Street. New store openings have been at an average of seven to eight a year.

The outlets have been increasing in size from 2,500 square feet to 4,000 square feet, augmented by some very large stores in particular cities. This year, the chain expects to open a total of 70,000-80,000 square feet, including the 20,000-square-foot store in Manchester, which McAllister contends will be the area's largest. "It will provide Manchester and the Lancashire region with a tremendous range of music hitherto only available from ourselves, Virgin, and Tower in central London," he says.

Sell-through video generates about 15% of HMV's U.K. income, but it also operates stand-alone Video Zone stores in Manchester, Newcastle, Brighton, and Southampton. McAllister calls this "market research," adding that in a year or two, more Video Zones may be opened.

MARKET SHARE

Among specialist music retailers in Britain, McAllister puts HMV's market share at about the 14% mark. This compares with 18% for Our Price (owned by W.H. Smith) and his guess of 2% and 1% for Virgin and Tower, respectively.

"There are probably another 50 or so towns and cities where we could do good business," he says. "So it's not about being dominant, it's about

(Continued on page 89)

HITS of the WORLD

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MUSIC & MEDIA

EUROCHART HOT 100 3/2/91

SINGLES	
1	1
2	2
3	4
4	3
5	5
6	6
7	7
8	9
9	11
10	8
11	29
12	21
13	14
14	16
15	NEW
16	15
17	12
18	19
19	20
20	10
21	13
22	17
23	18
24	23
25	22
26	27
27	24
28	25
29	NEW
30	28
ALBUMS	
1	2
2	1
3	3
4	4
5	5
6	7
7	6
8	8
9	9
10	10
11	17
12	11
13	12
14	13
15	16
16	15
17	14
18	22
19	19
20	20
21	29
22	25
23	23
24	18
25	28
26	21
27	24
28	NEW
29	NEW
30	NEW

JAPAN (Courtesy Music Labo) As of 3/4/91

SINGLES	
1	1
2	3
3	4
4	NEW
5	5
6	2
7	9
8	NEW
9	NEW
10	NEW
ALBUMS	
1	NEW
2	NEW
3	NEW
4	1
5	NEW
6	2
7	5
8	3
9	4
10	10

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 3/3/91

SINGLES	
1	1
2	2
3	5
4	6
5	3
6	4
7	7
8	8
9	9
10	12
11	13
12	10
13	NEW
14	NEW
15	NEW
16	NEW
17	16
18	11
19	20
20	17
ALBUMS	
1	1
2	2
3	3
4	7
5	4
6	NEW
7	5
8	11
9	6
10	17
11	15
12	20
13	14
14	8
15	9
16	12
17	NEW
18	16
19	13
20	NEW

GERMANY (Courtesy Der Musikmarkt) As of 2/20/91

SINGLES	
1	1
2	3
3	2
4	4
5	7
6	8
7	5
8	10
9	14
10	12
11	6
12	9
13	11
14	13
15	20
16	18
17	NEW
18	NEW
19	19
20	17
ALBUMS	
1	2
2	1
3	3
4	4
5	5
6	11
7	9
8	7
9	6
10	8
11	10
12	12
13	13
14	14
15	18
16	NEW
17	15
18	17
19	NEW
20	20

SWEDEN (Courtesy GLF) As of 2/27/91

SINGLES	
1	1
2	3
3	8
4	NEW
5	6
6	NEW
7	2
8	4
9	7
10	NEW
ALBUMS	
1	7
2	2
3	1
4	4
5	3
6	NEW
7	5
8	NEW
9	NEW
10	8

CANADA (Courtesy The Record) As of 3/4/91

SINGLES	
1	1
2	5
3	3
4	2
5	4
6	7
7	8
8	6
9	9
10	15
11	12
12	10
13	11
14	14
15	20
16	16
17	17
18	18
19	19
20	NEW
ALBUMS	
1	1
2	2
3	3
4	4
5	5
6	9
7	7
8	6
9	13
10	8
11	11
12	10
13	12
14	15
15	14
16	16
17	19
18	18
19	NEW
20	17

FRANCE (Courtesy of Nielsen/Europe 1) As of 2/23/91

SINGLES	
1	1
2	3
3	5
4	2
5	4
6	7
7	9
8	16
9	10
10	6
11	20
12	11
13	8
14	14
15	13
16	NEW
17	NEW
18	NEW
19	12
20	19
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

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 2/22/91

SINGLES	
1	1
2	2
3	8
4	3
5	9
6	5
7	4
8	6
9	7
10	NEW
ALBUMS	
1	1
2	2
3	4
4	5
5	3
6	6
7	9
8	NEW
9	7
10	NEW

ALBUM REVIEWS

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PRODUCER: Pete "Spunk" Willis
SBK 95826

Full-length debut from Toronto coed duo that got its first exposure on the "Teenage Mutant Ninja Turtles" soundtrack is a playful blend of pop, R&B, and dance. Peppy first single "Boomerang" hasn't ignited radio yet, but it could be a slow burner. If not, there are plenty of other numbers to throw against the wall, including funky rap "Shut Up & Dance."

RHYTHM TRIBE

Sol Moderno
PRODUCERS: Thomas Guzman-Sanchez, Paul Guzman-Sanchez
Zoo 11001

Premiere release from new BMG-distributed label spotlights an L.A.-based quartet, led by the Guzman-Sanchez brothers, that sports a tasty Latin/pop mix. Jammed together on the album, songs tend to sound a little alike, but they could fly with ease as individual singles; "Gotta See Your Eyes," "Searching For You," and "When You're Gone" all sound like potential top 40 candidates.

THE HOLLOW MEN

Cresta
PRODUCERS: The Hollow Men
Arista 8666

Leeds, England, quintet has obvious appeal for modern rockers who hunger for more Stone Roses and for whom the Charlatans U.K. isn't enough. First track "November Comes" sounds uncomfortably like "Fools Gold" at times, but that hasn't kept the number from invading the Modern Rock Tracks chart. Other attractive numbers include "Don't Slow Down" and "Barefoot Parade."

KITCHENS OF DISTINCTION

Strange Free World
PRODUCER: Hugh Jones
A&M 75021

London trio's first U.S. release (which was preceded by a U.K.-only album) is a generally mesmeric foray into pop-oriented songcraft for modern rockers. Initial track "Drive That Fast" is climbing the Modern Rock Tracks chart, while "Railwayed" and "Hypnogenic" are also pretty representative of group's melodically engaging sound.

THE HORSE FLIES

Gravity Dance
PRODUCER: Hilton Rosenthal
MCA 10176

Ithaca, N.Y.-based sextet makes its bona-fide label debut with typically curious album sharply produced by veteran Rosenthal. Swirl of keyboards, banjos, violins, and accordions creates an unusual sound that resembles damaged hoedown music; lyrical oddities are in keeping with sonic strangeness. "Sally Ann," extremely odd "Roadkill," and "What Does Family Mean" are exemplary of band's diverse, off-center approach.

LARRY McCRAY

Ambition
PRODUCERS: Bobby Hankins & David Robinson
Pointblank/Charisma 91388

Those with a taste for progressive blues à la Robert Cray will embrace

this first effort by former Detroit auto worker and Arkansas native McCray. He's a deep-voiced singer and a pretty dazzling guitar player, and strong original tunes by McCray, Chris Wheatley, and others eschew 12-bar familiarity. "Ambition," "I Don't Mind," and mellow "Secret Lover" are solid picks for album rockers hip to the harder stuff.

ROD PIAZZA & THE MIGHTY FLYERS

Blues In The Dark
PRODUCER: Hammond Scott
Black Top 1062

Harp player/vocalist Piazza, whose live shows still tear up the L.A. clubs, puts it all together neatly on latest album. Besides leader's usual harmonica pyrotechnics, set is a strong forum for guitarist Alex Schultz and longtime piano sidekick Honey Alexander. Good mix of blues standards and band originals will tickle enthusiasts of the style.

THE KINSEY REPORT

Powerhouse
PRODUCERS: Bill Price & the Kinsey Report
Pointblank/Charisma 91421

Gary, Ind.-based quartet featuring siblings Donald, Ralph, and Kenneth Kinsey moves one step beyond modern blues/rock on first effort for Charisma's blues subsidiary (after two acclaimed records for Alligator). Group burns it up here, in a groove that some modern rockers and album rockers might find attractive; leadoff cut "Image Maker" wouldn't sound out of place next to a Living Colour track.

ALBERT COLLINS

Iceman
PRODUCERS: Jim Gaines & Albert Collins
Pointblank/Charisma 91583

Texas blues-guitar whiz with "the cool sound" breaks no new ground on Pointblank debut, but his gravelly singing and full-blooded picking won't alienate longtime fans. Of new releases from the label, this is the most conservative in style; cuts are either rocking instrumentals in Collins' tried-and-true style or gutsy vocals like "Don't Mistake Kindness For Weakness" and "Put The Shoe On The Other Foot." A good one for genre specialists.

VALA CUPP

One Thing On My Mind
PRODUCER: John Lee Hooker
Dali 89025

Blues belter and protégé of blues titan Hooker shows she has the heat to stomp it out with the crowded field of indigo chanteuses on debut album. Likely choice for jocks will be sinuous duet with Hooker on "Crawling Kingsnake," but there are other fine tracks here, including singer's own wry "Six Eggs & A Pint Of Vodka" and surprising version of title track penned by Ronnie Montrose and Sammy Hagar.

VARIOUS ARTISTS

Manchester—So Much To Answer For/The Peel Sessions
PRODUCERS: Various
Dutch East India 18104

First domestic sampling of oft-imported studio material first broadcast on John Peel's legendary BBC Radio One program surveys the prolific Manchester scene from 1977-89. Ardent punk/postpunk fans will rejoice at vibrant recordings by the Buzzcocks, the Fall, the Smiths, Happy Mondays, Inspiral Carpets, and many other lesser-known Mancunians. Label has just issued a Peel set by the Chameleons, also heard here.

ELVIN BISHOP

Don't Let The Bossman Get You Down
PRODUCER: Elvin Bishop
Alligator 4791

Second set for label finds Mr. Pigboy Crabshaw laying down roadhouse blues licks, warbling throatily, and engaging in some standard Bishop shuck'n'jive. Title cut will bring a smile to blue-collar blues boys, while "My Whiskey Head Buddies" will ring

a chord with those who remember the Butterfield Blues Band's "Drunk Again." A warm, user-friendly outing.

THE FLESHEATERS

Dragstrip Riot
PRODUCER: Chris D.
SST 273

L.A. punk demi-legend Chris Desjardins, last heard on SST fronting Stone By Stone, resurrects the Flesheaters moniker for double-album-length foray into the heart of darkness. Front man's yowl still betrays a world of anguish; lean backup trio featuring guitar sidekick Wayne James blasts through seething nine-minute title track, a host of other churning originals, and feral cover of Mott The Hoople's "The Moon Upstairs." Choice postpunk raving.

R&B

JUNIOR

Stand Strong
PRODUCERS: Junior Giscombe, Blacksmith, Greg Smith, The Funky Ginger
MCA 10193

U.K. vocalist who remains best known for the '70s-era soul/disco nugget "Mama Used To Say" teams up with hip songwriting and production heavyweights like Simon Law and Blacksmith, and turns out his most potent work to date. The first single, "Better Part Of Me," sports an insinuating, horn-rimmed, hip-hop groove, while "Step Off" and the title track both jam on muscular swing/funk vibes. Urban radio would be wise to investigate, as should R&B-grounded club jocks.

PHIL PERRY

The Heart Of The Man
PRODUCERS: Various
Capitol 92115

Perry is a well-traveled R&B journeyman who is finally getting his due on this superior debut release. A diversity of production teams never sully supple voice of Perry, who excels on ballad material. Remake of Aretha Franklin's classic "Call Me" has already made a chart dent, while "Amazing Love" and "Forever" are among the choice tunes waiting in the wings.

JAZZ

DAVID "FATHEAD" NEWMAN; ELLIS MARSALIS; CORNELL DUPREE

Return To The Wide Open Spaces
PRODUCER: Jim Yanaway
Amazing 1021

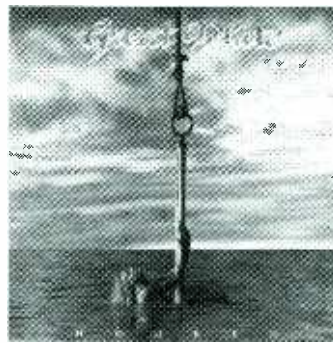
An eight-piece cadre of top-flight Texas jazzmen (with the exception of New Orleans-based pianist/patriarch Marsalis) have themselves a wailin', honkin', and tonkin' good time in their heavily R&B-influenced regional style. Highlights of a solid set include such swinging, bluesy tracks as "Buster's Tune," "Hard Times," and "City Lights," as well as canny covers of Ellington's "Things Ain't What They Used To Be" and Gillespie's "Night In Tunisia." Marsalis takes a fine solo piano turn on standards "These Foolish Things" and "Lush Life."

JAMES CLAY

I Let A Song Go Out Of My Heart
PRODUCER: John Snyder
Antilles 422848

Tenorist Clay, who sports a fat tone somewhere between Ben Webster's and Big Jay McNeely's, was heard to great advantage on a Don Cherry project three years ago; this rare solo set is a very welcome sequel. Pianist Cedar Walton swings hard alongside Clay in quartet setting; while most of the standards heard here are pretty long in the tooth, leader and band instill some fresh emotion into the proceedings.

SPOTLIGHT



GREAT WHITE

Hooked
PRODUCERS: Alan Niven & Michael Lardie
Capitol 95330

L.A. metal/hard rock supremos will likely show platinum jaws again with this latest straight-ahead effort. Nothing too fancy here, just effective head-whomp that'll rouse the punters. Anthemic "Call It Rock N' Roll" has already burst into the top 10 of the Album Rock Tracks chart; other numbers likely to follow suit include "Cold Hearted Lovin'" (with nifty guest slide work by Michael Thompson) and "Afterglow."

JON FADDIS

Hornucopia
PRODUCER: Jon Faddis
Epic 46958

Faddis, erstwhile trumpet phenom and protégé of Dizzy Gillespie, ranges all over the map on infuriatingly unfocused second album for label. Leader obviously has technique to burn, but he wastes it on screaming Maynard Ferguson-like excursions ("High Five"), ersatz vocal blues ("Reckless Blues"), and even some ill-advised rapping ("Rapatee," with a guest shot by Gillespie). Next time out, maybe an outside producer is in order to pull everything together.

WORLD MUSIC

THOMAS MAPFUMO

Chamunorwa
PRODUCER: Thomas Mapfumo
Mango 539900

Second label release from this Zimbabwean singer/songwriter/producer provides the most thorough picture of his hypnotic, idiosyncratic strain of world pop. Based on powerful vocal counterpoint, evocative guitar figures and rhythmic accompaniment centered around the mbira, a regional variation on the African thumb-piano, Mapfumo's style is timbrally rich yet elegantly understated, especially on such standout tracks as the title cut, "Muramba Doro," "Chitima Nditakure," and "Hurokuro."

THE MAHOTELLA QUEENS

Marriage Is A Problem
PRODUCER: Marks Mankwane
Shanachie 43080

MAHLATHINI & THE MAHOTELLA QUEENS

The Lion Roars
PRODUCER: Marks Mankwane
Shanachie 43081

Two new albums from these South African pop mainstays showcase the foghorn baritone of seminal singer Mahlathini and the matchless choral harmonies of female trio the Mahotella Queens, set to the skittering guitars and powerful, loping rhythms of the local mbaqanga style. (Mahlathini, whose vocals can also be heard on the Mahotella Queens disc, is backed by the Queens on his own album, and both groups are accompanied throughout by the unassailable Makgona Tsohle Band.) Current national tour should further establish these already extremely popular artists.

COUNTRY

MARSHA THORNTON

Maybe The Moon Will Shine
PRODUCER: Steve Fishell
MCA 10142

In Thornton's moving voice are echoes of Connie Smith's forlorn majesty. This album brims with potential hits, among them the exquisite title cut, "Is There A Way," and "Always Believin'."

JOHNNY CASH

The Mystery Of Life
PRODUCER: Jack Clement
Mercury 848051

Too often, Cash sings as if he's addressing the faithful from the papal balcony. There is some of that here—notably in "The Greatest Cowboy Of Them All" and "Goin' By The Book." Happily, though, there's a lot of the great, down-to-earth Cash of old. Best cuts: "Beans For Breakfast," "Wanted Man," and the title tune.

BOB WILLS/THE MCKINNEY SISTERS

PRODUCER: Not listed
Kaleidoscope 6002

The 22 cuts here are from the "Tiffany Transcriptions" series and spotlight Wills' vocalists, Dean and Evelyn McKinney. Although the sound is primitive, the collection is a marvelous slice of post-World War II pop/country music. A real treasure.

CLASSICAL

SCHUMANN: SYMPHONIES NOS. 1 & 4

London Philharmonic, Kurt Masur
Teldec 46445

Well-paced performances that arch their way inexorably from start to finish. A distinguishing mark among the many versions available is the rhythmical intensity Masur brings to these well-known works. With each new recording he sharpens anticipation for his upcoming takeover of the musical directorship of the New York Philharmonic. Superior recorded sound.

MOZART: SINFONIA CONCERTANTE, K.364; VIOLIN CONCERTOS NOS. 2 & 3

Josef Suk, Thomas Kakuska, Suk Chamber Orchestra
Vanguard Classics OVC 7001

Suk's public stature as a solo violinist has never quite caught up with his solid reputation among connoisseur collectors. This beautifully performed album should do much to even the scales. Wonderfully stylish fiddle playing, abetted most gracefully by violist Kakuska in the "Sinfonia." The chamber orchestra is ever responsive to Suk's direction, and the sound is bright and full.

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

► **THE ROLLING STONES** *Highwire* (3:35)
PRODUCERS: Chris Kimsey, The Glimmer Twins
WRITERS: M. Jagger, K. Richards
PUBLISHER: not listed
Rolling Stones/Columbia 38T-73742 (c/o Sony) (cassette single)

Jagger and Richards find their political conscience on this studio entry from their upcoming live set, "Flashpoint." Straight-from-the-hip lyrics work well with track's driving guitar arrangement, which brings to mind some of the band's greatest hits. Should pack a powerful punch at both album rock and top 40 radio.

KEEDY *Save Some Love* (4:11)

PRODUCER: Michael Jay
WRITER: G. Gerard
PUBLISHER: not listed
REMIXER: Steve Peck
Arista 2194 (cassette single)

Femme newcomer twirls effortlessly over tune's bright and fluffy pop/dance foundation. Producer Michael Jay's signature sound conjures up images of Martika and Kylie Minogue, which could win with crossover radio programmers, not to mention NRG-oriented club jocks.

★ **JELLYFISH** *Baby's Coming Back* (2:57)

PRODUCER: Alby Galuten
WRITER: A. Sturmer
PUBLISHERS: Virgin Songs/Little Green Appletoons, BMI
Charisma 4-98837 (c/o Virgin) (cassette single)

Alternative-rock band makes a convincing bid for top 40 acceptance with this dynamic, upbeat tune that mixes a cheerful '60s folk-rock beat with charming Beatle-esque vocals. Breezy "Belly Button" opus wraps itself around refreshingly live instrumentation that includes psychedelic organ vibes, groovy tambourines, and a lush acoustic guitar arrangement.

TOMMY PUETT *Will You Wear This Ring?* (4:56)

PRODUCERS: Jamey Jaz, Ren Toppano
WRITERS: J. Palermo, E. Palermo
PUBLISHER: not listed
Scotti Bros. 5280-4 (c/o BMG) (cassette single)

Teen heartthrob, best known for his role on "Life Goes On," dips into his debut album and pulls out this gingerly paced R&B/pop tune, furnished with the obligatory rap filler. Even though it's as high-gloss as they come, the performance is straight from the heart and should please Puett's fan contingent.

R&B

► **BELL BIV DEVOE** *She's Dope* (3:45)

PRODUCERS: Dr. Freeze, Howie Hersh
WRITER: E. Straite
PUBLISHER: not listed
MCA 54064 (cassette single)

Slammin' fifth single from trio's multiplatinum debut set closely follows the winning hip-hop formula established with "Poison" and "Do Me!" Should continue act's urban radio momentum and may get the ball rolling once again at top 40 stations.

► **SHEILA E.** *Sex Cymbal* (4:35)

PRODUCERS: Sheila E., Peter Michael
WRITERS: Sheila E., P. Michael, A. Ocelet
PUBLISHERS: Sister Fate/Peter Michael Songs/Rhapsodies & Melodies/7th Street Songs, ASCAP
REMIXERS: Sheila E., Peter Michael, Jess Sutcliffe
Warner Bros. 4-19435 (cassette single; 12-inch version also available, Warner Bros. 0-21848)

Singer/percussionist ends extended recording silence with a sweaty tribal-funk workout that is fueled by sultry lead vocals and African chants. Already being embraced by urban radio, look for the track's fierce remixes to spark at club level.

► **LALAH HATHAWAY** *It's Something* (3:48)

PRODUCER: Andre Fischer
WRITERS: D. Foster, B. Russell
PUBLISHERS: Irving/Foster Frees, BMI/Almo/Rutland Road, ASCAP
REMIXER: Craig T. Cooper
Virgin 4-98834 (c/o Atlantic) (cassette single)

Third entry from Hathaway's noteworthy debut album has the singer stretching out comfortably over a languid retro-R&B/swing groove. A fine choice for urban/AC radio.

★ **THE FAMILY STAND** *Sweet Liberation* (3:59)

PRODUCERS: V. Jeffrey Smith, Peter Lord
WRITER: P. Lord
PUBLISHER: Leosun, ASCAP
REMIXERS: Jazzie B., Super DJ Clark Kent, Peter Lord, Jeff Smith
East West 4-87755 (cassette single)

Here's one of those tunes that test the boundaries dividing the pop and R&B genres. Track from trio's underrated "Chain" album brews a tasty stew of hard rock, funk, and blues flavors, with roof-raising vocals by Peter Lord, Jeff Smith, and Sandra St. Vincent. Remix by Jazzie B. accentuates the bass and beat, lending possibility for radio airplay.

THE DELLS *A Heart Is A House For Love* (6:09)

PRODUCER: George Duke
WRITERS: T. Sigerson, D. Sigerson, B. Thiele
PUBLISHERS: TCF/EMI-April/SMICSMAC/Behind Bars, ASCAP
Virgin 4-98849 (c/o Atlantic) (cassette single)

Romantic tune from the soundtrack to "The Five Heartbeats" is deep with textured harmonies and an engaging, old-fashioned soul melody. Potential for airplay extends to urban, AC, and top 40 outlets.

★ **NANCY WILSON** *Do You Still Dream About Me* (4:03)

PRODUCERS: Sami McKinney, K.C. Porter, Kiyoshi Itoh
WRITERS: S. McKinney, T. Takayanagi
PUBLISHERS: Avid One/Yugin Songs/Glen Davis, BMI
Columbia 38T-73717 (c/o Sony) (cassette single)

Five-star vocalist lends her classic style to this midtempo balm, lifted from her recent "A Lady With A Song" album. Lulling jazz instrumentation is appropriate dressing for Wilson's soaring vocals and the track deserves to make the grade at urban and AC levels.

NEW AND NOTEWORTHY

EMF *Unbelievable* (no timing listed)
PRODUCER: Ralph Jezzard
WRITERS: EMF
PUBLISHER: Warner-Chappell
EMI 4JM-50350 (c/o CEMA) (cassette single)

U.K. act has already stormed European charts with this insinuating, Manchester-influenced rave. Scratchy, neopsychedelic guitar riffs nicely contrast track's hip-hop groove, promising extensive exposure here at both club and radio levels. Bodes well for group's forthcoming self-titled debut album.

BRAND NEW HEAVIES FEATURING N'DEA DAVENPORT *Dream Come True* (3:54)

PRODUCERS: Brand New Heavies
WRITERS: L. Muriel, Brand New Heavies
PUBLISHERS: Varry White, ASCAP/London
Delicious Vinyl 878344-4 (cassette single)

Quintet deftly blends elements of retro-jazz, funk, and hip-hop, delivering one of the most refreshing tracks to hit the air in some time. Added pleasure is derived from Davenport's well-seasoned vocals. Hard to peg where this will land, though club and urban radio programmers are strongest bets. Contact: 213-465-2700.

MONA LISA FEATURING BARRY WHITE *Love In The Making* (4:17)

PRODUCER: Ollie Brown
WRITERS: D. Winzeler, S. Lane
PUBLISHERS: Bill & Betty/Steve Evans Lane/Cheeddar Cheese, BMI, ASCAP
Quality 15155 (cassette single)

Gentle, midtempo love ballad showcases singer's sweetly delicate vocal panache, which is a lovely contrast to the dark passion of Barry White's brief lover's rap. Not to be overlooked is Gerald Albright's performance on tenor sax, which adds a jazzy credibility to this quiet-storm gem. Contact: 213-658-6796.

4-PLAY *Ecstasy* (4:15)

PRODUCERS: Gordon Dukes, Anthony Ross
WRITERS: A. Ross, R. Shearin, G. Dukes
PUBLISHERS: Next Plateau/90's Groove, ASCAP
Next Plateau 50146 (12-inch single)

Charming new-jack group dabbles in a variety of vocal styles, including lush a cappella crooning and casual rap sequences. Sliding horns and slippery funk-guitar lines play along a heavy beat that is ready for radio exposure as well as club approval. Contact: 212-541-7640.

COUNTRY

► **ANNE MURRAY** *New Way Out* (3:19)

PRODUCER: Jerry Crutchfield
WRITER: R. Sharp
PUBLISHER: Gee Sharp (admin. by AMRA), BMI
Capitol 7-79562 (c/o CEMA) (7-inch promo; CD promo also available, Capitol 79600)

Karen Brooks had a top 20 hit with this song in 1982, but Murray's majestic, imploring performance makes it new again.

► **EDDY RAVEN** *Rock Me In The Rhythm Of Your Love* (3:23)

PRODUCER: Barry Beckett
WRITERS: L. Silver, R.E. Keen
PUBLISHERS: MCA/Music Corp. of America, ASCAP/BMI
Capitol 7-79544 (c/o CEMA) (7-inch promo; CD promo also available, Capitol 79549)

Raven's mildly raspy vocal show is pleasing throughout this midtempo number. Production is tight, though not outstanding.

► **MIKE REID** *Till You Were Gone* (3:02)

PRODUCER: Steve Buckingham
WRITERS: M. Reid, R.M. Bourke
PUBLISHERS: Lodge Hall/PolyGram Int'l/Songs De Burgo, ASCAP
Columbia 38-73736 (c/o CBS) (7-inch single)

Reid ponders what a previous love interest is doing now on this ballad follow-up to his "Walk On Faith" hit. Reid's performance stands tall.

► **BRENDA LEE** *Your One And Only* (3:08)

PRODUCER: Steve Buckingham
WRITERS: E. Stevens, H. Kanter
PUBLISHERS: Even Stevens/Hilary Kanter, BMI
Warner Bros. 7-19397 (7-inch single)

Lee is hotter than ever, making her comeback with this tightly ticking contender. Crisply produced, enthusiastic vocals and full-bodied instrumentation are coupled with the fine work of tunesmiths Stevens and Kanter.

DONNA ULISSE *When Was The Last Time* (2:42)

PRODUCER: Ray Baker
WRITERS: Frank J. Myers, Buck Moore
PUBLISHERS: Morgan Active/You And I (c/o Morgan Music Group), ASCAP; Mama's House/Just Good, BMI
Atlantic 7-87739 (7-inch single)

Ulisse follows her superb first single, "Things Are Mostly Fine," with an up-tempo, fiddle-filigreed plea to mend a sagging relationship.

★ **DOUG COTTON** *Go Ahead And Cry* (2:58)

PRODUCER: Ed Russell
WRITER: D. Cotton
PUBLISHER: Opry Link, BMI
Castle CAS-109-AA (cassette single)

Cleverly written, deftly produced, and passionately sung. A bright debut. Contact: 615-242-3906.

T.G. SHEPPARD *Born In A High Wind* (3:54)

PRODUCERS: Mac McAnally, Walt Aldridge
WRITERS: W. Aldridge, G. Baker, S. Longacre
PUBLISHERS: Rick Hall, ASCAP/W.B.M., SESAC
Curb/Capitol 7-79565 (c/o CEMA) (7-inch promo only)

T.G. sounds grittier here than he has in the past. This is a hard-driving

wanderer's song, energized by pronounced percussion.

DANCE

► **CARMEN CARTER** *Always* (6:30)

PRODUCER: John Bokowski Jr.
WRITERS: J. Bokowski, M. Troy, L. Bates
PUBLISHERS: Mama Doll/Warner Chappell/Michael Troy/Inner Court, ASCAP/Paper Boy-Agape, BMI
REMIXERS: John Bokowski, Michael Troy, James Reese
Arista 2132 (12-inch single)

Standout track from Arista's new "Dance Now!" compilation album is a slow and grinding houser. Newcomer Carter approaches the song with the confidence of a seasoned veteran, adding an engaging retro-R&B vibe. Necessary for all.

► **PAJAMA PARTY** *Got My Eye On You* (6:22)

PRODUCER: Jim Klein
WRITERS: Sanders, Klein
PUBLISHERS: Brooklyn Fox/Frederick & Charleston/Famous, ASCAP
REMIXERS: David Shaw, David Darlington, Steve Rosen, Bob Gordon
Atlantic 0-86079 (12-inch single)

Trio previews its upcoming "Can't Live Without It" with a pop-flavored houser, topped with distinctive freestyle keyboard shading and chirpy vocals. Crossover radio action appears imminent, while club DJs will likely tap into the percussive "Talk To Me" dub.

★ **DFP** *Hallelujah* (5:34)

PRODUCERS: Rick Layne, Lee York
WRITERS: Layne, York, S-Auo-N, Hudspeth, Azzouz
PUBLISHER: Global
Big Life 879745-1 (c/o PLG) (12-inch single)

Invigorating hip-house rave recently enjoyed top 10 success in Europe, and has been making the rounds here with import-savvy jocks for several weeks now. Track is a whirlwind of sound effects, groovy sax lines, and wah-wah guitars. Deserves immediate approval.

BMO *Trash Dance* (no timing listed)

PRODUCER: Behavior
WRITER: Behavior
PUBLISHER: Test Tube, BMI
REMIXER: Behavior
Hangman 50-0 (c/o Rough Trade) (12-inch single)

Hypnotic industrial cut is cushioned with a subtle and spacey keyboard undercurrent. Despite current glut of product, track has the juice to rise above the crowd. Check out the equally potent "Cosmic Shower" on the flip.

SPEED LIMIT *Coppin' Rhythm* (7:04)

PRODUCERS: Vic Marr, Eric Vill
WRITERS: E. Vill, V. Marr
PUBLISHER: Musical Revenge, ASCAP
Revenge 9 (12-inch single)

Underground house instrumental is fleshed out with casual rhyming and nifty, free-associated piano and percussion lines. Deep enough for left-of-center spinners, though "Straight-Up Rhythm" mix has mainstream appeal. Contact: 718-468-4491.

NYASIA *Now And Forever* (4:00)

PRODUCERS: Nelson Cruz, Mike Lorello
WRITERS: N. Cruz, M. Anthony
PUBLISHERS: Cruzin'/Nelson/All In One/Micmac, ASCAP
REMIXERS: Nelson Cruz, Tommy Uzzo, Mike Lorello
Micmac 549 (12-inch single)

Standard freestyle fare goes a little bit deeper than usual, thanks to an atmospheric string arrangement. Oodles of mood-swing mixes range from a toned-down version directed at pop radio to a slow-motion rock rendering that introduces sizzling guitar sounds. Contact: 212-675-4038.

NADIA *Untruelover* (no timing listed)

PRODUCERS: Andre Estrada, Mundo Muzique
WRITER: A. Estrada
PUBLISHERS: Northcott/Phenix, BMI
Fourth Floor Records 1122 (12-inch single)

Vaporous "I've been spurned" freestyle twirler travels along with percolating synth pulses. Its deep, yearning vocals make this a must for late-night shindigs. Contact: 212-472-7975.

DIME STORE COWBOYS *Hole Lotta Luv* (no timing listed)

PRODUCERS: Dime Store Cowboys

WRITER: not listed
PUBLISHER: not listed
Dime Store 01 (12-inch single)

Led Zeppelin's "Whole Lotta Love" receives a hip-hop remix along the lines of DNA's "Tom's Diner." Will be of interest to alternative club jocks and college radio programmers. Contact: 503-223-1919.

ROCK TRACKS

► **R.E.M.** *Losing My Religion* (4:26)

PRODUCERS: Scott Litt, R.E.M.
WRITER: not listed
PUBLISHER: not listed
Warner Bros. 4-19392 (cassette single)

First offering from band's new "Out Of Time" album is a lyrically downbeat, musically sedate strummer, fleshed out with understated strings and synths. Not as immediately contagious as previous efforts, but ultimately satisfying after several listens.

► **QUEEN** *Innuendo* (6:31)

PRODUCERS: Queen, David Richards
WRITERS: Queen
PUBLISHER: Queen, BMI
Hollywood 8319 (CD promo only)

Dramatic title track from act's new set is one of those rare songs that actually take the listener on an imaginative journey. There's a lot going on here, starting with the opening, with its revolutionary drum rolls and dark, eerie vocals. And then comes a surprising transition, complete with Spanish. Whew.

ROYAL CRESCENT MOB *Konk* (3:47)

PRODUCER: Eric Calvi
WRITERS: Royal Crescent Mob
PUBLISHERS: WB/Duik White Roar, ASCAP
Sire/Warner Bros. 4681 (CD promo only)

Straight-faced funk vehicle is replete with roaring lyrics that are not only comical but offer a message that could replace years of marriage counseling.

RAP

D-NICE *The TR 80 Is Coming* (3:41)

PRODUCER: Derrick Jones
WRITER: D. Jones
PUBLISHER: Unichappell, BMI
Jive 1435 (c/o BMG) (cassette single)

Slow-burnin' serving from "Call Me D-Nice" borrows the bass line from Three Dog Night's "Mama Told Me Not To Come" and weaves it into a conversational tapestry that is streaked with casual rhymes. The pace picks up on the sample-stripped "DJ Pooh" mix, which injects a murky horn line and adds a jazzy dimension that may find a niche at urban radio.

INTELLIGENT HOODLUM *Arrest The President* (5:17)

PRODUCER: Marley Marl
WRITERS: P. Chapman, M. Williams
PUBLISHER: Marley Marl, ASCAP
REMIXER: Marley Marl
A&M 75021-7497-4 (c/o PGD) (cassette single)

The finger of blame for street violence and poverty is pointed at our country's leader on this dope dissertation. As on previous releases, Hoodlum displays a keen knack for crafting clever lyrics, while producer Marley Marl drops serious beat science.

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.

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)
1	1	12	★★ NO. 1 ★★ SOMEDAY	MARIAH CAREY (COLUMBIA)	38	38	4	FUNK BOUTIQUE	THE COVER GIRLS (EPIC)
2	2	10	ONE MORE TRY	TIMMY T. (QUALITY)	39	46	6	MOTHER'S PRIDE	GEORGE MICHAEL (COLUMBIA)
3	4	14	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	40	41	4	HOW TO DANCE	BINGO BOYS (ATLANTIC)
4	3	17	LOVE WILL NEVER DO	JANET JACKSON (A&M)	41	40	3	MERCY MERCY ME/I WANT YOU	ROBERT PALMER (EPI)
5	5	19	THE FIRST TIME	SURFACE (COLUMBIA)	42	37	9	IF YOU NEEDED SOMEBODY	BAD COMPANY (ATCO)
6	6	10	ALL THE MAN THAT I NEED	WHITNEY HOUSTON (ARISTA)	43	39	5	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER (ARISTA)
7	11	9	HOLD YOU TIGHT	TARA KEMP (GIANT)	44	47	9	POWER OF LOVE	DEE-LITE (ELEKTRA)
8	9	9	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (RADIOACTIVE/MCA)	45	49	4	LET'S CHILL	GUY (UPTOWN/MCA)
9	12	4	STATE OF THE WORLD	JANET JACKSON (A&M)	46	44	7	STONE COLD GENTLEMAN	RALPH TRESVANT (MCA)
10	7	12	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)	47	—	1	JOYRIDE	ROXETTE (EMI)
11	10	25	HIGH ENOUGH	DAMN YANKEES (WARNER BROS.)	48	48	11	JEALOUSY	THE ADVENTURES OF STEVIE V (MERCURY)
12	14	9	THIS HOUSE	TRACIE SPENCER (CAPITOL)	49	42	12	WICKED GAME	CHRIS ISAAK (REPRISE)
13	8	15	RESCUE ME	MADONNA (SIRE/WARNER BROS.)	50	43	14	I DON'T KNOW ANYBODY ELSE	BLACK BOX (RCA)
14	19	5	SADENESS PART 1	ENIGMA (CHARISMA)	51	51	5	SIGNS	TESLA (GEFFEN)
15	22	13	AROUND THE WAY GIRL	L.L. COOL J (DEF JAM/COLUMBIA)	52	—	1	RICO SUAVE	GERARDO (INTERSCOPE/EAST WEST)
16	21	14	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)	53	—	1	HERE WE GO	C&C MUSIC FACTORY (COLUMBIA)
17	20	6	SHOW ME THE WAY	STYX (A&M)	54	36	17	I'M NOT IN LOVE	WILL TO POWER (EPIC)
18	13	19	AFTER THE RAIN	NELSON (DGC)	55	64	3	SOMETHING IN MY HEART	MICHEL'LE (RUTHLESS/ATCO)
19	15	26	LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)	56	75	2	I LIKE THE WAY	HI-FIVE (JIVE/RCA)
20	28	4	TOGETHER FOREVER	LISETTE MELENDEZ (FEVER/COLUMBIA)	57	59	3	I LIKE YOU	CULTURE BEAT (EPIC)
21	26	7	COMING OUT OF THE DARK	GLORIA ESTEFAN (EPIC)	58	66	2	CRY FOR HELP	RICK ASTLEY (RCA)
22	18	7	ALL THIS TIME	STING (A&M)	59	62	14	NO MATTER WHAT	GEORGE LAMOND (COLUMBIA)
23	25	7	I'LL DO 4 U	FATHER M.C. (UPTOWN/MCA)	60	60	3	MADE UP MY MIND	SAFIRE (MERCURY)
24	17	20	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR/PLG)	61	58	3	TEMPLE OF LOVE	HARRIET (EAST WEST)
25	50	2	BABY BABY	AMY GRANT (A&M)	62	70	2	THAT'S WHY	THE PARTY (HOLLYWOOD/ELEKTRA)
26	24	14	DISAPPEAR	INXS (ATLANTIC)	63	61	3	JUST THE WAY IT IS, BABY	THE REMBRANDTS (ATCO)
27	16	19	SENSITIVITY	RALPH TRESVANT (MCA)	64	63	4	MY SIDE OF THE BED	SUSANNA HOFFS (COLUMBIA)
28	23	15	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)	65	53	8	WAITING FOR THAT DAY	GEORGE MICHAEL (COLUMBIA)
29	32	5	I'LL BE BY YOUR SIDE	STEVIE B. (LMR/RCA)	66	57	7	DEEPER SHADE OF SOUL	URBAN DANCE SQUAD (ARISTA)
30	35	3	YOU'RE IN LOVE	WILSON PHILLIPS (SBK)	67	56	5	WHAT'S IT GONNA BE	JELLYBEAN FEAT. NIKI HARIS (ATLANTIC)
31	34	12	I SAW RED	WARRANT (COLUMBIA)	68	55	10	PLAY THAT FUNKY MUSIC	VANILLA ICE (SBK)
32	52	3	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS (POLYDOR/PLG)	69	74	3	SAME SONG	DIGITAL UNDERGROUND (TOMMY BOY/WB)
33	45	6	IESHA	ANOTHER BAD CREATION (MOTOWN)	70	67	19	FOR YOU	THE OUTFIELD (MCA)
34	31	10	GET HERE	OLETA ADAMS (FONTANA/MERCURY)	71	54	18	I WANNA GET WITH U	GUY (UPTOWN/MCA)
35	30	14	LOVE MAKES THINGS HAPPEN	PEBBLES (MCA)	72	69	8	YOU DON'T HAVE TO WORRY	EN VOUE (ATLANTIC)
36	33	7	WAITING FOR LOVE	ALIAS (EMI)	73	72	5	SURE LOOKIN'	DONNY OSMOND (CAPITOL)
37	27	16	HEAT OF THE MOMENT	AFTER 7 (VIRGIN)	74	65	4	THE STAR SPANGLED BANNER	WHITNEY HOUSTON (ARISTA)
					75	71	2	ALL TRUE MAN	ALEXANDER O'NEAL (TABU/EPIC)

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	1	4	FEELS GOOD	TONY! TONI! TONI! (WING/MERCURY)	14	12	2	MILES AWAY	WINGER (ATLANTIC)
2	5	5	CAN'T STOP	AFTER 7 (VIRGIN)	15	14	5	STRANDED	HEART (CAPITOL)
3	3	7	GIVING YOU THE BENEFIT	PEBBLES (MCA)	16	16	14	LOVE AND AFFECTION	NELSON (DGC)
4	2	3	FROM A DISTANCE	BETTE MIDLER (ATLANTIC)	17	13	7	MORE THAN WORDS CAN SAY	ALIAS (EMI)
5	4	3	BECAUSE I LOVE YOU	STEVIE B. (LMR/RCA)	18	17	14	U CAN'T TOUCH THIS	M.C. HAMMER (CAPITOL)
6	—	1	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)	19	20	10	I DON'T HAVE THE HEART	JAMES INGRAM (WARNER BROS.)
7	7	5	THE WAY YOU DO THE THINGS...	UB40 (VIRGIN)	20	23	14	VOGUE	MADONNA (SIRE/WARNER BROS.)
8	9	14	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	21	21	14	DO ME!	BELL BIV DEVOE (MCA)
9	6	8	CLOSE TO YOU	MAXI PRIEST (CHARISMA)	22	—	11	POISON	BELL BIV DEVOE (MCA)
10	8	2	IMPULSIVE	WILSON PHILLIPS (SBK)	23	19	14	KING OF WISFUL THINKING	GO WEST (EMI)
11	10	12	SOMETHING HAPPENED ON THE...	PHIL COLLINS (ATLANTIC)	24	22	14	DON'T WANNA FALL IN LOVE	JANE CHILD (WARNER BROS.)
12	11	6	GROOVE IS IN THE HEART	DEE-LITE (ELEKTRA)	25	—	9	HOLD ON	WILSON PHILLIPS (SBK)
13	15	8	KNOCKIN' BOOTS	CANDYMAN (EPIC)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

Hot 100. Sales & Airplay

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	ONE MORE TRY	TIMMY T.	1	1	SOMEDAY	MARIAH CAREY
2	3	SOMEDAY	MARIAH CAREY	2	3	ONE MORE TRY	TIMMY T.
3	4	WICKED GAME	CHRIS ISAAK	3	4	WHERE DOES MY HEART BEAT NOW	CELINE DION
4	2	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	4	2	ALL THE MAN THAT I NEED	WHITNEY HOUSTON
5	6	AROUND THE WAY GIRL	L.L. COOL J	5	5	RESCUE ME	MADONNA
6	7	IESHA	ANOTHER BAD CREATION	6	7	SHOW ME THE WAY	STYX
7	10	GET HERE	OLETA ADAMS	7	9	COMING OUT OF THE DARK	GLORIA ESTEFAN
8	12	THIS HOUSE	TRACIE SPENCER	8	6	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY
9	9	WHERE DOES MY HEART BEAT NOW	CELINE DION	9	10	ALL THIS TIME	STING
10	13	SHOW ME THE WAY	STYX	10	11	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT
11	11	ALL THIS TIME	STING	11	14	HOLD YOU TIGHT	TARA KEMP
12	5	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	12	15	THIS HOUSE	TRACIE SPENCER
13	15	SIGNS	TESLA	13	13	WAITING FOR LOVE	ALIAS
14	19	COMING OUT OF THE DARK	GLORIA ESTEFAN	14	17	STATE OF THE WORLD	JANET JACKSON
15	8	DEEPER SHADE OF SOUL	URBAN DANCE SQUAD	15	18	GET HERE	OLETA ADAMS
16	—	THE STAR SPANGLED BANNER	WHITNEY HOUSTON	16	22	YOU'RE IN LOVE	WILSON PHILLIPS
17	27	RICO SUAVE	GERARDO	17	8	THE FIRST TIME	SURFACE
18	21	I'LL DO 4 U	FATHER M.C.	18	24	ROUND AND ROUND	TEVIN CAMPBELL
19	25	HOLD YOU TIGHT	TARA KEMP	19	23	AROUND THE WAY GIRL	L.L. COOL J
20	18	IF YOU NEEDED SOMEBODY	BAD COMPANY	20	27	I'LL BE BY YOUR SIDE	STEVIE B.
21	23	WAITING FOR LOVE	ALIAS	21	16	IF YOU NEEDED SOMEBODY	BAD COMPANY
22	34	SADENESS PART 1	ENIGMA	22	28	SIGNS	TESLA
23	24	ROUND AND ROUND	TEVIN CAMPBELL	23	12	I SAW RED	WARRANT
24	35	YOU'RE IN LOVE	WILSON PHILLIPS	24	32	SADENESS PART 1	ENIGMA
25	26	SOMETHING IN MY HEART	MICHEL'LE	25	39	BABY BABY	AMY GRANT
26	16	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	26	20	WICKED GAME	CHRIS ISAAK
27	20	THE FIRST TIME	SURFACE	27	33	MERCY MERCY ME (THE ECOLOGY)	ROBERT PALMER
28	30	I'LL BE BY YOUR SIDE	STEVIE B.	28	35	MY SIDE OF THE BED	SUSANNA HOFFS
29	14	I SAW RED	WARRANT	29	—	CRY FOR HELP	RICK ASTLEY
30	28	WAITING FOR THAT DAY	GEORGE MICHAEL	30	—	JOYRIDE	ROXETTE
31	32	GIVE PEACE A CHANCE	THE PEACE CHOIR	31	19	DISAPPEAR	INXS
32	17	LOVE MAKES THINGS HAPPEN	PEBBLES	32	—	RICO SUAVE	GERARDO
33	—	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	33	36	I'LL DO 4 U	FATHER M.C.
34	22	PLAY THAT FUNKY MUSIC	VANILLA ICE	34	21	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON
35	—	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	35	37	IESHA	ANOTHER BAD CREATION
36	39	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	36	—	JUST THE WAY IT IS, BABY	THE REMBRANDTS
37	38	HERE COMES THE HAMMER	M.C. HAMMER	37	25	WAITING FOR THAT DAY	GEORGE MICHAEL
38	29	MONEYTALKS	AC/DC	38	—	CHASIN' THE WIND	CHICAGO
39	—	MERCY MERCY ME (THE ECOLOGY)	ROBERT PALMER	39	38	MOTHER'S PRIDE	GEORGE MICHAEL
40	40	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	40	30	HIGH ENOUGH	DAMN YANKEES

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	20 IF YOU NEEDED SOMEBODY (Warner Chappell/TJT, ASCAP/Phantom, ASCAP) WB/M	46 PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM, ASCAP/EMI Blackwood, BMI/ICBD, BMI)
50 AFTER THE RAIN (EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI) HL/WB/M	47 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WB/M	85 POWER OF LOVE (Delovely, ASCAP/Virgin, ASCAP) HL
3 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WB/M	26 I'LL BE BY YOUR SIDE (SHR, ASCAP/Mya-T, BMI) HL	14 RESCUE ME (WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP/Lexor, ASCAP) WB/M
6 ALL THIS TIME (Magnetic, BMI/Blue Turtle, ASCAP) HL	25 I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Columbia, BMI) WB/M/HL	24 RICO SUAVE (Mo' Ritmo, ASCAP/Louis St., BMI)
73 ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	29 I SAW RED (Virgin Songs, BMI/Dick Dragon, BMI) CPP/HL	48 RIDE THE WIND (Cyanide, BMI/Willessen, BMI) HL
68 ANOTHER SLEEPLESS NIGHT (Warner Chappell/Disc Mix Club, ASCAP/WB, ASCAP) WB/M	66 I NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL/WB/M	21 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WB/M
12 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	64 I LOVE YOU (Too Sharp, BMI/Ice Baby, ASCAP/QPM, ASCAP/EMI Blackwood, BMI) HL	23 SADENESS PART 1 (Sweet 'N' Sour, ASCAP/Virgin, ASCAP) HL
33 BABY BABY (Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP)	69 I'M NOT IN LOVE (Man-Ken, BMI) CPP	72 SECRET (Virgin Songs, BMI/Chesca Tunes, ASCAP/Bee Hee Boy, ASCAP) HL
98 BABY'S COMING BACK (Virgin Songs, BMI/Little Green Appletoons, BMI)	83 IN YOUR ARMS (MCA, ASCAP/Guzzler, ASCAP/Doolittle, BMI) HL	63 SENSITIVITY (Flyte Tyme, ASCAP) WB/M
93 BECAUSE I LOVE YOU (THE POSTMAN SONG) (Saja, BMI/Mya-T, BMI) HL	27 I SAW RED (Virgin Songs, BMI/Dick Dragon, BMI) CPP/HL	91 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) (Alley, BMI/Trio, BMI/Hudson Bay, BMI) HL
53 CALL IT POISON (Love Pump, ASCAP)	66 I NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL/WB/M	5 SHOW ME THE WAY (Grand Illusion, ASCAP/Almo, ASCAP) CPP
79 CALL IT ROCK N' ROLL (Psycho Bimbos From Hell, ASCAP)	78 I TOUCH MYSELF (Billy Steinberg, ASCAP/Denise Barry, ASCAP/EMI April, ASCAP/EMI Songs (Australia))	16 SIGNS (Acuff-Rose, BMI/Galeneye, BMI) CPP
39 CHASIN' THE WIND (Realsongs, ASCAP) WB/M	18 I'VE BEEN THINKING ABOUT YOU (Warner-Tamerlane, BMI) WB/M	1 SOMEDAY (Vision Of Love, BMI/Been Jammin', BMI) HL
9 COMING OUT OF THE DARK (Foreign Imported, BMI) CPP	75 I'VE BEEN WAITING FOR YOU (Colgems-EMI, ASCAP/Barter, ASCAP/Chrysalis, ASCAP/Scott Cutler, ASCAP/EMI April, ASCAP/Tom Sturges, ASCAP) WB/M/CLM/HL	34 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
36 CRY FOR HELP (BMG, BMI) HL	40 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WB/M	74 SPEND MY LIFE (Topless, BMI/Chrysalis, BMI) CLM
28 DEEPER SHADE OF SOUL (BMG, ASCAP) HL	57 JUST ANOTHER DREAM (Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL/WB/M	32 THE STAR SPANGLED BANNER (Public Domain)
38 DISAPPEAR (Tol Muziek, ASCAP/MCA, ASCAP) HL	42 JUST THE WAY IT IS, BABY (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WB/M	61 STONE COLD GENTLEMAN (Greenskirt, BMI/Kear, BMI/Sony Epic/Solar, BMI/MCA, ASCAP)
80 DON'T HOLD BACK YOUR LOVE (WB, ASCAP/Ali-Aja, ASCAP/O'Brien, ASCAP/Sold For A Song, CAPAC/David Tyson, P.R.O./EMI Blackwood (Canada), BMI/MCA, ASCAP) WB/M/HL	65 LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WB/M	67 SURE LOOKIN' (Virgin Songs, BMI/My Idumea, BMI/WB, ASCAP/Gamson, ASCAP/Lemans, ASCAP) WB/M/HL
51 EASY COME EASY GO (Virgin Songs, BMI/Varseau, BMI/Small Hope, BMI) HL	35 LOVE MAKES THINGS HAPPEN (Kear, BMI/Sony Epic/Solar, BMI) HL	62 TEMPLE OF LOVE (H.R.M., BMI/BMG, ASCAP/Crayfish, ASCAP/Warner Chappell) WB/M/HL
22 THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WB/M	90 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI) HL	77 THAT'S WHY (Black Lion, ASCAP/Meow Baby, ASCAP)
71 FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, BMI) CPP	40 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WB/M	8 THIS HOUSE (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP) WB/M
55 FUNK BOUTIQUE (Andy Panda, ASCAP/Tony Moran, ASCAP/Funny Bear, ASCAP/Zomba, ASCAP)	84 MADE UP MY MIND (Goldpoint, ASCAP/Polygram Int'l, ASCAP) HL	88 THIS IS PONDEROUS (Znu, ASCAP)
11 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WB/M	30 MERCY MERCY ME (THE ECOLOGY) / I WANT YOU (Jobete, ASCAP/Almo, ASCAP) CPP	45 TOGETHER FOREVER (Berrios, ASCAP/King Reyes, ASCAP/Funny Bear, ASCAP)
99 GIVE IT UP (Hamstein, ASCAP) WB/M	96 MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP/HL	52 TOUCH ME (ALL NIGHT LONG) (Larry Spier, ASCAP/Personal, ASCAP) WB/M
54 GIVE PEACE A CHANCE (Lenono, BMI)	59 MONEYTALKS (J.Albert & Son, ASCAP)	76 UNCHAINED MELODY (Frank, ASCAP) HL
7 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civilles, ASCAP) HL	81 MORE THAN EVER (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP)	15 WAITING FOR LOVE (Walker Avenue, ASCAP/Leibraphone, ASCAP/Songs Of PolyGram, BMI) HL
58 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI) HL	49 MOTHER'S PRIDE (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL	31 WAITING FOR THAT DAY (Chappell & Co., ASCAP/Abcco, BMI/Morrison Leahy, ASCAP) HL
70 HERE COMES THE HAMMER (Bust-It, BMI) CLM	37 MY SIDE OF THE BED (EMI Blackwood, BMI/Miranda Jasper, BMI/Denise Barry, ASCAP/Billy Steinberg, ASCAP) HL/WB/M	100 WHAT'S IT GONNA BE (House Of Fun, BMI/Almo, ASCAP/He Gave Me, ASCAP) WB/M
56 HERE WE GO (Virgin, ASCAP/Cole-Civilles, ASCAP/RBG-Dome, ASCAP) HL	82 NIGHT AND DAY (Noa-Noa, ASCAP/Glass Sea, ASCAP) WB/M	87 WHEN

Indelible Impact

THE FIXX



How Much Is Enough

The first single
produced by William Wittman
for Weedy Wet Productions
Executive Producer: Randy Nicklaus
From the long-awaited album **Ink**

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2 24 25 26



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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	1	2	37	MARIAH CAREY ▲ ⁴ COLUMBIA 45202 (9.98 EQ) 2 weeks at No. 1	MARIAH CAREY
2	2	1	25	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	TO THE EXTREME
3	3	3	5	STING A&M 6405 (10.98)	THE SOUL CAGES
4	5	5	16	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
⑤	7	12	4	GLORIA ESTEFAN EPIC 46988 (10.98 EQ)	INTO THE LIGHT
⑥	6	8	48	WILSON PHILLIPS ▲ ⁴ SBK 93745 (9.98)	WILSON PHILLIPS
7	4	4	53	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
⑧	12	11	51	THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
⑨	10	10	22	BETTE MIDLER ▲ ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
10	9	7	15	MADONNA ▲ ² SIRE 26440/WARNER BROS. (1.3.98)	THE IMMACULATE COLLECTION
⑪	13	13	9	C&C MUSIC FACTORY ● COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
12	8	6	12	THE SIMPSONS ▲ ² GEFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
13	11	9	23	AC/DC ▲ ² ATCO 91413 (9.98)	THE RAZORS EDGE
⑭	16	18	20	CHRIS ISAAK REPRIS 25837 (9.98)	HEART SHAPED WORLD
⑮	14	14	15	TESLA ● GEFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
⑯	20	24	23	INXS ▲ ATLANTIC 82140 (9.98)	X
17	17	17	75	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
18	15	15	19	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
19	21	20	15	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
20	18	16	50	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
21	22	21	16	PHIL COLLINS ▲ ATLANTIC 82157 (1.4.98)	SERIOUS HITS ... LIVE!
22	23	23	49	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON
23	19	19	24	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
⑳	27	27	25	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
㉑	50	48	25	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE
26	26	29	23	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
27	25	26	34	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
⑳	33	33	28	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
29	29	28	33	POISON ▲ ³ ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
⑳	39	44	34	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
31	31	31	6	DIGITAL UNDERGROUND TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
32	30	53	3	QUEEN HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO
33	28	25	14	RALPH TRESVANT ● MCA 10116 (9.98)	RALPH TRESVANT
34	32	30	19	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER
35	24	22	6	DAVID LEE ROTH WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
36	35	35	16	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
37	34	32	24	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
38	36	41	23	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433* (9.98 EQ)	IN CONCERT
39	38	39	37	KEITH SWEAT ▲ VENTUREMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
40	41	37	14	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
41	42	38	14	CINDERELLA ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
42	37	34	56	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
⑬	52	60	22	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
44	48	49	7	ROGER MCGUINN ARISTA 8648 (9.98)	BACK FROM RIO
45	43	40	27	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
46	49	47	49	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
⑬	169	—	2	ENIGMA CHARISMA 91642* (9.98)	MCMXC A.D.
48	44	43	26	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
49	45	45	10	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL
50	51	50	12	PETER GABRIEL GEFFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
51	40	36	6	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
⑬	53	52	4	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
53	46	42	20	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
54	54	57	29	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
⑬	64	79	7	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME
⑬	NEW ►	1	1	ANOTHER BAD CREATION MOTOWN 6818* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
57	47	46	42	TONY! TON! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
58	58	58	31	BLACK BOX RCA 2221 (9.98)	DREAMLAND
⑬	61	61	25	STEELHEART MCA 6368 (9.98)	STEELHEART
60	57	54	28	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
61	59	56	16	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
62	66	64	22	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
⑬	101	106	4	DIVINYLS VIRGIN 91397* (9.98)	DIVINYLS
⑬	71	76	37	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
65	63	62	29	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
66	67	67	4	CHICAGO REPRIS 26391* (9.98)	TWENTY 1
67	62	68	15	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY
68	56	59	34	STEVIE B ● LMR 2307 /RCA (9.98)	LOVE & EMOTION
69	55	51	17	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
70	70	72	31	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
⑬	77	81	20	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
72	60	55	17	TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
73	75	82	4	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
74	69	70	44	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
75	73	83	18	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
⑬	85	80	86	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
77	65	65	16	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
78	68	69	24	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
79	82	78	45	JOHNNY GILL ▲ ² MOTOWN 6283 (8.98)	JOHNNY GILL
⑬	87	86	25	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
81	78	77	16	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
82	76	73	38	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
83	79	75	24	PEBBLES ● MCA 10025 (9.98)	ALWAYS
84	72	71	61	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
⑬	114	107	67	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
86	88	93	18	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
87	81	66	17	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
88	91	88	12	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
⑬	111	126	3	JESUS JONES SBK 95715* (9.98)	DOUBT
90	92	96	13	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
⑬	100	105	7	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
92	90	90	34	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
93	86	84	15	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
94	89	94	50	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
95	93	92	33	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
⑬	128	125	65	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
97	84	85	35	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
⑬	109	136	3	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO
99	97	109	18	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
100	74	63	16	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
101	80	74	16	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
102	99	103	8	CELINE DION EPIC 46893* (9.98 EQ)	UNISON
103	83	87	4	SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ)	WHEN YOU'RE A BOY
⑬	137	179	3	BOB MARLEY AND THE WAILERS TUFF GONG 422-848-278/ISLAND (9.98)	TALKIN' BLUES
105	96	91	32	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
⑬	119	—	2	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD
⑬	123	128	26	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
108	105	108	8	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS
109	98	98	22	ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS

○ 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 E D D Y P E N D E R G R A S S



T R U L Y B L E S S E D

the new album

“IT SHOULD’VE BEEN YOU”
the first single and video

Producers: Teddy Pendergrass & Terry Price for Teddy Bear Productions
Additional Production: Derek Nakamoto & Craig Burbidge for Setsunan Productions
Management: Alive Enterprises, Inc./Shep Gordon, Daniel S. Markus, Ed Gerrard



It's Teddy, the only way you've ever heard him...on Elektra cassettes and compact discs

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LIFELINES

BIRTHS

Girl, Shelbi, to **Allen and Laila Kepler**, Jan. 27 in Princeton, N.J. He is director of programming for Cody/Leach Broadcast Architecture.

Boy, Joshua Andrew, to **Ira and Susan Sallen**, Feb. 11 in New York. He is VP of employee relations for BMG International.

Boy, Michael Cade, to **Peter Jay**

Philbin and Kathleen Root, Feb. 16 in Los Angeles. He is president of Signal Entertainment. She is manager of A&R administration, West Coast, for Sony Music.

Boy, Trevor Francis, to **Mark and Melissa Snider**, Feb. 23 in New York. He is national video and new music director for Atco Records in New York.

MARRIAGES

Jon "Bermuda" Schwartz to **Leslie**

Schoon, Jan. 10 in Los Angeles. He is the drummer for "Weird Al" Yankovic.

Randy Hauser to **Diana Radtke**, Feb. 14 in Las Vegas. He is director of purchasing for Mainstream Records in Milwaukee. She is manager of Mainstream's Megastore South in Milwaukee.

DEATHS

Howard Clay McDowell, 80, of complications following stomach-ulcer

surgery, Feb. 17 in Portland, Tenn. McDowell was the father of Curb recording artist Ronnie McDowell. He is survived by five sons (including Ronnie), four daughters, two sisters, 19 grandchildren, and two great-grandchildren.

Victor E. Tiberi (Vic Beri), 61, after a lengthy illness, Feb. 22 in Fort Lauderdale, Fla. Tiberi was head of personal management company Management VII and former head of the Miami office of International Creative Management. He started his music career in the early '50s, playing in Billy Duke & the Dukes and the Hal Iverson Trio (later called the Personalities). In 1966, Tiberi joined Florida Attractions in Fort Lauderdale as a theatrical agent. In 1968, he became a personal manager with Wayne Newton Management in California. In 1971, he moved to Las Vegas and became part-owner and VP of Vegas Music International United Recording, where he ran the personal management division and was also involved in recording Sammy Davis Jr., the Osmonds, Tina Turner, Barbra

Streisand, Paul Anka, the Fifth Dimension, and Elvis Presley. Tiberi next did stints as a talent coordinator for the Jerry Lewis Telethon and entertainment director of the Galt Ocean Mile Hotel.

In 1980, Tiberi joined the Miami office of International Creative Management. When the company closed its Miami office, Tiberi stayed in Florida to focus on his company, Management VII.

Tiberi is survived by his wife, Ramona; his son, Vittorio; his daughter, Venetia; and his mother, Antonette. Donations may be sent to the Hospice of Broward County in Fort Lauderdale.

Webb Pierce, 69, of pancreatic cancer, Feb. 24 in Nashville. One of the most popular country stars of the '50s, Pierce scored 13 No. 1 and 55 top 10 hits for the Decca label. (See story, page 45.)

Send information to *Lifelines*, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

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 Ceremony (doo-wop and R&B groups), Symphony Space, New York. 201-470-8442.

March 9-10, Third Annual West Coast Regional Conference of College Broadcasters, Univ. of Southern California, Los Angeles. 401-863-2225.

March 10, Third Annual New York Reggae Awards, Palladium, New York. Clinton Lindsay, 914-668-8442.

March 11, SongTalk Seminar with Johnny Mandel, presented by the National Academy of Songwriters, At My Place, Santa Monica, Calif. 213-463-7178.

March 12, 1990 Soul Train Music Awards, Shrine Auditorium, Los Angeles. 213-858-8232.

March 12-16, Winter Music Conference, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

March 13-14, VSDA Regional Expo, Metro Toronto Convention Center, Toronto. Dana Kornbluth, 609-596-8500.

March 15-17, Nashville Songwriters Assn. International 13th Annual Spring Symposium and Songwriter Achievement Awards Ceremony, Loews Vanderbilt Plaza Hotel, Nashville. 615-321-5004.

March 17, Carolinas' Chapter Meeting of the Young Black Programmers Coalition, Marriott Executive Park, Charlotte, N.C. 704-333-0131.

March 19, Spring Copyright Conference, sponsored by King & Ballow Law Offices, J.W. Marriott Hotel at Century City, Los Angeles. Sherie Johnson, 619-236-9401.

March 20-23, ITA's 21st Annual Seminar—"Challenge Of The '90s: Strategies To Deal With Economic Change," Loews Ventana Canyon Re-

sort, 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, O'Hare Marriott, Chicago. Kelly Mains, 213-465-3777.

March 22-23, Music and Entertainment Industry Educators Assn. Annual Meeting, Congress Hotel, Chicago. Tim Hays, 708-617-3515.

March 22-25, 33rd Annual NARM Convention, Hilton Hotel, San Francisco. 609-596-2221.

March 23, First Entertainment Law Institute Seminar: Legal Aspects of the Music Industry, presented by the State Bar of Texas Professional Development Program, Wyndham Southpark, Austin, Texas. 512-448-2222.

APRIL

April 3-7, Black Radio Exclusive Convention, Sheraton Hotel, New Orleans. 213-469-7262.

April 4-5, International Radio & Television Society Eighth Annual Minority Career Workshop, Viacom Conference Center, New York. 212-867-6650.

April 6-9, American Video Assn. Convention and Trade Show, Marriott Hotel and Marina, San Diego. 602-892-8553.

April 11-12, 1991 Memphis Producers Showcase, New Daisy Theatre Complex, Memphis. 901-278-4298.

April 12-14, National Assn. of Black-Owned Broadcasters Broadcast Management Conference, location to be announced, Las Vegas. Ava Sanders, 202-463-8970.

April 15-18, National Assn. of Broadcasters Annual Convention, Las Vegas Convention Center, Las Vegas. 202-429-5300.

April 17-20, Retail Sheet Music Dealers Assn. 16th Annual Conference, Flamingo Hilton, Las Vegas. 214-233-9107.

April 19-21, Southern Regional Conference of College Broadcasters, Georgia State Univ., Atlanta. 401-863-2225.

April 24, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 213-462-2351.

April 24, International Radio & Television Society Gold Medal Award Dinner, Waldorf-Astoria, New York. 212-867-6650.

April 24-27, Third Annual International New Age Music Conference, Bay View Plaza Holiday Inn, Santa Monica, Calif. 213-935-7774.

April 25-28, Impact 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 28-29, VSDA Regional Expo, Oregon Convention Center, Portland, Ore. Dana Kornbluth, 609-596-8500.

April 29, Songwriters Guild of America 60th Anniversary Celebration and Annual West Coast Membership Meeting, Century Plaza Ballroom, Los Angeles. B. Aaron Meza, 213-462-1108.

MAY

May 7-9, ITA Convention, Sheraton Harbor Island Hotel, San Diego. 212-643-0620.

May 13-17, Video Expo Los Angeles, Los Angeles Convention Center, Los Angeles. Knowledge Industry Publications, 914-328-9157.

Over The Counter



by Geoff Mayfield

A weekly look behind the Billboard album charts.

CROWDED HOUSE: This week's Top Pop Albums chart has an action-packed top 15. There are bullets on eight of the titles, more than that part of the chart has seen in recent memory. In a further contrast to most weeks this year, seven of the top 10 albums—and 10 of the top 15—are gaining points. Amid this tough competition, **Tesla** earns enough points for a bullet on its "Five Man Acoustical Jam" but is displaced one position by **Chris Isaak**, whose "Heart Shaped World" has another impressive week.

GRAMMY POWER: The sales impact from this year's Grammy telecast can be seen all over the Top Pop Albums list. **Bette Midler**—who with **Mariah Carey** and **Wilson Phillips** was one of three top-10 acts performing on the show—earned back her bullet for "Some People's Lives" (Atlantic). A Grammy performance also gave a strong boost to two **Harry Connick Jr.** albums (39-30 and 170-135). Others who profited from the telecast's exposure: **Garth Brooks** (27-24), **Phil Collins** (114-85), **Kentucky Headhunters** (128-96), **Living Colour** (123-107), **Vince Gill** (130-123), and the duo of **Chet Atkins & Mark Knopfler** (188-159). And **Quincy Jones'** "Back On The Block," which won the night with six statues, including album of the year, re-enters the chart at No. 187.

TOUGH SPOTS: The **Judds** (No. 99), the **Rembrandts** (No. 108), and the soundtrack from "Ghost" (No. 113) each saw gains that would normally boost chart position, but the first two got overtaken by other titles while "Ghost" held even . . . At No. 3, **Sting** gained points but fell shy of a bullet. However, he's picking up steam at the rackjobbers and the gap between the Sting album and **Vanilla Ice** has narrowed significantly.

NEW KIDS ON THE CHARTS: Soft sales, which most stores have seen through most of 1991, make it easier for newer artists to chart, but a number of bulleted movers—most notably **Enigma** (169-47) and **Another Bad Creation** (which debuts at No. 56)—seem to indicate that the public is hungry for fresh sounds. Other hot rookies: **Trixtter** (33-28), **Divinyls** (101-63), **Timmy T.** (64-55), **Jesus Jones** (111-89), **Gerardo** (109-98), and **DJ Quik** (168-125).

DO YOU REALLY need top 40 airplay? The **Black Crowes**, without it, finally make the top 10 with "Shake Your Money Maker" (Def American). But EMI says top 40 stations prompted the resurgence by **Queensryche** (50-25). Current tracks by both acts are getting big MTV play.

LOOKING FOR SOME SOLID ROCK?

STEVE STONE.

Catch Steve on

Rick Dees' "Into The Night"

March 5th at Midnight on ABC

Where He'll be performing his single

"STANDING ON THE EDGE"

The HOT New Single And Video

From The Debut L.P.

"DREAMS DIE HARD"

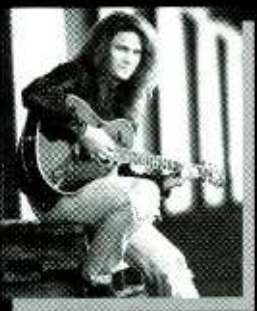


Table with 5 columns: Rank, This Week, Last Week, 2 Wks. Ago, Wks. On Chart, Artist, Title. Lists top 155 albums.

Table with 5 columns: Rank, This Week, Last Week, 2 Wks. Ago, Wks. On Chart, Artist, Title. Lists albums ranked 156 to 200.

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

- List of album titles and artists categorized by letter (A-Z).

Disney, Orion Commit To Sponsor VSDA Events

NEW YORK—At least two major studios, Disney and Orion Home Video, have signed on to sponsor events at this year's Video Software Dealers Assn. convention in July, studio sources confirm. While Disney and Orion are the first to officially commit, industry observers expect that other studios will soon follow suit.

Several smaller suppliers have also reportedly signed on to sponsor events, but those moves could not be confirmed at press time.

Neither Disney nor Orion has announced specific sponsorship plans yet.

Although VSDA executives declined to comment on convention sponsorship at press time, the early moves by Disney and Orion are encouraging signs that the controversy that marked the sponsorship of meal functions at last year's convention will be avoided in 1991.

"We have a high degree of confidence in Arthur Morowitz and are committed to working with him for a successful convention," says an Orion spokesman. Morowitz, a former two-term VSDA president, is serving as a consultant and adviser to the VSDA board while the group seeks a new executive VP.

"We haven't figured out exactly what we're going to do yet, but we will definitely be doing something beyond a booth," a Disney spokeswoman says.

While Disney sponsored a dinner last year, complete with splashy

stage and floor show, Orion was one of the first companies to publicly renounce meal-event sponsorship at last year's show (Billboard, March 10, 1990).

After several other studios also declined to sponsor expensive meal functions individually, a consortium of suppliers agreed to jointly underwrite a circus event.

While it is unlikely that the circus will be repeated this year, one studio executive strongly suggests that the 1991 convention could also see jointly sponsored activities.

Some industry observers attribute the expected willingness on the part of the studios to commit to event sponsorship at this year's VSDA in part to changes in both market dynamics and product flow. "If you look at how the sell-through business is lining up this year compared to last, it just doesn't look as enticing," one knowledgeable observer says. As a result, the source adds, the studios "are going to be more dependent on the rental market. They're going to need the rank and file of VSDA in 1991. That's what it comes down to."

In another new twist this year, the studios may be asked to participate in round-table discussions with dealers at this year's show, a format modeled on the successful series of such discussions at the recent VSDA Leadership Conference in La Jolla, Calif. (Billboard, Feb. 9).

PAUL SWEETING

CEMA SHIFTS CD, CASSETTE PRICING, SHAVES BUDGET LINE

(Continued from page 5)

1990).

The CEMA price increases were effective Feb. 25, while the price decreases will take effect April 29. Moreover, titles that will decrease in price April 29 will be sold until then at discounts ranging from 5%-15%—another feature similar to WEA's repricing program.

Bach emphasizes that all decisions concerning pricing were made by the individual labels.

As part of the cassette moves, CEMA broadened the \$7.98 series by reducing 63 \$8.98 albums and 126 \$9.98 items to midline status and upgrading 104 \$4.98 titles to \$7.98.

CEMA also bolstered the budget category by reducing a total of about 60 titles, drawn from the \$6.98, \$8.98, and \$9.98 lines, to the new \$5.98 price.

But even with the addition of those titles, Bach acknowledges that the restructuring greatly reduces the number of items in the budget line. "For the most part, \$4.98 [list] is eliminated," he says. "Except for a few titles, we are not in the budget business."

Among the front-line titles that have been reduced to the midline are the Beastie Boys' "Paul's Boutique," David Bowie's "Let's Dance," and "Never Let Me Down," Richard Marx's "Repeat Offender," Robert Palmer's "Heavy Nova," Technotronic's "Pump Up The Jam," and Tina Turner's "Break Every Rule."

ELIMINATE DISCREPANCIES

As for the restructuring of the CD catalog, Bach says most of the changes were made to improve the

correlation of pricing between disc and cassette titles. "We had some discrepancy with some cassette titles in the 'Price Buster' series while the CD counterpart was at full price," he explains.

About 30 titles in the \$11.98- and the \$13.98-list lines (which wholesale, respectively, for \$7.85 and \$9.14) are being reduced to the \$9.98 list. Meanwhile, another group of CDs, comprising about 260 titles, drawn from the \$9.98, \$13.98, and \$15.98 lines, are mov-

ing to the \$11.98 price point.

CD titles switched from front-line to midline prices include M.C. Hammer's "Let's Get It Started," Heart's "Bad Animals," Roy Orbison's "The Sun Years," The Pursuit Of Happiness' "One Sided Story," and three Wings albums.

In addition, about 300 titles were deleted from the album catalog and about 130 singles were eliminated. Retailers have until June 28 to return deleted titles under CEMA's standard return policies.

1990 WAS A 'RECORD' YEAR FOR COUNTRY MUSIC

(Continued from page 5)

Cline. "I'm proud of the fact that we're not overlooking any sector," says Hinton.

He notes that the roster was pared down between 1989 and 1990: "That allowed us to focus our energies, as well as our marketing and promotion dollars."

Despite their years at the country forefront, Hinton says McEntire and Strait had their best sales ever in 1990 and that Twitty's career was so "revitalized" that his "whole catalog kicked in."

Jack Weston, VP/GM of RCA/Nashville, reports that his label saw profits rise by "over 20%" on a roster that was essentially the same size both years. "We enjoyed a banner year with Clint Black," Weston explains. "The other thing that happened is that we've seen a little bit more of a slide toward CDs in our mix. And that, naturally, because it's a more costly configuration, will increase your revenue mix. The units,

per se, were up, but not drastically."

He says Aaron Tippin and K.T. Oslin, in addition to Black, are already coming on strong for this year.

At Mercury/PolyGram, VP/GM Paul Lucks says the 50% growth-rate pushed the division to its most profitable year. The 1990 roster was slightly smaller than in 1989.

"It's a kind of overused term," Lucks explains, "but it was [a case of our] working smarter. Our costs increased, but they increased less dramatically than our sales."

Warner Bros. VP/GM Eddie Reeves declines to specify percentages, but asserts, "We've had four great years in a row—gross sales up, profits up. We're just in great shape... We are continuing to generate enough profits to continue signing new artists and promoting all our artists."

Sony Music, whose fiscal year ends March 31, reports that Nashville profits will probably be "about static" for the 1990-91 period. But Sony/Nashville chief Roy Wunsch points out that many of the division's key artists were not represented by fresh releases in the period.

"When you take a look at those big albums you can pretty well count on at every label—those artists are not necessarily on an annual, 12-month basis," says Wunsch. "You're talking 14- or 16-month [cycles]."

Wunsch says that he has expanded the label's overhead by hiring an additional staff for the Epic division and for A&R.

"It was a year where we had to continue the growth and development of people like Ricky Van Shelton. At the same time, it was mostly a year when it was like a rotating of forces. There were so many new and developing artists. We were probably campaigning for three or four at a time, which is really way too many."

Sony's combined Columbia/Epic roster has stayed at about 30 acts and will continue at that level, Wunsch says. "We had a good year," he summarizes, "but due to the expanding staffs and adding more costs, it'll probably come out—the year's not over yet—but be about what the last year's numbers were."

All the executives interviewed say that 1991 looks to be another strong year for sales.

SEVERAL STATES PROPOSING TAXES ON VID RENTALS

(Continued from page 10)

cation committee.

Hickok says the measure passed the education committee intact, but adds that it is not likely to pass the finance committee because of testimony by a local retailer who argued "that the 10% markup was nearly the entire profit on wholesale."

West Virginia, unlike the other states where rental-tax bills have been introduced, does not have a local chapter of the Video Software Dealers Assn. Rick Karpel, director of regional chapters and government affairs at VSDA, says the absence of a chapter is "probably one of the reasons there was an MPAA ratings bill passed there last year—Senate bill 184—which required retailers to make sure that all cassettes display the official ratings of the MPAA and the Video Advisory Board. The same types of legislation have been defeated in other states. One of the things

that happens is legislators find out who the easy marks are, and that might be the reason they're coming back for more."

Karpel adds that the trade group sent letters to the bill's sponsors and to other senators who might influence the legislation. In addition, VSDA has enlisted the cooperation of WaxWorks, Major Video, and other distributors, as well as a West Virginia rackjobber, according to Karpel. "It looks like this time we've gotten some response," he says.

Similar bills have been proposed recently in other states. In Montana, the local chapter of the VSDA managed to stall Senate Bill 396, which would impose a 5% tax on video rentals to fund a children's trust fund account.

Montana chapter leader Dave Wadsworth, head of Lolo Video Plaza in Lolo, says a hearing on the legisla-

tion was postponed from Feb. 27 to March 15. VSDA officials are trying to persuade the bill's sponsor, State Sen. Dorothy Eck, that the tax is unfair to consumers, detrimental to small businesses, unlawful under freedom-of-speech and equal-treatment statutes, and ultimately unfavorable to the state's economy, which they argue would suffer from an exodus of border-community video businesses to neighboring states with more competitive prices.

Asked why he thinks lawmakers have targeted video dealers specifically, Wadsworth says, "The legislators look at [the bill] as a handy source of money. Sure, you have some people out there who equate it to a sin tax—for some of these people, anything that's not the Bible is a sin—but in reality, what they're ultimately doing is taxing the people who can least afford it."

Virgin Vision On The Block—Again

LOS ANGELES—Having just fallen into new hands, international video supplier Virgin Vision is being positioned to be sold again.

GE Capital, a Stamford, Conn.-based arm of General Electric Financial Services, finalized its acquisition of Virgin Vision Feb. 19 and is already listening to offers for the London-based video and

film distributor.

"It's premature to say that we're shopping it around," says a GE Capital spokesman, "but there have been expressions of interest. Our intention is to restore the value of Virgin Vision and then position it for resale."

Virgin Vision, originally a subsidiary of the Virgin Group, was acquired in 1989 by Management

Company Entertainment Group for \$83 million. GE then acquired Virgin Vision as a result of MCEG's failure to meet payments last fall on a \$72.5 million loan owed to Kidder Peabody. That firm is, like GE Capital, an arm of General Electric Financial Services, which in turn is a subsidiary of General Electric.

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CABLE NETWORKS, RADIO SYNDICATORS ARE TEAMING UP FOR PROGRAMMING

(Continued from page 9)

San Diego, KITS (Live 105) San Francisco, and WBCN Boston. According to Westwood One executive VP/GM Thom Ferro, the show, which features acoustic performances by top rock acts, will become a regular WW1 feature in late spring.

"MTV News," a 2 1/2-minute feature hosted by Kurt Loder, which runs twice each weekday, made its debut on WW1 last March. A few months later, Caballero Spanish Media announced plans to bring "Radio MTV," a weekly two-hour program, to Spanish-language radio stations (Billboard, May 26). That show is currently heard on stations in more than 25 markets, including KLVE Los Angeles, WSKQ New York, and WXDJ Miami.

"I believe that certain things that work on radio will work on TV, and the other side of the coin," says WW1's Ferro, who was instrumental in the deal that brought "MTV News" to WW1. The shortform program has about 160 affiliates, including WXRK (K-Rock) New York, KQLZ (Pirate Radio) Los Angeles, WMMR Philadelphia, and WBCN, and major sponsorship backing from the Musicland/Sam Goody retail

chain. According to Ferro, within the next few months the show should hit the 200 mark.

WW1 has only casually discussed plans to bring its programs to TV. However, "Rockline On MTV," a half-hour weekly show based on Global Satellite Network's long-running album rock radio hit, made its debut Feb. 26 with its first guest being M.C. Hammer.

The MTV version is not a simulcast of the radio show, but a 30-minute adaptation of the show for MTV hosted by Martha Quinn and featuring an MTV-compatible artist.

Since MTV is not as tightly formatted as most radio stations, it can have a wider range of artists as guests. Sinead O'Connor is slated to guest Tuesday (5), with Vanilla Ice set for March 12. According to MTV's Seitler, guests will range from O'Connor, Nelson, Wilson Phillips, and Sting to nonmusic personalities "who are important to our audience."

Although there were some minor technical glitches during the first telecast, "Rockline On MTV" generally went well. Callers from Pocatello, Idaho, to Fresno, Calif., asked the rapper questions ranging from his

stance on the Persian Gulf war to acting and drugs.

A NATURAL FOR MTV

Serving as executive producers of "Rockline On MTV" are MTV VP of production Joel Gallen and Global

'Radio realizes MTV is not a threat, but can help create relationships that are exciting for listeners & viewers'

Satellite Network president Howard Gillman. "I always felt 'Rockline' was an exciting concept for radio, and would be a natural at MTV," says Gallen.

Gillman had originally contacted MTV about "Rockline" close to eight years ago. At that time the network passed, but when Gillman contacted Gallen four months ago, the time was right. "'Rockline' going to MTV is

just the natural progression," says Gillman. "It has been going on since the early days of TV." Gillman likens the move of "Rockline" to TV with personalities Jack Benny and George Burns moving from radio to TV in the '40s. "Then it was radio dramas and comedies; now it's music radio shows," he says.

Gillman also points out that in the early '80s, Casey Kasem, then host of "American Top 40," was able to take his successful radio countdown show to TV in a shorter version called "America's Top 10."

It was NARAS, the recording academy, that brought together MJI Broadcasting and VH-1. MJI has been associated with NARAS for six years, offering a number of Grammy-related programs to its affiliates.

With NARAS seeking more pre-Grammy publicity, the prospect of a VH-1/MJI pre-Grammy show, which could be simulcast on AC radio stations, seemed a "natural collaboration," says MJI Broadcasting president Joshua Feigenbaum. MJI and VH-1 staffers collaborated on the script, and a radio format clock was used as a guideline for the project.

The two-hour show, hosted by Be-

linda Carlisle, ran four times on VH-1. On Feb. 16, it aired as simulcast on close to 100 AC stations, including WNSR New York and KBIG Los Angeles.

Bo Overlock, VH-1's director of marketing and promotion, says it was a challenge developing "a radio show that could work on TV, and a TV show that would work on the radio."

According to Overlock, VH-1 did the show on a barter basis with MJI. No cash was exchanged, but the cable network received free promotion on the radio, and vice versa.

Overlock says there is potential for more VH-1 programming to turn up on the radio, such as the network's "VH-1 To One," a 30-minute artist-profile series. "We have played with taking the audio track and running it," he says. "I've taken it and listened to it in my car."

The symbiotic relationship between cable TV and radio does not end with music programming. CNN has received accolades for its TV coverage of the Persian Gulf war. The conflict also helped put CNN Radio on the map (Billboard, Feb. 3).

However, not all crossovers have been successful. Group W's TNNR (The Nashville Network Radio), which offered 24-hour-a-day satellite-delivered programming, ceased operation of its format last June. TNNR, however, continues to offer syndicated fare.

According to MTV's Seitler, the latest programming developments are just an outgrowth of the channel's longstanding relationship with radio. "It is one of those inherent kind of partnerships that should have taken place a long time ago," she says.

Seitler says "MTV Unplugged" could become a regular radio series. "That programming is so unique that it will translate well to radio," she says.

Although MTV's Ferro says there have been discussions about bringing other MTV specialty programming, such as "The Headbangers' Ball" or "Yo! MTV Raps," to WW1, Seitler is cautious. "We're not going to flood the marketplace," she says. "We will put programming [on the radio] that will sustain itself and enhance the image of MTV."

HMV CHIEF OUTLINES COMPANY'S PLANS TO TAKE ON THE WORLD

(Continued from page 76)

taking the business to its true potential."

Japan—The company debuted in Tokyo with a 13,500-square-foot site in the city's Shibuya district, and McAllister expects it to reach "at least" \$20 million in its first year. "We made a good start with suppliers," he notes, "because, unlike one or two Western companies who've gone into Japan, we've been buying most of our products locally from day one. So we've got their support, and we've had a lot of interest from developers."

"The store has opened very successfully and has allowed us the opportunity to talk with many more people who have sites. We're looking to open another major store in the Kyoto area of Tokyo during 1991, in the region of 15,000 to 20,000 square feet. We see continual development there, and we'll go as quickly as we can manage and afford. It's very expensive."

McAllister considers the Japanese music market to be "undershopped," and he points out that per capita expenditure on music was about \$26, using 1988 figures. This compares with \$36 for the U.K. and \$29 for the U.S.

GLOBAL MUSIC STORE COUNT

	HMV	Tower	Virgin
U.S.	2	60	-
Canada	50	-	-
Japan	1	12	1
U.K.	80	4	11
France	1	-	3
Australia	3	-	4

Store counts exclude stand-alone nonmusic outlets (e.g. Tower Video).

Meanwhile, industry observers in Japan speculate that Western retailers are waiting for the fixed-price system to be abolished, and will then expand to dominate the market.

France—HMV debuted there last November with a 12,000-square-foot site in Bordeaux, a highly competitive area served by a Virgin superstore (about 70,000 square feet) and a large FNAC outlet. Sources say the store is projected to generate upward of \$5 million in its first 12 months.

"The French suppliers have been pleased and receptive to people like

Virgin and ourselves coming in because they see that in the long term, more professional retailers help grow a market," says McAllister. "It also does ease away the dependency there on hypermarkets, which tend to use music as a loss leader."

Praising the positive impact of Virgin's Paris superstore on the French music market, he says HMV is currently negotiating for a site in the capital. "Paris has this wonderful feel to it, but the physical structures don't lend themselves to power retailing. We'd like to open a major super-

store there this year, but we may have to be patient and wait until 1992. Meanwhile, we are looking at a limited number of [other] choice French cities at present."

AUSSIE BUSINESS DOWN

Elsewhere, HMV is trading in Australia and Ireland, and recently sold outlets in New Zealand. "The economy in Australia is poor," comments McAllister, "so for most of us in retailing there, it will be a kind of controlled investment."

"Having put three quite sizable stores in Sydney in the last 12 months, we have to consolidate before we go on. The stores are probably slightly larger than the market warrants, but you're bound to make mistakes going into a new country thousands of miles away." By contrast, the economy is healthy at present in Ireland, where HMV has three outlets in Dublin and Cork.

In those two countries, as well as in Japan, France, and the U.K., HMV is competing with Virgin—and executives at the latter chain privately accuse HMV of following it into overseas markets. McAllister acknowledges the competition, but stresses the company's image as a specialist music retailer. He suggests that only half of Virgin's total store revenues of \$400 million (his estimate) derive from music.

"It does appeal to a lot of people, but a lot of people want to go into a serious music store. I'm not saying you can't do a serious music store and offer other things, but it becomes much more difficult."

The HMV chief views Tower's diversification differently. "They've gone into home video, books, some art galleries, but made those excursions on a limited base. [Tower president] Russ Solomon has been able to manage it so he hasn't detracted from his major offering, which is that he's an authoritative music purveyor. Tower is a substantial business when it comes to music sales. Virgin will become so, but I don't think they are at the moment."

AMOA, LABELS SELECT NEW JUKEBOX PROMO

(Continued from page 12)

promotional tool for mainstream pop and country titles, according to Montgomery and other record label sales executives.

"The jukebox has always been a great part of the tradition of country music," says Walt Wilson, VP of marketing and sales with MCA Records in Nashville. "They're very valuable."

Nick Hunter, senior VP of sales and promotion with Warner Bros. in Nashville, agrees. "In country music, we're still making 90%-95% of all our commercial singles available on vinyl strictly for the jukebox operator... because they've been a valued part of the business for a long time."

However, not all marketing executives agree that the significance of the jukebox is holding up.

"I don't know if the jukebox is as important as it used to be," says Hunter. "As the demographics of country listeners gets younger, I'm not sure how many people go into honky-tonks and play the jukebox anymore."

However, he notes that the jukebox holds a place in tradition. "I know that from the artist's standpoint it's still a morale booster for them to see their record on a jukebox," says Hunter. "It's part of the biggest thrill an artist has."

The new AMOA promotion, which

replaces the "Jukebox Love Month" promo that ran in February of 1989 and 1990, will include the placement of posters, table tents, and special jukebox title strips in more than 10,000 jukebox locations.

The featured singles, on 7-inch vinyl, are Simon's "Proof/The Coast" (Warner Bros.), Astley's "Cry For Help/Behind The Smile" (RCA), Gill's "Pocket Full Of Gold" (MCA), and the Kentucky Headhunters' "The Ballad Of Davy Crockett/Smooth" (MCA).

AMOA members own or operate approximately half the nation's 230,000 jukeboxes, according to the association.

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GRAMMY BOOSTS BIZ FOR KEY ARTISTS

(Continued from page 5)

Warner Bros. is expected to issue a new single from the disc to coincide with a renewed post-Grammy retail push. However, the track chosen and its release date have not yet been announced and retailers say it is too early to predict a strong comeback for Jones' ambitious mix of R&B, rap, and jazz.

Retailers also cite the soft economic climate for the less dramatic response by record buyers to this year's Grammy telecast.

"We are not seeing the sales take off like last year when Bonnie Raitt won," says Michael Meyer, VP/GM of Record Shop, a 33-unit chain based in Sausalito, Calif. "The Quincy album is doing all right. But winners like Roy Orbison, who deserved to win, are not enough to ignite the interest of the consumer and bring them back into the store."

The Grammy victories may be more significant for first-time winners, particularly those in genres outside the pop mainstream. Those awards are expected to draw a wider audience to albums by artists such as bluegrass player Alison Krauss and folk singer Shawn Colvin (see story, page 12).

Many retail chain executives had been counting on the Grammy show to revive business, which has been in a slump since the outbreak of war in the Persian Gulf.

"The Grammys sparked sales but not as much as the previous year, when it really had an impact," says Chuck Papke, marketing VP at Harmony House, a 33-unit chain based in Troy, Mich.

Jeff Cohen, administrator of merchandise distribution at the 144-unit Strawberries chain in Milford, Mass., says, "We have seen a positive impact [from the Grammys] but nothing earth-shattering." Still, he indicates that sales on Carey, Harry Connick Jr., and Wilson Phillips were "dramatically affected."

In Bloomington, Minn., Jeff Abrams, merchandise manager at 57-unit Best Buy, offers a more downbeat assessment. "The Grammys had

very little impact," he says.

The Grammys did OK for some titles, according to Jim Dobbe, VP of sales merchandise at Wherehouse Entertainment, the Torrance, Calif.-based company that runs 283 stores. For example, sales on the Carey and Wilson Phillips albums jumped 20%.

In Dallas, at 143-unit Sound Warehouse, Annie Bendalin, director of advertising, reports that the chain saw some movement for some Grammy performers and winners. She says that Carey went to No. 1 at the chain over Sting; Wilson Phillips went from No. 11 to No. 4; Midler went 18-5; and Connick went 12-6.

Record buyers for WaxWorks' 140-store Disc Jockey/Music Express chain, headquartered in Owensboro, Ky., say it is too early to assess the Grammy impact, although they do point to noticeable sales increases for Carey, the Kentucky Headhunters, Vince Gill, and Kathy Mattea.

PUSHING THE NOMINEES

Labels traditionally launch their Grammy-related sales efforts with the announcement of nominations in January. Those efforts include discounts of 5%-7% to retailers on nominated titles and co-op advertising with major chains.

"We chose to act [on our nominees] rather than react to our potential winners," says Jim Caparro, senior VP of sales at PolyGram. "We completely programmed our in-store visibility campaign prior to the awards."

Mercury/PolyGram will now capitalize on the Grammy success of Mattea and the Kentucky Headhunters in setting up new discs from both of those acts, due next month, says Caparro. Similarly, MCA's Gill should benefit from his Grammy victory.

Retailers confirm that some country artists experienced a slight gain after the Grammys. At Best Buy, Mattea's catalog sales jumped last week, particularly "Untasted Honey." Also seeing some action at the chain were the Kentucky Headhunters and the Texas Tornados, both Grammy winners. In Oshkosh, Wis.,

the Exclusive Co. also cites the Headhunters as the beneficiary of a sales gain, along with Gill and Brooks.

Columbia Records is using the Lifetime Achievement Award bestowed on Bob Dylan at the Grammys to launch "The Bootleg Series," a three-CD boxed set of 58 previously unreleased Dylan tracks, and to spark a Dylan catalog sales program already under way in the U.K., according to sales VP Rich Kudolla.

Among the discs on this week's Top Pop Albums chart showing the greatest sales gains are "We Are In Love" from Harry Connick Jr. (39-30), "Pickin' On Nashville" from the Kentucky Headhunters (128-96), and

LABELS LAUNCH CAMPAIGNS ON FIRST-TIME WINNERS

(Continued from page 12)

album rock stations—the focus of the initial Colvin push—and toward top 40.

The Texas Tornados, four Tex-Mex veterans who received the best-Mexican/American-performance Grammy for the track "Soy De San Luis" on their eponymous Reprise album, have a built-in remarketing hook: Only last week, the label issued a Spanish-language version of the album, titled "Los Texas Tornados."

"We are continuing on, obviously, with the English version," says Vic Faraci, senior VP of marketing for Reprise's Nashville division. "We had it included in our Grammy program."

The album, which was originally marketed in the pop and country fields, will now be worked heavily in the Latin market. Faraci says that the label has retained independent Latin marketing specialist Fred Tovar to work press, radio, and retail accounts.

Virgin plans to offer retailers a discount on the award-winning, self-titled album by trumpeter Mark Isham, which garnered the best-new-age-performance Grammy.

"That makes the record that much more available," says Virgin product manager Mike Rosenberg.

"Neck & Neck" from Chet Atkins & Mark Knopfler (188-159).

While chain executives were hoping that the Grammys would help business blossom, another factor was working against them. Retail executives say customers stayed home in droves over the weekend following the Grammy broadcast to watch news about the newly ignited Persian Gulf ground war.

As for Quincy Jones, retailers sent mixed signals. "I didn't notice any upsurge for Quincy Jones," says Harmony House's Papke. "We are all sitting on a lot of his boxed set. Maybe I still have a bad taste in my mouth from that."

Rosenberg adds that Virgin is considering stickering the album to note the Grammy win and that all advertising for Isham's spring tour will carry a blurb about the award.

"We can't go too crazy, because new age records are slow but steady sellers," Rosenberg says.

The award presents a ticklish problem for Virgin, since both the musician and the label have always sought to distance Isham from the new age category.

"Our aim was always from the time he came here to take him outside new age," Rosenberg says. "He's a broader artist, and we always wanted to broaden his appeal."

Promotion for Alison Krauss, the 19-year-old fiddle prodigy who won the best-bluegrass-recording Grammy for her Rounder album "I've Got That Old Feeling," will be "a lot more of the same," according to Rounder co-owner Marian Leighton.

"Alison is continuing to tour; we're trying to get word out as widely as possible in conjunction with her touring," Leighton says.

The day Krauss won the Grammy, "We had the press release ready to go to all our distributors and major accounts," Leighton says. The album

On the other hand, a number of chain executives say that while "Back On The Block" has not reaped the rewards enjoyed by "Nick Of Time" after last year's broadcast, the Grammys nevertheless had some impact on the Jones album. "Overall, 'Back On The Block' is now No. 70 for us, and it wasn't even in the top 200 before," says J.D. Mandelker, president of Sound Disk-tributors Inc., a St. Louis-based company, which runs 21 stores under the Streetside Records logo. Other chains where the album re-entered the top 200 include Wherehouse Entertainment, where it jumped to No. 77, and Sound Warehouse, where it came in at No. 100.

will bear a Grammy sticker on future pressings.

Taking an unusual tack for a bluegrass artist, Rounder has made a video for Krauss. The "I've Got That Old Feeling" clip reached No. 1 on Country Music Television the week she received her Grammy. Now the label plans to produce a second clip for the artist.

MARLEY HOOK

Bunny Wailer garnered his first Grammy for best reggae album for the Shanachie album "Time Will Tell—A Tribute To Bob Marley," an homage to his late vocal partner in the seminal Jamaican group the Wailers.

"It's highlighted on our new release sheet coming up," says Shanachie executive VP Randall Grass. "It coincides with [Wailer's current album] 'Gumption' being on Billboard's world music chart... We are remarketing it as part of our new release thrust."

"Time Will Tell" could also benefit from a resurgence of interest in Marley, who died 10 years ago this May. Two Marley/Wailers albums, the new "Talkin' Blues" and the anthology "Legend," are currently on Billboard's Top Pop Albums chart, at No. 104 and No. 120, respectively.

But Grass stresses, "We weren't going to really tie it to that."

The Word Inc. sweep in the contemporary Christian music portion of the Grammy Awards made first-time winners of both Petra and Bruce Carroll. But, according to Dean Arvidson, director of marketing for Word Record Group, the Grammy award generally does not have a dramatic impact on the immediate, ongoing strategy for an artist's development—at least in the gospel market.

"The Grammy can open a window of opportunity to strengthen the already established plan of development for an artist and fuel their positioning," Arvidson says. "It can be an effective point of interest for broadening an artist's base, because the award provides a new level of recognition to the winning artist within the music community and, as a result, it increases the consumer's awareness of an artist's work."

Says Carroll, who won the best-southern-gospel-album Grammy for "The Great Exchange," "I hope that it will open some doors and opportunities that I haven't been able to go into before."

Assistance in preparing this story was provided by Bob Darden in Waco, Texas.

COVER OF WHITNEY'S 'BANNER' REQUIRES SOME EXPLANATION

(Continued from page 9)

sentative.

"Because she did perform it and it's a blend [of the live vocal and the tape.] We don't say it was recorded exclusively at the Super Bowl. If the label credits said it was recorded only at the Super Bowl, that would be a little bit off, but that's not what it says."

Regardless of how much is Houston live and how much is Houston taped, consumers are snapping up her rendition of the national anthem. According to Arista, more than 750,000 copies of the audio single have been sold in nine days, making it the fastest-selling single in the label's history.

Additionally, more than 100,000 copies of the video single have been purchased. So far, more than \$500,000 has been raised for the American Red Cross Gulf Crisis Fund, the project's beneficiary.

Arista, which says it had no plans to release Houston's performance as a single until it saw the overwhelming crowd response, had nothing to do with the studio version.

Under NFL policy, a taped version of "The Star Spangled Banner"

is always made by the designated performer, either in a studio or at the dress rehearsal, as a precaution. Closer to game time, the NFL decides whether the artist will sing live, sing along with the tape, or lip-sync, depending on certain conditions. Roughly half the time, the taped version is used.

Because of other pregame events, such as the flyby of four military jets, on the day before the game the NFL decided to use the taped version with Houston singing along but inaudible to the stadium crowd.

According to Houston's publicist, Sylvia Weiner, Houston did not even know that the taped version of her vocals would be used, a fact that the producers confirm is possible.

"Whitney's camp felt very strongly against lip-syncing," says Bob Best, president of Best Production, which produced the pregame portion of the show. "I made it clear that we were playing that taped version in the stadium, but I can't tell you that Whitney knew that even though the information was given to her people."

"She absolutely and for sure was singing," adds Best. "What I don't

know is what was being fed back through her monitors."

According to Estrin, Houston heard a tape of the Florida Orchestra playing the song through her monitors. The orchestra, which had taped the instrumental version several days earlier, played behind Whitney on the field, although the players' microphones were not turned on, according to an orchestra representative.

"She was aware that she was singing to an instrumental track, but Whitney was under the impression that what was going through her microphone was what people were hearing," says Weiner.

The controversy around Houston's performance at the Super Bowl and the subsequent recording recalls the brouhaha over the stand-in vocals used by another Arista act, Milli Vanilli. But the label source points out there is no relation between the two, since Houston actually performed her own vocal.

PAYMENT OF ORCHESTRA

A lesser controversy has also evolved from the single's release. According to Kathryn Holm, acting

executive director of the Florida Orchestra, Arista planned to release the single without consulting the symphony.

"Normally, if something is going to be released, you have an agreement up front as to how the financial details will work," Holm says. "However, we just agreed to a one-time-only performance since no one planned to release this as a single."

However, Holm says, according to copyright law, if there is no previous agreement, the performing artists own the rights to the recording.

She found out about the single release through the local press and approached Arista, which initially was reluctant to pay the orchestra royalties. After the ensemble's attorneys got involved, she says, "Arista negotiated what we think is a very fair contract."

According to an Arista representative, the label cleared the charity record with the principals, Houston, the NFL, and ABC, "and the next thing we know, the Florida Orchestra says it needs to be compensated. What we had to do was contact the Red Cross and get their approval to compensate the orchestra."

AFM BANKING ON RESTRUCTURING, FINANCIAL PACKAGE TO KEEP UNION AFLOAT

(Continued from page 10)

organization's deficit—projected at \$1.4 million this year—but would also provide funds for shoring up the union's services to its members.

According to J. Alan Wood, chairman of the deliberative committee and VP, Canada, for the AFM, about 20 additional staffers will be added in the electronic media and symphonic divisions of the union if the package is adopted.

"We're also contemplating a touring division to look after traveling shows and getting into field staff that we've never had before to try to look after the needs of traveling musicians in clubs," he says.

Another facet of that effort, he adds, might be to form an AFM-sponsored booking agency. But he stresses that "is a giant undertaking and it's going to take a lot of study before we embark on it. We would have to collaborate with a

lot of the major agencies."

Meanwhile, the federation still plans to move its headquarters out of New York. But it has been unable to do so because it has a five-year lease on its current office space, and the declining New York real estate market has made subletting those offices financially infeasible.

DECLINING MEMBERSHIP

The AFM restructuring package represents a considerable risk for the union, but one that its leaders feel they cannot avoid. With current assets of approximately \$1.6 million and a projected deficit of near that amount for this year, the union is expected to go bankrupt by the end of 1991 if nothing is done about its finances.

At the same time, the committee predicts as much as 15% of the AFM's 171,000 members in the U.S. and Canada will leave the

union if the dues increases go through. Considering that the AFM has already lost 125,000 dues-paying members in the past 10 years, that would appear to be a significant loss.

The whole system of the federation has been antiquated'

But, asked whether such a decline in membership would affect the AFM's bargaining clout in negotiations with the record labels, the ad agencies, and the film/TV producers, Wood replies that the AFM would not lose any of the musicians it represents in those contract talks.

He adds that, although the AFM has been losing an average 15% of its members annually, it is still

gaining about 15,000 new members each year.

Why have so many musicians dropped out of the union?

"It's the nature of the music business more than anything else," Wood replies. "In the casual engagement field—weddings, banquets, etc.—we've lost a lot of work to DJs. And, with the advent of all the electronic instruments, synthesizers, and computers, the workload has gone down considerably in that area.

"The other reason [for the loss] would be that traveling musicians—who play at clubs for one or two weeks—have been dropping out for various reasons, including the booking agents and the way the booking agents are handling the bands. The booking agents pretty well run that part of the industry, and in a lot of cases they really don't need us anymore."

CHANCES OF PASSAGE

Wood feels confident that the proposed package will be adopted at the AFM's June convention in Las Vegas. He notes that between now and the end of April, members of the committee will travel to nine regional union conferences to sell the program.

Vic Willis, secretary/treasurer of AFM Local 257 in Nashville and a member of the committee, says, "We all voted for this because the federation is in bad financial shape and we have to get this money if we're going to have a federation next year."

Charles Guse, president of Local 10208 in Chicago, and another committee member, says he "reluctantly" approved the changes. "We didn't joyously approve it. We anticipate that we'll lose some

members initially, but we're going to try to get back to the service level that we had some years back . . . That will then result in an increase in membership, but it will take a few years."

John Glasel, head of New York's Local 802, wrote in his chapter's newsletter that "the committee's proposed changes will benefit the Federation and the members of all locals, including Local 802. And I believe that our local should support them at this June's convention, even though it will probably be a hard sell." Continued inaction, he added, "would result in the collapse of our Federation—an unacceptable alternative."

"The whole system of the federation has been just antiquated," says John Kik, president of AFM Local 56 in Grand Rapids, Mich. "It's been broke for so long that [the proposal], I feel, is a giant step in the right direction toward fixing it. Yes, we're going to lose members, but I feel very strongly that the members we're going to lose are going to be the inactive members, anyway."

Kik notes that the proposal has been well-received among working musicians in his area who were formerly AFM members but had left the federation out of dissatisfaction with its services.

"Bigfoot" Lee Jamison, president of Local 184, Everett, Wash., says, "Most of the members in my local here have been supportive of the changes we're doing because they're living with the expectation that we can change this organization back to actually servicing all musicians, rather than being highlighted by the ultra-professionals, the people in the top 5%."

INTERNATIONAL MUSIC EXECES FEAR DCC PIRACY

(Continued from page 10)

seized 100 unlicensed CDs; in 1989, the figure was 38,000; and in the first half of last year, the total was 93,000.

When CD was first launched as a consumer format, it was thought that the technical complexity of the manufacturing equipment would mean that it would never be used to carry pirated material. However, this has not proved to be the case. Now, the IFPI is concerned the same thing could happen with DCC.

Says IFPI anti-piracy coordinator Ian Haffey, "There's a lot of potential for the pirates in DCC. Because it's digital, you're not going to have the same problems with quality degradation that you get with analog. Although I do not know how much it will cost to set up a DCC manufacturing facility, it clearly could prove to be an attractive business proposition for these same people who profit from CD piracy."

"When CD came in, pressing equipment was so expensive that people thought it very unlikely that it would be used for piracy," he continues. "But, over the last three years or so, plants have become available for custom pressing and this has given the pirates a way in—particularly so when you look to Eastern Europe."

At an anti-piracy seminar in Budapest, Hungary, last year, IFPI president Sir John Morgan said he and Haffey had visited a CD factory near Prague, Czechoslovakia, where the company was making discs of Pink Floyd's "Dark Side Of The Moon" stamped "Manufactured in West Germany." Morgan said, "It was explained to us that they didn't have time to look at the small print."

Haffey continues, "If someone opens up a CD plant legally, they need to obtain a license. I can't say

whether or not all the CD factories in the world are licensed. But, I have no confirmation that Philips is concerned about the bona fides of every applicant for a CD license.

"As far as DCC goes, you can only use what happened with CD as an example and a parallel. My feeling is that we can only learn from that experience, and that Philips should respect the potential threat pirated DCC could be to the whole industry."

Philips had no comment at press time.

STEPHEN SWID BUYS MOST OF VENTURA MUSIC UNIT

(Continued from page 12)

has "one or more in production."

Ventura is keeping 7% of the music unit, which, like its parent, is based in North Hollywood, Calif.

The company also plans to sell its film studio, Ventura Media Center, in Orem, Utah, to an undisclosed buyer.

Ventura remains a producer of movies and television programs. Among the latter is "The Golden Age Of Rock 'N' Roll," a series of 10 one-hour specials on the Arts & Entertainment cable network.

The company's stock trades over the counter. Shares were recently bid at \$6.375 each.

Ventura is headed by Harvey Bibicoff, chairman and chief executive,

and Roger Lefkon, president and chief operating officer.

Nelson Entertainment Group is the principal operating subsidiary of NHI Nelson Holdings International Ltd., a Toronto-based company. Nelson distributes "When Harry Met Sally . . ." and other films on home video.

In announcing the extension of Swid's letter of intent to acquire the company, Nelson said the delay would "provide additional time for the negotiation of the transaction documentation, as well as time to pursue necessary consents from its bank and other required parties."

FOR THE RECORD

Contrary to information in the report on BMG Music's alliance with Jim and David Malloy (Billboard, Feb. 23), Randy Sharp writes for his own publishing company, With Any Luck Music.

A March 2 story about MCA Records' global expansion should have stated that the label plans to start new MCA (not BMG) companies abroad.

Contrary to the impression given in a March 2 article, Sony Music Entertainment does not include all of Sony's worldwide music interests. Among those interests are not only Sony Music but also the company's Japanese record label and its manufacturing subsidiaries in Terre Haute, Ind., and Austria.

AMAs Fuel 2nd-Qtr. Profits At Dick Clark Productions

NEW YORK—Licensing income from the American Music Awards helped boost second-quarter profits 16% to \$412,000 at Dick Clark Productions Inc.

Revenue for the quarter that ended Dec. 31 climbed 8.9% to \$7.97 million.

For the six-month period that ended Dec. 31, the profit increase was more dramatic—a 47% jump to \$545,000—but revenue edged up slightly to \$14.2 million.

The company says that licensing activities for its trademark American Music Awards included

a live concert series in Japan as well as rerun rights in Japan to 18 awards specials over three years.

Burbank, Calif.-based Dick Clark also develops and produces television programming and operates a talent agency, the American Music Awards Hall of Fame, and a restaurant, American Bandstand Grill.

The company reports 5 cents a share in quarterly earnings, up from 4 cents a year earlier. For six months, earnings rose to 7 cents from 4 cents last year. The stock trades lightly over the counter.

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TicketMaster Is Buying Its Bitter Rival, Ticketron

BY JEFFREY JOLSON-COLBURN

LOS ANGELES—Ending years of bitter rivalry, leading computerized ticketing company TicketMaster will purchase its main competitor, Ticketron, for an undisclosed sum, according to TicketMaster spokesman Larry Solters.

Solters says a letter of intent was signed to purchase substantial assets of Ticketron, though not every asset. He would not specify exactly which assets were included, but it is believed that TicketMaster's purchase includes all key Ticketron operations.

TicketMaster has filed antitrust-exemption papers with the government because the merger leaves only one major company in the business. However, the government is unlikely to intervene, according to sources, who said that if the economically ailing Ticketron

went out of business, there would be only one company left anyway.

Ticketron officials offered no comment on the deal.

TicketMaster agreed to purchase Ticketron from the Carlyle Group, which bought the company from Control Data in 1989. No purchase price was disclosed at the time, though Control Data said the company had annual revenues of \$41 million on gross ticket receipts of \$450 million.

Ticketron market share had been steadily eroding as TicketMaster head Fred Rosen boosted his upstart company's gross ticket receipts to \$600 million in stiff head-to-head competition with Ticketron.

Jeffrey Jolson-Colburn is a reporter for The Hollywood Reporter.

Plans Jell For A Revival Of Charlie Daniels' Jam

NASHVILLE—For the first time in three years, Charlie Daniels will hold his Volunteer Jam.

The event, scheduled to take place May 4 at the Starwood Amphitheatre here, will be exclusively sponsored by Cabin Fever Entertainment Inc.

Unlike previous years, when the Jam's roster of guests was kept quiet until the day of the show, Daniels has announced a bill of Joe Diffie, Tanya Tucker, John Kay and Steppenwolf, Travis Tritt, and B.B. King. Other acts will be named later for the daylong barrage of American music.

The concert will be taped for worldwide broadcast on the Voice Of America's "Country Music USA" program, hosted by Judy Massa. Highlights of the Jam will be condensed into a one-hour special and provided to the Armed

Forces Radio Network.

All broadcast elements of the Jam will be produced and distributed by Ron Huntsman Entertainment Marketing in association with the Charlie Daniels Band Inc., Cabin Fever, and High Lonesome Management.

Volunteer Jam was held 13 times between 1974 and 1986. Daniels cites changes in management and office location and scheduling conflicts as reasons for the Jam's hiatus.

Daniels' new Epic album, "Renegade," will be in stores in late April.

Tickets for Volunteer Jam XIV go on sale March 16 at TicketMaster locations. Ticket prices have not been confirmed. The Jam will be the opener for Starwood's sixth season.

DEBBIE HOLLEY

Mixed Results For Viacom MTVN Revenue Up, Profit Down

NEW YORK—Viacom Inc. says that, while revenues from MTV Networks and its radio stations increased in 1990, cash flow from those operations declined in the fourth quarter.

Revenue from MTV Networks, which includes MTV: Music Television and VH-1, as well as Nickelodeon, rose 23.4% in the year to \$348 million, but cash flow from operations dropped 11% to \$88.1 million.

In the fourth quarter, which ended Dec. 31, MTV Networks' cash flow fell 30.7% to \$18 million on a 16.6% increase in revenues to \$96.2 million.

The company attributes the decline to start-up and operating costs for its new comedy network, HA! Spokeswoman Hilary Condit says MTV's advertising sales "continued to be very strong."

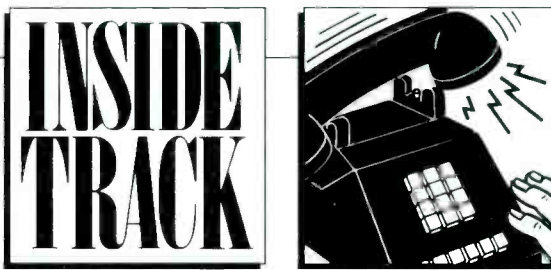
According to Nielsen's findings, the number of potential viewers in homes reached by MTV increased

only 1.4% in 1990 to 53 million. VH-1, the music video channel targeted at older viewers, has a potential audience of 39.2 million people, a gain of 13.3%.

In radio, revenues rose 33.8% last year to \$75.2 million, partly because Viacom acquired five stations. Operating cash flow rose 15.7% to \$30.1 million. But in the fourth quarter, cash flow declined 1.2% to \$8 million on a 34.8% jump in revenues to \$20.9 million.

Stations acquired last year are now operating as KDBK San Francisco; KDBQ Santa Cruz, Calif.; KXEZ Los Angeles; and WHOW-AM-FM Denver. Viacom paid about \$121 million for those properties. It operates a total of 14 radio stations in nine major markets.

Viacom has two issues of stock that trade publicly on the American Stock Exchange. Their closing prices at press time were \$24.875 and \$23.125 a share. DON JEFFREY



Edited by Irv Lichtman

BAGGING A BIGGIE: Westwood One's KQLZ (Pirate Radio) Los Angeles, which dropped programming mastermind and morning man Scott Shannon and its rock 40 approach for album rock Feb. 14, isn't pulling any punches in its battle against rival KLOS Los Angeles. Pirate has wooed KLOS PD Carey Curelop away from his post at the No. 1 Los Angeles rock station to take control of the Pirate.

WINNING ROUND ONE: Delicious Vinyl won a preliminary injunction against rapper Young M.C. Feb. 26 in Los Angeles Superior Court, restraining the performer from recording for any other company until Oct. 31, 1994. In a suit filed against Delicious Vinyl in May 1990 (Billboard, June 9), Young M.C. (real name Marvin Young) had maintained that the contract he signed with Delicious Vinyl on Oct. 31, 1987, was null and void; the label subsequently countersued. Island Records, which distributes Delicious Vinyl, filed suit last month in New York federal court against Capitol Records and Young M.C., alleging that Capitol's signing of the rapper violated an inducement letter agreement with Delicious Vinyl and Island (Billboard, Feb. 16).

PRAISE FROM THE TOP: In a post-Grammy-night memo to Sony Music Entertainment president Tommy Mottola, his bosses, Sony Corp. president/CEO Norio Ohga and Sony Software Corp. president Michael P. Schulhof, praised Mottola for the company's 13 Grammys on product falling under Mottola's aegis, including Mariah Carey's best-new-artist award. "You know and I know that it didn't happen by accident," wrote Ohga and Schulhof. "It happened because over the past three years, you and your team have been working consistently to achieve the highest quality and best results for our company. We are confident that as you continue to develop worldwide artists, Sony Music Entertainment will be the leading music company of this decade."

AND MORE RESPONSIBILITY: In addition to the above plaudits, Mottola has just been given another division to run. It's Sony's CD and cassette manufacturing arm, formerly responsible to Schulhof. Meanwhile, Schulhof takes on additional duties as head of the new Sony Electronic Publishing unit. Look for the unit to draw from Sony's music and film divisions for a line of interactive entertainment software.

AT the Music Week awards in the U.K., MCA managing director Tony Powell turned up expecting to accept the award for the top-selling dance single in 1990, having been told weeks earlier about the award to Adamski's "Killer." The label even placed an ad in a special brochure. However, during the luncheon he was told that there had been a miscalculation in the sales data and the award was going to Capitol for Mantronix's "Got To Have Your Love." Unfortunately, the MCA ad couldn't be pulled.

DENON RECORDS is the label that has acquired the Savoy jazz catalog from its owner, Joe Fields, who continues to operate Muse Records in New York (Inside Track, March 2). The Japanese label's last involvement in jazz was with Sonny Lester's LRC catalog. According to Denon, jazz specialists will comb through some 3,000 original direct-to-disc master lacquers and 2,500 master tapes for an extensive CD reissue program, including bonus tracks added to the original albums.

HISTORY IN THE MAKING: RCA Victor has set Wednesday and Thursday (6-7) for the original cast recording of the new Stephen Sondheim/John Weidman musical, "Assassins," whose subject matter is the attempted assassinations, successful or otherwise, of American presidents. The album of the show, which opened at Playwrights Horizons in New York in January, is being produced by label executive producer Jay David Saks. Paul Gemignani will conduct a score fully orchestrated by Michael Starobin... In a decidedly different approach to U.S. history, the label is releasing Monday (4) a Leonard Slatkin/Saint Louis Symphony Orchestra roundup of patriotic themes, including "The

Star Spangled Banner."

CAUSE OF DEATH: U.K.'s Westminster Coroner's Court formally recorded Feb. 27 that the cause of Def Leppard member Steve Clark's death was respiratory failure due to a compression of the brain stem, resulting from excess quantities of alcohol mixed with anti-depressants and pain-killers. The coroner gave no evidence of any suicidal intention or of any cause of death other than that detailed above.

LIVE HOME VIDEO has created a new entity, Live Distributing Inc., to consolidate the functions of several formerly separate operations, such as sales, customer service, operations, and credit, under one division. According to LIVE senior VP of sales Stuart Snyder, the new structure will involve no changes in staffing nor with LIVE's existing distribution relationship with Uni Distribution.

STAFFING UP: Terry Ellis' Imago label has made its first London-based A&R appointments, while also officially declaring its move into music publishing. Lauren Bromely is director of A&R, and Michael Murphy joins as manager of A&R. As previously noted, Imago Songs is headed by Ann Munday, former senior VP of Chrysalis Music.

CHANGING OF GUARD: Martin Emerson, president of the American Federation of Musicians, plans to retire and will not run again for president at the union's June convention in Las Vegas. Emerson defeated longtime incumbent Victor W. Fuentealba in a hotly contested election 3 1/2 years ago. There's no word yet on aspirants for the AFM's top job. Meanwhile, Steve Sprague has succeeded the late Kelly L. Castleberry, who died Dec. 10, as the union's secretary/treasurer.

ON THE GOOD FOOT: "Godfather of Soul" James Brown was granted parole Feb. 27 in South Carolina, where he had served 2 1/2 years of a six-year prison sentence for a traffic violation and assault. For the last 10 months, Brown was part of a prison work-release program that had him doing drug counseling for teens during the day and returning to prison at night. The singer is expected to resume his career. Brown was arrested Sept. 24, 1988, for threatening a neighbor with a shotgun and then leading the police on a high-speed chase from his home in Augusta, Ga., into South Carolina.

TIME'S UP? The Federal Trade Commission's review period for examining potential antitrust implications of the proposed acquisition of Erol's by Blockbuster expired Feb. 28 with no word from the agency. Lawyers close to the deal say the FTC's normal procedure is to make no public announcement unless it plans to raise objections. An FTC spokesman tells Track no announcement was scheduled for the 28th, indicating the deal will receive the government's blessing. According to a Blockbuster spokesman, FTC approval was the last matter holding up the deal's closing.

ON THE MOVE: In Canada, Jerry Wipf has left Record World, where he was senior VP, to become president of the 90-unit Discus Music World chain.

DOWNHILL RACERS: A sizzling Kenny G posted the top time among music-biz participants in the American Airlines Celebrity Ski race Feb. 24 in Crested Butte, Colo. The sax star finished the giant slalom course in a terrific 29.57 seconds. Strong times also were turned in by Del Bryant (32.90), Phil Graham (34.51), and Harry Warner (36.28) of BMI; Karl Lewis (33.91) and Steve Houck (35.66) of MTV Networks; Rosie O'Donnell (42.80) of VH-1; Mike Harvey of Unistar (33.77); and Billboard's own Ken Schlager (36.79). The annual event, co-sponsored by VH-1, helps raise money for the Cystic Fibrosis Foundation (for details, see page 62).

PRESUMED SOLD: Warner Home Video will place a 15-second spot on the front end of the March 27 release "Presumed Innocent" urging consumers to ask their rental dealer about purchasing a previously viewed copy of the movie. It marks Warner's first major effort in the increasingly popular strategy of trying to boost sales of a rental title by helping retailers sell off excess inventory after demand drops off. "Presumed" grossed \$86 million at the box office and will list for \$92.95.

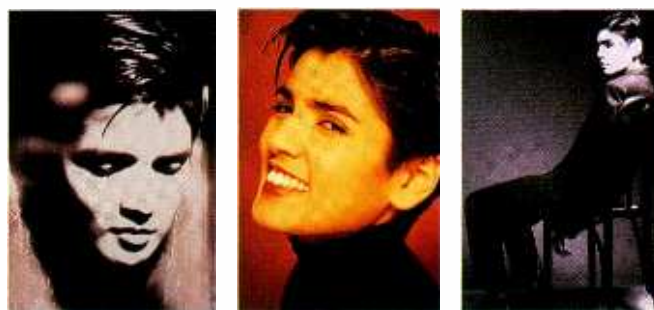
THINGS GO BETTER WITH... Sony Music product is getting a massive promotional tie-in with Coca-Cola USA. Details are set to surface Tuesday (5).



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