

# Billboard

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MARCH 30, 1991

## NARM'91

San Francisco, March 22-25

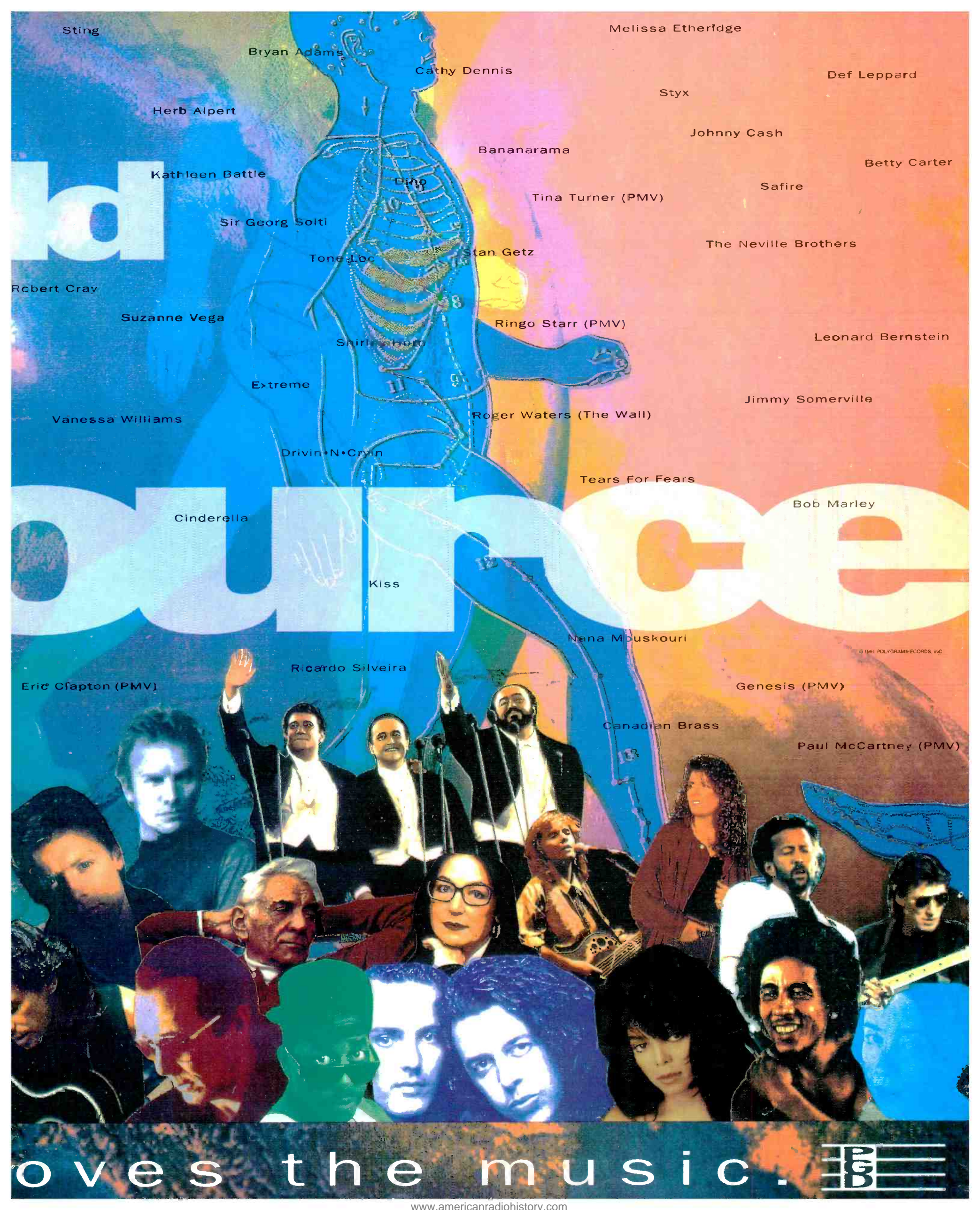
**SPECIAL  
CONVENTION  
REPORT**

**Expanded  
Retail Section**

**Preview of  
Convention  
Highlights**

**Insider's Guide  
to Bay Area  
Attractions**





Sting

Bryan Adams

Cathy Dennis

Melissa Etheridge

Def Leppard

Herb Alpert

Styx

Johnny Cash

Kathleen Battle

Bananarama

Betty Carter

Sir Georg Solti

Tina Turner (PMV)

Safire

Tone Loc

Stan Getz

The Neville Brothers

Robert Cray

Suzanne Vega

Ringo Starr (PMV)

Leonard Bernstein

Shirley Horn

Extreme

Roger Waters (The Wall)

Jimmy Somerville

Vanessa Williams

Drivin' N' Cryin

Tears For Fears

Cinderella

Bob Marley

Kiss

Nena Mouskouri

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Ricardo Silveira

Genesis (PMV)

Eric Clapton (PMV)

Canadian Brass

Paul McCartney (PMV)



oves the music. 

Marva Hicks

Anthrax

John Mellencamp

Moody Blues

Saraya

Michael Damien

Kentucky Headhunters

one  
world

Simple Minds

Tony! Toni! Toné!

Placido Domingo  
Jose Carreras  
Luciano Pavarotti

U2

Ute Lember

Kathy Mattea

Bon Jovi

Keith Jarrett

Frank Morgan

Mica Paris

Jessye Norman

Amy Grant

Gang of Four

Courtney Pine

Van Morrison

one  
stage

Hothouse Flowers

Trash Can Sinatras

Scorpions

Oleta Adams

Scup Dragons

L.A. Guns

Michelle Shocked

Maceo Parker

The Harper Brothers

The Statler Brothers



The muscle that m

# PGD is...

A&M

A&M Children's

A&M Gospel

Antilles

Big Life

Delicious Vinyl

Delos

Denon

Deutsche Grammophon

ECM

Elephant Records

ffrr

Fontana

Go! Discs

Horizon

Island

London

Mercury

Mercury Nashville

Morgan Creek

Philips Classics

Polydor

PolyGram Jazz

PolyGram Label Group (PLG)

PolyGram Music Video (PMV)

PWL

rooArt

Smash

Sussex

Tuff Gong

Vertigo

Verve/Verve Forecast

Wing

# Billboard

NEWSPAPER

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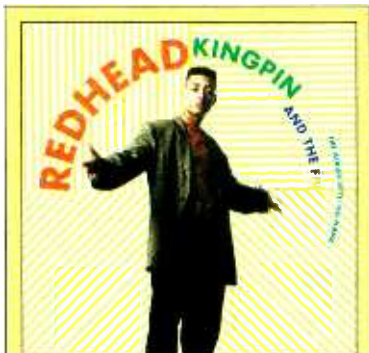
**Philips Takes Control Of Super Club Combine**

PAGE 136

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

MARCH 30, 1991

ADVERTISEMENTS



DOWN HARD. UP RED.

REDHEAD KINGPIN is back with the F.B.I. tribe and **THE ALBUM WITH NO NAME**. Check out ALL ABOUT RED b/w WE DON'T HAVE A PLAN B, plus GET IT TOGETHER and NICE AND SLOW. On the positive tip from Virgin.



The Grammy award winning Kentucky Headhunters, whose debut album "Pickin' on Nashville" is platinum plus, are hotter than ever with their forthcoming release—**"ELECTRIC BARNYARD"**, in-store April 2, featuring 13 songs including their new single **"THE BALLAD OF DAVY CROCKETT."**



**"BORN AND RAISED IN COMPTON,"** the first single from DJ Quik's 300,000+ selling album **QUIK IS THE NAME**. Top Pop Album #91. Think Quik! On Profile Records.

## BPI, SoundScan Combine Systems Create 'Definitive' Sales-Data Source

BY KEN TERRY

NEW YORK—BPI Communications Inc., the parent of Billboard, and SoundScan Inc. have agreed to combine their point-of-sale (POS) information systems, which are aimed at tracking unit sales of prerecorded music at the retail level.

As a result of the agreement, say the two companies, the music industry will soon have a single source of sales information of unprecedented accuracy. Over a period of time, the POS data will replace retail sales rankings as the source of all of Billboard's sales-based charts.

BPI, which has taken an equity position in SoundScan, will pay SoundScan an unspecified amount for the use of the POS data that will be gathered and processed by the Hartsdale,

N.Y.-based research firm.

According to Howard Lander, publisher of Billboard, "By virtue of this merger, Billboard is insured that its retail charts will continue to be the definitive yardstick for the industry to measure the success of its artists. This is clearly the end result that retailers and labels were hoping for, and Billboard remains committed to

providing the highest-quality information to its readership."

Mike Fine, CEO of SoundScan, comments, "This combined effort will be an incredibly powerful marketing tool to bring the industry closer to the consumer. The system, with data coming from such a large percent of the retail music outlets nationwide, (Continued on page 125)

## CD Packaging Dilemma Spills Over To NARM Meet

BY ED CHRISTMAN and SUSAN NUNZIATA

NEW YORK—Retail and label executives say that CD packaging is the overriding issue on their minds as the industry convenes in San Francisco March 22-25 for the annual convention of the National Assn. of Recording Merchandisers.

In fact, meetings on packaging were scheduled in San Francisco in the days leading up to the convention, and some observers say that the issue could be resolved before the meet officially kicks off.

The issue has recently heated up with the introduction of a new disc encasement from the Ivy Hill packaging company. Meanwhile, two majors, PolyGram Group Distribution and CEMA, are reportedly pushing for a jewel-box-only solution, which could derail a consensus from taking place at the convention, observers say.

For more than six months, the NARM packaging committee has been searching for a replacement for the longbox, which environmentalists view as wasteful. After the packaging committee agreed on a standard 5-by-11 size, a number of solutions have been proposed, and two already are being tested in the marketplace,

AGI's DigiTrak and Sony's open-jewel-box package.

Both proposals, except for plastic strips framing the packages, address environmental concerns and meet retailers' needs for a package that deters theft, fits into current fixtures, (Continued on page 131)

## Jukebox Network Building Strong Rep As Maker Of Hits

BY MELINDA NEWMAN and PHYLLIS STARK

NEW YORK—The Jukebox Network, a Miami-based, interactive music-video service, is having a growing influence on radio play and retail sales. Since helping break Vanilla Ice nationally last summer, the network has built public awareness for several new rap and urban artists, according to record companies, retailers, and radio stations.

Besides "Ice Ice Baby," the records the network is credited with helping break nationally include Candyman's "Knockin' Boots" and (Continued on page 125)

## 'Ghost' Goes Thru Video Sales Roof, Shipping 642,000

BY PAUL SWEETING and JIM McCULLAUGH

NEW YORK—Paramount Home Video last week shipped a record-shattering 642,000 copies of "Ghost," capping a run of highly successful rental titles that began in November and that has apparently battered down the 400,000-unit "wall" that for a year or more has beset even the most popular rental titles.

Studio and distributor executives agree that the past three to five months have seen a dramatic shift in the purchasing habits of video retailers that has greatly increased the shipments of top-level rental product. Even in this field, sales of "Ghost" are remarkable: Worth more than \$41 (Continued on page 137)

## Can't 'Beat It': Jackson, Sony In Partnership

BY JANINE McADAMS and MELINDA NEWMAN

NEW YORK—Superstar recording artist Michael Jackson has sealed an unprecedented, multimedia partnership with Sony Software Corp., parent company of Sony Music Entertainment and Columbia Pictures. The long-term agreement is said to have a potential retail and box-office value of \$1 billion.

The deal, which will give Jackson an equity stake in all of his Sony projects, is believed to be the first made by an entertainer with one company encompassing music, films, television, home video, and electronic software. The contract guarantees Jackson his own label and entertainment complex, as well as a production/development deal with the movie studio (Continued on page 136)

## No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ COMING OUT OF THE DARK	GLORIA ESTEFAN (EPIC)
TOP POP ALBUMS	
★ MARIAH CAREY	MARIAH CAREY (COLUMBIA)
HOT R&B SINGLES	
★ I LIKE THE WAY (THE KISSING GAME)	HI-FIVE (JIVE/RCA)
TOP R&B ALBUMS	
★ BUSINESS AS USUAL	EPMD (RAL/COLUMBIA)
HOT COUNTRY SINGLES	
★ LOVING BLIND	CLINT BLACK (RCA)
TOP COUNTRY ALBUMS	
★ NO FENCES	GARTH BROOKS (CAPITOL)
TOP VIDEO SALES	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS	
★ FLATLINERS	(RCA/COLUMBIA PICTURES HOME VIDEO)

## MEET THE NEW SHAKERS ON THE STREET



**On A Different Tip** The follow-up to their breakthrough debut. Featuring the fast 'n' furious first single **"GET WILD GO CRAZY,"** destined to be a multi-format smash!

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ON ARISTA CHROME CASSETTES, COMPACT DISCS AND RECORDS

LOCAL

CITY CENTER

"Have You Heard The Latest Rumors About EMI?"

"Yeah, I've Heard the Rumors..."

... Powered by Platinum sales and "Silent Lucidity's" massive MTV, Top 40 and rock radio crossover success, **QUEENSRYCHE** is headlining U.S. arenas now!

■ **ROXETTE's** hit packed new album, **JOYRIDE** is shipping gold and the title track is soaring up the charts. The international superstars embark on a major U.S. tour this summer.

■ America's Rock and Rollers, **HUEY LEWIS & THE NEWS** hit the road this summer in support of their highly-acclaimed EMI debut album, **HARD AT PLAY**. In stores everywhere, May 7th.

■ **GEORGE THOROGOOD & THE DESTROYERS'** blazing new album, **BOOGIE PEOPLE**, is racing toward gold. Catch them rippin' it up live on their sold-out U.S. arena tour.



■ The legendary **O'JAYS** follow up the top 5 success of "Don't Let Me Down" with a stunning version of the Bob Dylan classic, "Emotionally Yours", produced by Narada Michael Walden.

■ **ALIAS** is on the way to their third top 10 single with "True Emotion" from their breakthrough debut album.

■ **PET SHOP BOYS** are dazzling fans everywhere on their first-ever, sold-out U.S. tour. Their new single, "Where The Streets Have No Name (Can't Take My Eyes Off You)" is erupting at clubs and on progressive airwaves everywhere.

■ The **PRETTY WOMAN SOUNDTRACK** has sold over 6 million copies worldwide and is still going strong!"

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-New Music Express-

**"THE SEX PISTOLS OF INDIE DANCE CROSSOVER"** -Birmingham Press-

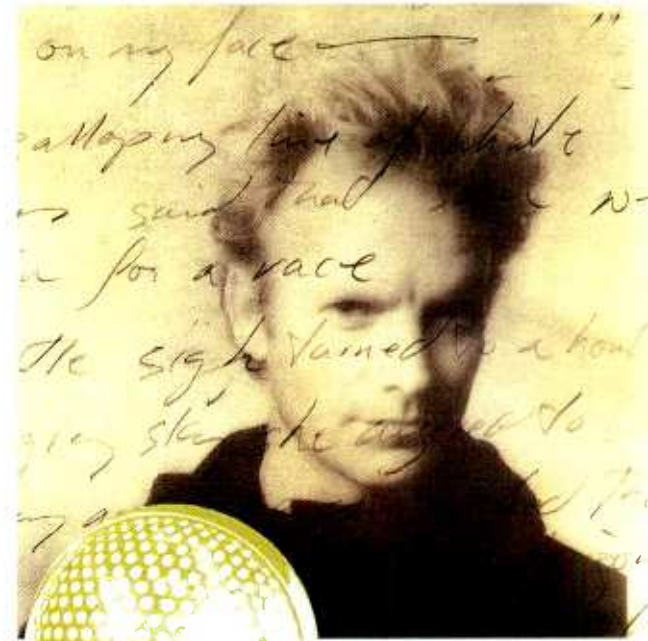
**EMF** "UNBELIEVABLE"

Their debut album, **SCHUBERT DIP**, in stores everywhere, May 14th.

**EMI RECORDS USA. BELIEVE IT!**



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**EXTREME** THE ALBUM **EXTREME II PORNOGRAFFITI** IS BREAKING EXTREME NATIONWIDE WITH SOME OF THE HOTTEST GUITAR WORK ON RECORD AND THE MOST TALKED-ABOUT LOVE SONG IN AGES: "MORE THAN WORDS." **HERB ALPERT** WITH HIS NEW ALBUM **NORTH ON SOUTH ST.** HERB ALPERT REPEATS THE SUCCESS OF HIS HITS "RISE" AND "DIAMONDS." HERB ALPERT IS BACK ON THE STREET - AND THE STREET LOVES IT. **AMY GRANT** MEET GRAMMY WINNER AMY GRANT, CURRENTLY OUT WITH THE SMASH SINGLE "BABY BABY" - AND HER BIGGEST ALBUM EVER, **HEART IN MOTION.** HER LAST TOUR PUT HER IN FRONT OF A MILLION PEOPLE - THIS YEAR HER SUMMER TOUR AND AN ALBUM'S WORTH OF HITS MAKE AMY GRANT UNSTOPPABLE. **STYX** THE TOP 5 SINGLE "SHOW ME THE WAY" IS THE LATEST TRIUMPH FOR STYX AS THEIR NEWEST ALBUM **EDGE OF THE CENTURY** NEARS GOLD. WITH THE NEW SINGLE "LOVE AT FIRST SIGHT," STYX REASSERTS THEIR MASTERY OF THE ROCK BALLAD AND THEIR PLACE AT THE TOP OF THEIR CRAFT. **STING** ONCE AGAIN STING REACHES NEW HEIGHTS OF ACHIEVEMENT. **THE SOUL CAGES** WENT PLATINUM WITHIN TWO WEEKS OF RELEASE. THE FIRST SINGLE "ALL THIS TIME" SOARED UP THE CHARTS. THE WORLD TOUR IS SELLING OUT EVERYWHERE.

# MORE THAN WORDS



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VOLUME 103 NO. 13

MARCH 30, 1991

## IF YOU'RE GOIN' TO SAN FRANCISCO . . .

. . . be sure to read this week's expanded Retail section, starting on page 73. This 44-page supersection contains in-depth stories on all the key issues facing attendees to the National Assn. of Recording Merchandisers' 33rd annual convention, March 22-25. Conventiongoers will also find an Insider's Guide to the many attractions of the city by the Bay (page 92); shopping tips for music lovers (page 94); and a listener's guide to San Francisco radio (page 100). And don't miss our fascinating look back at conventions past (page 89).

## JAPANESE VID GIANT STILL GROWING

Japan's CCC video chain, which already takes a hefty piece of that nation's video pie, aims to take an even bigger slice via a new rackjobbing operation. Chris McGowan has that story and news of the market's feelings on the impending arrival there of U.S. megachain Blockbuster Entertainment. **Page 48**

## MIDDLE EAST'S POTENTIAL EYED

With the onset of peace in the Persian Gulf, the music industry is moving into position to exploit the region's rich potential for legitimate product. Jeff Clark-Meads reports on the situation. **Page 116A**

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# Rap Looks For Acceptance Abroad

## Hammer, Ice Break Into Euro Market

■ BY SAM SMITH

LONDON—Rap has begun its journey from its American home. So far, though, it is still traveling economy class, having made it up from the bucket shop but not yet to first class.

Europe's inconsistent response to U.S. rap product is focusing attention on the question of whether the genre's stateside success can be repeated on this side of the Atlantic.

Although U.S. rappers such as

M.C. Hammer and Vanilla Ice have made significant inroads in the U.K., Germany, the Netherlands, and France, the Mediterranean countries have shown less interest in rap. But Stuart Watson, senior VP of MCA International, sees reason for optimism about rap's future in Europe. He points to the growth of the number and quality of European rap acts as a sign that the genre is becoming part of the mainstream.

"It is very significant that here in London, there is a wealth of new

talent working in rap," he says. "It broadens the market and primes it for new international acts. If we could see the same happening in other European territories, it would be a sign that U.S. and U.K. rap is beginning to get through."

The most significant rap acts to have emerged from Europe so far are Monie Love from the U.K., Snap from Germany, and Belgium's Technotronic. In addition, the U.K. has also spawned a number of pop/rap acts, most notably Betty Boo.

Some executives, though, feel that rap will never be accepted beyond occasional novelty singles, and dismiss domestic talent as irrelevant to the world market. "In Europe rap is about as relevant as karaoke," says one major-label source.

The language barrier is perceived as less of a problem than the whole mood of what is seen as ghetto music. While M.C. Hammer and Vanilla Ice have a pop appeal, pure rap may prove too hardcore for Southern European tastes.

But Piero Giramonti of EMI International's marketing division believes rap's takeoff is inevitable. "All forms of rock music have come out of black American culture and this is the next big thing," he states. "M.C. Hammer broke the ice for Vanilla Ice, and now that rap has been exposed, it can be accepted as another major form of pop."

(Continued on page 120)

## Commtron Sales Dip, Earnings Steady In Qtr.

NEW YORK—Commtron Corp., the nation's largest home video distributor, reports second-quarter sales of \$111.8 million, a drop of 4.17% from the same period last year. Net income for the quarter, which ended Feb. 28, was \$1.88 million, or 18 cents a share, essentially the same as that for the prior-year period.

For the first six months of its fiscal year, Commtron reported net income of \$5.03 million, or 49 cents a share, on sales of \$264.3 million. Sales were off 8.9% compared with the first half of last year.

In a statement, Des Moines, Iowa-based Commtron said gross

margins improved over last year due to "the change in both the video and electronics product mix while operating expenses declined."

The statement said sales of prerecorded videocassettes increased in the quarter to \$93.7 million from \$89.9 million, due to several strong rental releases. Increased video sales, however, were offset by a decline in Commtron's consumer electronics business, which posted a decline in sales to \$18.2 million from \$26.8 million.

Steven Hill, an analyst with Sutro in San Francisco, calls the results in line with expectations. "I thought

(Continued on page 127)

# Eric Kronfeld Takes Key PolyGram Post

## Named President/Chief Operating Officer Of PHI

■ BY TRUDI MILLER

NEW YORK—Eric Kronfeld has been named president and chief operating officer of PolyGram Holding Inc., the company that oversees all of PolyGram's interests in the U.S.

Kronfeld, 49, will be responsible for coordinating the finance, human resources, and corporate legal and business affairs departments of the PolyGram companies, and the heads of these departments will report to him.

His role will be to establish common systems in these departments, monitor financial results, and establish procedures that will help PolyGram's U.S. companies interface smoothly with PolyGram International's management in London. PolyGram Diversified Entertainment, headed by John Scher, will also report to Kronfeld.

PolyGram Group Distribution will continue to report to Alain Levy in his capacity of CEO of PHI. However, the activities of PGD will be monitored by Kronfeld, as will all the other activities of the PolyGram Group in the U.S.

Kronfeld will have no direct operating responsibilities for A&M, Island, Mercury, PolyGram Classics and Jazz, the PolyGram Label Group, or PolyGram Publishing; the heads of

these companies will continue to report to Levy. However, Kronfeld will be involved in the financial, human resources, and legal departments of those companies. He will also be a board member of PolyGram Holding Inc.; other board members include Levy, Island CEO Chris Blackwell, A&M chairman Jerry Moss, and PolyGram chief financial officer Jan Cook.

Before joining PolyGram, Kronfeld

was in private practice for many years. His clients included James Brown, the Four Seasons, Glyn Johns, Lou Reed, Kenny Gamble, and Leon Huff. He has also served as consultant to several multinational companies in the entertainment business.

Commenting on his appointment, Kronfeld says, "For almost 26 years, I've been involved in almost every

(Continued on page 127)



KRONFELD

# Sony Classical Has Big Plans For Its 2nd Year

■ BY IS HOROWITZ

NEW YORK—Sony Classical enters the second year under its new banner with an accelerated top-of-the-line release schedule, a new budget CD series, and plans for a sharp increase in video releases.

On April 1, it will be 12 months since the label shed its traditional CBS Masterworks image in favor of the Sony Classical logo for new product. Harold Fein, VP and GM of the division, believes promotional efforts over the past year have served to impress that new identity on record consumers.

Sony expects to release 80-90

front-line classical titles over the next 12 months, 20% more than it did in the past year. With the addition of new budget and midline CDs, the annual total will come to 200 new titles.

Current active CD catalog depth is about 3,000 titles, which Fein judges to be about the right number for his company to market in today's product-heavy environment; for every new title added, one will be deleted.

Meanwhile, cassettes are a fast-fading element in the Sony Classical marketing picture. The configuration now accounts for less than

(Continued on page 127)

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**After The Deal.** Janet Jackson, right, is welcomed to the Virgin Records team by Virgin Group chairman Richard Branson. Jackson recently signed an exclusive worldwide recording contract with Virgin. Her album "Rhythm Nation 1814" has been on the Top Pop Albums chart for 78 weeks and earned a record-breaking seven top-five singles.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Eric Kronfeld is appointed president and chief operating officer of PolyGram Holding Inc. in New York. He was an entertainment attorney in private practice. (See story, page 9.) PolyGram Label Group in New York names Jeff Jones VP of marketing and Gerry Kopecky VP of sales. They were, respectively, VP of marketing, East Coast, for MCA, and San Francisco branch manager for PolyGram Group Distribution. In other appointments, Dane Venable is named VP of product development for Mercury Records and Jeff Newman is named director of video for Mercury's Rhythm and Black Music Group, both in New York. They were, respectively, VP of artist development for PolyGram and a free-lance producer of mu-



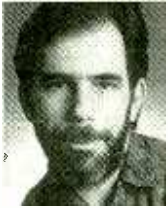
JONES



KOPECKY



VENABLE



STONE

sic-video shows and radio shows.

A&M Records in Los Angeles promotes Rick Stone to senior VP of promotion. He was VP of promotion at the label.

Patricia "Trish" Heimers is appointed VP of communications for BMG in New York. She was VP of public relations at the Recording Industry Assn. of America.

Marc Ratner is promoted to VP of pop promotion for Reprise Records in Los Angeles. He was national singles promotion director for the label.



RATNER



STEELE



KELLY



STEVENSON

MCA Records in Los Angeles promotes Michael Steele to VP of field promotion and Pat Martine to national promotion director. They were, respectively, national pop promotion director, and director of regional promotion, West Coast.

Imago Recording Company in New York names Jim Kelly VP and director of sales and Joe Pfeifer director of production. They were, respectively, senior director of marketing for BMG Distribution, and production coordinator for Chrysalis.

Warner Bros. Records in Los Angeles promotes Steve Stevenson Jr. to director of national video promotion and Wendy Griffiths to associate director of national promotion. They were both managers of national video promotion.

SBK Records appoints Ronni Kairey director of publicity, East Coast, in New York and Angela Lang manager of publicity, West Coast, in Los Angeles. They were, respectively, manager of publicity for SBK, and manager of media and artist relations for Chameleon.

Impact Records in Los Angeles names Jeff Neben national director of pop promotion, Lisa Oxman director of international, John Lappen director of publicity and artist relations, and Gina Iorillo associate director of promotion. They were, respectively, Los Angeles promotion manager at Charisma, manager of international marketing at Enigma, founder and president of JL Productions, and Los Angeles promotion manager for Polydor.

# Sony Says No CD Package, No Return Offers Accounts 1% Credit Of Purchases

■ BY ED CHRISTMAN

NEW YORK—In a move that has angered many accounts, Sony Music Distribution has announced that starting in July it will not accept returns for CDs that are no longer in their outer package.

In a letter to accounts, Sony states: "Although the quality control personnel at the Sony Music manufacturing

facilities have irrefutable evidence that the defective rate on compact discs . . . is statistically non-existent, the number of units returned as such continues to increase."

Sony, however, will provide each account with a 1% credit of its total purchases from the company to offset the cost of those CDs that are opened for in-store play and to aid accounts that have developing-artists

programs that allow consumers to return albums they don't like, according to Tom McGuinness, Sony's senior VP of marketing.

The 1% credit can be viewed as a reward for accounts that do not return open CDs and a penalty for those that do, he says.

Other majors say they are watching Sony's move closely. Henry Droz, president of WEA, says the increasing number of opened CDs being returned "is a concern," and declines to comment further.

"There are accounts around the country with a policy of encouraging the return of old CDs and get a discount off a new one," McGuinness says. "There are accounts that encourage people to listen to CDs in-store and not necessarily have to buy them. There are some accounts who use the Lift system and take the CD out of the jewel box and stack them behind the counter where they can be damaged. There are accounts who willingly exchange a Billy Joel CD, which a consumer says is defective, for a Gloria Estefan [CD]."

All those CDs come back to Sony, which cannot repackage them and ship them back out to the market. "We can't quality-check everything that comes back," McGuinness says. "At some point you have to say 'wait a minute. No more returns of open CDs.'"

Jim Dobbe, VP of sale merchandise at Wherehouse Entertainment in Tor-

(Continued on page 136)

## 'Power Ratios' Radio Study Has Good News On Ad Pull

■ BY PHYLLIS STARK

NEW YORK—Despite broadcasters' fears that the 1990 economy was disastrous for radio advertising sales, the newly released "power ratios" study, which measures the sales strength of individual formats, indicates that nearly every format improved last year. Those gains correspond with a 5.2% gain in overall radio advertising revenue in 1990. AC, classic rock, album rock, and oldies had the strongest gains last year.

Only five of the 16 formats studied were down. Classical, soft AC, and adult alternative were the hardest hit. Also down slightly were

Spanish and full-service AC.

AC, last year's No. 5 format, took the top slot this year, edging out last year's winner, news/talk, which is now in second place. Country and oldies tied for third place. Soft AC, which took third place last year, moved down to eighth place this year while full-service AC moved from second to fifth place.

According to the annual study conducted by the Los Angeles-based broadcast accounting firm of Miller, Kaplan, Arase, & Co., the power ratio for AC was 1.46, which means that in a market where each share point of audience is worth \$1

(Continued on page 127)

## Personics Pulling Machines Out Of Stores Custom-Taping Firm Reorganizing Under Chapter 11

■ BY DAVE DIMARTINO

LOS ANGELES—Less than three months after filing for reorganization under Chapter 11 of the federal bankruptcy laws (Billboard, Jan. 19), Personics Corp., the in-store custom-taping system, is "withdrawing from its retail base" and pulling its custom-taping units from the marketplace.

Calling it a "terrible decision to have to make," Steve Boone, president and CEO of Redwood City, Calif.-based Personics, says the firm will pull all 240 of its machines from stores within four or five weeks.

Retailers using the system—who, says Boone, have already been notified of the decision—include Musicland, Wherehouse, Tower, Music Plus, and Record World, among others.

Boone says the company expects "in the next month" to present to bankruptcy court a plan of reorganization that will take the company out of Chapter 11.

"We do have a number of business opportunities and a profitable core business here tied to central production and corporate promotions," says Boone. "And we're keeping that profitable core business and expanding some other business opportunities."

Thus, he says, the company plans to maintain its corporate premium business—which includes dealer loaders, custom audiocassettes used as consumer product incentives, and "things as far-fetched as corporate Christmas cards."

Additionally, Boone says the com-

pany will "take a real hard look" at mail-order opportunities. "Interestingly enough," he says, "some [label] people who weren't too excited about giving us anything for retail were a little more interested in mail order."

Indeed, the limitations of the repertoire offered Personics by its participant labels is seen as the major reason for its failure at retail by both Boone and Charles Garvin, founder and former president of Personics.

Garvin—who now serves as a consultant to the company—says that

Personics executives, seeking a wider repertoire, spent the past several months making a series of presentations to the major labels and met "varied" results. "Several [labels] were extremely supportive, and some less so," says Garvin, "but as a whole, Personics' investor group didn't really feel that the volume of music that people were prepared to assure to Personics over the next year or so would really support a continued presence in the stores."

(Continued on page 127)

## Parent Wants To Sell Media Home Entertainment

■ BY JIM McCULLAUGH

LOS ANGELES—Media Home Entertainment, one of the independent pioneers of the home video industry, has been officially put on the block by parent Heron International. The sale of Hi-Tops, Media's children's video line featuring the hot-selling Baby Songs series that had been put up for sale several months ago, will continue to be handled separately by Media.

The rationale for the decision to sell Media, according to Lloyd Grief, vice chairman and managing director of corporate finance for Suro & Co., whose firm has been retained for the transaction, is that

Heron, which acquired Media in the early '80s, was to focus more on European endeavors.

"It's more of a geographic preference," says Grief, who notes that Heron's core businesses are in real-estate development and management, home building, gasoline retailing, automotive importation, and distribution and retail of luxury automobiles.

"Heron has multiple types of operations in the U.S.," he says, "specifically a financial institution and real-estate holdings. They've made a decision to unwind from the U.S. and concentrate in Europe. They've already sold the financial institution

(Continued on page 137)

# Tax-Man Lamont Hits U.K. With Hike Prerecorded Music, Vid, Tickets Affected

BY ADAM WHITE

LONDON—Stormin' Norman took 'em by surprise again. But this time it was Norman Lamont, Britain's Chancellor of the Exchequer, who launched an unexpected, unwelcome assault: a 2.5% sales tax hike affecting most U.K. businesses and consumer goods, including prerecorded music, home video, and concert tickets.

The change in the value-added tax rate to 17.5% from 15% will be introduced April 1, bringing the U.K. close

behind France's 18.6% VAT on comparable goods and ahead of Germany's 14% level.

VAT rates on home entertainment products within the European Community range from 25% in Belgium to 9% in Italy, but more harmonization is expected as single-market legislation comes on line. At present, the average levy is 17% among the 12 EC nations.

The U.K. increase was announced March 19 as part of the government's annual budget package. Chancellor Lamont said the increase was neces-

sary to help pay for adjustments in the government's "poll tax" (or community charge) system of household taxes, a political hot potato.

Brian McLaughlin, U.K. managing director of the 80-store HMV chain, calls it an "extremely painful" increase. "I've got 18 million pounds' worth [\$32 million] of stock, which must have prices changed by April 1, which happens to be the start of our financial year. When you add up the logistical workload and staff overtime, it's a nightmare. We can't make these changes without losing money."

McLaughlin adds, "The government has moved a political time bomb [the poll tax] away from themselves and saddled it onto retailers, with all  
(Continued on page 131)



**Grammy At Gracie.** New York Mayor David Dinkins, left, hosts a party at Gracie Mansion in honor of the 1991 Grammy Awards being held in New York. The party was attended by NARAS executives and national trustees, music-industry label chiefs, and a select group of artists. Shown with Dinkins, from left, are Time Warner chairman/co-CEO Steven J. Ross; Qwest/Warner Bros. recording artist Quincy Jones; Atlantic recording artists Phil Collins and David Crosby; and Atlantic co-chairman/co-CEO Ahmet Ertegun.

# Rick Dees & Partner Clark Lose \$10 Mil Contract Suit

BY CRAIG ROSEN

LOS ANGELES—A Superior Court jury here has found that KIIS Los Angeles morning personality/ABC-TV host Rick Dees and his business partner, Wally Clark, must pay former "Rick Dees Weekly Top 40" associate Cosmo Cappellino more than \$10 million in a breach-of-contract suit.

Cappellino, once general sales manager of KIIS Los Angeles, was partners with Dees and Clark, former GM of the Gannett-owned station, in the company known as Rick Dees Productions. According to legal documents dated Sept. 1, 1983, that

company was created to "produce, develop, own, market, license, distribute and otherwise deal with certain radio programs. The programs are tentatively entitled 'Rick Dees Weekly Top 40.'"

The Dees countdown show was developed as a fresh alternative to ABC Radio Network's "American Top 40," which was then hosted by veteran radio personality Casey Kasem.

In a claim originally filed in 1988, Cappellino's attorney, Henry Gradstein, alleged that Dees and Clark formed subsequent ventures behind Cappellino's back and kept "substantial revenues generated by the suc-  
(Continued on page 136)

# AFM Raises Voice In Support Of 'Nonlive-Music' Measures

BY PAUL VERNA

NEW YORK—The American Federation of Musicians is endorsing truth-in-advertising bills that are aimed at informing concertgoers of performances that are wholly or partly prerecorded.

Encompassing measures aimed at lip-syncing and the use of prerecorded backing tracks, these proposals are under way in New York, New Jersey, California, Wisconsin, Illinois, Massachusetts, and Minnesota. Local AFM chapters in those seven states are lobbying in support of these measures, which would require concert

promoters to inform the public if a particular show used nonlive elements.

Martin Emerson, president of the AFM, says, "I am personally urging the 252 locals in the U.S. and Canada to seek and contact the legislative parties at the state levels and ask them to introduce legislation to inform the public that when they go to these performances, they are being hoodwinked."

He says ads for a recent Ice Capades show were particularly misleading because they billed that event as live even though the music was all  
(Continued on page 125)

# Trans World's Profits Rise But Ends Year With 4th-Qtr. Slump

BY DON JEFFREY

NEW YORK—Aggressive expansion of Trans World Music Corp.'s music retail chain fueled revenue and profit growth in the recently completed fiscal year. Net profit rose 8.5% to \$14.4 million on a 13.9% jump in revenues to \$356.5 million.

But in the fourth quarter, which ended Feb. 2, net profit fell 6.8% from the same period last year to \$9.44 million.

Jeffrey Jones, chief financial officer, says sales from stores open at least one year were "flat" in the fourth quarter. For the entire fiscal

year, same-store sales went up 3%.

David Bolotsky, analyst with Goldman, Sachs, attributes the decline in quarterly profit to a "weak selling environment and aggressive expansion." But he adds that net income fell "less than expected."

Overall revenues in the fourth quarter, however, were up a healthy 16.8% to \$138 million because of the addition of new stores. The Albany, N.Y.-based retailer wound up with 546 outlets at the end of the fiscal year, compared with 442 one year earlier, a unit expansion rate of 23.5%. Jones says store growth will  
(Continued on page 131)

# Crowes, Isaak Albums Crawl Toward Top; R.E.M. Off To Brisk Start; Grant In Motion

**S**LOW AND STEADY wins the race. That's the moral behind the success of the **Black Crowes'** "Shake Your Money Maker," which edges up to No. 5 on the Top Pop Albums chart, and **Chris Isaak's** "Heart Shaped World," which jumps to No. 8.

The Crowes' album took 54 weeks to reach the top five, longer than any other album in the past 20 years. The last album to take as long was the **Jimi Hendrix Experience's** "Are You Experienced?," which finally broke into the top five in its 59th week on the chart in October 1968.

Isaak's album enters the top 10 nearly two years after its release. The album—which spawned the top 10 hit "Wicked Game"—was issued in June 1989.

Warner Bros. distributes both of these sleeper hits. The Crowes are on Def American; Isaak is on Reprise. For that matter, Hendrix was also on Reprise. Hmmm. It must have something to do with the laid-back Warner Bros. style.

**R.E.M.** lands the highest-debuting album of its eight-year career as "Out Of Time" enters the pop chart at No. 27. The band's last album, "Green," bowed at No. 39 in November 1988.

"Out Of Time" is R.E.M.'s sixth studio album in a row to reach the top 30. And it's likely to become the band's third album in a row to reach the top 15. "Document," the group's final album for I.R.S., hit No. 10 in 1987; "Green," its first release on Warner Bros., peaked at No. 12.

Both "Document" and "Green" spawned top 10 singles—"The One You Love" and "Stand," respectively. "Losing My Religion," the first single from the new album, is expected to enter the Hot 100 next week.

**F**AST FACTS: Two soundtracks explode in their second week on the pop albums chart. "The Doors" vaults from No. 40 to No. 16; "New Jack City" surges from No. 179 to No. 55. These are already the two highest-ranking soundtracks on the chart, pulling ahead of "Pretty Woman," which was the top soundtrack for most of the past year... Two other Doors albums are also moving up. "Best Of The Doors" jumps from No. 71 to No. 51; "Greatest Hits" re-enters the chart at No. 179.

Columbia has the top two albums on the pop chart with "Mariah Carey" and **C&C Music Factory's** "Gonna Make You Sweat." It's the first time that one label has had both of the top two albums since Capitol scored in August with **M.C. Hammer** and **Poison**.

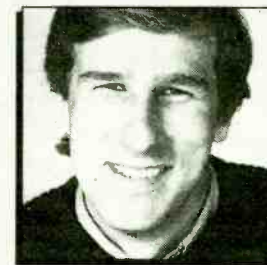
The latest albums by two veteran performers take

off in their second week on the chart. **Joni Mitchell's** "Night Ride Home" jumps from No. 68 to No. 48. It's a cinch to become her highest-charting album since her 1982 Geffen debut. And **Teddy Pendergrass'** "Truly Blessed" vaults from No. 130 to No. 59. It's equally certain to become his top-charting album since his 1984 debut on Asylum, now Elektra.

**Amy Grant's** "Heart In Motion" leaps from No. 119 to No. 64 in its second week, already becoming her highest-charting album to date.

**Gloria Estefan** lands her third No. 1 hit on the Hot 100 with "Coming Out Of The Dark." This matches the number of No. 1 hits registered by **Karen Carpenter**, who was Estefan's major influence.

**Roxette's** "Joyride" leaps to No. 17 on the Hot 100, becoming the duo's sixth top 20 hit in two



by Paul Grein



years. **Sheena Easton's** "What Comes Naturally," the first single from her second MCA album, enters the Hot 100 at No. 85. "The Lover In Me," the leadoff single from Easton's MCA debut album, reached No. 2 in 1989. Since arriving 10 years ago with "Morning Train," Easton has amassed seven top 10 hits. The Scottish singer has rarely been hot or cold, but has stayed warm for a decade—no small feat.

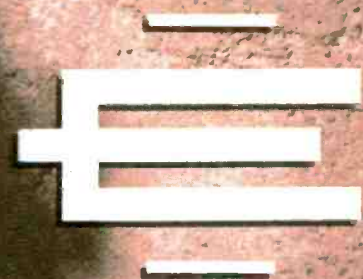
**WE GET LETTERS:** Steve Piegari of North Port, Fla., notes that seven female solo artists appeared in the top 10 on the Hot 100 two weeks ago, an all-time record.

Adam Hammond of Bay City, Mich., notes that **Daryl Hall & John Oates'** string of 23 consecutive top 40 hits ended recently when "Don't Hold Back Your Love" peaked at No. 41. It was the duo's first single to miss the top 40 since 1979. Two other perennial hit-makers fell short of the top 10 with their most recent releases. **Phil Collins** missed the top 10 for the first time since 1983; **George Michael** fell short for the first time since he launched his solo career five years ago.

William Simpson of Los Angeles notes that **Mariah Carey's** "Someday" features the highest-sung note in a No. 1 hit. Carey hits a B above high-C, which shatters the old record of F sharp above high-C hit by **Minnie Riperton** in the 1975 chart-topper, "Lovin' You"... Simpson adds that **Harriet** and **Nelson** are back-to-back on the Hot 100 for the second straight week.

Glen Miki of Monterey Park, Calif., notes that **Gloria Estefan** hits No. 1 this week by dislodging **Timmy T's** "One More Try." Ironically, another "One More Try"—by **George Michael**—displaced Estefan's first chart-topper, "Anything For You."

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# COMMENTARY

## Spreading Virus Must Be Eradicated

# ACT NOW AGAINST COUNTERFEITERS

BY FRED MUNAO

While Americans are congratulating themselves on the victory they won in the Gulf, those of us in the record industry should not neglect the war we're losing in our own back yard: tape counterfeiting. The casualties are heaviest among mom-and-pop retailers and the very hottest artists, but all of us in the industry are affected.

Consider the current health of the industry in general: dollar volume for all configurations was up in 1990, but it was way down on front-line cassettes. Naturally, some part of this trend is attributable to the rise of the CD, but an even larger part is due to counterfeiting. Though the Recording Industry Assn. of America is still toting up the impact of counterfeiting on the industry in 1990, it has calculated that, in 1989, the record industry lost more than *half a billion dollars* to counterfeiters. That means the \$6-billion music industry saw more than 8% of its value stolen that year. And, if all we are talking about is the top 80 titles (the heart of the counterfeiter's catalog during any given week), the true figure would be closer to 30%.

Of course, in most major cities—where these criminals set up on every other street corner—there is virtually no escaping the problem. Out in the boroughs of New York, local police recently confiscated illegal wares from 30 counterfeit outlets doing business in one 10-block area of Ja-

maica, Queens . . . most of which were right back in business the next day. Even further from the cities, suburban flea markets are crawling with these vendors, with one venue in Englishtown, N.J., going so far as to publish a weekly "Bootleg Cassette Tape Top 20" chart.

Meanwhile, Macey Lipman's re-

ing is allowed to continue unabated. That's why Rick Johnson of Glenview, Ill.'s Dog Ear Records believes, "We should *all* be deputized to protect copyright laws." And none of this even takes into account the damage being done to labels and artists alike by the inferior sound quality and shoddy packaging of the counter-

feit tapes (AACT).

AACT's current anti-counterfeiting strategy is two-pronged. The first line of attack is a consumer education/publicity campaign, led by our artists, to inform the public (through the media and at retail) of the dimensions of the problem—beginning with the fact that those hard-to-resist bargain-basement tapes are indeed counterfeit and inferior. The second prong is a long-term, professional investigation to uncover the manufacturers and distributors of counterfeit tapes, leading to the arrest and prosecution of the biggest players in this game of organized crime and to the dismantling of their operations.

AACT is composed at present of the following labels: Select, Tommy Boy, Next Plateau, Priority, Jive, Wild Pitch, Profile, Fantasy, Nasty-mix, Warlock, RAL/Def Jam, Cold Chillin', Cocoa Records, Musical Productions, and Sleeping Bag. As this problem impacts every sector of the industry, we will also shortly be reaching out to recruit record retailers, independent distributors, legitimate manufacturers and duplicators (of both cassettes and CDs), and the major labels.

The record industry *can* do something about the persistent problem of counterfeit tapes: Join AACT and help prevent the sidewalk counterfeiter from walking away with the fruits of our labor . . . and with the award for the Record Retailer Of The '90s as well.



**'The nation's mom-and-pop stores are being killed by counterfeiting'**

Fred Munao is president of Select Records, a New York-based independent label.

cently issued eighth annual "State Of The Business" report notes that, though "rap is the predominant category being counterfeited, many dealers are noticing that more rock and other formats are creeping into this mix."

Indeed, the nation's "mom-and-pop stores"—so often the place in a given neighborhood where new records are broken—are being killed by counterfeiting. These important retailers, many of whom are already struggling, will simply not make it through the current recession if counterfeit-

But, short of vigilantism, what is to be done? As counterfeiting is a national problem, its prosecution falls to the FBI, but the Feds have neither the time nor the resources to devote to such a specialized problem. Within the record industry, counterfeiting has been a key concern of the RIAA for years but, despite its best efforts, counterfeiting continues to grow. There is only one industry group wholly devoted to the elimination of counterfeit tapes, and that is the New York-based Artists Against

# Songwriting Was Only 1 Of Doc Pomus' Gifts To Society

## Paternal Guidance & Youthful Aspirations Served As Inspiration

BY IRA MAYER

Doc Pomus was the ultimate paternal figure and the perpetual teenager in love. We met through a mutual friend, the music writer David McGee, maybe 15 years ago. And I'm sure Doc thought I was full of shit when I blurted out that "Teenager In Love" was one of the few 45s I'd kept from my sister's record collection (I was 7 when it was a hit, my sister was 13).

Mid-'80s, Doc called one day to say his old writing partner, Mort Shuman, was in New York and that they'd been talking to each other about writing together again. Doc doubted it would happen but wanted to believe it might, and invited me to join them at the Lone Star Cafe that night. I went, the scratched Laurie Records single of "Teenager In Love" in hand, and got the plain white sleeve autographed by both of them.

The writing reunion never materialized, but Doc wasn't lacking for partners. "What are you working on?" "Nothing . . . Oh, I'm writing some new songs with Mac [Rebnack, Dr. John]" or Fred Hirsch or for this movie or the next B.B. King record. But it wasn't the intense, everyday collaboration he'd had with Shuman—and, frankly, it wasn't yielding big hits. We all long to return to that peak era of our younger

selves, and Doc kept working at it.

Doc was proud of much of the recent work, but he took special pleasure in helping his longtime idols. For Big Joe Turner he was fan, PR man, and the one who helped Turner and his wife collect royalties Turner had been owed for years. If Ben E. King or Charlie Brown were in town, Doc called the music writers he knew to make sure they'd be in the audience.

The ultimate fan himself, Doc could be found holding court regularly at New York's Bottom Line, Tramps, or the Lone Star. Talking old rock'n'roll with Southside Johnny

(bartender at Doc's annual birthday parties). Treasuring the pilgrimages to his West Side apartment by the likes of Phil Spector, Bob Dylan, and John Belushi.

Doc was bemused and mystified by where he fit in the world of rock'n'roll and blues and jazz. A cynic through and through, he was touched when Ahmet Ertegun sat by his side at a Doc Pomus tribute a few years ago, and he was thrilled when Spector showed up for last summer's joint birthday bash for Doc and his brother, Raoul Felder.

For all that, Doc was as down to

earth about the everyday vicissitudes as anyone—concerned about the Flatbush, Brooklyn, neighborhood my wife and I moved into, about his own kids making it through all the life crises he knew no one could avoid. Doc's gift to all of us is a legacy of songs that combine that paternalism with eternally youthful aspirations and emotions.

*Ira Mayer, a pop music critic for more than 20 years, is publisher of Brooklyn, N.Y.-based Entertainment Marketing Letter and The Licensing Letter.*



## GRAMMY WINNER IGNORED

A week after it deservedly won the Grammy for song of the year, I bought the cassette single of Julie Gold's "From A Distance."

Much to my shock and dismay, I noticed that Gold's name was conspicuously absent on both the jacket and the cassette itself. All the "big wheels," however, were listed—from the arrangers to the producer to the photographer. They even managed to inform us of the name (and number) of the album that this

single was pulled from and let us know that this product was printed on recycled paper.

The environmental gesture is commendable, but what is reprehensible and inexcusable is the omission of the songwriter's name. It is shameful to ignore the "little" people like Julie Gold, who struggle for years hoping that songwriting greatness will defeat musical politics in extra innings.

I would never discount the skills exemplified in the production, arrangement, or the recording of this or any song, but why ignore the musical nucleus—the songwriter?

To Julie Gold . . . heartfelt congratulations! To Atlantic Records

. . . just think about it, huh?

Jeff Saxon  
Mar Vista, Calif.

## EXCITING PERFORMER

Thank you so very much for devoting the cover and a major portion of Billboard's March 9 issue to one of the greatest talents of all time—George Strait. It was Strait who turned this once devoted rock fan into a hardcore country-music lover. I didn't know what I was missing until I saw him on stage and was overwhelmed by the excitement he created. The man has million-dollar charm with talent to match. Thanks for recognizing it.

Lois Van Bergen  
Annandale, Va.

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# Radio

## Arbitron Council Seeks Sample Boost Guyther Promises More Client Service

BY PHYLLIS STARK

NEW YORK—Two resolutions recently passed by the Arbitron Advisory Council will be the immediate priorities of Jay Guyther, Arbitron's new VP of sales and marketing, radio station services.



GUYTHER

Both resolutions, passed earlier this month, involve increasing sample size. The first asks for a 20% increase in sample over a two-year period. The second asks Arbitron to work out a

proposal for increasing sample size by 33% by reducing the service from four books a year to three.

The first Advisory Council resolution expresses dissatisfaction with Arbitron's promised 5% increase in sample target in the fall 1990 survey. While Arbitron did increase the sample target by the proposed amount, it allegedly netted a usable in-tab increase of just 1.4%. The resolution states that while Arbitron fulfilled "the letter of their agreement" by increasing the sample, the result indicates that Arbitron "did not fulfill the spirit of the agreement."

The resolution proposes that in fall 1991 Arbitron increase the sample by 10%—5% more than previously promised. In addition, there would be another increase of 5% in fall 1992, for a total increase of 20% over a two-year period. The resolution also seeks an accompanying effort to deliver a similar increase in usable in-tab diaries.

How Arbitron will respond to this depends on whom you ask, and when. In an interview conducted March 18,

Guyther said increasing sample size will be "a big part of my job, no question... Clients have told us what they wanted. Now it's time to deliver what they want." But in a prepared response to the resolution issued the following day, Guyther said, "At this time, Arbitron cannot commit to any additional sample target increases over the previous 10 percent increase announced in 1989."

The second resolution asks Arbitron to investigate the feasibility of changing from four survey periods to three in an effort to increase sample size by 33% per book at no additional cost to subscribers. Guyther says the specifics of that proposal also need to be worked out, but some options being investigated are four-month survey periods, three-month survey periods with the summer book eliminated, and three-month survey periods with one-month breaks in between.

The council has given Arbitron until mid-April to respond to this resolution. After Arbitron's review, it will be given to radio, advertiser, and agency clients for consideration. The council hopes to consider the proposal at its next meeting in August.

While the issue of low response rates was not addressed in the council resolutions, it is a common radio complaint, particularly among album stations targeting males 18-34. Addressing this issue, Guyther says, "Response rates are a priority, specifically getting usable in-tab from 18-24 males. That is going to be a challenge." He will not elaborate, however, on the "internal plans" in the works to improve response rates.

Some broadcasters say that surveying group quarters and dormitories would be a way to improve that cell. While Guyther notes that Arbi-

tron has done studies in the past that indicate this is not feasible, "anything that enables us to get a more representative sample is something we should look into."

Guyther is cool to another frequent suggestion, printing a station roster in the diary. "It could actually create more confusion, especially because it would be call-letter- [and not slogan-] driven," he says. "In some counties, you're going to have several hundred stations listed. It's not necessarily an improvement."

One of Guyther's primary objectives in his new position is to improve Arbitron's emphasis on customer service. "Communication with the client is the most critical thing," he says.

As for the "us vs. them" mentality that some broadcasters say characterizes their relationship with Arbitron, Guyther says "you can't please everyone. I want to make sure every-  
(Continued on page 27)



**Eye Touch Myself.** Divinyls recently stopped by modern rock outlet XETRA-FM (91X) San Diego to promote their current single, "I Touch Myself." Caught in the act, from left, are 91X MD/evening jock Mike Halloran, assistant promotion director Dwight Arnold, and the group's Christina Amphlett and Mark McEntee.

## Adult-Leaning Stations Turn On The News Find More Coverage Doesn't Mean Fewer Listeners

BY CRAIG ROSEN

LOS ANGELES—If adult-music stations learned any lesson from the Persian Gulf war it was that they can add news and still win.

"I'm seeing some AC and country stations putting newscasts where they didn't used to have them—in afternoons," says consultant Bill Thomas. "There is renewed interest in information and I do think that is changing some of the adult-format stations."

"News can be another tune-in and a cume builder if it's done correctly and targeted toward the right audience," adds Thomas, who also says that two of his client stations are preparing to launch a regular afternoon-drive newscast.

One indication of the increasing focus on news is the surge in network affiliations. Affiliations of Unistar Radio Network's CNN Radio have soared (Billboard, Feb. 2), as have those of other network news services. ABC Radio Networks recently signed on three major ACs—WNIC Detroit; WBT-FM Charlotte, N.C.; and WALK-FM Long Island, N.Y.—to its affiliate roster.

"Many [music] stations have retained newscasts in morning and afternoon drive," says ABC Direction Network director Richard Lorenzo. "Now people realize that you don't hurt yourself if you let people know the things they want to know."

Another fallacy dispelled during the war was the "myth that under-34-year-old listeners are not news active," says Joel Lind, VP of product for Critical Mass Media. "They are news active when a story touches them personally. That demo was more likely to know

someone who was in the Gulf than any other demo, and they were more news active than just about anybody."

Thomas concurs. "The war reminded people that there are adults who rely on the radio for news," he says. "I think that occurred to a lot of music programmers, particularly those that were left high and dry because they had no news. There is definitely momentum on the information front. They realize now that they have to be ready for the next catastrophe or emergency."

Thomas reports that most top 40 stations have returned to business as usual. KLUC Las Vegas PD Jerry Dean, for example, says that his listeners appreciated the fact that the station added news during the war, "but now if they had a chance to choose between the news and their favorite song, they would choose their favorite song."

At least one top 40, however, has decided to stick with an afternoon newscast. KLUC's sister station, KZZP Phoenix, started an afternoon-drive news update shortly before the war began. "Since the war's end, we have decided to keep it due to the fabulous response and good feedback from adult audiences," says PD Stef Rybak.

The afternoon news brief is a feature that sets KZZP apart from its two dance-leaning top 40 rivals. Rybak says the additional newscast is getting nothing but favorable responses from listeners. "We are getting calls saying, 'This is great, thanks for letting us know what is going on in the world while we are at work.'"

The afternoon newscasts have also helped boost sales revenues and created a promotional tie-in

with a local television station, since KZZP landed a high-profile TV anchor to host the news briefs.

A station's ability to deal with news can affect it for several years, says Critical Mass' Lind. "If a station did a good job of reporting news, it will have a good news image that will take years for someone to come in and erase. If their listeners had to punch out their favorite station to get news, then they learned that their favorite station isn't a good source for news."

KFMB-FM (B100) San Diego PD Mike Novak notes that his station has become a more credible source for information as a result of its war coverage. "I don't know if we are perceived as a news source, but we do have increased credibility. We are sensing on the phones that people are coming to us now for information."

B100 added two afternoon-drive newscasts more than two months before the war started. Novak says the additions were made "in the right place at the right time."

Lind says p.m. news may be making a comeback. "Many programmers are wondering if afternoon-drive news is viable. They're on the fence. The war may have pushed them to the other side, but that remains a market-by-market decision."

In most cases, however, Lind says it makes sense for adult-music formats to go with news. "If you can own a news image with the people already disposed to your station, it is in your favor," he adds. "You don't have to lose a quarter-hour every morning with people turning somewhere else to find out what is really going on."

## DAB Comments Continue

BY BILL HOLLAND

WASHINGTON, D.C.—The FCC is opening a third round of Digital Audio Broadcasting Inquiry comments. Those are important because, at this point, commission staffers are initially favoring reallocation of spectrum in the higher 2,400 megahertz band, and will take that position at the upcoming World Administrative Radio Conference. Broadcasters oppose a higher band position and want trying to convince the FCC that the lower L band, right next door to the current FM band, is best.

Also, Strother Communications has moved ahead with its plans to test DAB technology in the L band on an experimental channel in the D.C. area by requesting an experimental FCC license to test several systems, including Eureka and the somewhat similar Stanford Telecom system.

### L.A. TIMES BACKS NAB STUDY

A comprehensive campaign-costs study released March 18 by the Los Angeles Times supports what the

## WASHINGTON ROUNDUP

National Assn. of Broadcasters has been saying: Congressional candidates spend much less on advertising than previously estimated. There have been several proposed "campaign reform" bills that would make broadcasters give the pols hours of free time and lowest-unit-cost ads because of allegedly exorbitant ad costs.

The Times study shows the percentages of campaign money spent on radio and TV ads is even lower than the figures in NAB's own recent study. Of particular interest to radio are the results on House members, who focus most ad dollars on radio and print. The study showed they spend only 25% of their campaign funds on advertising. Even Sen. Jesse Helms, R-N.C., spent only 27% of his \$5 million media budget on broadcast ads, and emphasized TV.

# 2nd Trend: N/T Has A Gulf-War Flashback; Evergreen Ups Solk; CKEY Goes Country

**SEVERAL WEEKS** after the ceasefire in the Persian Gulf, some all-news stations are still feeling a heavy boost in business. Consider Group W's WINS New York, which was up again in the second trend, going 5.0-5.7 12-plus. Or its WMAQ Chicago, which is up 2.7-3.5-4.4 since the fall book. WINS and WMAQ are both CNN radio affiliates, which may be significant since their CBS O&O rivals WCBS (4.2-4.4) and WBBM (4.9-5.0) were only up slightly. L.A. is the exception: Both Group W's KFVB (3.6-4.1) and CBS' KNX (3.3-3.8) are up nicely.

WINS was second in New York to urban WRKS, which solidified its hold on No. 1 going 5.7-6.1. They were followed by oldies WCBS-FM (5.0-5.4); AC WLTV, and easy WPAT-FM, which held at 5.0 and 4.9, respectively; WCBS, N/T WOR (4.1-4.2); urban WBSL (4.4-4.0); top 40/dance WQHT (4.3-3.9); AC WNSR (3.7-3.8); top 40 WHTZ (4.4-3.8); and rockers WXRK (3.2-3.1) and WNEW-FM (2.9-2.8). WPLJ held at a 2.1.

AC KOST held at a 5.3 to keep its lead in Los Angeles, followed by N/T KABC (4.7-4.7); top 40 KIIS (4.9-4.5); album KLOS (4.1-4.2); KFVB; KPWR (4.2-3.8); KNX; KXEZ (3.2-3.5); Spanish KWKW (3.2-3.2); and urban KKBT (2.7-3.1). In its transition month, top-40-turned-album-rock KQLZ (Pirate Radio) inched up again, going 3.0-3.1.

In Chicago, market leader WGN was off 9.0-8.0, followed by urban WGCI-FM, which held at a 7.6. Top 40 WBBM-FM (B96) doesn't seem to be feeling any effects from WYDZ yet. B96 was steady at a 6.3, while the former Hell 94.7 (see below) was off 1.9-1.8. Urban/AC WVVAZ held at a 5.0, tied for fourth with WBBM. Other

moves include classic rock WCKG (3.9-4.0); AC WLIT (3.5-3.9); album WLUP-FM (3.8-3.7); and country WUSN (3.9-3.6).

**PGMG: EVERGREEN SOLKS UP**

After months of speculation, Greg Solk, VP/station manager of WLUP-AM-FM, is now VP/programming for parent company Evergreen Media. Solk will oversee KHYI (Y95)



by Sean Ross with Craig Rosen & Phyllis Stark

Dallas and KGBT Los Angeles in addition to The Loop. No replacement has been named at WLUP.

Across Chi-Town, the two-month-long repositioning of top 40 WYDZ finally ended March 18 when WYDZ dropped its week-old "Hell 94.7" schtick and became "Hot 94.7," using the slogan "Hotter Than Hell." Gregg Thunder, last with WLOL Minneapolis, has finally signed on for middays. Thunder's wife, Eleanor Mondale, joins Robert Murphy in mornings at rival WKQX.

The Chicago Sun Times reports that WFYR Chicago will indeed go to current-based album rock when new owners take over around April 1. KBER Salt Lake City's Chris Devine and John Edwards would be GM and OM respectively ... Chris Cox, dis-

placed by the move to all-Korean at KWIZ Anaheim, Calif., last week, jumps to crosstown KEZY as PD.

Oldies CKEY Toronto made its long-anticipated transition to CKYC (Country 59) March 15. Bill Anderson, who joined crosstown CFRB as PD just 60 days ago, is named PD. Al Campenola will stay as production director. Gone are MD Rosalie Trombley (416-232-2936), p.m. driver Terry Steele, overnigher Kelly Rose, and morning-team members Lynn Thomas and Jim Elder.

OM Doug Erickson is out at AC KHOW-AM-FM Denver ... APD Shawn Michaels is upped to PD at oldies KQLD New Orleans. Michaels' midday shift is now open ... PD/morning man Mark Andrews is out at country KEBC Oklahoma City ... Rob Moore, former PD of the satellite format The Breeze is now PD at KNOK New Orleans, which he had been consulting. Don Ames stays on as a jock ... The Research Group's Rob Dunlop is the new OM at AC KOMO Seattle.

Former KONO San Antonio, Texas, PD Lee Woods is now PD/afternoons at new crosstown country outlet KRIO. Station broker John Barger is owner/GM. Ron Houston from KONO-FM will do mornings.

In this week's slew of new marriages-of-convenience, WHNK Nashville—currently running Satellite Music Network's Real Country—will simulcast with suburban oldies outlet WIZO. Both stations will pick up Unistar's AM Only adult standards format. WHNK is putting in for the calls WYZO. Also, Alan Lawson is now consulting WHNK's FM sister, album WRLT.

In other M-O-Cs, N/T WOKV Jacksonville, Fla., is now heard on

## newslines...

**STATION SALES:** WGFX Nashville from Capitol Broadcasting to Vic Rumore's Cascom Intl., for \$3.5 million; WONE/WTUE Dayton, Ohio, from Summit Communications to Drew Horowitz's Lake Shore Communications; WXXM Columbus, Ohio, from Twin Rivers to Dayton Radio Co., for \$3 million; WVGO Richmond, Va., from Daytona to Benchmark Radio for \$4 million.; KMMK Las Vegas from Intermarkt to George Tobin for approximately \$2 million.

**ED TURNER** is the new station manager at WOL/WMMJ Washington, D.C. He was GSM at rival WPGC.

**OTHER CHANGES:** WFOX Atlanta GM Eddie Esserman adds VP stripes; Former WBBY Columbus, Ohio, GM Jim Pidcock is the new GM of WFEA/WZID Manchester, N.H.; KFSO Fresno, Calif., GSM Scott Seidenstricker to GM of KUDA Las Vegas.

oldies FM WIOI. Top 40 WZYP Huntsville, Ala., has the programming rights for album WKQD, which is expected to go country. And top 40 WHTO Williamsport, Pa., just struck a deal with rival WFXX, which will now go country. WFXX will handle sales for both stations. WHTO, whose building burned down March 20, is broadcasting from WFXX's studios.

Top 40 CKXY Vancouver, British Columbia, is now CIMA (Magic 104), running a tight-playlisted adult standards approach similar to that of KFRC (Magic 61) San Francisco. Paul McKnight, who programmed CKXY several years ago, is back as PD. Across town, CKKS GM Chuck McCoy adds those duties for CKWX (Country 1130), replacing Tom Peacock, who becomes regional VP/GM for the All Canada rep firm.

By the time you read this, WKSG Detroit PD Michael W. Kay should be PD of oldies WODJ Grand Rapids, Mich. ... Unistar/CNN N/T outlet WGH-AM Norfolk, Va., switches to Satellite Music Network's Real Country format. No people changes are involved. Meanwhile, former WGH-

FM PD Tony Macrini has resurfaced in afternoons at crosstown N/T WNIS, where he joins Sara Trexler.

PD Al J. Wallace is upped to OM at urban WXOK Baton Rouge, La. APD/MD Jim Mitchum becomes PD. Also, R&B legend E. Rodney Jones joins for middays ... KSRR San Antonio, Texas, APD/MD Michael Newman is the new PD of top 40 KDON Monterey, Calif., replacing Steve Wall, who can be reached at 408-442-9339.

Andy Preston is out as PD of classic rock KHFX Honolulu ... AC KFYE (Y94) Fresno, Calif., is now "dance AC" KFKF (Kiss 93.7). Elsewhere in Fresno, John Squyres from KNAC Los Angeles is the new GM at KRZR. And SMN Touch outlet KKAM picks up CNN N/T ... Soft AC KJUL Las Vegas goes adult standards. Market veteran Walt Reno joins for mornings.

Former Drake-Chenault consultant Scott Kerr is the new PD/p.m. driver at recent AC convert KAMX (Mix 107.9) Albuquerque, N.M. ... Loyd Ford is the new PD of country KRMD Shreveport, La. He was PD of WBGA Brunswick, Ga. ... WILN Panama City, Fla., PD Norm Tanner is now PD at WOPW Augusta, Ga. Kevin Barrett exits ... WTLT Columbus, Ohio, GM Chris Forgy joins rival WNCI as LSM.

P.M. driver T.J. Hart is the new PD of country WFMB Springfield, Ill., replacing Tim Wall, who, with Darren Wilhite, will do mornings at WIVK Knoxville, Tenn. Longtime morning host Claude Tomlinson goes on "extended medical leave." Former WXCL Peoria, Ill., PD Ray Webb joins WFMB for mornings. WXCL's new PD is WITL-FM Lansing, Mich., production director Steve Cook.

Easy KOHZ Billings, Mont., switches to soft AC. Tom Donovan remains PD. Brian Bennett from country KGHM comes over for mornings. Jeff Schwehr from crosstown KEMC does afternoons. At crosstown top 40 KZLS (Z97), Maggie Stone from album KRKX replaces Lynn Turner-Fitzgerald in mornings. Jay Brandon from country rival KCTR joins for nights as Mike Willett moves to overnights.

Former RKO group PD Paul Drew is now consulting top 40 KWOD Sacramento, Calif. In other consultancy news, Burkhart-Douglas is now consulting oldies KLUV Dallas ... At AC WKKP Lansing, Mich., PD Dennis Martin is out.

## PEOPLE: KELLY & KLEIN ON WAY TO SAN JOSE; WDRE GOES GREENE

**THE PAPERS STILL HAD TO BE** signed, but at press time there was a verbal agreement that would bring Bill Kelly & Al Klein to mornings at top 40/dance KHQT (Hot 97.7) San Jose, Calif. They replace Sterling & Steele.

WHFS Washington, D.C., swing jock Howie Greene and part-timer Nina Greene are the new morning team at modern WDRE Long Island, N.Y. Larry The Duck remains on for swing. Overnigher Steve Kass is now morning producer, replacing Steve "Morty" Mortenson. Newswoman Lisa Ritchie goes to AC rival WKJY.

Pollack Media Group national MD/RD Cynthia Johnson is named APD of album KQLZ (Pirate Radio) Los Angeles. Across town, L.A. album rock veteran Jim Ladd is now doing nights at classic rock KLSX. Dusty Street moves to late-nights. Beau Rials goes to weekends. Ladd was last heard on the ill-fated KEDG. And Rollye James (aka Bornstein) is now doing fill-in at N/T KFI.

With John Lander set to debut in mornings on Monday (25), other changes are starting to take place at WEGX (Eagle 106) Philadelphia. In the first, former WHTZ midday jock Jojo Morales joins for late nights, replacing Rick Sanders.

Blackburn & Co. broker Jay Bowles died of an aneurism March 17 in Atlanta. Bowles, 48, was deputy director of broadcast services for Associated Press before joining the brokerage in 1981.

Longtime WHUR and WKYS Washington, D.C., night jock Melvin Lindsey joins crosstown WPGC for weekend mornings. The shift is Lindsey's first

step toward his goal of doing mornings ... At rock/AC KDBK/KDBQ San Francisco, p.m. driver Ed Murray moves to mornings. Maria Lopez goes from nights to middays. C.J. Bronson moves from late-nights to nights. Part-timer Kim Dooley is upped to late-nights. Jack Kulp and Melissa McConnell are out ... Skid Roadie resigns as MD, but remains p.m. driver at KYYS Kansas City, Mo.

Kenny Miles goes from part-time to afternoons at KFMK Houston, replacing Bob Edwards. Miles worked at crosstown KRBE during the '70s. Meanwhile at KRBE, Coco Cortez joins the air staff from WBBM-FM (B96) Chicago and overnigher Robert O. Quinn is upped to late-nights ... Late-nighter M.C. Scrappy is upped to nights at KOY-FM (Y95) Phoenix. Part-timer Carey Edwards replaces him ... MD Monroe Greer is out at XHTZ (Z90) San Diego.

At R&B/oldies WGCI Chicago, p.m. driver Al Greer moves to mornings, replacing Harold Lee Rush. WGCI-FM part-timer Armando Riviera takes afternoons ... Rod See, last MD of urban KIPR (Power 92) Little Rock, Ark., is the new PM driver at urban XHRM San Diego. Morning man Steve Stone is now KIPR MD.

Several staffers exit top 40 WXKS-FM Boston, including production/swing jock Peter DeGraff (617-894-3722), program coordinator Fran Carnes, and sports director Jim Colony ... Jay Nelson, formerly with KEZX Seattle, is now doing weekends at classic rock rival KZOK.

Former WMGL Charleston, S.C., PD Roshon

Vance is now doing swing at urban rival WUJM (94 Jams). Across town, former AC WXTC morning man Mark Cardella will return to the station from rival WSUY when his noncompete clause expires April 24 ... Former WMYK Norfolk, Va., PD Daisy Davis is looking for another PD or major-market APD/MD slot. Call 804-474-1439.

Randy Gilbert is out as morning man of album WNCN Youngstown, Ohio. Send T&R to PD Gary Jay ... Former WVBS (B100) Wilmington, N.C., PD Dave Allan is the new MD at WJMX Florence, S.C., replacing Bob Chase ... Former oldies WTRG Raleigh, N.C., PD Rick Freeman is now doing afternoons at AC rival WYLT.

KWIZ morning man Jeff Irvine is the new p.m. driver at AC WMYI (My 102.5) Greenville, S.C., where he's known as Jeff Elliott. John David Sommers is out ... Night jock Kid Manning moves to MD/afternoons at album KFMX Lubbock, Texas. Former MD Chris Mosser now does evenings.

B.C. Beshore goes from weekends at top 40 WAEB-FM Allentown, Pa., to the same shift at rival WHXT ... At oldies WHBU Anderson, Ind., p.m. driver Steve Mougeotte goes to afternoons on country FM sister WAXT (The Frog). He replaces Dave Allen, who goes to middays on the AM. Also, Dave Shetterly goes from overnights to afternoons on the AM ... Part-timer Slash Matthews joins J.T. Cruz in nights at WKHI Ocean City, Md. ... Former WWGT Portland, Maine, PD Jim Randall is now MD/nights at WERZ Portsmouth, N.H.

# Morning-Show Albums Are Generating Considerable Noise

NEW YORK—With bits like the flight of the drunken pilots, gentle Ben, the history of the condom, and Teenage Mutant Redneck Turtles, it's no wonder morning-show albums are generally brisk sellers. Promotion directors who have worked on these albums, which are usually compilations of bits, parody songs, and portions of live broadcasts, are enthusiastic about their success. Most already have plans in the works to do another one.

Among the stations that have produced morning-show albums: top 40s **WHTZ** (Z100) New York and **WHYI** (Y100) Miami, album **KQRS-FM** Minneapolis, classic rock **WKLH** Milwaukee, and AC **WMYI** (My 102.5) Greenville, S.C. Talk station **WLUP**

from retail outlets where the album was being sold.

The stations say the albums are easy to manufacture. They are put together in-house and then brought to a studio to dub. While some stations hire outside agencies to produce the cover art, others, like **KQRS**, do that in-house to keep costs down. Some stations, including **Z100** and **Y100**, have produced albums in conjunction with **Arista Records**. **Y100's** Wilson says the record company pays for pressing and production of cassettes and CDs, and the station pays for the artwork and any display merchandise.

As for distribution, the **KQRS** album was available only by mail order or at the station. **WMYI's** album was available through mail order and at a local retailer with one location. **WYI** staffers also traveled to every mall in the area during the holiday season and sold the tape at a booth for several hours at each stop. **WKLH** tied in with one local retail chain, **Mainstream**, which has 12 locations. **Y100** made the tape available to every retailer in the area rather than a particular chain.

Promotion directors say there are many benefits to producing a morning-show album, especially possible exposure to new listeners when fans purchase it and play it for their friends. **WYI** promotion director **Peggy Miles** calls it a great item to send to clients and potential clients. And Wilson notes that it gave the station a lot of visibility in malls during the holiday season.

### IDEA MILL: GETTING STUNG

**KSRR** (Star 93) San Antonio, Texas, gave away Sting survival kits to listeners. The kits consisted of a pair of Sting concert tickets, a copy of his new album, "The Soul Cages," a jar of honey, and a bee swatter.

**WLAC-FM** Nashville gave away a trip to Dublin, Calif., for St. Patrick's day. Morning men **Chuck Bear** and **Terry Hopkins** awarded the trip to the listener who carried, towed, or dragged the biggest green thing to the station's parking lot.

**WPGC** Washington, D.C., morning host **Robin Breedon** invited listeners to help the station win \$10,000 in the Diet Pepsi home-video commercial contest. Listeners wore **WPGC** shirts and held Diet Pepsi cans while singing the Diet Pepsi jingle. If the videotape of the event wins the contest, **WPGC** will donate the money to the families of troops who served in the Persian Gulf.

The Radio Advertising Bureau is accepting entries for its marketing partnership awards, which recognize outstanding local efforts to support or enhance the RAB's revenue-enhancement plan for the industry. The RAB plans to award \$1,000 a month to a winning station or marketing group. Interested stations can contact RAB executive VP **George Hyde**.

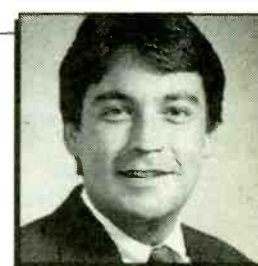
### PRO-MOTIONS

**Doug Knopper** has been appointed to the newly created marketing director position at AC **WNSR** New York. He was most recently with **Chiat/**

(Continued on page 29)

Billboard's **PD of the week**

**Don Hallett**  
WSNY Columbus, Ohio



**ALTHOUGH** AC still controls the largest share of national listening, few ACs expect to post boxcar 12-plus numbers anymore. Most markets are carved up too many ways between the soft AC, the adult top 40, the oldies FM, and so forth.

Thus far, **WSNY** (Sunny 95) Columbus, Ohio, is different. One soft AC competitor, **WXMX**, has already modified its format. The other, **WBNS-FM**, is still a soft AC/jazz hybrid. The only oldies FMs, until recently, were suburbans **WXLE** and **WSWZ**. **WSNY's** biggest competitors were market-leading top 40 **WNCI**, which often bordered on AC, and durable full-service AM **WTVN**.

**WSNY** was up 8.1-10.8 12-plus during the fall, putting it one-tenth of a share behind **WNCI**. But the station will be tested again this winter when former top 40 outlet **WXGT** (92X) goes through its first full book as oldies **WCOL-FM**. Besides representing a threat to **WSNY's** males, **WCOL's** change also has the effect of supplying some listeners to **WNCI**, although that station has also gotten new competition from dance outlet **WWHT**.

One reason **WSNY** has been able to fend off an attack from the right, unlike many ACs, is that it has, according to PD **Don Hallett**, "gradually softened up" throughout its eight-year history in the format, becoming almost a soft AC with more personality.

When **Hallett** arrived four years ago from **WWLI** Providence, R.I., **WSNY** "was broader based and a little harder edged, but definitely an oldies-based AC. Today, if **Whitney Houston** or **Mariah Carey** or even **Rod Stewart's** hits are industrial strength, we'll skip them or add them on their way down the charts.

"The mix of current to recurrent to gold really hasn't changed that much in four years with the exception of pulling a few '60s titles out of the day every six months, which ACs across the country are doing. Four years ago, there might have been three '60s songs an hour, now we're down to about one ... with a wider library from the '70s and '80s."

Here's **WSNY** in p.m. drive: **Bread**, "Diary"; **Four Seasons**, "December, 1963 (Oh, What A Night)"; **Hall & Oates**, "Don't Hold Back Your Love"; **Ben E. King**, "Stand By Me"; **Kenny Rogers**, "Crazy"; **Dan Hartman**, "I Can Dream About You"; **Loggins & Messina**, "Your Mama Don't Dance"; **Chicago**, "Chasin' The Wind"; **Byrds**, "Turn! Turn! Turn!"; **Mariah Carey**, "Vision Of Love"; and **America**, "Daisy Jane."

**WSNY's** game plan of maturing with its audience was also reflected in its choice of a new morning show last June. When longtime morning man **Bob Simpson** left, his replacement was **Big Mike Fiss** from **WYYY** (Y94) Syracuse, N.Y. Where **Simpson** was more bit-oriented, relying heavily on "drops, parody songs, and the like," according to **Hallett**, **Fiss** is lower-key, acting more as a facilitator for the show's daily guests.

**Fiss** and **Simpson** worked together for several weeks for a smooth transition. "One wrong move and we knew we would have the **Jane Pauley** syndrome," **Hallett** says. "We still knock on wood every day, but it's amazing how well the audience has taken to him."

The new morning show got some help this fall when **WSNY** used **FilmHouse's** Direct TV campaign for the first time. Besides the \$5,000-\$20,000 Thursday-morning prizes, there was also a daily \$1,000 prize. "In four weeks, we spent more on TV than we'd spent in the last two years," **Hallett** says.

But he also says that **WSNY** had considered a major TV push before the morning-show change. "We had done a direct-mail 'lottery' promotion every spring and fall for the last four years. That's a lot of direct mail and research had shown that interest was waning."

During the winter, **WSNY** was doing its "Pick-A-Trip" promotion in which it read tropical-vacation destinations at 9 a.m., 2 p.m., and 5 p.m., then gave listeners a chance to choose one the next morning. Its most recent community promotion was "Pennies From Heaven," in which it placed orange barrels—similar to ones that are being used throughout the city as it prepares for the 500th anniversary of **Columbus** discovering America—at banks and fast-food restaurants to raise money for **Children's Hospital**.

That last event was the subject of contention between **WSNY** and **WNCI**, which has long been notorious for co-opting rival stations' promotions. Although **WSNY** was previously involved with **Children's Hospital**, this was the first year it collected change. That prompted **WNCI**—which does an annual **Easter Seals** "Coins-For-Kids" drive—to run a promo "thanking" **WSNY** for taking its promotion marketwide.

As for **WCOL**, **Hallett** says he has made "no music changes" since it arrived. While some rival PDs think **WSNY** has deliberately softened to protect its female listeners, he says, "We don't have to protect what we already own. We're already entrenched there. I'm not concerned about **WCOL** taking our men and chipping away any more than I was about people using **WXMX** as a button or the first oldies FM, **WXLE**. Sure, **WCOL** has a better signal and memorable calls, but it's another format for that company."

One reason **Hallett** sounds so calm is that he doesn't get **Arbitrends**. After the fall book, **WSNY** stopped subscribing to **Arbitron** and switched to **Impact Resources' MART** research, which is mostly sales- and promotions-oriented. Although a lot of PDs in that situation would find some way to see the trends, **Hallett** insists he does not. "We decided if we were dropping them, we were dropping them. For a PD it's kind of strange. You live and breathe ... over **Arbitron** trends and now I don't see them."

SEAN ROSS

Promotions & Marketing

by Phyllis Stark

**AM** Chicago has produced a compilation album featuring afternoon hosts **Steve Dahl** and **Garry Meier**. And **Howard Stern**, heard on **Infinity Broadcasting** stations in New York, Philadelphia, and Washington, D.C., is currently selling his compilation album, "Crucified By The FCC" (Billboard March 23), via an 800 number.

The albums, which are usually available on cassette only, generally sell for \$5-\$10. With a production cost of about \$2 each, the stations nearly always make money. In most cases the proceeds benefit a charity, although **Stern's** album sells for \$29.95 and is not a benefit project.

**KQRS** earned about \$25,000 with its 1990 album featuring **Tom Barnard** and the **KQ** morning crew, which sold approximately 5,000 copies. The money was used to send another 9,000 copies of the tape to U.S. troops in the Persian Gulf.

**WKLH**, which sold 1,200 copies of its 1989 tape featuring morning team **Dave Luczak** and **Carole Caine**, upped the order to 2,500 the second year and sold out in just more than two weeks. Proceeds from those albums paid for the annual Christmas party for underprivileged children.

**WMYI's** first album, which sold more than 3,000 copies two years ago, aided the **American Red Cross** in **Hurricane Hugo** relief efforts. Last year's proceeds went to a group that builds homes for low-income families. The second album sold close to 10,000 copies. **Y100's** album "The Psychopathic Collection," which promotion director **Julie Wilson** jokes first went cardboard, then aluminum, actually sold about 10,000 units and benefited the **Humane Society** and a local child-care service for low-income families.

All four albums went on sale prior to the Christmas season, which, promotion directors say, is the best time for these projects because they make good stocking stuffers. Some were actively marketed. **WYI** supported its album with outdoor and some newspaper advertising. **Y100** held a best-display contest for retailers and also promoted it with live remotes

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POWERPLAYISTS

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

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

PLATINUM

Table for New York O.M.: Steve Kingston. Includes songs like 'Timmy T., One More Try', 'Mariah Carey, Someday', 'Enigma, Sadness Part I'.

HOT 97 FM

Table for New York P.D.: Joel Salkowitz. Includes songs like 'Brother Makes 3, Do You Wanna Dance', 'Tara Kemp, Hold You Tight', 'Tracie Spencer, This House'.

95.5 WPLJ

Table for New York P.D.: Tom Cuddy. Includes songs like 'Mariah Carey, Someday', 'Styx, Show Me The Way', 'Enigma, Sadness Part I'.

1390

Table for Chicago P.D.: Dave Shakes. Includes songs like 'Timmy T., One More Try', 'Daisy Dee, Crazy', 'Mariah Carey, Someday'.

Table for New York O.M.: Steve Kingston. Includes songs like 'The Cover Girls, Funk Boutique', 'Steve B, I'll Be By Your Side'.

KISW 102.7

Table for Los Angeles P.D.: Bill Richards. Includes songs like 'Mariah Carey, Someday', 'Gloria Estefan, Coming Out Of The Dar'.

Power 100 FM

Table for Los Angeles P.D.: Jeff Wyatt. Includes songs like 'Keith Sweat, I'll Give All My Love To You', 'Tara Kemp, Hold You Tight'.

102.7

Table for Los Angeles P.D.: Steve Rivers. Includes songs like 'Gloria Estefan, Coming Out Of The Dar', 'Another Bad Creation, Iesha'.

GOLD

108 FM

Table for Boston P.D.: Steve Rivers. Includes songs like 'Gloria Estefan, Coming Out Of The Dar', 'Another Bad Creation, Iesha'.

Table for Boston P.D.: Steve Perun. Includes songs like 'Mariah Carey, Someday', 'Gloria Estefan, Coming Out Of The Dar'.

WZLW 94.5 FM

Table for Boston P.D.: Steve Perun. Includes songs like 'Mariah Carey, Someday', 'Gloria Estefan, Coming Out Of The Dar'.

B94 FM

Table for Pittsburgh P.D.: John Roberts. Includes songs like 'Tesla, Signs', 'Bad Company, If You Needed Somebody'.

Q102

Table for Philadelphia P.D.: Mark Driscoll. Includes songs like 'Enigma, Sadness Part I', 'L.L. Cool J, Around The Way Girl'.

Table for Washington P.D.: Lorrin Palagi. Includes songs like 'Mariah Carey, Someday', 'Celine Dion, Where Does My Heart Beat'.

MIX 107.3

Table for Washington P.D.: Lorrin Palagi. Includes songs like 'Mariah Carey, Someday', 'Celine Dion, Where Does My Heart Beat'.

WAVA 107.3

Table for Washington P.D.: Chuck Beck. Includes songs like 'Timmy T., One More Try', 'Mariah Carey, Someday'.

POWER 99 FM

Table for Atlanta P.D.: Rick Stacy. Includes songs like 'Wilson Phillips, You're In Love', 'Amy Grant, Baby Baby'.

TOWER 93 FM

Table for Tampa P.D.: Marc Chase. Includes songs like 'Tracie Spencer, This House', 'Tara Kemp, Hold You Tight'.

Table for Detroit P.D.: John McFadden. Includes songs like 'Another Bad Creation, Iesha', 'Young 2, Pick Up The Pace'.

FOX

Table for Detroit P.D.: John McFadden. Includes songs like 'Another Bad Creation, Iesha', 'Young 2, Pick Up The Pace'.

96.3 FM RADIO WHYY

Table for Detroit P.D.: Rick Gillette. Includes songs like 'Another Bad Creation, Iesha', 'L.L. Cool J, Around The Way Girl'.

THE NEW Q95 FM

Table for Detroit P.D.: Gary Berkowitz. Includes songs like 'Gloria Estefan, Coming Out Of The Dar', 'Whitney Houston, All The Man That I N'.

KDWB 101.3

Table for Minneapolis. Includes songs like 'Mariah Carey, Someday', 'Celine Dion, Where Does My Heart Beat'.

Table for Chicago O.M.: Ric Lippincott. Includes songs like 'Mariah Carey, Someday', 'Tara Kemp, Hold You Tight'.

WYZZ

Table for Chicago O.M.: Ric Lippincott. Includes songs like 'Mariah Carey, Someday', 'Tara Kemp, Hold You Tight'.

all hit 97.1 WCOL The Eagle

Table for Dallas P.D.: Joel Folger. Includes songs like 'Mariah Carey, Someday', 'Timmy T., One More Try'.

MIX 108.5

Table for Houston P.D.: Guy Zapoleon. Includes songs like 'Celine Dion, Where Does My Heart Beat', 'Lionel Richie, I'm Loveing You'.

MIX 108.5

Table for Houston P.D.: Guy Zapoleon. Includes songs like 'Celine Dion, Where Does My Heart Beat', 'Lionel Richie, I'm Loveing You'.

(Continued on page 24)

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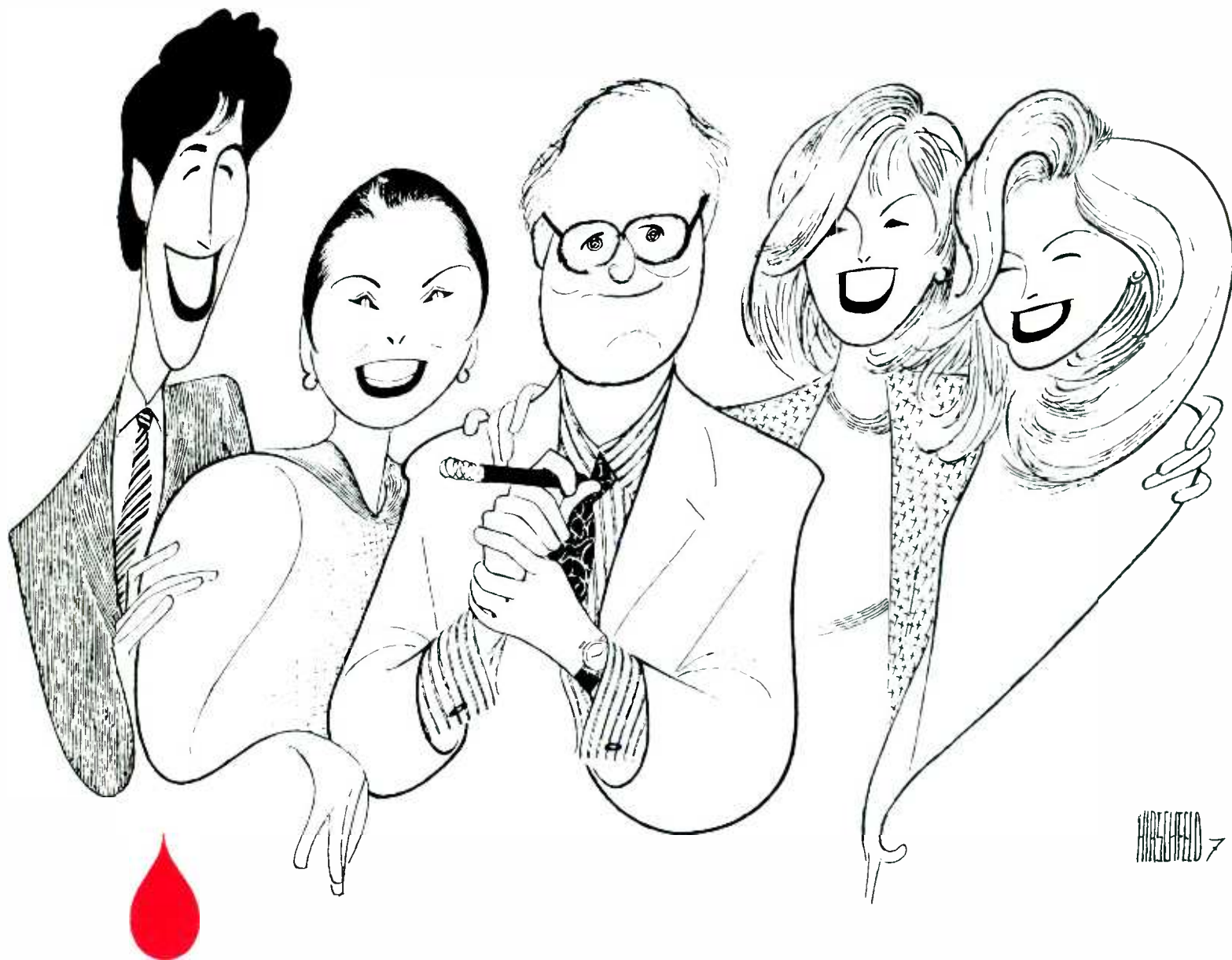
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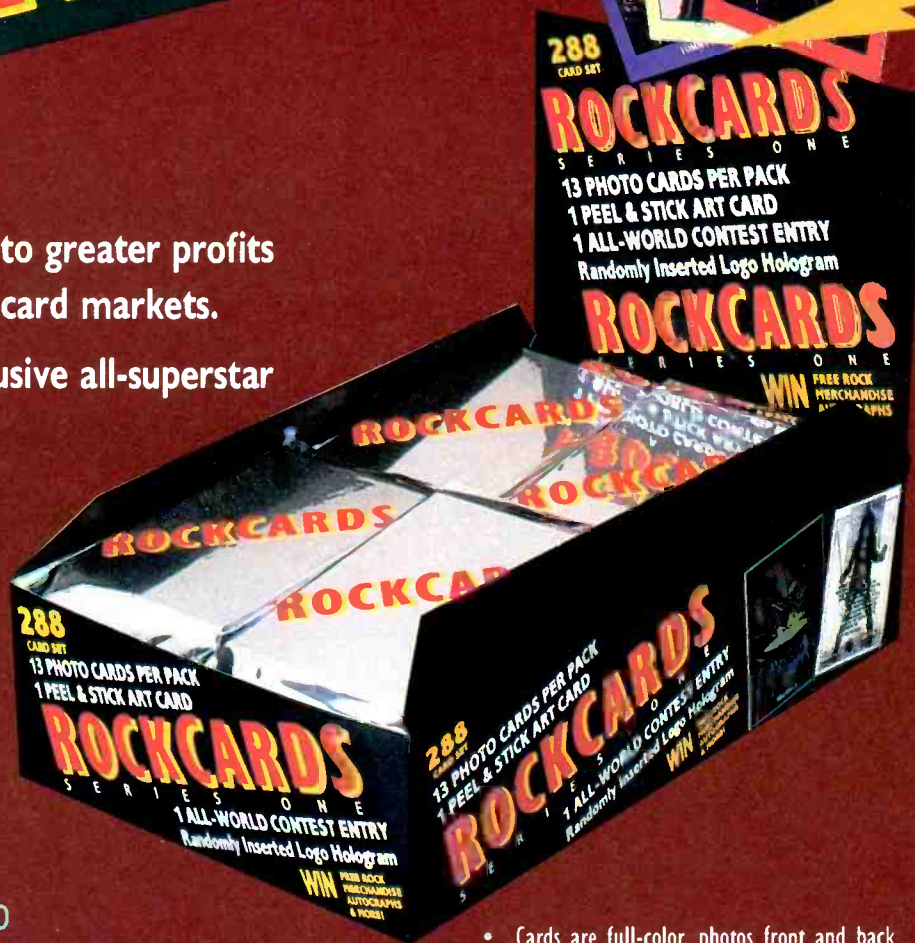
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## YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

### POP SINGLES—10 Years Ago

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

### POP SINGLES—20 Years Ago

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

### TOP ALBUMS—10 Years Ago

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

### TOP ALBUMS—20 Years Ago

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

### COUNTRY SINGLES—10 Years Ago

1. Texas Women, Hank Williams Jr., ELEKTRA/CURB
2. Drifter, Sylvia, RCA
3. You're The Reason God Made Oklahoma, David Frizzell & Shelly West, WARNER/VIVA
4. Thirty-Nine And Holding, Jerry Lee Lewis, ELEKTRA
5. Old Flame, Alabama, RCA
6. Crying, Don McLean, MILLENNIUM
7. A Headache Tomorrow (Or A Heartache Tonight), Mickey Gilley, EPIC
8. If Drinkin' Don't Kill Me (Your Memory Will), George Jones, EPIC
9. I'm Gonna Love You Back To Loving Me Again, Joe Stampley, EPIC
10. Pickin' Up Strangers, Johnny Lee, FULL MOON/ASYLUM

### SOUL SINGLES—10 Years Ago

1. Don't Stop The Music, Yarbrough & Peoples, MERCURY
2. It's A Love Thing, Whispers, SOLAR
3. All American Girls, Sister Sledge, COTILLION
4. Being With You, Smokey Robinson, TAMLA
5. Thighs High, Tom Browne, ARISTA/GRP
6. Watching You, Slave, COTILLION
7. Sukiyaki, A Taste Of Honey, CAPITOL
8. Just The Two Of Us, Grover Washington Jr., ELEKTRA
9. Burn Rubber, Gap Band, MERCURY
10. I Ain't Gonna Stand For It, Stevie Wonder, TAMLA



# Hot Adult Contemporary™

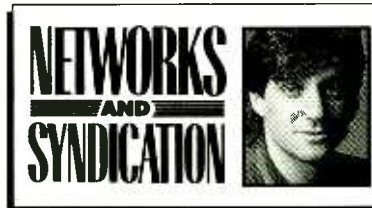
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS					
★★ No. 1 ★★					
1	2	3	8	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS 1 weeks at No. 1
2	1	1	10	COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN
3	6	8	8	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
4	3	2	15	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON
5	5	6	10	SOMEDAY COLUMBIA 38-73561	◆ MARIAH CAREY
6	4	5	11	DON'T HOLD BACK YOUR LOVE ARISTA 2157	◆ DARYL HALL JOHN OATES
7	9	15	7	ONE MORE TRY QUALITY 15114	◆ TIMMY T.
8	7	4	17	SHOW ME THE WAY A&M 1536	◆ STYX
9	10	13	10	ALL THIS TIME A&M 1541	◆ STING
10	16	19	6	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
11	8	7	23	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
12	18	21	4	BABY BABY A&M 1549	◆ AMY GRANT
13	15	16	10	CHASIN' THE WIND REPRISE 4-19466	◆ CHICAGO
14	12	12	13	WICKED GAME REPRISE 4-19704	◆ CHRIS ISAAK
15	17	17	10	NIGHT AND DAY ATLANTIC 4-87825	◆ BETTE MIDLER
16	11	9	13	SWEAR TO YOUR HEART HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
17	13	10	20	GET HERE FONTANA 878 476-4/MERCURY	◆ OLETA ADAMS
18	23	42	3	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
19	14	11	21	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
20	22	22	7	FOREVER'S AS FAR AS I'LL GO RCA 2706	ALABAMA
21	21	20	7	WAITING FOR LOVE EMI 50337	◆ ALIAS
★★★ POWER PICK★★★					
22	25	45	3	VOICES THAT CARE GIANT 4-19350	◆ VOICES THAT CARE
23	19	14	15	ALWAYS COME BACK ATLANTIC 4-87776	NATASHA'S BROTHER/R. CAPPELLI
24	20	18	18	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
25	32	40	3	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 54005/MCA	◆ LONDONBEAT
26	31	34	4	I'LL BE BY YOUR SIDE LMR 2758/RCA	STEVIE B
27	34	36	4	WALK MY WAY REPRISE 4-19447	BETH NIELSEN CHAPMAN
28	27	28	7	CRYING IN THE RAIN WARNER BRDS. 4-19547	◆ A-HA
29	29	33	5	MY SIDE OF THE BED COLUMBIA 38-73529	◆ SUSANNA HOFFS
30	28	25	11	WAITING FOR THAT DAY COLUMBIA 38-73663	GEORGE MICHAEL
31	30	27	29	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
32	24	24	16	CASTLE OF DREAMS CAPITOL 44641	DAVE KOZ
33	40	—	2	TEMPLE OF LOVE EAST WEST 4-98863	◆ HARRIET
34	36	37	12	LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538	◆ JANET JACKSON
35	26	23	22	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2758/RCA	◆ STEVIE B
36	42	—	2	HOLDING ME TONIGHT ARISTA LP CUT	◆ CARLY SIMON
37	39	31	20	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659	◆ CHER
★★★ HOT SHOT DEBUT★★★					
38	NEW ▶	1	1	JUST THE WAY IT IS, BABY ATCO 4-98874	◆ THE REMBRANDTS
39	33	29	26	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER
40	35	32	20	CRAZY IN LOVE REPRISE 7-19504	KENNY ROGERS
41	NEW ▶	1	1	THE REAL THING SIN-DROME LP CUT	BOBBY CALDWELL
42	41	38	26	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
43	37	35	22	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN
44	NEW ▶	1	1	(IF THERE WAS) ANY OTHER WAY EPIC 34-73665	CELINE DION
45	44	41	24	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
46	NEW ▶	1	1	PLACE IN THIS WORLD REUNION LP CUT/GEFFEN	◆ MICHAEL W. SMITH
47	NEW ▶	1	1	IT'S SOMETHIN' VIRGIN 4-98834	LALAH HATHAWAY
48	NEW ▶	1	1	MY HEART IS FAILING ME SBK 07342	◆ RIFF
49	43	47	25	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
50	38	26	11	LOVE MAKES THINGS HAPPEN MCA 53973	◆ PEBBLES

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

# RADIO

## Military Ads Come Marching Back On Air At War's End

LOS ANGELES—The war in the Persian Gulf hit a number of businesses hard, including network radio. Even before the fighting started, the Army had plans to pull its extensive network radio advertising campaign and came through on its promise (Billboard, Jan. 26).



by Craig Rosen

Now the Army and Navy ads are back on and major networks report that things are looking up.

"The armed services came back the week after the war was over," says ABC Radio Networks senior VP/director of advertising Lou Severine. "The first quarter was too far gone. It wasn't terrible, but it was far from great. But now, in the weeks since the war has been over, business is starting to pick up. [This quarter] we are running ahead of last year. Things are looking good."

How much the military ad pull-out hurt network radio remains to be seen. Just before the war broke out, Severine predicted that if the war dragged on throughout the year "there would be a tremendous impact" on network radio. In the end, the financial impact on network radio was likely minimal. "I'm not sure what it ultimately cost," says MediaAmerica chairman Ron

(Continued on page 29)

## ARBITRON COUNCIL

(Continued from page 19)

one gets quick and accurate responses to their questions. [But] it won't always be what they want to hear. We have about 1,800 station clients and [keeping] them all happy is going to be a job, but that's the idea. [We want them to] say they utilize our product because they want to, not because they feel they have to."

Guyther describes his style as "customer driven," and plans to do a lot of traveling to visit clients this year, especially since a large number of stations are up for contract renewal in the next 18 months. While Guyther anticipates that the economy and the highly leveraged condition of some stations will make renewals more difficult this year, he claims that Arbitron will "be as successful as we have in the past."

Guyther, who begins his new duties Monday (25), was previously Arbitron's Southern division manager for radio-station service. He has been with the company since 1984, and previously was an AE at WPOC Baltimore. Prior to joining WPOC, he was an AE at WITH-AM-FM Baltimore. Ironically, he worked there under then GM Rhody Bosley, whom he just replaced at Arbitron.

# Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.					
★★ No. 1 ★★					
1	1	1	4	HIGHWIRE COLUMBIA 38-73742	ROLLING STONES 3 weeks at No. 1
2	3	3	10	SILENT LUCIDITY EMI 50345	QUEENSRYCHE
3	2	2	11	SHE TALKS TO ANGELS DEF AMERICAN 4-19403/REPRISE	THE BLACK CROWES
4	4	5	6	CALL IT ROCK N' ROLL CAPITOL 44676	GREAT WHITE
5	7	8	4	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M.
6	8	15	3	LAYING DOWN THE LAW ATLANTIC LP CUT	THE LAW
7	6	7	5	IF YOU DON'T START DRINKIN' EMI LP CUT	GEORGE THOROGOOD
8	10	14	8	THE SOUL CAGES A&M LP CUT	STING
9	9	12	7	STRANGER STRANGER ATCO LP CUT	BAD COMPANY
10	11	13	7	HEARTBREAK STATION MERCURY 878 796-4	CINDERELLA
11	5	4	9	BITTER TEARS ATLANTIC 4-87760	INXS
12	19	26	4	SENSIBLE SHOES WARNER BROS. LP CUT	DAVID LEE ROTH
★★★ FLASHMAKER ★★★					
13	NEW ▶	1	1	SHE GOES DOWN CAPITOL LP CUT	BILLY SQUIER
14	15	23	3	RHYTHM OF MY HEART WARNER BROS. 4-19336	ROD STEWART
15	18	25	4	DECISION OR COLLISION WARNER BROS. LP CUT	ZZ TOP
16	17	16	11	DON'T TREAT ME BAD EPIC 34-73676	FIREHOUSE
17	14	11	7	HOW MUCH IS ENOUGH IMPACT 54028	THE FIXX
18	20	21	8	GOOD TEXAN EPIC 34-73673	VAUGHAN BROTHERS
19	22	28	4	ARE YOU READY ATCO LP CUT	AC/DC
20	21	27	8	FLY ME COURAGEOUS ISLAND LP CUT	DRIVIN' N' CRYIN'
21	13	6	11	KING OF THE HILL ARISTA LP CUT	ROGER MCGUINN
22	26	45	3	TRADEMARK CAPITOL LP CUT	ERIC JOHNSON
23	33	—	2	SEE THE LIGHTS A&M 1553	SIMPLE MINDS
24	12	10	10	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
25	25	29	6	UNCLE TOM'S CABIN COLUMBIA 38-73644	WARRANT
26	30	38	3	INNUENDO HOLLYWOOD LP CUT/ELEKTRA	QUEEN
★★★ POWER TRACK★★★					
27	41	—	2	DEDICATION MERCURY LP CUT	THIN LIZZY
28	16	9	11	ALL THIS TIME A&M 1541	STING
29	37	40	6	SAVED BY LOVE CHARISMA LP CUT	RIK EMMETT
30	40	42	3	PARADISE GEFFEN LP CUT	TESLA
31	31	32	5	BAD REPUTATION WARNER BROS. LP CUT	DAMN YANKEES
32	38	39	5	MORE THAN WORDS A&M 1552	EXTREME
33	28	31	19	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
34	32	35	9	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
35	36	36	6	IN YOUR ARMS DGC 19003	LITTLE CAESAR
36	27	30	8	RIDE THE WIND ENIGMA 44616/CAPITOL	POISON
37	24	20	11	DON'T BELIEVE HER MERCURY 878 798-4	SCORPIONS
38	NEW ▶	1	1	WORD OF MOUTH ATLANTIC 4-84995	MIKE + THE MECHANICS
39	44	43	5	VALENTINE RYKO LP CUT	NILS LOFGREN
40	43	46	7	BURNING TIMBER ATCO LP CUT	THE REMBRANDTS
41	34	22	11	EASY COME EASY GO ATLANTIC 4-87773	WINGER
42	29	17	10	HEADLONG HOLLYWOOD 4-64920/ELEKTRA	QUEEN
43	39	24	15	GIVE IT UP WARNER BROS. 4-19470	ZZ TOP
44	47	—	2	I TOUCH MYSELF VIRGIN 4-91397	DIVINYLS
45	23	19	9	RIVER OF LOVE ELEKTRA LP CUT	LYNCH MOB
46	45	49	5	I DO YOU SBK 07344	KINGOF THE HILL
47	42	34	11	I'LL NEVER LET YOU GO MCA 53801	STEELHEART
48	NEW ▶	1	1	SOMEONE TO LOVE ARISTA LP CUT	ROGER MCGUINN
49	35	18	10	ROCKET O' LOVE CHARISMA 4-98856	THE KNACK
50	46	48	4	WILBURY TWIST WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS

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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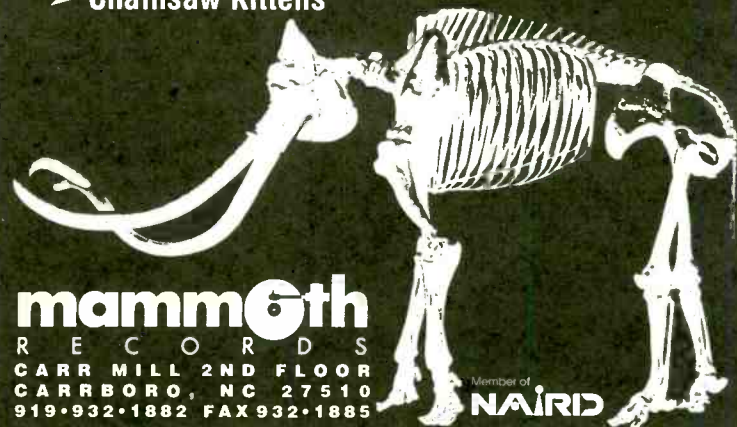
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- > Blake Babies
- > Chainsaw Kittens
- > Dash Rip Rock
- > The Veldt



Billboard®

FOR WEEK ENDING MARCH 30, 1991

### Modern Rock Tracks™

COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	4	<b>★★ NO. 1 ★★</b> LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M. 3 weeks at No. 1
2	2	4	8	I TOUCH MYSELF VIRGIN 4-98873	DIVINYLS
3	3	5	7	UNBELIEVABLE EMI 56209	EMF
4	6	8	7	VALERIE LOVES ME MERCURY LP CUT	MATERIAL ISSUE
5	9	20	3	OUR FRANK SIRE LP CUT/REPRISE	MORRISSEY
6	8	9	7	REACH THE ROCK I.R.S. LP CUT	HAVANA 3 A.M.
7	5	3	11	THIS LOVE RCA 2754	DANIEL ASH
8	19	—	2	SEE THE LIGHTS A&M 1553	SIMPLE MINDS
9	4	2	11	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
10	15	19	4	UNREAL WORLD EPIC LP CUT	THE GODFATHERS
11	11	10	6	HOW MUCH IS ENOUGH IMPACT 54028/MCA	THE FIXX
12	14	15	6	NATIVE SON SIRE LP CUT/WARNER BROS.	THE JUDYBATS
13	22	25	3	THE SOUL CAGES A&M LP CUT	STING
14	12	14	8	DRIVE THAT FAST A&M LP CUT	KITCHENS OF DISTINCTION
15	10	7	8	SADENESS PART 1 CHARISMA 4-98864	ENIGMA
16	24	30	5	DE-LUXE 4 A.D. LP CUT/REPRISE	LUSH
17	21	21	3	THE PERSON YOU ARE SIRE LP CUT/REPRISE	JOHN WESLEY HARDING
18	7	6	10	WHEN IT BEGAN SIRE LP CUT/REPRISE	THE REPLACEMENTS
19	17	18	5	DETONATION BOULEVARD ELEKTRA LP CUT	SISTERS OF MERCY
20	23	16	9	LOVE REARS ITS UGLY HEAD EPIC 34-73660	LIVING COLOUR
21	13	12	8	X, Y & ZEE RCA 2763	POP WILL EAT ITSELF
22	20	13	9	BITTER TEARS ATLANTIC 4-87760	INXS
23	30	—	2	BOB'S YER UNCLE ELEKTRA LP CUT	HAPPY MONDAYS
24	16	17	7	NOVEMBER COMES ARISTA LP CUT	THE HOLLOW MEN
25	25	24	6	BED OF ROSES EPIC LP CUT	SCREAMING TREES
26	29	—	2	INTERNATIONAL BRIGHT YOUNG THING SBK LP CUT	JESUS JONES
27	NEW ▶	—	1	COUNTING BACKWARDS SIRE 4-21833/WARNER BROS.	THROWING MUSES
28	NEW ▶	—	1	CLOUD 8 CHARISMA 2-96378	FRAZIER CHORUS
29	27	—	2	ROSE OF JERICHO ATLANTIC LP CUT	ELEVENTH DREAM DAY
30	18	11	11	ALL THIS TIME A&M 1541	STING

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

## NETWORKS AND SYNDICATION

(Continued from page 29)

**Hartenbaum.** "There is hope that the billing that was canceled will be re-expressed later in the year, but that doesn't make the first quarter any better."

**Westwood One** VP/director of programming **Gary Landis** is optimistic that business will continue to turn around. "As far as general business, everyone is hopeful the conclusion of the war is going to impact [positively] on advertising support in all media and specifically radio. There is a newfound pride in America or a rebirth. A lot of American products out there are going to get a boost from a new wave of patriotism in terms of advertising and ride the wave of 'Made in the U.S.A.'"

WW1 VP of affiliate relations **Craig Whetstone** says the optimistic outlook is not limited to networks and advertisers. "Considering the success of the war, everybody is feeling pretty upbeat on the station side and the advertis-

ing side," he says.

**Unistar Radio Networks** co-chairman **Nick Verbitsky** expresses similar sentiments. "We're feeling good that it's over not only from a business point of view, but a personal one as well. I think the business and the economy will pick up."

### SALLY TO GO SPECIALS ONLY

ABC talk host **Sally Jessy Raphael** will bail out of her nightly talk show at the end of May, but will stay with the network to host specials. ABC is currently searching for a host to fill Raphael's daily duties. Raphael's specials are targeted on holidays including Mother's Day, the Fourth of July, Labor Day, Thanksgiving, and Christmas. Raphael cited the pressures of her daily daytime television show, public appearances, and family obligations as the reasons for giving up her daily radio show.

Also, **Sun Radio Network** host

**Chuck Harder** will take his "For The People" consumer program off the network and begin syndicating it himself April 1.

### AROUND THE INDUSTRY

**John Axten** has been named president/chief operating officer of New York-based **EFM Media Management Inc.** Axten was previously a consultant to EFM and **ABC Radio Networks**, where he once served as senior VP. Former EFM president **Edward F. McLaughlin** will now be known solely as the company's CEO. EFM syndicates the "Rush Limbaugh Show" and the **Dr. Dean Edell** programs to a total of more than 450 stations.

WW1 will simulcast "Home Box Office Presents Welcome Home Heroes With Whitney Houston" on Easter Sunday (March 31). The 90-minute simulcast will feature Houston in a special live performance from the Norfolk, Va., Naval Air Station for the troops that served in the Persian Gulf war. WW1 will offer a 15-minute radio-only preshow at 8:45 p.m. The simulcast with HBO will begin at 9 p.m.

West Virginia Public Radio's "Mountain Stage" has scored a coup: On April 28, R.E.M. will perform live. The "Mountain Stage" gig and a "Saturday Night Live" guest spot are about the only appearances R.E.M. is making, since it has no plans to tour. Joining R.E.M. on "Mountain Stage" will be **Billy Bragg**, **Robyn Hitchcock**, and **Clive Gregson & Christine Collier**.

Los Angeles-based cable audio service **Digital Planet** has signed three name talents to host its programming: **MTV** personality **Adam Curry**, **KIIS** Los Angeles night jock **Sean "Hollywood"**

**Hamilton**, and **Dr. Joyce Brothers**. **Hamilton** and **Curry** will host segments of **Digital Planet's** top 40 service called "The Quake," while **Brothers** will host "The Stress Reduction Hour" on "The Legends Channel."

**Premiere Radio Networks' "Live From The Sixties"** is going to **Disneyland**. Hosted by **The Real Don Steele**, "Sixties" will air live from the Magic Kingdom during the weeks of March 25 and April 15 . . . **WBAI** New York MD **Andrew Richter** is launching a syndication firm, **RSC Communications**. He will be president. **WBAI** assistant MD **Saul Streit** is executive VP/GM.

**Mutual Broadcasting System's "America On The Road,"** available as a two-and-half-minute daily feature and an hour weekly version, has been picked up by the **Armed Forces Radio Network . . . TNNR's** weekly country countdown, "The Nashville Record Review," will be offered on vinyl disc instead of through satellite distribution beginning April 6.

## PROMOTIONS

(Continued from page 21)

**Day/Mojo** in San Francisco and was formerly promotion director at **WNSR . . . Stephanie Feuer** joins classical **WQXR** New York as director of marketing and promotion. She was a public relations manager at a publishing/production company.

**Bob Avicoli** has been upped from assistant promotion director to promotion director at classic rock **WYSP** Philadelphia . . . **Theresa Beyer** has been named marketing/promotion director at modern rock **WDRE** Long Island, N.Y. She previously held the same position at nearby album outlet **WRCN**.

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**CHART**

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**SUBMARINE BELLS** (Slash/WB)

**#83-THE CLEAN**  
**VEHICLE** (Rough Trade)

**#92-THE BATS**  
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# Hot Hits in Tokio

Week of March 10, 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 Don't Hold Back Your Love Daryl Hall John Oates
  - 3 All The Man That I Need Whitney Houston
  - 4 Let's Go Round Again Yell!
  - 5 Cry For Help Rick Astley
  - 6 Keep On Running The Real Milli Vanilli
  - 7 Someday Mariah Carey
  - 8 Joyride Roxette
  - 9 Because I Love You Stevie Nicks
  - 10 The First Time Surface
  - 11 All True Man Alexander O'Neal
  - 12 Coming Out Of The Dark Gloria Estefan
  - 13 A Lil' Ain't Enough David Lee Roth
  - 14 Show Me The Way Styx
  - 15 Gonna Make You Sweat C&C Music Factory
  - 16 Too Much Kissing Senseless Things
  - 17 Chasin' The Wind Chicago
  - 18 Rescue Me Madonna
  - 19 The Girl From Ipanema Lio
  - 20 Smile Aswad
  - 21 You're In Love Wilson Phillips
  - 22 For Tomorrow Silje
  - 23 Whip My Body Tight Johnny Gill
  - 24 Ponta De Lencas Africano Umbabaraums Ambitious Lovers
  - 25 What's It Gonna Be Jellybean
  - 26 Everlasting Love Reimi
  - 27 Innuendo Queen
  - 28 Around The Way Girl L.L. Cool J
  - 29 Reve Un Peu A Moi Maria Audigier
  - 30 One More Try Timmy T
  - 31 Love Will Never Do Janet Jackson
  - 32 Waiting For That Day George Michael
  - 33 State Of The World Janet Jackson
  - 34 High Thelma Houston
  - 35 Love Makes Things Happen Pebbles
  - 36 Get Here Dieta Adams
  - 37 Give Jupiter Project
  - 38 Redd Foxx Candy Flip
  - 39 I Don't Know Anybody Else Black Box
  - 40 Sensitivity Ralph Tresvant
  - 41 Public Servant Todd Rundgren
  - 42 This House Tracie Spencer
  - 43 Being Boring Pet Shop Boys
  - 44 Mercy Mercy Me!! I Want You Robert Palmer
  - 45 Just Another Dream Cathy Dennis
  - 46 Waiting For Love Alias
  - 47 Temple of Love Harriet
  - 48 So You Wanna Be A Gangster Mr. Fiddler
  - 49 Try Me Jasmine Guy
  - 50 Here Comes The Hammer M.C. Hammer



**J-WAVE**  
**81.3FM**



**A Jermaine Topic.** LaFace Records celebrates the signing of Jermaine Jackson to the label. Shown, from left, are producer Kayo; Kenneth "Babyface" Edmonds; Jackson; Antonio "L.A." Reid; and producer Daryl Simmons.

## Sam Sapp On The Rise At Mercury Young A&R Exec Keeping Industry Fresh

■ BY DAVID NATHAN

LOS ANGELES—Although new artists provide a vital infusion of energy and excitement into the music business, the emergence of a new breed of young A&R executives ensures that the industry remains fresh and vibrant. As West Coast director of A&R for Mercury Records, Sam Sapp is not only a powerful member of that new breed (which at Mercury includes VP of A&R Lisa Cortes and A&R manager Dave Gossett), but, at age 24, is one of the industry's

youngest.

New Jersey-born Sapp has been working within the PolyGram structure for the past three years. He started out as an intern at Wing Records with the label's Ed Eckstine, now co-president of Mercury. In 1988, Sapp became A&R manager for Wing, then was promoted to director of A&R for the label in September 1989, handling A&R duties for West Coast-based Wing, Mercury, and Polydor acts prior to Mercury's reconstruction earlier this year. Sapp is currently responsible for a roster that includes Tony! Toni! Toné!, Vanessa Williams, Sharon Bryant, Gerry Woo, Safire, and new artists Brian McKnight, Small Change, Shamori, and Mood I.

"I got into the business as a result of going out on the road during summer vacations from school with my uncle Robert Bell," says Sapp, referring to Kool & the Gang. "You could say I was geared toward a career in the music industry from early on." Sapp worked as assistant road manager for Kool & the Gang in the mid-'80s before attending Howard Univ., where he studied business and created his own local management company for new acts.

In 1985, Sapp moved to Los Angeles and, after a series of odd jobs, met Eckstine at a recording session for Williams' debut album in 1988. "Amir Bayyan [formerly of Kool & the Gang] was cutting 'He's Got The Look' for the album and I started talking with Ed," Sapp recalls. "We had a casual meeting followed by a formal interview and that's when I began working with Wing."

Sapp's initial mandate at the then-fledgling label included "listening to all the tapes that we received, meeting with publishers,

songwriters, and new producers. I'd say we had a real open-door policy and I used those first few years to absorb everything I could."

One of Sapp's first projects in 1990 was Marva Hicks' album, currently sparking interest via her first single, "Never Been In Love Before." Sapp says that he sought new songwriters and producers for the project. "My attitude has always been that it's important to work with new producers. It's about finding people who can get the job done."

Sapp has brought a number of developing producers to the label, including Virgin recording artist Kipper Jones, who is working on Williams' second album; Trent Gumbs, who worked on Lacey's second album and who is working on the debut by Mood I; Darren Williams, who is contributing to Gerry Woo's next album; and new rap producers Doug Grigsby and Fresh Gordon. "I don't feel that we're lessening the quality of work by using new people, even people who've never produced before. If anything, we're breathing new life into the music and into the industry," he says.

Now working with two assistants, Sapp estimates that he receives at least 100 calls a day. "Accessibility is very important. I still maintain a discreet open-door policy, although right now we're not looking to expand the roster too much. Mercury has just come out of a transition year: We now have 15 acts as opposed to the 65 we had before, so each one can really be a priority. Plus, we now have full black-music marketing and artist development departments. We're gearing up with several new projects and we're ready and committed to establishing Mercury as a major force in the marketplace."

## On Board The Soul Train: A Wonderful Ride Awards Show Boasted Exciting Acts, Clever Sets

**SOUL SAUCE:** This year's Soul Train Music Awards were quite a satisfactory experience. The show was fast-paced and tight, while founder/producer Don Cornelius seemed conspicuously absent (though he was, of course, in attendance). What made it all work were some exciting performances and appearances by a virtual who's who of contemporary recording artists creatively crammed onto the stage. Unlike most other awards presentations that seem satisfied with one host and pairs of presenters, the Soul Train Music Awards give the viewer three co-hosts (Patti LaBelle, Dionne Warwick, and Luther Vandross) and three awards presenters at a time. In many cases this turned out to be two solo acts and a group, sometimes making the podium seem like the platform at the Grand Central Shuttle during rush hour. But, hey, it worked.

The stage fairly sizzled with some great alternating scirms and sets (L.L. Cool J performed "Around The Way Girl" in a Paris setting, while Warwick's classy "Night And Day" all-star band segment seemed set against the New York skyline). And a multiscreen video projection unit, sometimes annoyingly blocked by the podium, offered up some creative video interpretations of what was going on onstage. In addition to a tribute to Smokey Robinson, notable performances included the unstoppable En Vogue; the opening sequence featuring double winner Johnny Gill, Ralph Tresvant, and Bell Biv DeVoe; M.C. Hammer's overwhelming entertainment extravaganza with band, dancers, and background singers; and the performing comeback of Teddy Pendergrass.

**L.A. DOIN'S:** Visiting Los Angeles had other high points. One was "R&B Live," the club series presented by Ramon Hervey and Bill Hammond at Tramp's in the Beverly Center. On March 12, the show featured vocalist Carl Anderson, the fabulous new Delicious Vinyl artist N'Dea Davenport (whose voice enlivens four tracks on the retro-groovy *Brand New Heavies* album), and—sounding wonderful—big bad Larry Graham. Davenport's set included a soulful reading of Aretha Franklin's jammin' 1967 hit, "Baby I Love You." Graham thumped and plucked his electric bass as well as his bass voice as he motored through a musical history of his recordings from *Sly & the Family Stone* through *Graham Central Station* through his solo hits. The club was packed with industryites, many in town for the previous night's Soul Train festivities, and local artists who

wanted to enjoy the laid-back, spontaneous feel of the show. What made the event personally exciting was being seated elbow to elbow with Chaka Khan, Brenda Russell, Ernie Isley, and Ice-T. Khan had apparently brought the house down the previous week and couldn't stay away from the place; before the night was over Graham invited her onstage. Khan jumped up and, thanking Davenport for reminding her of the song, launched into her own version of "Baby I Love You," with Davenport and Russell providing backup with guitarist Paul Jackson Jr. and sax player George Howard as part of the house band. Also spotted in the house: Philip Bailey and Verdine White and, later on, Run-D.M.C. and Heavy D (who had come from Run-D.M.C.'s video release party the same night). Bailey admitted to checking the place out for a possible stage



by Janine McAdams

appearance in the future. And Graham, asked whether he was doing any recording, replied, "I'd like to be." Record execs and concert promoters, take note: Larry Graham puts on a hell of a show... Also in L.A., a March 13 fete for multiple Grammy winner Quincy Jones at Beverly Hills' Cimarron bistro, a press bonanza with Big Daddy Kane, Tevin Campbell, Jesse Jackson, Siedah Garrett, Dyan Cannon, Ice-T, Kool Moe Dee, Qwest signee Keith Washington, George Johnson of the Brothers Johnson, and others on hand to congratulate The Dude once again. And on March 14, an Elektra cocktail party to unveil the new Pendergrass album, "Truly Blessed," at Noa Noa in Beverly Hills. Pendergrass truly is blessed, judging by the reception to his Soul Train Music Awards performance and his current single, "It Should've Been You."

**SHAN TAKES STAND:** In light of recent incidents of police brutality, the new M.C. Shan single, "It's Time To Defend Ourselves" (Cold Chillin'), is especially appropriate. Shan witnessed the 1989 beating of a friend who had asthma, whom the cops took for a criminal reaching for a gun, in the Queensbridge Projects in Long Island City, N.Y. The man later died. Cold Chillin' is launching a poster and PSA campaign urging community members to stand up for their rights and to report incidents of police brutality. While not a hate-the-police campaign, Shan nevertheless says something must be done. "I wrote the song because one of my boys got killed by the police, and it was shame the way they beat on him," says the rapper, who will go on a 10-city promotional tour to

(Continued on page 37)

**The  
Rhythm  
and the  
Blues**



**The Luck Of Lucien.** Song stylist Jon Lucien and his manager, Mike Bernardo, are welcomed to the family by Mercury Records' rhythm and black music department at a showcase at Washington, D.C.'s Trumpets club. Lucien performed selections from his new "Listen Love" album, due April 16. In front, from left, are Bernardo and Lucien. In back row, from left, are Bobby Duckett, artist development manager; Sheree Hawkins, regional manager; Tony Anderson, executive VP/GM, black music; Jackie Rhinehart, national director of artist development; Leighton Singleton, national director of R&B sales; Gwen Quinn, publicity assistant; Lisa Cortes, VP of A&R; and Walter Greene, director of East Coast publicity.



**"TRULY BLESSED"** by **Teddy Pendergrass** (Elektra) is a spiritually inspired personal statement as well as the title of this week's highest debut on the Hot R&B Albums chart at No. 39. The asterisk next to the catalog number on the chart indicates that this album is not available on vinyl. Musically, this album is the strongest and most consistent that Pendergrass has delivered since he recorded for Philadelphia International Records. My first job in music was at P.I.R., so his appearance and performance on the Soul Train Music Awards was a personal highlight; I shared his spirit of triumph as he received a standing ovation. The first single, "It Should've Been You," moves up to No. 26 on the singles chart. It has 102 radio reporters, gaining WBLX-FM Mobile and WIZF Cincinnati.

**GUESS WHAT I HEARD TODAY?** "Do You Still Dream About Me" by **Nancy Wilson** (Columbia) moves up 91-78, gaining seven stations, including WQMG Greensboro, N.C.; WQOK Raleigh, N.C.; and WHQT Miami. A total of 25 stations list this title from her current album, "Lady With A Song." In Japan, where the legendary Wilson is a major star, the album includes a cut not included on the U.S. release. "Fairy Tales" **Anita Baker's** most recent single on Elektra, was originally recorded as a duet by Wilson and Baker and was scheduled for release on Wilson's album. Unfortunately, it could not be included on Wilson's domestic project.

**IS IT NICKI OR NIKKI?** It's both. At No. 68 on the singles chart, "Naked" by **Nicki Richards** (Atlantic) gains 13 stations for a total of 52 reporters. Some of the new reports come from WXYV Baltimore; WYLD-FM New Orleans; WJFX Fort Wayne, Ind.; KRIZ Seattle; and WPGA and WFXM in Macon, Ga. Debuting at No. 82 is "Daddy's Little Girl" by **Nikki D** (Def Jam) with 29 reporters. Among the 20 stations adding it this week are WUSL Philadelphia; WPEG Charlotte, N.C.; WYLD-FM New Orleans; WZHT Montgomery, Ala.; and WQFX Gulfport, Miss.

**SAME STATE:** "Same Song" by **Digital Underground** (Tommy Boy) continues to build radio points and moves up in rank on the Airplay Only top 40 chart. It has 93 radio reports; it has had as many as 96. It has 10 top five and 21 top 10 reports. "State Of The World," **Janet Jackson's** album cut on A&M, begins to move down in rank on the airplay chart. It has had as many as 73 stations reporting it. This week it has 69. It has top 10 reports from nine stations and is top five at WLWZ Greenville, N.C., and WJFX Fort Wayne.

**"SADENESS" BY ENIGMA** (Charisma) gains six stations this week, for a total of 22. It has reports from WAMO Pittsburgh; WKYS Washington, D.C.; WOWI Norfolk, Va.; WTMP Tampa, Fla.; WTLC Indianapolis; WCDX Richmond, Va.; and WHRK Memphis. This single has gone to No. 1 in 10 European cities and is reportedly the biggest-selling single ever in Germany. It was produced by **Michael Cretu**, who poses the question in the song, "What kind of man was the Marquis de Sade?" The record includes traditional religious chants over a dance track, in a way that was not offensive to the European public.

## HOT R&B SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 23 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 56 REPORTERS	TOTAL ADDS 110 REPORTERS	TOTAL ON CHART
<b>KISSING YOU</b> KEITH WASHINGTON QWEST	10	10	21	41	49
<b>DON'T GO</b> EN VOGUE ATLANTIC	8	9	20	37	39
<b>YOUR LOVE - PART 2</b> KEITH SWEAT VENTURE	6	10	20	36	82
<b>WHAT COMES NATURALLY</b> SHEENA EASTON MCA	2	9	14	25	49
<b>A HEART IS A HOUSE FOR...</b> THE DELLS VIRGIN	3	8	12	23	55
<b>KRAZE</b> LAZET MICHAEL ZOO	1	5	17	23	23
<b>STRIKE IT UP</b> BLACK BOX RCA	5	7	10	22	56
<b>I GOT WHAT YOU NEED</b> COLIN ENGLAND MOTOWN	2	6	12	20	33
<b>DADDY'S LITTLE GIRL</b> NIKKI D DEF JAM	3	5	12	20	29
<b>I TRY</b> WILL DOWNING ISLAND	3	4	12	19	24

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.

## "COUNTDOWN" (87731)



The first single from the brilliant new album **THEY COME IN ALL COLORS** (32197)—by one of the country's best writing/producing teams.

Executive Producers: Muffla & Big Dad  
Produced by Dwayne "Muffla" Simon & Darryl "Big Dad" Pierce

## "ONEOV DABIGBOIZ" (87786)

(One Of The Big Boys)



The Boy Genius is back with a new single from "A DAY IN THE LIFE" **A POKADELICK ADVENTURE** (82100).

"Oneovdabigboiz" will be oneovdabighits for 1991.

Produced by: Kwame & The Brothers Grimm  
Executive Producer: Hurby "Luv Bug" Azor

**ATLANTIC**  
**STREET**  
**45**  
**ATLANTIC**

**ONEOV DABIGBOIZ**  
**AND A NEW BEGINNING**

# Billboard<sup>®</sup> TOP R&B ALBUMS

FOR WEEK ENDING MARCH 30, 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
				<b>★ ★ No. 1 ★ ★</b>	
1	1	2	9	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
(2)	4	5	17	RALPH TRESVANT ▲ MCA 10116 (9.98)	RALPH TRESVANT
3	2	1	18	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
4	3	3	18	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
5	5	4	18	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
6	6	6	39	MARIAH CAREY ▲ <sup>4</sup> COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
(7)	9	15	7	O'JAYS EMI 9339D (9.98)	EMOTIONALLY YOURS
(8)	13	16	19	HI-FIVE JIVE 132B/RCA (9.98)	HI-FIVE
9	8	8	26	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
10	7	7	8	DIGITAL UNDERGROUND ● TOMMY BOY 964* (6.98)	THIS IS AN E.P. RELEASE
11	11	13	12	C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
12	10	9	13	ICE CUBE PRIORITY 7230* (6.98)	KILL AT WILL
(13)	18	20	6	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
14	17	18	32	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
15	12	10	52	BELL BIV DEVOE ▲ <sup>3</sup> MCA 6387 (9.98)	POISON
16	16	14	40	KEITH SWEAT ▲ <sup>2</sup> VENTUREMUSIC 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
17	14	12	16	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
(18)	20	21	17	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
19	15	11	55	M.C. HAMMER ▲ <sup>9</sup> CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
20	19	17	18	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
(21)	22	23	19	SPECIAL GENERATION BUST IT 94846/CAPITOL (9.98)	TAKE IT TO THE FLOOR
22	21	19	45	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
(23)	23	22	8	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
24	24	26	19	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
(25)	29	36	6	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
(26)	30	48	4	ANOTHER BAD CREATION MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
27	25	25	48	JOHNNY GILL ▲ <sup>2</sup> MOTOWN 6283 (8.98)	JOHNNY GILL
28	27	29	27	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
29	32	38	19	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
30	28	27	18	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
31	33	33	19	BIG DADDY KANE COLO CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
32	26	24	26	PEBBLES MCA 10025 (9.98)	ALWAYS
33	35	37	33	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
34	31	28	21	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES...AND THE WHOLE 9!
35	38	35	33	BLACK BOX RCA 2221 (9.98)	DREAMLAND
(36)	44	42	12	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
37	36	31	19	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
38	41	46	4	BWP NO FACE 47068/COLUMBIA (9.98 EQ)	BYTCHES
(39)	<b>NEW ▶</b>		1	TEDDY PENDERGRASS ELEKTRA 60891 (9.98)	TRULY BLESSED
40	37	32	36	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
41	34	30	32	VANILLA ICE ▲ <sup>7</sup> SBK 95325* (9.98)	TO THE EXTREME
42	40	39	24	GERALD ALSTON TAJ 6298/MOTOWN (9.98)	OPEN INVITATION
43	39	40	26	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
44	42	34	78	JANET JACKSON ▲ <sup>5</sup> A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
45	47	55	6	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
46	45	43	49	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
47	43	41	65	MICHEL'LE RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
48	46	44	18	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
(49)	<b>NEW ▶</b>		1	SOUNDTRACK GIANT 24409/REPRISE (9.98)	NEW JACK CITY

50	48	58	6	MAIN SOURCE WILD PITCH 2004 (8.98)	BREAKING ATOMS
51	50	45	9	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
(52)	54	60	21	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
(53)	58	52	11	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
(54)	63	62	10	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
55	52	51	23	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
56	56	53	13	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
57	55	49	8	DOROTHY MOORE MALACO 7455 (8.98)	FEEL THE LOVE
(58)	67	79	3	ONE CAUSE ONE EFFECT BUST IT 94847/CAPITOL (9.98)	DROP THE AXE
59	49	47	22	CANDYMAN EPIC 46947* (9.98 EQ)	AIN'T NO SHAME IN MY GAME
60	60	59	8	MARION MEADOWS NOVUS 3097*/RCA (9.98)	FOR LOVERS ONLY
61	62	57	10	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE-WHO
62	59	63	24	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
63	51	50	17	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
64	66	70	5	GERARDO INTERSCOPE 91619/EAST WEST (9.98)	MO' RITMO
65	61	56	18	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
66	57	61	31	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
67	64	68	6	GLORIA ESTEFAN EPIC 46988 (10.98 EQ)	INTO THE LIGHT
(68)	<b>NEW ▶</b>		1	TYRONE DAVIS ICHIBAN 1103 (8.98)	I'LL ALWAYS LOVE YOU
(69)	<b>NEW ▶</b>		1	MARVA HICKS POLYOR 847 209/PLG (9.98 EQ)	MARVA HICKS
70	65	64	31	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
71	68	72	5	MAGGOTRON JAMCAR 9003/PANDISC (9.98)	BASS PLANET PARANOIA
(72)	85	—	2	GEORGE HOWARD GRP 9629 (9.98)	LOVE AND UNDERSTANDING
73	53	54	25	ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ)	BE-BE'S KIDS
(74)	77	67	7	M.C. TWIST LETHAL BEAT 104 (8.98)	BAD INFLUENCE
(75)	<b>NEW ▶</b>		1	MICA PARIS ISLAND 846 814 (9.98)	CONTRIBUTION
76	71	65	25	DEEE-LITE ELEKTRA 60957 (9.98)	WORLD CLIQUE
(77)	<b>NEW ▶</b>		1	ED O.G. & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO
78	76	83	29	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
79	75	75	5	STETSASONIC TOMMY BOY 1024 (9.98)	BLOOD, SWEAT & NO TEARS
80	74	76	16	GERALD ALBRIGHT ATLANTIC 82087* (9.98)	DREAM COME TRUE
81	70	69	25	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
(82)	<b>NEW ▶</b>		1	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN
83	80	80	15	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
(84)	88	—	2	VARIOUS ARTISTS PANDISC 8813 (9.98)	MIAMI BASS WARS VOL. II
85	69	66	23	CARON WHEELER EMI 93497 (9.98)	UK BLAK
86	78	81	5	LAKIM SHABAZZ TUFF CITY 0571 (8.98)	THE LOST TRIBE OF SHABAZZ
(87)	97	94	3	AMERICA'S MOST WANTED TRIAD 007 (8.98)	CRIMINALS
88	79	74	10	MARVIN GAYE MOTOWN 6311* (39.98)	MARVIN GAYE COLLECTION
89	82	77	22	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
90	83	71	28	MAXI PRIEST(bul) CHARISMA 91384 (9.98)	BONAFIDE
91	86	86	12	CRIMINAL NATION COLO ROCK 70240/NASTYMIX (8.98)	RELEASE THE PRESSURE
92	89	—	2	KID CAPRI COLO CHILLIN' 26474/WARNER BROS. (9.98)	THE TAPE
93	72	88	15	MOVEMENT EX COLUMBIA 46894 (9.98 EQ)	MOVEMENT EX
94	93	100	38	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
95	91	96	3	GRANDDADDY I.U. COLO CHILLIN' 26341/REPRISE (9.98)	SMOOTH ASSASSIN
96	95	95	19	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
(97)	99	98	3	PROFESSOR X 4TH & B'WAY 444 033/ISLAND (9.98)	YEARS OF THE 9, ON THE BLACKHAND SIDE
98	87	91	42	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
99	73	73	6	THE MALEMAN MUSCLE SHOALS 2207/MALACO (8.98)	FIRST CLASS MALE
100	81	89	22	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER

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

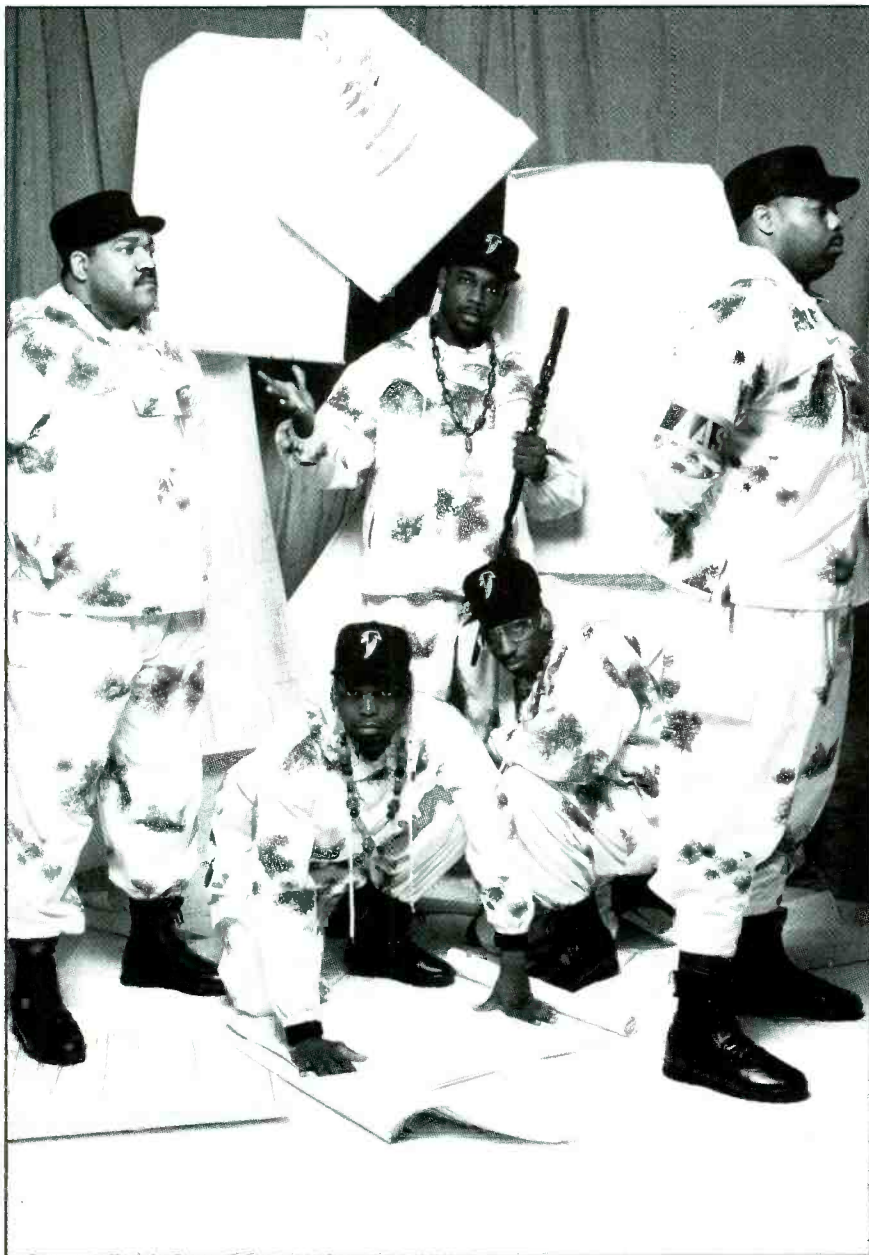
## BILLBOARD'S RHYTHM & BLUES CHART RESEARCH PACKAGES

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

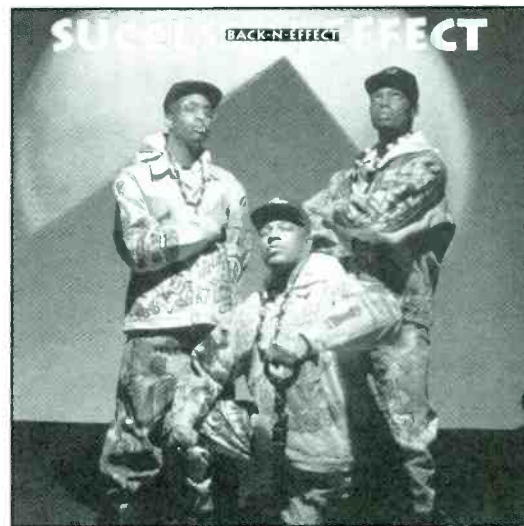
- Number One Rhythm & Blues Singles, 1948-present
- Top Ten Rhythm & Blues, 1948-present
- Top Rhythm & Blues Singles Of The Year, 1946-present
- Number One Rhythm & Blues Albums, 1964-present
- Top Ten Rhythm & Blues Albums, 1964-present
- Top Rhythm & Blues Album Of The Year, 1965-present

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY  
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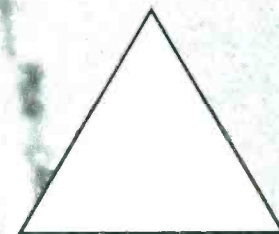
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# Freddie Jackson Adds To His Hit-Maker Status

BY GERRIE E. SUMMERS

NEW YORK—Freddie Jackson has had a career some recording artists only dream about.

His 1985 debut album, "Rock Me Tonight," topped the Top Black Albums chart for 16 consecutive weeks. With the help of two No. 1 hits—the title track and "You Are My Lady"—the album went platinum and is still selling. The follow-up, "Just Like The First Time," rose to No. 1 and stayed for a whopping 26 weeks, yielding four No. 1 singles and going double-platinum.

"Don't Let Love Slip Away," Jackson's 1988 album, proved a relative disappointment. It sat at No. 1 for a mere week, dropped two No. 1 singles ("Nice 'N' Slow" and "Hey Lover"), and reached only gold status. The singer's gru-

eling Up Close And Personal Tour ended with a brief stint on Broadway at the Lunt Fontanne Theater and received lukewarm reviews. Apart from recording the No. 5 single, "All Over You," from the soundtrack for "Def By Temptation" (in which he made a cameo appearance), Jackson took two years off to rejuvenate.

"I had a chance to enjoy the things I had been working so hard for for the last three years," says Jackson. "I just got in tune with myself because I began to really feel like I was being pulled in a bunch of different directions."

During that time, Jackson gave thought to his fourth album, wanting to return to the raw, fresh energy of "Rock Me Tonight." For "Do Me Again," Jackson's current and fourth album on Capitol, Jackson enlisted the help of writer/producer Barry Eastmond and producer Paul Laurence and made sure he was more involved in the music so that his "statements would be more true to life."

Jackson says the secret to his string of No. 1 R&B hits has been "a lot of hard work, a lot of people pulling together to make sure the record is heard, to make sure everything is done right."

"Everything" has fallen to a large degree on Jackson's management firm, Hush Productions. When Hush owner Charles Huggins first heard Jackson sing, he says, "I thought he had this incredible voice that could just wrap you up. He could charm a lyric." Huggins searched for the best songs and producers for Jackson's debut, which was recorded before they secured a recording contract. Jackson was later signed to Capitol.

"At that point people were already beginning to say R&B music was dying or already dead, which

(Continued on next page)



Vesta, Chaka, Boom! A&M's Vesta, left, reunites with Chaka Khan, for whom Vesta once sang background vocals, at a recent performance at "R&B Live" in Los Angeles. Vesta, whose upcoming album is "Special," sang Khan's "Tell Me Something Good" at the performance.

# 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	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	1	1	1	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	1
2	5	ALL TRUE MAN	ALEXANDER O'NEAL	7	2	4	LET'S CHILL	GUY	5
3	6	DO ME AGAIN	FREDDIE JACKSON	2	3	5	DO ME AGAIN	FREDDIE JACKSON	2
4	9	WRAP MY BODY TIGHT	JOHNNY GILL	3	4	3	SOMEDAY	MARIAH CAREY	6
5	8	HOLD YOU TIGHT	TARA KEMP	4	5	6	WRAP MY BODY TIGHT	JOHNNY GILL	3
6	2	DON'T LET ME DOWN	O'JAYS	9	6	9	HOLD YOU TIGHT	TARA KEMP	4
7	10	GOLD DIGGER	EPMD	23	7	10	STONE COLD GENTLEMAN	RALPH TRESVANT	8
8	14	LET'S CHILL	GUY	5	8	11	ANOTHER LIKE MY LOVER	JASMINE GUY	10
9	4	SOMEDAY	MARIAH CAREY	6	9	12	GETTING BACK INTO LOVE	GERALD ALSTON	11
10	13	STONE COLD GENTLEMAN	RALPH TRESVANT	8	10	2	DON'T LET ME DOWN	O'JAYS	9
11	7	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	12	11	13	SAME SONG	DIGITAL UNDERGROUND	—
12	18	IT'S A SHAME (MY SISTER)	MONIE LOVE	13	12	7	ALL TRUE MAN	ALEXANDER O'NEAL	7
13	16	ALL OF ME BIG DADDY KANE FEATURING BARRY WHITE	14	13	14	14	IS IT GOOD TO YOU	WHISPERS	15
14	15	ANOTHER LIKE MY LOVER	JASMINE GUY	10	14	19	WHATEVER YOU WANT	TONY! TONI! TONE!	19
15	17	GETTING BACK INTO LOVE	GERALD ALSTON	11	15	8	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	12
16	21	TEMPLE OF LOVE	HARRIET	18	16	15	IT'S A SHAME (MY SISTER)	MONIE LOVE	13
17	23	MY HEART IS FAILING ME	RIFF	21	17	17	NO MATTER WHAT YOU DO	DIANA ROSS & AL B. SURE!	17
18	22	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER	20	18	18	NEVER BEEN IN LOVE BEFORE	MARVA HICKS	16
19	20	TREAT 'EM RIGHT	CHUBB ROCK	33	19	20	ALL OF ME BIG DADDY KANE FEATURING BARRY WHITE	14	14
20	3	ALL SEASON	LEVERT	27	20	22	ALL I WANT IS YOU	SURFACE	28
21	26	IS IT GOOD TO YOU	WHISPERS	15	21	26	TELL ME	THE WOOTEN BROTHERS	22
22	25	NEVER BEEN IN LOVE BEFORE	MARVA HICKS	16	22	24	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS	26
23	24	NO MATTER WHAT YOU DO	DIANA ROSS & AL B. SURE!	17	23	30	I'M DREAMIN'	CHRISTOPHER WILLIAMS	24
24	33	TELL ME	THE WOOTEN BROTHERS	22	24	28	BACKYARD	PEBBLES (WITH SALT-N-PEPA)	32
25	30	I'M DREAMIN'	CHRISTOPHER WILLIAMS	24	25	31	CALL ME	PHIL PERRY	29
26	29	SPARK OF LOVE	SPECIAL GENERATION	31	26	25	TEMPLE OF LOVE	HARRIET	18
27	31	THANX 4 THE FUNK	THE BOYS	25	27	23	STATE OF THE WORLD	JANET JACKSON	—
28	—	WHATEVER YOU WANT	TONY! TONI! TONE!	19	28	29	THANX 4 THE FUNK	THE BOYS	25
29	11	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	30	29	27	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER	20
30	12	HERE COMES THE HAMMER	M.C. HAMMER	44	30	32	MY HEART IS FAILING ME	RIFF	21
31	34	SHORT BUT FUNKY	TOO SHORT	38	31	34	CHEAP TALK	LOOSE ENDS	36
32	36	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS	26	32	36	SERIOUS	LA RUE	35
33	35	DANCE ALL NIGHT	POISON CLAN	51	33	38	SEX CYMBAL	SHEILA E.	37
34	19	THIS HOUSE	TRACIE SPENCER	47	34	21	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	30
35	27	SOMETHING IN MY HEART	MICHEL'LE	45	35	35	CONTRIBUTION	MICA PARIS	39
36	—	ALL I WANT IS YOU	SURFACE	28	36	—	SHE'S DOPE!	BELL BIV DEVOE	42
37	28	IESHA	ANOTHER BAD CREATION	52	37	40	HERE WE GO	C&C MUSIC FACTORY	34
38	32	GET HERE	OLETA ADAMS	60	38	39	IF MY BROTHER'S IN TROUBLE	JEFFREY OSBORNE	41
39	—	CALL ME	PHIL PERRY	29	39	16	ALL SEASON	LEVERT	27
40	—	HERE WE GO	C&C MUSIC FACTORY	34	40	—	I DON'T WANT TO LOSE YOUR LOVE	B ANGIE B	40

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
59	AIN'T NO SUNSHINE (Interior, BMI)
28	ALL I WANT IS YOU (Colgems-EMI, ASCAP/Multi Culler, ASCAP)
86	ALL NIGHT BLUE (Muscle Shoals, BMI)
14	ALL OF ME (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM
27	ALL SEASON (Trycap, BMI/Willesden, BMI)
30	ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM
7	ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP) WBM
10	ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, ASCAP)
20	ANOTHER SLEEPLESS NIGHT (Warner Chappell/Disco Mix Club, ASCAP/WB, ASCAP) WBM
83	AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)
32	BACKYARD (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP)
46	BLUE (IS THE COLOUR OF PAIN) (MCA, ASCAP/Virgin, ASCAP/Orange Tree, ASCAP/EMI Blackwood, BMI)
29	CALL ME (Pundit, BMI)
36	CHEAP TALK (MCA, ASCAP/BMG, ASCAP)
74	COMING OUT OF THE DARK (Foreign Imported, BMI) CPP
39	CONTRIBUTION (Virgin Songs, BMI/Cool Banana, ASCAP/Boneless, BMI/M. Roman, BMI/Slice Meister, BMI/EMI Blackwood, BMI/Eric B & Rakim, ASCAP/Virgin, ASCAP)
77	COSMIC LOVE (Boston International, ASCAP)
82	DADDY'S LITTLE GIRL (Waltersongs, ASCAP/AGF, ASCAP/Have Faith, ASCAP/Daddy's Little Girl, ASCAP/Def Jam, ASCAP)
51	DANCE ALL NIGHT (Pac Jam, BMI)
2	DO ME AGAIN (MCA, ASCAP/Bush Burnin', ASCAP/Dia, ASCAP)
71	DON'T GO (2 Tuff-E-Nuff, BMI)
9	DON'T LET ME DOWN (WE, BMI/Dwayne Duane, BMI)
79	DO THE BART (Pac Jam, BMI)
78	DO YOU STILL DREAM ABOUT ME (Avid One, ASCAP/Glen Davis Int'l, BMI)
53	DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)
72	FACES (Protoons, ASCAP/Rush-Groove, ASCAP)
57	FAIRY TALES (All Baker's, BMI/Delvon, BMI/Montaque/Virgin, BMI) CPP
60	GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM
11	GETTING BACK INTO LOVE (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)
23	GOLD DIGGER (Pariken, ASCAP/Full Keel, BMI/Bert Reid, BMI/Ron Miller, ASCAP/Bridgeport, BMI)
69	GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civillies, ASCAP) HL
97	HEAD OVER HEELS (Shaman Drum, BMI/Sun Face, ASCAP)
62	A HEART IS A HOUSE FOR LOVE (FROM THE FIVE HEARTBEATS) (TFC, ASCAP/EMI April, ASCAP/Smic Smac, ASCAP/Behind Bars, ASCAP)
44	HERE COMES THE HAMMER (Bust-It, BMI) CLM
34	HERE WE GO (Virgin, ASCAP/Cole-Civillies, ASCAP/RBG-Dome, ASCAP) HL
99	HIGH (Virgin Songs, BMI/Bufalo Music Factory, BMI)
4	HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)
93	I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP) WBM
40	I DON'T WANT TO LOSE YOUR LOVE (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)
52	IESHA (Biv Ten, ASCAP/Diva One, ASCAP)
41	IF MY BROTHER'S IN TROUBLE (Virgin, ASCAP/Copyright Control)
85	I GOT WHAT YOU NEED (Chile & Swing, ASCAP/T-Porsa, ASCAP)
1	I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
91	I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM/HL
64	I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Sony, ASCAP/Maestro B., ASCAP) WBM
24	I'M DREAMIN' (FROM NEW JACK CITY) (H-Naja, BMI/La Sab, BMI)
15	IS IT GOOD TO YOU (Azian, BMI/Whisperdex, BMI/Yours, Mine & Ours, ASCAP)
84	I TRY (Purple Bull, BMI)
13	IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP
26	IT SHOULD'VE BEEN YOU (Ted-On, BMI)
54	IT'S SOMETHIN' (Irving, ASCAP/Foster Frees, BMI/Almo, ASCAP/Rutland Road, ASCAP) CPP
98	I WANNA COME BACK HOME (Dillard, BMI/Rainbow, ASCAP)
70	I WILL ALWAYS LOVE YOU (Disguise, ASCAP/Platinum Gold, ASCAP/Diva One, ASCAP)
61	JUST US TWO (EMI April, ASCAP/Midnight Magnet, ASCAP/Reesongs, ASCAP)
65	KISSING YOU (EMI April, ASCAP/K-Shreve, ASCAP/Market, ASCAP/Full Keel, ASCAP/JRM, ASCAP)
5	LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
90	LISA BABY (Rooney Tunes, BMI/Father M.C., ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP)
88	LOVE MAKES THINGS HAPPEN (Kear, BMI/Sony Epic/Solar, BMI)
43	MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Irving, ASCAP/Def Jam, ASCAP) CPP
92	MERCY MERCY ME (THE ECOLOGY) / I WANT YOU (Jobete, ASCAP/Almo, ASCAP) CPP
95	MIDNITE LOVER (Bust-It, BMI)
21	MY HEART IS FAILING ME (Colgems-EMI, ASCAP/Knighty Night, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
68	NAKED (Nookie, BMI)
16	NEVER BEEN IN LOVE BEFORE (Left Handed, ASCAP/Ackee, ASCAP)
17	NO MATTER WHAT YOU DO (EMI April, ASCAP/Across 110th Street, ASCAP/Al B. Sure!, ASCAP/Willarie, ASCAP)
50	NORTH ON SOUTH ST. (Almo, ASCAP/Music Corp. Of America, BMI/Bad Mofo, BMI) CPP
94	PATIENCE (Gradington, ASCAP/Ronnie Onyx, ASCAP)
67	READY OR NOT (Crystal Isle, BMI/Baby Ann, BMI/Bubba Gee, BMI)
73	SADENESS PART 1 (Sweet 'N' Sour, ASCAP/Virgin, ASCAP)
35	SERIOUS (Gradington, ASCAP/Ronnie Onyx, ASCAP)
37	SEX CYMBAL (Sister Fate, ASCAP/Peter Michael, ASCAP/Rapsodies & Melodies, ASCAP/7th Street, ASCAP)
42	SHE'S DOPE! (Hip City, BMI)
89	SHE'S MY CUTIE (Mike Curb, BMI/Groovetime, BMI)
38	SHORT BUT FUNKY (Willesden, BMI)
6	SOMEDAY (Vision Of Love, BMI/Been Jammin', BMI) HL
45	SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
76	SPACE IN MY HEART (Level Vibes, ASCAP/Colgems-EMI, ASCAP)
31	SPARK OF LOVE (Bust-It, BMI)
100	SPREAD A LITTLE LOVE (SLB, ASCAP/Misam, ASCAP)
8	STONE COLD GENTLEMAN (Greenskirt, BMI/Kear, BMI/Sony Epic/Solar, BMI/MCA, ASCAP) HL
63	STRIKE IT UP (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP)
80	SWEET LIBERATION (EMI April, ASCAP/Across 110th Street, ASCAP/Al B. Sure!, ASCAP/Willarie, ASCAP)
22	TELL ME (Wooten Cutz, BMI)
18	TEMPLE OF LOVE (H.R.M., BMI/BMG, BMI/Crayfish, ASCAP/Warner Chappell, ASCAP) WBM/HL
25	THANX 4 THE FUNK (Buff Man, BMI/Kipteez, ASCAP/Pecot, ASCAP/Virgin Songs, BMI/Virgin, ASCAP)
47	THIS HOUSE (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP) WBM
49	THROUGH (Soul II Soul Mad, ASCAP/Virgin, ASCAP)
33	TREAT 'EM RIGHT (ADRA, BMI/Getaloofatsof, BMI/Howie Tee, BMI)
75	TRIALS OF THE HEART (Triple Star, BMI)
66	WHAT COMES NATURALLY (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/Nick Mundy, BMI/GG Loves Music, BMI)
81	WHATEVER IT TAKES (Said, BMI)
19	WHATEVER YOU WANT (Tony Toni Tone, ASCAP/Pri, ASCAP)
58	WHEN WILL I SEE YOU SMILE AGAIN? (Not Listed)
96	WHIP IT BABY (Rumrunner, BMI/Hey Skimo, BMI/Ujima, ASCAP/Locked Up, BMI)
55	WITH YOU (Re-deer, ASCAP/Sun Face, ASCAP)
56	WORK IT (LIKE A) 9 TO 5 (Lane Brane, BMI/Ensign, BMI/Blue Peach, BMI/Toe Knee Hangs, ASCAP/Ackee Polygram Island, ASCAP)
3	WRAP MY BODY TIGHT (Flyte Tyme, ASCAP)
12	WRITTEN ALL OVER YOUR FACE (Trycap, BMI/Rude News, BMI)
87	YOU DON'T HAVE TO WORRY (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP
48	YOUR LOVE - PART 2 (WB, ASCAP/F/A, ASCAP/Keith Sweat, ASCAP)

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**JIMMY & BARBARA DOCKETT**

"CAN I TELL THEM" (SVI 2090)  
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## FREDDIE JACKSON DOES IT AGAIN

(Continued from preceding page)

made my stomach sick," Huggins says. "When they say that R&B music is dead, that means black people are dead. And I don't believe black people are dead."

At the time, Capitol was riding high on Tina Turner's first major hit, "Private Dancer." Hush Productions' problem was how to get Capitol to take the necessary interest in an untried artist as well as pique the interest of consumers

whose dollars had been captured by Michael Jackson and Prince. Freddie Jackson hardly fit that mold.

"Fortunately we didn't have to say a lot," Huggins says. "Don Zimmerman was the president. Walter Lee was in charge of marketing and sales. They understood what we were trying to do and they gave us the green light to exercise our vision. The beauty of it

was that we have a full-service office at Hush, which has a record label, Orpheus Records, as well as a film company, and maintains a complete staff for marketing, promotion, video, and publicity."

Jackson was introduced to the public via Melba Moore's 90-city 1987 tour, in which he performed three songs in the middle of the show to enthusiastic response. Since then, Jackson has amassed a substantial following. He has received two Grammy nominations and won an American Music Award for "Nice 'N' Slow."

The next goal for this major R&B artist is pop play for his first single, "Love Me Down." But the company will not tamper with Jackson's image or sound. "I think pop radio is playing more urban music without sacrificing the sound," says Huggins, citing the pop success of Johnny Gill's "My, My, My" and Babyface's "Whip Appeal." The current single, the title track, is top five and inching toward the No. 1 slot this week on the R&B chart.

Jackson embarked on a three-week European tour in February with a new band that includes Hubert Eaves (D-Train) and pianist Alex Bugnon. The U.S. leg begins Thursday (28).

## RHYTHM AND BLUES

(Continued from page 30)

spread his message in April. "I don't advocate violence against the police. The song was out last year, but what brought it out was the video of this guy [in Los Angeles] getting beat by the police, shown by the same networks that wouldn't play my video because they said it was too harsh. They're withholding the truth. I'm going to talk about this and not hold my tongue. Whoever needs me to stand for them, I'll stand for them." A Time To Defend Ourselves rally is being planned for April 30 in front of the the Harlem State Office Building on 125th Street; it will feature artists and guest speakers.

**TIDBITS:** Cold Chillin' Records chairman Tyrone Williams and president Len Fichtelberg have begun a new R&B label, Livin' Large, in New York. Former WBLS New York PD Fred Buggs has been hired on as VP of A&R... Bassist Verdine White confirms that Earth, Wind & Fire has signed to Warner Bros., leaving Columbia, where the band has had the majority of its success... Berry Gordy has begun a new production company. West Grand Music Productions is the name of the company that has Gordy's niece, Iris Gordy, as president. Michael A. Brown, director of A&R (formerly at Capitol) says a formal announcement of the company, which has a deal with Motown to be distributed through MCA, is due this week. Artists include Nikita Germaine, Regina Brown (no relation), and Louis Price, whose first single, "Play It By Heart" (co-written by Price and keyboardist Starr Parodi), is due next week.

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FROM THE ALBUM  
**STEP IN THE ARENA**

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Billboard.

FOR WEEK ENDING MARCH 30, 1991

## Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ NO. 1 ★ ★	
1	1	2	15	LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE 2 weeks at No. 1
2	2	1	12	TREAT 'EM RIGHT SELECT 62358 (M) (T)	◆ CHUBB ROCK
3	3	5	9	RICO SUAVE INTERSCOPE 0-96401/EAST WEST (C) (T)	◆ GERARDO
4	8	12	5	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791 (C) (CD) (M) (T)	◆ MONIE LOVE
5	11	9	7	CHANGE THE STYLE SOUL 53989/MCA (C) (M) (T)	◆ SON OF BAZERK/NO SELF CONTROL
6	7	11	6	MIND BLOWIN' RUTHLESS 0-96406/ATLANTIC (C) (T)	◆ THE D.O.C.
7	12	10	7	DO YOU WANT ME NEXT PLATEAU 50137 (M) (T)	◆ SALT-N-PEPA
8	13	16	5	I GOT TO HAVE IT PWL AMERICA 878 881/MERCURY (C) (M) (T)	◆ ED O.G. & DA BULLDOGS
9	4	3	12	MELT IN YOUR MOUTH EPIC 34-73652 (C) (M) (T)	◆ CANDYMAN
10	14	21	4	BORN AND RAISED IN COMPTON PROFILE 7323 (T)	◆ DJ QUIK
11	5	7	13	WAKE UP ELEKTRA 0-66597 (M) (T)	◆ BRAND NUBIAN
12	18	28	3	DADDY'S LITTLE GIRL DEF JAM 44-73697/COLUMBIA (C) (T)	◆ NIKKI D
13	6	13	15	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T)	◆ BWP
14	15	15	7	PEACHFUZZ ELEKTRA 0-66591 (M) (T)	◆ K.M.D.
15	17	17	8	DANCE ALL NIGHT EFFECT 708/LUKE (C) (M) (T)	◆ POISON CLAN
16	10	6	10	JUST TO GET A REP CHRYSLIS 23620 (C) (M) (T)	◆ GANG STARR
17	9	4	13	GOLD DIGGER RAL 44-73633/COLUMBIA (C) (CD) (M) (T)	◆ EPMD
18	16	8	8	COME ON, LET'S MOVE IT PROFILE 7322 (C) (T)	◆ SPECIAL ED
19	20	22	5	ONEOVDBIGBOIZ ATLANTIC 0-86104 (C) (T)	◆ KWAME & A NEW BEGINNING
20	21	23	4	SHORT BUT FUNKY JIVE 1429/RCA (M) (T)	◆ TOO SHORT
21	26	29	3	ALL ABOUT RED VIRGIN 0-96375 (C) (T)	◆ REDHEAD KINGPIN
22	23	25	4	WILD SIDE BOSSMAN 1004 (C) (M) (T)	M.C. JR. CAS
23	29	—	2	NEW JACK HUSTLER (NINO'S THEME) GIANT 0-21845/WARNER BROS. (C) (M) (T)	◆ ICE-T
24	22	—	2	IT'S AUTOMATIC CHEETAH 9506 (M) (T)	VICIOUS BASE FEAT. D.J. MAGIC MIKE
25	28	—	2	WHIP IT BABY NASTYMIX 74005 (C) (T)	MARIO
26	NEW	—	1	WHO'S GONNA TAKE THE WEIGHT CHRYSLIS 23620 (M) (T)	◆ GANG STARR
27	24	14	18	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
28	19	20	8	HERE COMES THE HAMMER CAPITOL 15585 (C) (T)	◆ M.C. HAMMER
29	NEW	—	1	DO THE BART LUKE 0-96398/ATLANTIC (C) (M) (T)	◆ LUKE FEATURING THE 2 LIVE CREW
30	27	26	22	I'LL DO 4 U UPTOWN 53912/MCA (C) (M) (T)	◆ FATHER M.C.

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

## CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.


THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ No. 1 ★ ★</b>					
1	2	4	6	HOW TO DANCE ATLANTIC 0-86083 <small>1 week at No. 1</small>	◆ BINGO BOYS
2	3	5	8	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791	◆ MONIE LOVE
3	4	7	6	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992/MCA	◆ LONDONBEAT
4	6	14	4	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY
5	8	22	4	STRIKE IT UP RCA 2792-1-RD	BLACK BOX
6	10	15	4	RESCUE ME SIRE 0-19490/WARNER BROS.	MADONNA
7	1	2	8	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1/PLG	◆ CATHY DENNIS
8	12	12	7	DO YOU WANNA DANCE CARDIAC 3-4008	◆ BROTHER MAKES 3
9	15	18	6	WHERE LOVE LIVES ARISTA IMPORT	ALISON LIMMERICK
10	9	9	9	ALL WE GOT REPRISE 0-21734/WARNER BROS.	MICHAEL MCDONALD
11	5	1	10	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
12	16	20	6	ANTHEM RCA 2775-1-RD	N-JOI
13	11	11	7	KID GET HYPED RCA 2769-1-RD	DESKEE
14	18	24	4	UNBELIEVABLE EMI V-56209	◆ EMF
15	24	33	3	STATE OF THE WORLD A&M PROMO	JANET JACKSON
16	14	8	9	YOU THINK YOU KNOW HER EXILE 74002/NASTY MIX	◆ CAUSE & EFFECT
17	7	3	10	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
18	13	6	11	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP
19	17	17	8	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	◆ TARA KEMP
20	28	26	9	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
21	26	27	5	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.	BOOK OF LOVE
22	25	30	5	SAME SONG TOMMY BOY 0-19484	DIGITAL UNDERGROUND
23	19	19	7	HOW CAN YOU EXPECT TO BE TAKEN SERIOUSLY EMI V-56204	◆ PET SHOP BOYS
24	21	29	5	NAIVE WAX TRAX 9160	KMFDM/THRILL KILL KULT
25	22	10	11	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
26	23	13	6	UMBABARAUMA ELEKTRA 0-66583	AMBITIOUS LOVERS
27	20	23	7	HOW LONG TOMMY BOY TB-966	INFORMATION SOCIETY
28	27	16	11	FUNK BOUTIQUE EPIC 49-73650	THE COVER GIRLS
29	31	43	3	X,Y & ZEE RCA 2763	POP WILL EAT ITSELF
30	30	44	3	ELVIS IS DEAD EPIC 49-73677	LIVING COLOUR
31	34	37	4	MOVIN' QUALITY VL-15157-1	LEE MARROW
32	35	40	7	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
33	29	21	11	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
34	37	45	3	THIS LOVE RCA 2754	◆ DANIEL ASH
35	33	39	5	LUV DANCIN' STRICTLY RHYTHM SR-1227	THE UNDERGROUND SOLUTION FEAT. JASMINE
36	32	31	6	HERE COMES THE HAMMER CAPITOL V-15585	◆ M.C. HAMMER
<b>★★★ POWER PICK ★★★</b>					
37	44	—	2	SUPERFICIAL PEOPLE ATLANTIC 0-86077	TEN CITY
<b>★★★ HOT SHOT DEBUT ★★★</b>					
38	NEW ▶	1	1	STEP TO ME CAPITOL V-15670	MANTRONIX
39	NEW ▶	1	1	FEEL THE GROOVE SCOTTI BROS. 5281-1/SBD	CARTOUCHE
40	41	—	2	MOTHER UNIVERSE BIG LIFE 879 545-1/PLG	THE SOUP DRAGONS
41	43	—	2	SHE'S GOT ME GOIN' CRAZY CUTTING 0-96384/CHARISMA	2 IN A ROOM
42	36	38	4	MADE UP MY MIND MERCURY 878 785-1	◆ SAFIRE
43	NEW ▶	1	1	SHOOT TO KILL ALPHA INT'L V-73017	THE HUNGER
44	39	42	9	TOGETHER FOREVER COLUMBIA 44-73630	◆ LISETTE MELENDEZ
45	45	—	2	SAME SUN SAME SKY RCA 2771-1-RD	TONY MORAN
46	48	—	2	IN THE END OF IT ALL ZYX Import	OUTDOOR THEATER
47	NEW ▶	1	1	SITUATION (REMIX) SIRE 0-29950/WARNER BROS.	YAZ
48	NEW ▶	1	1	WRAP MY BODY TIGHT MOTOWN 4756	◆ JOHNNY GILL
49	42	35	9	DRINK ON ME PROFILE PRO-7321	◆ TEULE
50	NEW ▶	1	1	ALRIGHT POLAR POL-001	URBAN SOUL

## 12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ No. 1 ★ ★</b>					
1	1	2	7	SADENESS PART 1 CHARISMA 0-96395 <small>2 weeks at No. 1</small>	◆ ENIGMA
2	4	6	6	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992	◆ LONDONBEAT
3	6	—	2	RESCUE ME SIRE 0-/WARNER BROS.	MADONNA
4	5	7	6	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
5	7	21	3	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
6	2	3	12	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
7	8	13	6	MADE UP MY MIND MERCURY 878 785-1	◆ SAFIRE
8	3	1	9	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	◆ TARA KEMP
9	12	22	4	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1	◆ CATHY DENNIS
10	10	12	6	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.	BOOK OF LOVE
11	15	15	6	DO YOU WANT ME NEXT PLATEAU NP-50137	◆ SALT-N-PEPA
12	16	17	8	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
13	17	18	5	SERIOUSLY/BEING BORING EMI V-56204	◆ PET SHOP BOYS
14	19	20	7	RICO SUAVE INTERSCOPE 0-98871/ATLANTIC	◆ GERARDO
15	21	23	6	ALL TRUE MAN TABU 45-73626/EPIC	◆ ALEXANDER O'NEAL
16	27	—	2	STRIKE IT UP RCA xxx	BLACK BOX
17	9	5	15	ANOTHER SLEEPLESS NIGHT ARISTA AD-214 1	◆ SHAWN CHRISTOPHER
18	14	11	11	TOGETHER FOREVER COLUMBIA 44-73630	◆ LISETTE MELENDEZ
19	11	9	10	WRAP MY BODY TIGHT/MY, MY, MY (LIVE) MOTOWN 4756	◆ JOHNNY GILL
20	22	28	5	DO YOU WANNA DANCE CARDIAC 3-4008	BROTHER MAKES 3
21	23	26	9	THE ROOF IS ON FIRE/...AND PARTY TSR 865	◆ WESTBAM
22	37	—	2	UNBELIEVABLE EMI V-56209	◆ EMF
<b>★★★ POWER PICK ★★★</b>					
23	39	—	2	LET'S CHILL UPTOWN 54051/MCA	◆ GUY
24	20	16	7	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
25	34	—	2	ALL WE GOT REPRISE 0-21734/WARNER BROS.	MICHAEL MCDONALD
26	18	8	12	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
27	36	—	2	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP
28	28	35	4	SITUATION '91 (REMIX) SIRE 0-29950/WARNER BROS.	YAZ
29	29	36	4	SHE'S GOT ME GOING CRAZY CUTTING 0-96384/CHARISMA	2 IN A ROOM
30	32	34	5	KID GET HYPED RCA 2769-1-RD	DESKEE
31	13	4	15	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
32	26	30	7	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
33	45	—	2	CRAZY LMR 2790-1-RD/RCA	DAISY DEE
34	40	46	3	THANX 4 THE FUNK MOTOWN 4758	THE BOYS
35	30	31	9	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY
36	46	43	3	ANTHEM RCA 2725-1-RD	N-JOI
37	25	19	20	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
<b>★★★ HOT SHOT DEBUT ★★★</b>					
38	NEW ▶	1	1	ELVIS IS DEAD/LOVE REARS ITS UGLY HEAD EPIC 49-73677	LIVING COLOUR
39	24	14	8	WHEN WILL I SEE YOU SMILE AGAIN? MCA 53999	◆ BELL BIV DEVOE
40	48	45	3	I LIKE THE WAY (THE KISSING GAME) JIVE 1424/RCA	◆ HI-FIVE
41	35	39	5	WHITE RABBIT/DANCE RIGHT BACK MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA
42	NEW ▶	1	1	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791	MONIE LOVE
43	44	44	3	LISA BABY UPTOWN 54009/MCA	FATHER M.C.
44	41	40	4	USE IT UP AND WEAR IT OUT CHARISMA 0-98870	PAT & MICK
45	NEW ▶	1	1	WHAT IS SADNESS ARISTA AD-2184	DEVICE
46	33	25	16	IESHA MOTOWN 4747	◆ ANOTHER BAD CREATION
47	NEW ▶	1	1	I GOT TO HAVE IT PWL AMERICA 878881-1/MERCURY	◆ ED O.G. & DA BULLDOGS
48	31	10	15	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
49	50	47	3	HOW LONG TOMMY BOY TB-966	INFORMATION SOCIETY
50	43	29	16	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT

○ 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.




**BINGO BOYS**

HOW TO DANCE  
(87756)



FROM THE ALBUM  
**THE BEST OF BINGO BOYS**  
(82240)

LOOK FOR THE VIDEO SINGLE  
"HOW TO DANCE"  
(50216)

SEE WHAT HAPPENS  
WHEN YOU FOLLOW  
INSTRUCTIONS!



WE'VE DANCED OUR WAY TO #1.

# Music Meet Face-Off: Labels, Pools Still Discordant

"It ain't what you do, but the way that you do it."

Fun Boy Three

**FUN IN THE SUN:** Well, maybe it wasn't all fun, but the overall tone of Winter Music Conference 6, held last week at the Marriott Marina in Fort Lauderdale, Fla., was decidedly laid back and positive.

With an estimated 1,500 delegates in attendance, WMC6 settled into a low-key mode of panel discussions that primarily offered instruction for industry novices. Meanwhile, more seasoned veterans networked, tried to cut deals, and sniffed out gossip in the crowded outdoor cocktail lounge.

Although we agree with conference detractors that panel discussions should be a more productive forum for problem-solving and exchanging ideas, we wonder how realistic a concept this is, given the large number of inexperienced people seeking basic information.

However, several industry observers noted that the institution of workshops that were closed to the general constituency of the conference was a step toward dealing with timely issues without the distraction of answering endless questions. This year, there were three such workshops geared toward dealing with the deteriorating relationship between labels and record pools. The two sides of the fence met in simultaneous private conclaves, with a label/pool face-off held the following day.

Unfortunately, nothing was resolved. In fact, a sense that labels and pools had regressed to square one in solving problems prevailed. Moderated by DMR editor Stephanie Shepherd, the meeting consisted of occasional meandering, often tense arguments regarding issues of roster disclosure from pools and full service from labels, and a general feeling of mutual disdain.

According to Arista dance department head George Hess, a letter requesting information on local radio mix shows, roster updates, and retail action will be drafted and circulated within the next six weeks.

Representing the pool contingent was Judy Weinstein, who is a principal player in For The Record and Def Mix Productions. In a prepared statement, she called for more communication and understanding be-

tween the two factions. "No one is getting rich by running a pool," she said. "Ideally, we do it because of a love for music."

With a number of labels continuing to examine the possibility of decreasing pool service, the next six months promise to be a crucial time. Although we agree that indiscriminate service of singles is not economically practical during this time of recession, we hope that dance-department heads will remember most pools have continually operated at a financial loss for many years. Most important, however, is the fact that record pools were among the primary means of exposure for dance music way before it became a pop-viable entity. Certainly, there are now other variables involved in breaking records—but let's not forget where a lot of us come from.

**HOW DO YOU SAY DEEEE-Gossip?** What good is a convention without a minute (or two) of scandal? No, we're not going to reveal who did *what* with *whom* (you all know who you are). There were, however, a couple of moments that made us pause and wonder.

At the WMC6 confab-closer, a picnic hosted by Billboard, DJ Phillip Dickerson temporarily found himself on the wrong side of the law. He opened a set with the New York club fave "Work This Pussy" by Ellis D. Barely two minutes into the track, which kicks off with chant of the title, Dickerson was warned by a security officer at Snyder Park that he would be arrested if he did not change the record.

"You can't play that kind of stuff in this park," she warned. Eagle-eyed observers noted that the music selection was monitored by parking secu-

rity from a safe distance for the remainder of the event.

Producer/songwriter David Cole also raised a few eyebrows during the National Dance Music Awards ceremony. During an acceptance speech for best 12-inch dance record for C&C Music Factory's "Gonna Make You Sweat," he cheekily alluded to his and partner Robert Clivilles' legal entanglements with sing-



by Larry Flick

er Martha Wash by announcing, "I know it's a touchy subject, but one that cannot be avoided. It's true... Whitney Houston did not really sing 'The Star Spangled Banner.'"

**SPEAKING OF AWARDS:** This year's awards banquet was, for the most part, fairly uneventful.

Deee-Lite and Black Box were among the evening's big winners, taking honors as best new dance artist and best dance artist, respectively. Other recipients included David Morales, best producer/remixer; Columbia executive Johnny Coppola, best major-label promoter; Cardiac's Ray Caviano, best independent-label promoter; and Peter Knego, best independent-record promoter.

**LET THE MUSIC PLAY:** Although we're not the biggest fan of showcases, we did witness a couple of performances that merit mention.

Warner Bros.' future diva Ultra Nate tore it up with a four-song set

at local venue Warsaw. Highlighted by a swaggering version of "Scandal," it reminded us of how anxious we are for the label to finally release her "Blue Notes In The Basement" album.

Also noteworthy was the debut appearance of Virgin artist Angel, who offered tunes from his fine self-titled album. The singer/dancer glided through his fun first single, "Your Love Just Ain't Right." By the by, be sure to check out Freddy Bastone's slower, house-colored remixes on the 12-inch version.

The best music, however, was provided by a pair of visiting jocks. Danny Tenaglia slammed hard with the Copa, while Frankie Knuckles proved why he is among the hotter properties at New York's Sound Factory with his set at Warsaw.

**OTHER MUSIC NOTES:** Although we're encouraged by the current wave of cool new music being issued stateside, several of our current faves originate from overseas.

Warmed with an expressive and caressing vocal is "Mesmerise Me," the second single from U.K. chanteuse Maureen (Polydor/Urban). The track, produced by Rockhouse, is a midtempo houser, awash with R&B/disco strings and guitars. Quite quirky is the "One Of These Basslines" mix, which samples the bass hook from the Eagles' classic rocker "One Of These Nights." We're looking forward to Maureen's upcoming "Take It From Me" album.

While Virgin in the U.S. continues to take a passive stance with Boy George's fab "Martyr Mantras" album, U.K. clubsters are jamming hard on fourth single "Bow Down Mister." The Bruce Forest-remixed 12-inch single is available in the U.K.

## Judy Weinstein Keeping The Beat In Dance Community

BY PETE ARDEN

**NEW YORK**—There are not many people in dance music more dynamic than David Morales and Frankie Knuckles.

Under the aegis of Def Mix Productions, they have achieved major success as remixers, producers, and DJs, and both are expected to release major-label albums this year.

Few, however, are aware of a third presence at Def Mix, someone as responsible for the company's success as the well-known pair. That someone is Judy Weinstein.

Although Weinstein founded Def Mix with Morales only a few years ago, her musical roots run all the way back to the early '70s. After an adolescence spent sneaking out of the house to hear live jazz in Manhattan, she became involved in New York's club scene at the legendary Loft.

"That was the most impressive musical experience of my life," she says. "[DJ] David Mancuso played music that got us all involved." When Mancuso moved the Loft from its original location in 1975, he asked Weinstein to run the new space, which later also became home to the industry's first record

pool, the New York Record Pool.

NYRP folded in 1978, forcing Weinstein to seek other opportunities. A group of friends urged her to form a new pool, even though, she says, "that wasn't my dream."

Six months later, For The Record was on its way to becoming New York's premier record pool. With the help of then-Casablanca executive Ray Caviano, whom Weinstein calls "one of my mentors," the pool soon counted numerous influential DJs as members.

In 1987, after heading For The Record almost exclusively for nine years, Weinstein and pool director Morales decided it was time to branch out. Morales had earlier started doing studio work, leaving him less time to run the pool.

"We looked at each other and said, 'Let's just go for the production company,'" she recalls. "I began to manage him, and we incorporated Def Mix in late '87." Knuckles was signed up a year later, and the roster has grown to include remixer/producers Lenny Dee and Victor Simonelli and artists Robert Owens and Satoshi Tomiie.

A useful synergy has arisen between Def Mix and For The Record, which share an office suite. Def Mix

keeps an eye out for fresh remixing and production talent in the pool, whose membership has included Jellybean, Shep Pettibone, Francois Kevorkian, Bruce Forest, and Junior Vasquez. And whenever Morales or Knuckles completes a studio project, For The Record's members are often the first to hear and provide feedback on it.

Perhaps because she has seen this kind of positive interaction between the production and promotion/distribution sides of the music industry, Weinstein is concerned about the survival of record pools when 12-inch singles are eventually discontinued by major labels.

"It's very important to me that [pools] don't fade away," she says. "My goal is to get the DJs involved in programming CDs. Vinyl is not going to stay on a major level—it's not going to remain as a tool of the DJ. Look at Atlantic Records and how they cut back on their pool roster. That's only the first record label to do that. There will be many more cutbacks."

Weinstein acknowledges that switching to CD-mixing technology is prohibitively expensive for many DJs. To facilitate the transition, she hopes to set up meetings between

on George's More Protein label, and infuses an acoustic/pop ode to Hare Krishna with an anthemic house-inflected beat. Thoroughly original and refreshing.

Multicultural groove collective Beats International makes a welcome return with "Echo Chamber" (Elektra). Led by Norman Cook, the group slinks through a seductive, sleaze-paced rasta-houser, replete with understated vocals and nifty toasting. Bodes well for its as-yet-untitled second album, due out next month.

Coming on strong from this side of the ocean is "Do You Remember?" by Georgie Porgie (Tempest, Chicago). This finger-snappin' houser is fueled with a busy, peak-hour arrangement and attitude-ridden diva vocals at the chorus. Jammin'.

As if stirring up action with the recently released "Tonight" (MCA) weren't enough, hot underground production team the Basement Boys have already unleashed another sizzler: "Gypsy Woman" (Mercury). Fronted by vocalist Crystal Waters, the cut places relevant lyrics about a homeless woman on top of a piano-driven house foundation. Don't be left out.

Although we had a difficult time believing it would work, we have to admit that one of our faves this week is a techno-pop interpretation of Donna Summer's "Dim All The Lights" by the Upfront (Let The Music Play, Atlanta). Singer Adrienne holds her own against a Kraftwerk-style keyboard whirlwind. Remixed by Joesph Watt of Razormaid, this is fine for alternative jocks and disco enthusiasts alike.

CD manufacturers and pool members to determine how to make the technology less intimidating and more affordable.

"I'm driven to educate the DJs into CD technology," she says. "Otherwise, we're all going to disappear. For The Record can be a CD pool instead of a record pool. I'm not going to let the future destroy what I've built."

Weinstein does not have the same kind of worries about Def Mix's future. She tells of being in record stores in other countries where there are sections devoted to Def Mix Productions.

The growth Def Mix has experienced over the last three years shows no signs of slowing down. Virgin will release Knuckles' album in April, and Morales, in addition to his recent Mercury signing, has written and performed a song with Cathy Dennis for the soundtrack of the upcoming Teenage Mutant Ninja Turtles movie. In addition, there is already a publishing company called Def Mix Music, and Weinstein is cautiously considering the possibility of a Def Mix recording label.

### Hot Dance Breakouts

#### CLUB PLAY

1. E.S.P. DEEEE-LITE ELEKTRA
2. WEEKEND DJ DICK TSR
3. PEOPLE ARE STILL HAVING SEX LATOUR SMASH
4. CLOUD 8 FRAZIER CHORUS CHARISMA
5. SPILLIN' THE BEANS JELLYBEAN ATLANTIC

#### 12" SINGLES SALES

1. SHE'S DOPE BELL BIV DEVOE MCA
2. MAMA SAID KNOCK YOU OUT L.L. COOL J DEF JAM
3. MOTHER UNIVERSE THE SOUP DRAGONS BIG LIFE
4. STEP TO ME MANTRONIX CAPITOL
5. DADDY'S LITTLE GIRL NIKKI D. COLUMBIA

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

# Talent

## Exposing Joni Mitchell's New Album Public Getting A Look Through Music Vids

BY CHRIS MORRIS

LOS ANGELES—Joni Mitchell will not be touring this year to promote her new Geffen album, "Night Ride Home," but don't expect the singer/songwriter to be invisible in 1991.

Videos involving Mitchell's cre-

*'I'd like to do more videos than the company would like to do'*

ative input and a major multiformat push by her record label will keep her first album in three years very much in the public eye. "Night Ride Home" already is shaping up as a hit: It entered Billboard's Top Pop Albums chart at No. 68.

"I don't have plans to tour," Mitchell says as she tears into a meal in a Brentwood, Calif., restaurant. "It would be the logical time to tour

... but unfortunately things have conspired and I will not be strong enough to tour at the right time. My body conspired against me."

Mitchell, who last toured the U.S. in 1983, cites health concerns and the unavailability of such key members of her band as drummer Vinnie Colaiuta (currently on tour with Sting) and guitarist Michael Landau as the main reasons behind her decision to stay off the road.

Instead, she says, "I'm gonna do videos."

Mitchell has always had an active interest in the visual arts: her paintings (some of which have graced her album covers) have been exhibited in gallery shows both here and abroad. The cover of "Night Ride Home" features a photographic self-portrait.

She dates her involvement with film to a 1983 live concert in Santa Barbara, Calif. A five-camera crew shot the show; two of the cameras broke down, and Mitchell subsequently had to fill holes in the continuity with other footage.

"That's where I learned film making, on this project—working from found footage and making it work," she says. "I didn't know the rules, so I broke a lot of them. People kept saying, 'You can't do that, you can't do that.' What came out of it was a pretty strange, experimental kind of piece, but in England they liked it, they played it ... A lot of early videos in England bore its influence."

Mitchell subsequently shot a Super 8 documentary of the '83 tour, "Refuge In The Roads" ("It's a home movie," she says). In 1988, she  
*(Continued on page 42)*



**Revisiting Roots.** Saxophone star David Sanborn, left, stopped backstage at the Beacon Theatre in New York to visit Maceo Parker, the longtime James Brown sideman whose Verve/PolyGram solo album, "Roots Revisited," is riding high on the Top Jazz Albums chart. Sanborn (who recently confirmed a move to Elektra Entertainment) credits Parker as a major influence on his work.

## 3 Veteran Band Managers Reveal Art Of Their Deals

BY THOM DUFFY

NEW YORK—Who really pulls the strings in the music industry?

"Power in the music business has become concentrated in just a few hands," says Ed Bicknell, longtime manager of Dire Straits, who estimates there are now "less than 30" key U.S. record executives.

But even those top label executives inevitably must respond to the wishes of their superstar acts—and, in turn, the artists' managers.

Three of those top managers—Bicknell; Roger Davies, who represents Tina Turner and managed Janet Jackson during the "Rhythm Nation" tour; and longtime Led Zeppelin manager Peter Grant—recently gave a frank and far-ranging look inside the machinations of the music business in a joint interview with Musician magazine editor Bill Flanagan.

"We Three Kings: The Top Managers Talk," in the April issue of Musi-

cian, offers insider views on the hard bargaining behind record and tour deals, the impact of label acquisitions by major corporations, the prospects for upcoming tours by Dire Straits and Led Zeppelin, and more.

According to Flanagan, discussions for the session began last September. The interview took place in London last December. "Ed Bicknell had a lot to do with it," says Flanagan. "We found a couple of other managers reluctant. But Ed suggested Roger Davies and said he might be able to get Peter Grant and I just jumped for joy. We did five hours on tape. I felt that as great as those guys are, any one of them individually would not have been as frank without the other two there."

While major advances for record deals often become the talk of the industry, Bicknell says he aims instead for higher points—or royalty rate—for Dire Straits. "It's always better  
*(Continued on page 42)*

## Some Potent Thoughts On Drinking Songs; London Calling Jimmie Vaughan; Black's Biz

**S**HOULD Frank Sinatra have crooned "One For My Baby (One More For The Road)"? Should George Jones have toyed with "White Lightning" or confessed that "If Drinking Don't Kill Me (Her Memory Will)"? Was Jimmy Buffett irresponsibly wasting away in "Margaritaville"?

Drinking songs have had a long and illustrious history in blues, country, rock, and pop. For better or worse, they mirror a culture in which alcohol use is pervasive.

But woe to the writer—in this age of politically correct language and lyrics—who dares to make light of that demon alcohol. Which explains the statement EMI Records felt compelled to issue about George Thorogood's new single, "If You Don't Start Drinking (I'm Gonna Leave)," from his album "Boogie People."

"The song in question is meant as a tongue-in-cheek exchange between two adults in the privacy of their own home and should in no way be construed as an endorsement of indiscriminate drinking," states the EMI release.

No kidding. To be sure, alcohol abuse is no tongue-in-cheek matter, with drunken-driving deaths and alcohol addiction taking a fearsome toll. But to target Thorogood's blues/rock as contributing to such abuse—as happened when he recorded "I Drink Alone" in 1985—is ridiculous. It echoes the quick-fix mentality of those who would battle teen suicide by banning heavy metal.

That's not to say that Thorogood—who has made PSAs and stage statements to discourage alcohol abuse—is oblivious to the issue. "I was the one who brought it up," he says, giving one example of how artists address lyric concerns nowadays long before albums, stickered or not, reach the stores. "I brought it to EMI America and we sat down with one of the heads of state there, [senior A&R VP] Ron Fair. If I wasn't concerned, I wouldn't have gone to them. I said, 'Here's what's holding the album up. It's a tongue-in-cheek song. But I don't know if I should pursue it if it's going to be controversial. Tell me now and I'll drop it. But if you tell me to go ahead, I'm going up to the plate and knock that mother out of the park.'" The final score is in the grooves of the single, which has shot into the top 10 on the Album Rock Tracks chart. And after rocking to this baldly satiric track, if anyone actually thirsts for a shot and a chaser, they'll get a far richer jolt from more of Thoro-

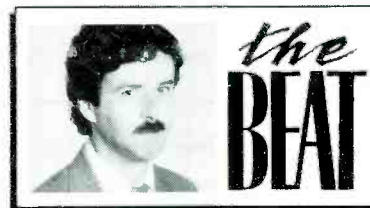
good's high-octane rock.

**W**ITH TWO GRAMMYS in hand for the platinum-plus "Family Style" album recorded for Epic Associated Records with his late brother Stevie Ray Vaughan, Jimmie Vaughan was off to London for a Royal Albert Hall concert alongside Eric Clapton, Buddy Guy, Albert Collins, and Robert Cray (see photo, Billboard, March 23). "It just fit in, it was just perfect," Vaughan told the Beat days before flying over for the gig, his first since his brother's death in a helicopter crash last September. "These were the last guys I played with," he said. "It just made sense."

The Grammy win Feb. 20 was the start of what promises to be a banner year for Jimmie Vaughan. But first, along with thanks to those who supported him after Stevie Ray's passing, he wanted to get the word out.

"You can tell them that I'm OK; my family's OK. And that I'm on the diving board now and I'm fixing to jump back in." Vaughan will be heard on an upcoming all-star set from Les Paul. ("It should be a real honor; I've got to get his autograph.") He's been asked to produce the next album from Dr. John. ("He asked me and I said, 'Are you sure you mean me doing you?' It's an overwhelming deal.") And he'll have a part in an upcoming Muddy Waters tribute. "I'm really, really busy. And probably, if everything goes the way I'm thinking, I'll start working on my own record. It'll sound like Jimmie Vaughan."

**LONELY AVENUE:** To the last, the great songwriter Doc Pomus, who died March 14, reached out to other writers—including this one. One of the true delights of this job was the occasional call from Pomus, responding to a column or wanting to talk about new songwriters. His enthusiasm never waned, even as he dealt with his own physical struggles—or the hardships of others. Pomus played a crucial role on the grants committee of the Rhythm & Blues Foundation, confronting the struggles of many of the early R&B artists in need of the foundation's help. It is appropriate, then, that the foundation has established the Doc Pomus Memorial Fund to further aid those artists. His family has asked that contributions be sent to the fund, c/o the R&B Foundation, Suite 4603, 14th and Constitution Ave. N.W., Washington, D.C. 20560. In the title lyric of one of his latter hits, Pomus wrote, "There must be a better world somewhere." Certain-  
*(Continued on page 42)*

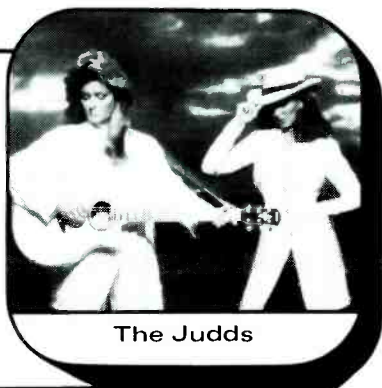


by Thom Duffy

**SHURE®**

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THE SOUND  
OF THE PROFESSIONALS®  
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The Judds



**AMUSEMENT BUSINESS®**  
**BOXSCORE TOP CONCERT GROSSES**

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GLORIA ESTEFAN & MIAMI SOUND MACHINE CHAS ELSTNER	Miami Arena Miami	March 1-2, 6-7	\$1,191,996 \$26	46,628 sellout	Fantasma Prods.
ZZ TOP THE BLACK CROWES	The Spectrum Philadelphia	March 11- 12	\$598,230 \$22.50	27,878 sellout	Beaver Prods.
INKS THE SOUP DRAGONS	Rosemont Horizon Rosemont, Ill.	March 15- 16	\$596,295 \$21	28,395 sellout	Jam Prods.
SCORPIONS TRIXTER	Irvine Meadows Amphitheatre Laguna Hills, Calif.	March 8-9	\$572,242 \$22.50/\$20.50/ \$18.50	30,000 sellout	Avalon Attractions
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN	Kansas Coliseum Wichita, Kan.	March 6-7	\$518,029 \$25	21,009 sellout	Beaver Prods.
PAUL SIMON	Madison Square Garden New York	March 16	\$489,225 \$27.50	18,467 sellout	Concert Prods. International USA Ron Delsener Enterprises
STING CONCRETE BLONDE	SkyDome Toronto	March 12	\$456,337 (\$524,331 Canadian) \$32.50/\$28.50	16,311 sellout	Concert Prods. International
PAUL SIMON	Capital Centre Landover, Md.	March 13	\$401,957 \$25.50	16,568 sellout	Concert Prods. International USA Music Centre Prods.
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES	The Summit Houston	March 15	\$386,300 \$25	15,951 sellout	PACE Concerts
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES	Henry B. Gonzalez Convention Center, HemisFair Arena San Antonio, Texas	March 13	\$328,350 \$25	14,134 sellout	Stone City Attractions PACE Concerts
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	March 14	\$322,050 \$25	13,343 16,799	PACE Concerts in-house
GLORIA ESTEFAN & MIAMI SOUND MACHINE CHAS ELSTNER	Florida Suncoast Dome St. Petersburg, Fla.	March 9	\$316,823 \$22.50	14,692 sellout	Fantasma Prods.
CLINT BLACK MERLE HAGGARD CARLENE CARTER	ARCO Arena Sacramento, Calif.	March 17	\$303,500 \$20	15,732 16,386	Beaver Prods.
STING CONCRETE BLONDE	Centrum In Worcester Worcester, Mass.	March 9	\$280,262 \$29.50/\$17.50	14,169 sellout	Don Law Co.
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES	Myriad Convention Center Arena Oklahoma City, Okla.	March 8	\$265,375 \$25	10,615 sellout	Contemporary Presentations
PAUL SIMON	Knickerbocker Arena Albany, N.Y.	March 18	\$264,159 \$24.50	12,145 14,648	Concert Prods. International USA Ron Delsener Enterprises Magic City Prods.
FAITH NO MORE CARLOS SANTANA CLARENCE CLEMONS NEAL SCHOR & JONATHON CAIN PRIMUS JELLYFISH	Civic Auditorium, San Francisco Convention Facilities San Francisco	March 2	\$250,220 \$100/\$60/\$30	5,984 sellout	Tom Lapinski BAM Magazine
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN	Tingley Coliseum, New Mexico State Fairgrounds Albuquerque, N.M.	March 2	\$240,475 \$25	9,851 sellout	Beaver Prods.
STING CONCRETE BLONDE	Hartford Civic Center, Veterans Memorial Arena Hartford, Conn.	March 8	\$239,886 \$23.50	11,570 16,166	Metropolitan Entertainment
SCORPIONS TRIXTER	San Diego Sports Arena San Diego	March 11	\$238,314 \$19.50/\$18.50	13,215 sellout	Avalon Attractions
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	Garrett Coliseum Montgomery, Ala.	March 8	\$227,907 \$21.50	11,052 12,000	A.H. Enterprises
PAUL SIMON	Baltimore Arena Baltimore	March 12	\$227,639 \$25.50	9,784 sellout	Concert Prods. International USA Music Centre Prods.
GLORIA ESTEFAN & MIAMI SOUND MACHINE CHAS ELSTNER	Orlando Centroplex Arena Orlando, Fla.	March 12	\$217,845 \$22.50	10,176 sellout	Fantasma Prods.
B.B. KING BOBBY BLUE BLAND ALBERT KING	Circle Star Theatre San Carlos, Calif.	March 15- 16	\$206,910 \$19.50	10,723 sellout	in-house

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**TALENT**

**TALENT  
IN ACTION**

**DARYL HALL & JOHN OATES**  
*Beacon Theatre, New York*

**N**OT LONG into Hall & Oates' two-hour show here, it became obvious why the whole is often greater than the sum of its parts. Together, they offer a textbook case of near-perfect pop songwriting and delivery; alone, their weaknesses are glaringly apparent.

This concert worked gleefully well in such an intimate setting as the 2,400-seat Beacon. The use of only acoustic instruments, the subtle yet extremely effective lighting, and the shrouded curtain backdrop created the cozy appearance of the band playing in a large living room.

The show opened with a rousing

a cappella tune that segued into "Out Of Touch," the first of several hits, as well as numbers from the duo's new Arista album, "Change Of Season." Unlike other bands with such a deep repertoire, Hall & Oates never seemed to be going through the motions when singing such oldies as "Sara Smile," "She's Gone," or "I Can't Go For That." Time and again, Hall's supple voice urged the audience into spontaneous applause.

For the show's first half, Hall & Oates sat on adjacent stools, as equals. Their guitar play and cascading harmonies, accompanied by two other guitarists, an upright-bass player, drummer, saxophonist, violinist, and cellist, created a virtual wall of sound that no electric instruments could break through.

Unfortunately, the warm atmosphere was broken when the band

left the stage, and Oates, followed by Hall, spun a few solo tunes. Whether it was egos or artistry that encouraged such action, the sets seemed more an exercise in indulgence than an attempt to establish individual identities.

The whole timbre of the concert changed after the solo stints: Oates seemed like little more than a sideman, even though he wasn't doing anything different than before except for standing in another spot. However, when he and Hall encored with their soaring rendition of "You've Lost That Loving Feeling," each voice wrapping around the other as inseparable yet distinctive as strands of a serpentine chain, it was clear why, like the Righteous Brothers, the pair has carved out its unique and enduring niche as one of pop music's top duos.

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## MUSIC VIDS TO GIVE JONI MITCHELL'S NEW ALBUM PUBLIC EXPOSURE

(Continued from page 40)

worked on three self-financed videos for tracks from the album "Chalk Mark In A Rain Storm."

"None of these were authorized by the company," she explains. "Unfortunately, what happens then is that the outlet, the door is closed to you. There's no single with it, there's no push, no one sees it. [For] the money to make them, I sold some paintings in Japan, and I took my profits from that and plowed them back into video art."

The videos were met by resistance at major outlets. Mitchell says, "Finally I told my manager, 'Let's get 'em out somewhere, let's call little small stations... Let's just get somebody to play them, because they exist.' Small local stations took them."

Mitchell took a hands-on approach to the video for the current single, "Come In From The Cold," editing director Rocky Schenck's footage. "There were 180 minutes of film," she says hoarsely. "That's where I lost my voice—a lot of takes... Down to 3:40, that's a lot of trim."

She adds, "I'd like to do more videos than the company would like to do. I have a little kitty, so to speak, which comes from the sale of my art,

channeled back into art, so that way I feel there's no loss. With the barter system, you avoid the economic paranoia. I know if I deviate from what the company supports, then the audience is lost."

Mitchell need not worry about Geffen's support for her current project: The label is focusing its energies on creating a multiformat buzz.

"You have to open up your horizons to everybody," says Robert Smith, Geffen's head of marketing. "The record's on three formats."

"Night Ride Home" is being worked at Mitchell's traditional album-rock stronghold, as well as adult alternative and modern-rock outlets.

"91X [XETRA-FM San Diego] added it this week, and that's a flagship alternative station," Smith says.

He adds, "Early press coverage was the crucial setup." Mitchell and her new album have already received high-profile coverage in Time, People, the Los Angeles Times, and The New York Times, among other major publications.

VH-1 will air a Mitchell special in mid-April that will include a new interview, an acoustic performance,

examples of the singer's paintings and photography, and excerpts from her video for "The Beat Of Black Wings," a track from "Chalk Mark In A Rain Storm."

Geffen has produced a portfolio-style edition of "Night Ride Home" that includes reproductions of four Mitchell photographs. A limited edition of 15,000 were made for sale.

Smith says, "Everything about this record is museum quality, and not in a precious, canned way."

### THE BEAT

(Continued from page 40)

ly, he has reached it now.

**ON THE LINE:** Morgan Creek Records, formed by Jim Mazza and David Kershenbaum, has announced its first signing—the San Francisco band Voice Farm, whose debut disc, "Bigger Cooler Weirder," is due in June, distributed via PGD.

**ON THE ROAD:** On his first headlining tour, Clint Black has been doing unprecedented box-office biz at several venues, reports Lone Wolf Management, including the strongest first-day sales on record for a country artist at halls in Fort Worth, Texas; Little Rock, Ark.; Norman, Okla.; Ames, Iowa; Sacramento, Calif.; Minneapolis; and Madison, Wis. . . . The great triple bill of Joe Sample, Gerald Albright, and Lalah Hathaway opens a monthlong tour Thursday (28) in Cincinnati . . . Correspondent Bill Hersey reports from Japan that Bobby Brown recently played four sold-out shows in Yokohama and one in Kobe . . . New York's hip-hop and hardcore communities unite Friday (29) at the Marquee in a benefit for Amnesty International. On the bill: KRS-One and Boogie Down Productions, DJ Kenny Parker, Heather B, Rest In Pieces, and Burn and Sick Of It All . . . The Irish singing star Mary Black is set to tour the U.S. for the first time behind a North American release, her album "No Frontiers" on Gift Horse/Curb Records. The tour, with sponsorship from Pentax, opens April 1 at the Roxy in L.A.

## NEW ON THE CHARTS

"People are beginning to reach back for something to hold onto," says Diana Villegas, who with her sisters, Vicky and Sylvia Villegas, make up the Triplets. The trio has debuted on Mercury Records with the album "... Thicker Than Water."

"Our music is human, and it will satisfy people who want to return to the basics—people who are longing to go back to their roots," Villegas continues.

The group's first single, "You Don't Have To Go Home Tonight," debuted on the Hot 100 with the highest number of pop radio adds in Mercury history. The three women, who are indeed triplets, moved from their native Mexico to the U.S. to pursue a music career and wound up winning an "MTV Base-

ment Tapes" competition in 1986. Two little-noticed singles on Elektra followed.

But the Triplets' break came after they chose to write pop songs that drew on their Mexican-American heritage. "There were a few people who said, 'You're not going to cross over with Latin-influenced pop; it's not commercial.' But we knew that with the success of acts like Los Lobos and Linda Ronstadt that there is a large market out there for this type of music."

Their intuition paid off in 1990, when the group was brought to the attention of Ed Eckstine, now co-president of Mercury Records. "He didn't have another vision for us—he immediately got the picture without having it explained to him," recalls Diana Villegas.

With their first hit in hand, the Triplets are confident of carving out their own identity, despite initial comparisons with the vocal trio Wilson Phillips.

"People seem to need to compare one thing to another—last year, everyone said we were like the Bangles; this year, it's Wilson Phillips," Diana Villegas says. "Hopefully by this time next year, people will be comparing other bands to us."

The band is managed by Allen Management in New York.

JIM RICHLIANO



THE TRIPLETS. Shown, from left, are Vicky, Diana, and Sylvia Villegas.

## 3 TOP BAND MANAGERS TALK TRICKS OF THE TRADE

(Continued from page 40)

to go for a piece of the cake," he says. All three managers stress that labels regularly declare costs ranging from album packaging to video production as recoupable expenses, deductible from the artist's advance.

"In California," says Davies, "lawyers always want the big advance to justify a higher fee. It looks more impressive to the artist. They won't know about the points or packaging deduction."

As record labels have evolved from entities owned and operated by entrepreneurs, such as Atlantic under Ahmet Ertegun, to divisions of multinational conglomerates, the bargaining game has changed.

"This has given people like us [managers] that much more latitude to manipulate them," says Bicknell. "But ultimately we'll never win, because the corporations will always screw you," he says, drawing agreement from Grant and Davies.

Grant, during the '70s, "carved out unprecedented record deals and restructured the balance of power and payment between concert promoters and musicians," writes Flanagan. Here, Grant recounts how he sacrificed tour guarantees in exchange for 90% of net ticket sales for his artists—up from the then-standard 50/50 deals with promoters—and also cut agents out of the process. It was a precedent that powerful acts have since followed.

As Bicknell plans an upcoming worldwide tour by Dire Straits—with sponsorship by Philips CD players and guarantees topping \$300,000—he explains how he deals for bookings.

"We want rental deals on build-ings, we want to get the concessions

down so we can sell our merchandise. It's tit for tat, so we say to the guy, 'We'll do eight dates with you, all of your arenas, but in exchange we want reductions on such and such.' We get it . . . Money has become the focal point of the exercise instead of music. Which is unfortunate but probably inevitable."

While a Led Zeppelin reunion tour remains a much-rumored possibility—with a July to October 1991 window under discussion—Grant dismisses those expectations. "I get calls constantly. But whether they'll ever do it, I don't know. Robert [Plant] doesn't want to."

An accounting of modern-day tour production and expenses from Davies and Bicknell elicits disbelief from Grant. "With Tina or Janet," says Davies, "we have about 85 people on the road; 12 to 15 trucks. Our overhead would be 75,000 to 100,000 [dollars] a day. Maybe a bit more."

Says Bicknell: "We're looking at \$60,000-\$70,000 for indoor shows, for outdoor shows 100 [thousand dollars] to 125 [thousand dollars]. That's before the musicians get anything."

Grant responds: "That's blowing my mind. Led Zeppelin's last tour was '77. We had eight trucks, sound and lights, and a bus to take the crew around. It was \$15,750 a night."

With the shadow of the recession hanging over the spring and summer touring season, Bicknell says, "Ticket prices have to get realistic; you've got to give good value, a long show, support acts, [and sponsorship deals]. You have to get everything going for you. The acts have got to get less greedy. Lots of artists just want the most money and sod the public."

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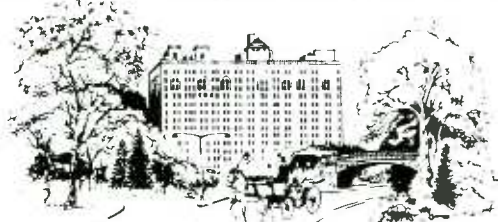
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## TALENT

# Links In 'Unchained Melody': Lyricist Recalls Its Inception

**LINKS:** "There's a lot of talk about how and what the **Righteous Brothers** 'feel' about the rebirth of the record, but what about **Hy Zaret** and **Alex North**, the creators of 'Unchained Melody?'" writes **Tom Sturges**, senior VP and GM of **Chrysalis Music** in Los Angeles.

To Sturges' everlasting objectivity, his company is not the publisher of the classic song; it is a solid citizen of the catalog of **Frank Music**, in itself an important element of the writer story of "Unchained Melody," which has had top 20 chart action in three different decades since it was written 36 years ago.

The first public acceptance came the year the song was introduced, in 1955, when **Al Hibbler** recorded the song for **Decca Records**. That was followed a decade later by the **Righteous Brothers**' first release of the song and last year by the **Righteous Brothers** once again.

North, 80, one of the giants of film scoring, is ailing at his home in California and was not available to comment directly, but says through his wife that he was "thrilled then and I am thrilled now" at the song's success. The hit's lyricist, Zaret, now living in Westport, Conn., tells both *his* story and that of the song.

"Although I had had success as a pop songwriter ['One Meat Ball,' 'There I Go,' and 'My Sister And I'], I hesitated when Alex, whom I knew from our days as soldier songwriters in World War II, called me from his home in Larchmont, N.Y., to ask me to write a lyric for a movie theme he was working on for a film called 'Unchained,'" Zaret says. "I hesitated because I was busy writing songs that gave me enough income to fund me so I could continue to create musical public-service announcements, work I was extremely proud of and for which I didn't get a penny. I was spending 85% of my career writing these spots while using the other 15% to earn a living.

"In 1947, spot announcements I wrote with composer **Lou Singer** under the title of 'Little Songs On Big Subjects' received more than 8,000 performances over a two-year period on New York radio station WNEW alone . . .

"But Alex asked me to come over to his house to hear the melody and [have him] explain the movie's story line. I agreed to do the lyric and in two days had it completed. It's unusual because the title of the song is never used in the lyric. In the film [released in 1955], **Todd Duncan** [famous for originating the role of Porgy in 'Porgy & Bess' 20 years before] sang the song as a prisoner with a cigar in his mouth."

Zaret recalls that **Frank Music**, established by the late **Frank Loesser**, another Army songwriter

buddy of Zaret's, didn't have an easy time getting a recording of the song. So Loesser agreed to underwrite one by Hibbler on Decca.

Zaret admits he had qualms about one line in the lyric that he thought might hold the song back. His concern over "God speed your love to me" proved unfounded.

Through the Hibbler smash in 1955, the original **Righteous Brothers** recording on **MGM** 10 years later, and its hit revival last year because of its performance in the box-office bonanza "Ghost," Zaret reports total recording sales of 150 million, with more than 300 different recordings of the song—some 40,000 more copies of the sheet music have been sold following the

success of the movie and recording. While the new hit version was that of the old **Righteous Brothers** recording, now owned by **PolyGram**, a

new version was cut by the group for **Curb Records**. The song is now getting even greater exposure with the March 21 release of "Ghost" on home video.

Zaret, 83, who is working on an off-Broadway property as both composer and lyricist, says he was recently at the Japanese Tourist Office in New York. He had some difficulty getting his name across to the Japanese woman there. He showed her his name on a cassette of the song. "She told me that she liked the song so much that years ago she promised herself she would marry the man who wrote it."

**THEIR WORD IS CLEAR:** Fifty-two percent of 1,432 students surveyed in general music classes are against album stickering, reports **Music Alive!**, a classroom publication from **Cherry Lane Music**. The survey, available in the magazine's April issue, showed 34% of the students, most of whom are in the junior high and middle school grades, in favor of stickering, while 14% were undecided/neutral/confused. In the November issue, the subject of lyric censorship was raised for classroom discussion. The results are from a tally of letters sent to **Music Alive!** "With voluntary labeling nearing its one-year anniversary in May, I would hope to see as much energy and concern given to examining the effects of stickering as were devoted to its institution," says editor **Barbara Drake**.

**PRINT ON PRINT:** The following are the best-selling folios at **Hal Leonard Publications**:

1. **Little Mermaid Soundtrack**
2. **Stevie Ray Vaughan, In Step**
3. **Poison, Flesh And Blood**
4. **Rod Stewart, Storyteller**
5. **Kathy Mattea, A Collection Of Hits**



by Irv Lichtman



# Top Classical Albums™

Compiled from a national sample of retail store sales reports.

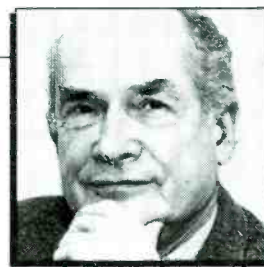
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	27	★★ <b>NO. 1</b> ★★ IN CONCERT • LONDON 430 433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	25 weeks at No. 1
2	2	47	<b>HOROWITZ: THE LAST RECORDING</b> SONY CLASSICAL SK 45818* VLADIMIR HOROWITZ	
3	3	53	<b>BEETHOVEN: SYMPHONY NO. 9</b> DG 429-861* LEONARD BERNSTEIN	
4	5	7	<b>PIAZZOLLA: FIVE TANGO SENSATIONS</b> NONESUCH 79254* KRONOS QUARTET	
5	4	37	<b>BLACK ANGELS</b> NONESUCH 79242-2* KRONOS QUARTET	
6	6	11	<b>ITZHAK PERLMAN: LIVE IN RUSSIA</b> ANGEL CDC-54108* ITZHAK PERLMAN	
7	8	15	<b>CARNEGIE HALL DEBUT CONCERT</b> RCA 60443-2-RC* EVGENY KISSIN	
8	10	23	<b>BRAHMS: THE 3 VIOLIN SONATAS</b> SONY CLASSICAL SK 45819* ITZHAK PERLMAN/DANIEL BARENBOIM	
9	7	15	<b>VIVALDI: THE FOUR SEASONS</b> ANGEL CDC 49767* NADJA SALERNO-SONNENBERG	
10	11	29	<b>IVES: SYMPHONY NO. 2</b> DG 429-220* NEW YORK PHILHARMONIC (BERNSTEIN)	
11	19	3	<b>BEETHOVEN: FIDELIO</b> PHILIPS 426 308-2* NORMAN, GOLDBERG, MOLL (HAITINK)	
12	12	41	<b>RACHMANINOFF: VESPERS</b> TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS	
13	14	7	<b>SCHUBERT: FIERRABRAS</b> DG 427 341-2* HOLL, MATTILA, HAMPSON (ABBADO)	
14	21	3	<b>THE ALDEBURGH RECITAL</b> SONY CLASSICAL SK 46437* MURRAY PERAHIA	
15	9	25	<b>HANSON: SYMPHONIES 1 &amp; 2</b> MERCURY 432-008-2*/PHILIPS EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
16	13	19	<b>COPLAND: SYMPHONY NO. 3</b> RCA 60149-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
17	15	21	<b>DINNER FOR TWO</b> SONY CLASSICAL MFK 46355* VARIOUS ARTISTS	
18	16	9	<b>DONIZETTI: L'ELISIR D'AMORE</b> DG 429 744-2* BATTLE, PAVAROTTI	
19	23	13	<b>THE COMPLETE CARUSO</b> RCA 60495-2-RG* ENRICO CARUSO	
20	18	3	<b>OUT WEST!: COPLAND, GROFE</b> DELOS DE 3104* SEATTLE SYMPHONY (SCHWARZ)	
21	22	3	<b>REICH: THE FOUR SECTIONS</b> NONESUCH 79220-2* LONDON SYMPHONY (TILSON THOMAS), REICH	
22	NEW ▶		<b>MUSSORGSKY: KHOVANSCHINA</b> DG 429 758-2* HAUGLAND, ATLANTOV (ABBADO)	
23	17	27	<b>VIVALDI: THE FOUR SEASONS</b> ANGEL CDC-49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA	
24	NEW ▶		<b>MOZART: PIANO SONATAS VOLUME 2</b> RCA 60709-2-RC* ALICIA DE LARROCHA	
25	20	5	<b>BARTOK: VIOLIN CONCERTOS 1 &amp; 2</b> SONY CLASSICAL SK 45941* MIDORI, BERLIN PHILHARMONIC (MEHTA)	

## TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	7	★★ <b>NO. 1</b> ★★ BE MY LOVE ANGEL CDC 95468* PLACIDO DOMINGO	1 week at No. 1
2	1	15	<b>THE CIVIL WAR</b> ELEKTRA NONESUCH 79242-2* SOUNDTRACK	
3	NEW ▶		<b>SPIRITUALS IN CONCERT</b> DG 429 790-2* BATTLE, NORMAN (LEVINE)	
4	6	5	<b>OVER THE SEA TO SKYE</b> RCA 60424-2-RC* JAMES GALWAY & THE CHIEFTAINS	
5	7	5	<b>BOND AND BEYOND</b> TELARC CD 80251* CINCINNATI POPS (KUNZEL)	
6	3	13	<b>THE CIVIL WAR: ITS MUSIC AND ITS SOUNDS</b> PHILIPS 432 591-2* EASTMAN WIND ENSEMBLE (FENNELL)	
7	5	45	<b>MUSIC OF THE NIGHT</b> SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)	
8	4	25	<b>OEPIDUS TEX &amp; OTHER CHORAL CALAMITIES</b> TELARC CD-80239* P.D.Q. BACH	
9	8	7	<b>LLOYD WEBBER PLAYS LLOYD WEBBER</b> PHILIPS 462 484-2* JULIAN LLOYD WEBBER	
10	NEW ▶		<b>THE AMERICAN ALBUM</b> RCA 60778-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
11	NEW ▶		<b>WEILL: THE SEVEN DEADLY SINS</b> LONDON 430 168* LEMPER, WILDHABER, HAAGE, MOHR	
12	9	23	<b>KISS ME KATE</b> ANGEL CDC-54033* HAMPSON, BARSTOW, CRISWELL (MCGLINN)	
13	10	17	<b>THE STAR WARS TRILOGY</b> SONY CLASSICAL SK 45947* JOHN WILLIAMS	
14	11	21	<b>MY FUNNY VALENTINE</b> ANGEL CDC-54071* FREDERICA VON STADE	
15	12	42	<b>BERNSTEIN: WEST SIDE STORY</b> DG 415-253 TE KANAWA, CARRERAS (BERNSTEIN)	

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

## Classical KEEPING SCORE



by Is Horowitz

**APPRECIATING MUSIC:** WNCN likes to bill itself as "New York's younger classical music station." It also takes some pride in attracting a more youthful demographic than the city's senior classical airer, WQXR. But now WNCN is reaching back even earlier in the demographic sweeps with a pitch at the city's schoolkids.

The station views its new Saturday-morning show, "Musicbox," as a medium to make up, in part, for the steady erosion of music instruction in the city's schools. That problem, of course, is endemic across the country. "Musicbox" is the brainchild of WNCN's Mario Mazza, along with several members of the city's board of education. Performances and artist interviews seek to acquaint kids with a wide variety of music, and shows will be repeated by New York's educational station, WNYE, which feeds programs to school facilities.

Meanwhile, the Milwaukee Symphony Orchestra is taking the traditional concern of orchestras with the musical exposure of young people a giant step further.

Along with other regional arts groups, the MSO will launch a program to integrate musical elements into Wisconsin school curricula from kindergarten through the 12th grade.

Children will study such topics as the structure of sound and instruments, in science classes; vocal music, in language arts classes; and rhythmic patterns and notation, in mathematics classes. There will also be performances and special demonstrations by MSO groups.

Eleven schools will participate in the program the first year.

**STAGING A COMEBACK:** RCA Victor returns to the operatic wars with the release of Mozart's "Marriage of

Figaro" in June, its first newly recorded opera in more than 10 years. Performed by the Bavarian Radio forces under Sir Colin Davis, with Helen Donath and Alan Titus among the soloists, it will be followed by three more operas to be recorded this spring as co-productions between BMG Classics and Bavarian Radio.

Frederica von Stade and Samuel Ramey will head a cast performing the Massenet rarity "Cherubin," with Pinchas Steinberg conducting. A new RCA recording of Verdi's "Falstaff" will star Rolando Panerai, Titus, Margaret Price, and Marilyn Horne, with Davis directing.

Finally, Leonard Slatkin conducts his first opera recording for the label, Puccini's "Girl of the Golden West," with Eva Marton, Alain Fondary, and Dennis O'Neill among the featured artists.

**PASSING NOTES:** Joachim-Ernst Berendt, who pro-

## WNCN pitches the classics to New York's schoolkids

duced "Voices," the three-CD choral album on Mesa that programs classical, folk, and ethnic material from many parts of the world, is planning a follow-up package. Berendt, who records much of the material himself and licenses the remainder from other labels, says he plans to include Gregorian chants this time around, as well as movements from masses by Schubert, Beethoven, and Penderecki, and samples of Siberian, American Indian, and African Pygmy vocal music.

Shulamit Ran is the first woman to be named composer-in-residence at a top-five orchestra. She takes the post at the Chicago Symphony... Pianist Yefim Bronfman is this year's winner of the \$25,000 Avery Fisher Prize. He's an exclusive Sony Classical artist... Robert Rips is named classical editor of Stereo Review, a post left vacant when Christie Barter left to rep Gramophone magazine in the U.S.

# Nipper News

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VOL. 2, No. 19

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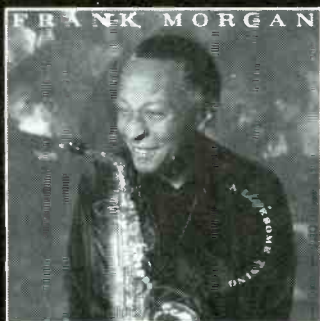
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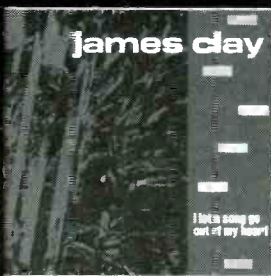
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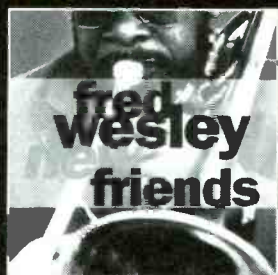


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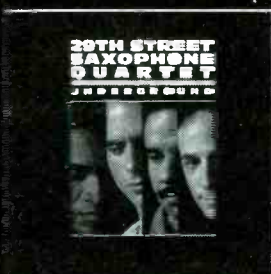


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## Jazz BLUE NOTES



by Jeff Levenson

**A BEAT INTERVIEW:** So trumpeter Jon Faddis and mentor Dizzy Gillespie did "The Arsenio Hall Show" where they looked fine, the protégé and his main man Big Daddy Diz, holding a horn that never just awakens ears but raises eyebrows because it's got a bell that's tilted at oh about 40 degrees though you wouldn't want to talk to him about it because everybody and his mother has asked Diz that same question and that's all he's heard for too many years so why bother putting him through that one more time.

OK, cool, they performed "A Night In Tunisia," the tune that Dizzy wrote in the '40s but that he still plays because it's like a signature, especially the spot where Bird ripped his famous alto break and jazzbos lean back and hold their breath because nothing matters except that moment, especially when it pays off like a shot of some serious something that bolts you upright.

So they swung that tune and then a rap Faddis wrote called "Rapartee," which is hip because Faddis raps on his new album, "Hornucopia," and he knows Dizzy better than any man alive and he's got that special thing with his hero that's beautiful to watch whenever they trade fours eights or whatever they do together.

Dizzy joins Arsenio on the couch and they start to talk and this cat Arsenio who's supposed to know something about great black music starts to shuck and jive about Dizzy's horn and why is it bent and why does he play an instrument that looks like that and on and on and that's the way it goes for four minutes and I can't believe this guy with his own talk show on national TV has the great Dizzy Gillespie in front of him and all he knows to do is blow some sad-ass smoke while millions of people sit there grinning.

I mean Dizzy didn't do much in his life, he just invented modern jazz and this guy Arsenio can't think of one thing to say to him except Dizzy your horn looks funny. Shame.

**PARTING SHOTS, CHICAGO-Style:** It was one of those coincidences that underscore the weird-

ness of death. Cornetist Jimmy McPartland died March 13, one day short of his 84th birthday. Two days later tenorist Bud Freeman, his soul mate from Austin High School in Chicago, followed suit; he made it to 84.

Both came from a time when there was little ambiguity regarding the term "jazz"; it was the music of the **New Orleans Rhythm Kings**, of **King Oliver**, of **Louis Armstrong**. Growing up in Chicago in the '20s, McPartland and Freeman (along with guys like clarinetist **Frankie Teschemacher** and drummer **Dave Tough**) developed a regional dia-

## On the couch with Dizzy Gillespie and Arsenio Hall

lect of group improvisation that established and nurtured the music beyond its birthplace in New Orleans. Over time, through associations with **Eddie Condon**, **Gene Krupa**, and **Benny Goodman**, among others, they came to embody the subgenre called Chicago jazz. That they should die within days of each other somehow reaffirms their common purpose in life.

**KOOL, EH, UN-KOOL** Department: With athletes, the legs are the first to go; with writers, it's the brain. Last week we reported that trumpet whiz kid **Roy Hargrove** was slated to lead a superband of young studs through 16 *Kool* Festival dates around the country. Only problem is, *Kool* hasn't sponsored any of these **George Wein** extravaganzas for years. Actually, **JVC** is the corporate sponsor most likely to perpetuate the cause, here and abroad. This year the hardware manufacturer will be underwriting seven fests in the States and four in Europe, including a few that will feature the celebrated youngbloods. As for Hargrove, he's not really heading the band (although his label, **RCA/Novus**, would like us to think so); it's a co-leadership deal with guitarist **Mark Whitfield** and trumpeter **Marlon Jordan**.

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# Top Jazz Albums™

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
①	2	7	<b>SHIRLEY HORN</b> VERVE 847 482/POLYGRAM	★★ <b>NO. 1</b> ★★ 1 week at No. 1 YOU WON'T FORGET ME
2	1	9	<b>MARCUS ROBERTS</b> NOVUS 3109/RCA	ALONE WITH THREE GIANTS
③	4	7	<b>CHICK COREA AKOUSTIC BAND</b> GRP 9627*	ALIVE
4	3	35	<b>HARRY CONNICK, JR. ▲</b> COLUMBIA 46146	WE ARE IN LOVE
⑤	6	5	<b>FRANK MORGAN</b> ANTILLES 848 213/ISLAND	A LOVESOME THING
6	5	23	<b>MACEO PARKER</b> VERVE 843 751*/POLYGRAM	ROOTS REVISITED
⑦	14	3	<b>HOUSTON PERSON</b> MUSE 5433	WHY NOT!
⑧	9	5	<b>RHYTHMSTICK</b> CTI 847 199/POLYGRAM	RHYTHMSTICK
⑨	13	3	<b>BOBBY WATSON</b> BLUE NOTE 95148*/CAPITOL	POST MOTOWN BOP
10	7	21	<b>BETTY CARTER</b> VERVE 843 991*/POLYGRAM	DROPPIN' THINGS
11	8	11	<b>WYNTON MARSALIS</b> COLUMBIA 47044	TUNE IN TOMORROW: THE ORIGINAL SOUNDTRACK
⑫	<b>NEW▶</b>		<b>CANNONBALL ADDERLY</b> NIGHT 91590*/VIRGIN	RADIO NIGHTS
13	11	9	<b>BRIAN MELVIN TRIO</b> GLOBAL PACIFIC 79335*/MESA-BLUEMOON	STANDARDS ZONE
14	10	19	<b>KENNY GARRETT</b> ATLANTIC 82156	AFRICAN EXCHANGE STUDENT
⑮	<b>NEW▶</b>		<b>VARIOUS ARTISTS</b> COLUMBIA 46875*	I LIKE JAZZ!

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
①	2	7	<b>DIANE SCHUUR</b> GRP 9628	★★ <b>NO. 1</b> ★★ 1 week at No. 1 PURE SCHUUR
2	1	15	<b>GERALD ALBRIGHT</b> ATLANTIC 82087*	DREAM COME TRUE
3	3	21	<b>JOE SAMPLE</b> WARNER BROS. 26138	ASHES TO ASHES
④	11	3	<b>GEORGE HOWARD</b> GRP 9629	LOVE AND UNDERSTANDING
⑤	5	11	<b>DAVE KOZ</b> CAPITOL 91643*	DAVE KOZ
⑥	8	3	<b>YELLOWJACKETS</b> GRP 9630*	GREENHOUSE
7	4	17	<b>BOBBY MCFERRIN</b> EMI 92048*	MEDICINE MUSIC
8	6	11	<b>SAM RINEY</b> SPINDLETOP 133*	PLAYING WITH FIRE
⑨	9	7	<b>MARION MEADOWS</b> NOVUS 3097*/RCA	FOR LOVERS ONLY
10	7	13	<b>BRIAN BROMBERG</b> NOVA 9031*	BASSICALLY SPEAKING
⑪	10	9	<b>SHAKATAK</b> VERVE FORECAST 847 017*/POLYGRAM	PERFECT SMILE
12	12	17	<b>KIM PENSYL</b> OPTIMISM 3233*	PENSYL SKETCHES #3
13	13	25	<b>TAKE 6</b> REPRISE 25892	SO MUCH 2 SAY
⑭	18	5	<b>RICK MARGITZA</b> BLUE NOTE 94858*/CAPITOL	HOPE
⑮	<b>NEW▶</b>		<b>BIRELI LAGRENE</b> BLUE NOTE 95263*/CAPITOL	ACOUSTIC MOMENTS
⑯	25	3	<b>RAY OBIEDO</b> WINDHAM HILL JAZZ 0128*	IGUANA
⑰	20	3	<b>CLAUS OGERMAN</b> GRP 9632*	CLAUS OGERMAN FEATURING MICHAEL BRECKER
⑱	21	3	<b>ROSS TRAUT/STEVE RODDY</b> COLUMBIA 46137*	THE DUO LIFE
19	17	15	<b>PHIL SHEERAN</b> SONIC 80031*	BREAKING THROUGH
20	14	27	<b>DAVID BENOIT</b> GRP 9621*	INNER MOTION
21	15	15	<b>NELSON RANGELL</b> GRP 9624*	NELSON RANGELL
22	22	35	<b>ANITA BAKER ▲</b> ELEKTRA 60922	COMPOSITIONS
23	19	29	<b>RIPPINGTONS FEATURING RUSS FREEMAN</b> GRP 9618	WELCOME TO THE ST. JAMES' CLUB
24	16	19	<b>SOUNDTRACK</b> ANTILLES 422 846*/ISLAND	THE HOT SPOT
⑳	<b>NEW▶</b>		<b>T LAVITZ</b> NOVA 9134*	MOOD SWING

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

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- 4 7 NORTHAMPTON, MA
- 4 9 4 14 NEW YORK, NY
- 4 15 16 WASHINGTON, DC
- 4 17 PHILADELPHIA, PA
- 4 20 WALLA WALLA, WA
- 4 21 SEATTLE, WA
- 4 22 SANTA CRUZ, CA
- 4 24 ROHNERT PARK, CA
- 4 25 SAN FRANCISCO, CA
- 4 26 SANTA MONICA, CA

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# Billboard® Home Video

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## Japan's CCC Branching Into Rack Biz Megachain Also Braces For B'buster Bow

■ BY CHRIS MCGOWAN

LOS ANGELES—Japan has its own rapidly growing version of Blockbuster Entertainment, and its name is CCC (Culture Convenience Club). The Osaka-based web had 534 franchise locations as of January, and currently accounts for 12%-13% of the total Japanese retail business in home video, according to Hikaru Sasahara, CCC's GM of international.

CCC has expanded dramatically since 1985, when it had six stores, and business was further boosted in 1989 through a joint venture with the Portland, Ore.-based pay-per-transaction distributor Rentrak.

Another tie-in with a U.S. firm will come this spring, when CCC launches video rackjobbing in Japan, in conjunction with a major U.S. rack firm. At press time, CCC was in negotiations with four candidates, Lieberman Enterprises, Handlman Co., Rank Retail Services (formerly Video Channels), and Sight & Sound Distributors of Portland, Ore.

CCC expects to place videos for sale in several-thousand convenience stores, supermarkets, and other outlets, according to Sasahara.

CCC's rapid growth (534 stores at the end of 1990, more than 700 expected by this year's close) will receive its first major challenge this summer from its stateside megafanchise counterpart. Blockbuster itself will be opening its first 15 superstores in Japan, as part of a 50-50 joint venture with Fujita & Co. Ltd. (Billboard, Oct. 13).

"It's a major threat to the Japanese industry," says Sasahara. "The majority of the Japanese video stores are small-scale, mom-and-pop, less than 2,000 square feet, and low-financed. [Blockbuster is] going to eat up a lot of the small stores."

As for CCC's attitude about Blockbuster's entry, Sasahara says, "We welcome them in. It will stimulate our employees—they'll have to shape up. It will be our first competitor. We're planning a lot of strategies to cope."

He does feel that Blockbuster may face some unusual problems in Japan. "It's hard to be big. The real-estate prices are astronomically high, sometimes five to 10 times higher" than in the U.S. Sasahara feels this may hinder Blockbuster's efforts to "keep its image." But he does add that in Fujita & Co., Blockbuster "got the right person as a partner."

CCC stores are large by Japanese standards but small compared with many U.S. superstores. In 1989, CCC stores averaged 1,230 square feet

and carried some 5,000 titles, according to CCC stats. That year, stores had an average monthly rental volume of \$21,287 and an average rental rate of \$2.33 for two days (one night).

Most CCC franchises are free-standing, and owned by "major business players in each prefecture," says Sasahara. A leading department store is approached, for example, and asked if it wants to operate a video store as a side business.

*'Blockbuster's arrival is a major threat to the Japanese industry'*

Individual franchises do not have buyers; rather, purchases are done separately by CCC. "The point-of-sale at each store is hooked to the CCC mainframe computer," he says. "Our buyer at the headquarters places a purchase order to the wholesaler for the store, and the store only has to service the customers."

Some 600 video titles are released monthly in Japan; limited floor space means that only a fraction can be bought by stores. CCC stores usually take in "60 or less" per month, according to Sasahara. "It's a tremendous risk, like the stock market."

Almost all CCC stores only rent, which is true, as well, for almost all the 13,400-plus Japanese video specialty outlets. "There's not much growth," Sasahara says about the rental side. "There's a lot of competition and it's pretty saturated." However, one quickly growing component

in the rental sector has been Rentrak Japan, now working with 525 outlets. "The majority of CCC stores are involved with it, and it's expanding into non-CCC stores," he adds.

He expects sell-through to climb from 20% to 40% of retail revenue over the next few years. In 1989, total revenue at retail in Japan was \$3.16 billion, with rental accounting for \$2.52 billion and sell-through for \$0.64 billion, according to CCC. VCR penetration was 66.8% in Japan in early 1990, though Sasahara expects it to exceed 80% by mid-1991—far more rapid growth than is currently occurring in the U.S.

In sell-through, 54.4% of the business came in bookstores, 13.5% in music stores, 8.5% in toy stores, and an almost negligible percentage through video specialists. Three major obstacles impede sell-through in Japan: high price, not enough outlets, and not enough titles.

CCC stepped into the fray when it opened a number of sell-through-only video stores last year. Prices of titles ranged from \$17-\$44, with the majority at \$19. Results were encouraging and Sasahara sees the \$17-\$19 (2,200  
*(Continued on next page)*

## PDS Label Aims To Create Buzz Around B-Movie Biz

■ BY PAUL SWEETING

NEW YORK—Conventional industry wisdom says the B-movie business is all but dead, but don't try telling that to Roger Reese.

Reese, founder of Pasadena, Calif.-based Producer's Distribution Service, thinks the only problem with the B-movie business is that it has been mismanaged, and he is betting he has found a way to make it both attractive and profitable to retailers, and economically viable for producers.

The idea behind the PDS label is to offer retailers quality B movies on a direct basis, C.O.D., at 30%-50% of what they currently pay for such fare. At the same time, PDS is offering to trade independent producers large advances for participation in the distribution revenue from the first dollar.

Even as the existing crop of B-movie labels is finding sales shrinking to dangerously unprofitable levels, Reese believes consumer demand for independent product remains strong and that the indus-

try has merely failed to find an economical way of satisfying it.

"The real problem with the B business was that we failed to distribute the product efficiently," Reese says. "Then we passed the buck by deciding the public didn't want it. But consumer demand has always been there. I've never seen it not be there. We can't lose faith in the market that feeds us."

Reese's faith in the consumer's appetite for independent product stems largely from his experience in marketing and distributing the "Billy Jack" movies in the early- and mid-'70s. That series collectively grossed more than \$200 million at the box office, a landmark at the time for independently distributed films.

Reese cut his teeth in the B-movie video business as founding president of Academy Home Entertainment, a division of Shelburne, Vt.-based Artec Distributing, from which derives his belief that video retailers need B product in order to be profitable. "Dealers spend most  
*(Continued on next page)*

## 'Mermaids' 1st Vid In Limited-Play Test

NEW YORK—Paramount Home Video's "Funny About Love" will not be the first title to be included in Rank Video's test of a limited-play videocassette after all, the studio says.

Billboard reported last week

that the April 4 release would be the first title released on the new Showtime Videocassettes after at least two earlier titles were dropped from the test for what Rank consultant Stephen Roberts described as logistical problems (Billboard, Mar. 23).

Duplicator Rank is conducting the test to determine whether retailers can be induced to buy deeper on certain titles by offering them additional copies at 40%-50% of what they normally pay for product, but which can be played only 20-25 times.

Paramount had indeed planned to include the title in the test slated to get underway in the Sacramento, Calif. market, according to executive VP Eric Doctorow, but last minute details could not be ironed out in time.

"We had intended to include 'Funny About Love' but there were still some details to be worked out with respect to the test and we just couldn't get them worked out in time," Doctorow says. "Therefore, we had to pull the title from the test until all those details are addressed." Doctorow declines to disclose or

comment on the matters still to be resolved about the test.

He adds that Paramount expects to announce another title for the test shortly, but would not discuss specific releases.

The next title scheduled in the test is Orion Home Video's May 23 release "Mermaids," which will now be the first title released on

*'Funny About Love' was pulled due to last-minute details*

limited-play cassettes.

According to an Orion spokesman, the limited-play cassettes of "Mermaids" will be made available to all Orion wholesalers, but their distribution will be limited to the test market areas. In the original plans for the test, product for the test was to be funneled through two distributors, Video Products Distributors, based in Sacramento, and Video Trend, which has a branch there.

PAUL SWEETING



**Yes! And It Counts.** NBC Sportscaster Marv Albert (seated right) and actress Shelley Long, are two of the celebrities that appear in the April 11 CBS/Fox Video release "NBA Comic Relief: The Great Blooper Caper" (see story, page 52). Also pictured are Comic Relief president Bob Zmuda (standing left) and CBS/Fox manager of sports and music marketing Sal Scamardo.

# Billboard

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## PDS TRIES NEW STRATEGIES TO SPARK THE B-MOVIE BUSINESS

(Continued from preceding page)

of their acquisition budgets on A titles, but they realize a greater return on the rental of B titles," he says.

Producer's Distribution Service was initially financed by Reese but he has since taken in a partner and what he describes as "substantial outside funding."

Reese argues that one of the biggest mistakes B-video labels made was pricing their titles commensurately with A titles. "Independent product can't be priced at the same level as A product and be expected to sell," he says. "It has to be priced low enough for dealers to buy it."

To do that, PDS will not sell through traditional wholesalers. "Dealer-direct is the only way we can do what we're trying to do," Reese says. "Once you go dealer-direct you eliminate a lot of costs. For one thing, you eliminate the cost of advertising with distributors [in their mailers]. That's a big chunk of your costs right there."

Other cost-saving elements of PDS' approach include C.O.D.-only delivery (eliminating the need to deal with receivables), minimum-order thresholds, and a no-returns, no-stock-balancing policy. PDS also makes no provision for handling defectives.

"Basically what we're doing is giving the retailer his discount upfront and then eating the problems that come along," he says.

PDS will also be discriminating as to whom it sells product, at least initially. "We won't do viewing copies," Reese says. "Sending out 20,000-30,000 viewing copies will kill you. The guy who wants to buy two copies of something, but wants a viewing copy first, is a guy I'll have to turn down. We're looking for other ways to deal with screenings. We're talking with the [Video Software Dealers Assn.] about the possibility of setting up regional screenings."

Reese is banking on the large chains, such as Blockbuster Video, to help him establish the PDS label in the marketplace. For one thing, dealing with chains opens up the possibility for volume shipping of product, a far more cost-effective means of distributing product.

"Volume shipment is fairly easy," Reese says. "You just do it from your duplicator's facilities. The onesies and twosies can be a problem, so you have to be careful who you're selling to. We don't have an inventory balancing system, for example, because we're not working through wholesalers."

Reese also says many chains, including Blockbuster, generate a substantial percentage of profits from non-front-line product. "The trend in the business is definitely toward stores with more titles in them," he says. "The profit for those retailers is in non-A product. Obviously you have to have the studio product to get people into the stores, but that's not where a retailer's profit is."

As for the contention of many manufacturer executives that lowering prices on B product in the past has not stimulated proportionally higher orders from retailers, Reese argues the strategy has never been implemented on a wide enough scale. "What you've seen are isolated experiments with one or two titles, or attempts to package one good title to-

gether with some piece of junk," he says. "But retailers know when they're getting junk, so those strategies haven't worked."

Moreover, Reese says, manufacturers using the traditional, two-step distribution system have been forced to keep prices—and margins—up because of the higher costs associated with that means of distribution, costs Reese claims PDS will eliminate.

The development of large retail chains has made it feasible for independent suppliers to come back into the market, Reese believes, by exploiting the economies of scale they offer in terms of distribution. "If we can persuade the major chains to bring in our product on a fairly regular basis and on a dealer-direct basis, we can do OK," he says.

Reese hopes that once independent retailers see chains having success with PDS product, they will be more comfortable buying it, even sight unseen. "What I need is the contract buyer," he says. "I need customers who take everything I put out. If people want to see everything before

buying, that's a problem."

The other side of PDS' cost-control effort is the arrangements it makes with producers for product. "The idea is for us to become partners with the producer in distribution," Reese explains. "We don't give them the big money upfront; I put up the money for the distribution, and we go 50-50 on revenues from the first dollar."

PDS will also get involved in deals to help film makers finance initial production costs and obtain additional financing based on PDS' commitment to distribute the product.

Reese says, "We'll offer a production deal to people we feel have good projects to produce and have meaningful cost controls in place so that budgets don't get out of hand. Then we'll give them 100% of the distribution revenues until their production costs are recouped. After that, we begin splitting the revenues."

Reese claims to have 20 titles in-house currently and has been offered an additional 60 titles, which he is considering. PDS' first release, currently available, is "Fists Of Steel."

## JAPAN'S CCC MEGACHAIN IS ON THE MOVE

(Continued from preceding page)

yen) range as delineating where consumers "are willing to purchase."

CCC's planned entry into racking should take care of the second obstacle. "We will do a joint venture in Japan," Sasahara says of CCC's racking plans, with start-up "probably in May or June." CCC is already testing rackjobbing in a small number of convenience stores and "the results have been very good."

Once CCC begins racking, it plans to approach convenience stores, such as the 7-Eleven chain (6,000-plus outlets in Japan) and the Lawson web (7,500-plus stores). "We are also targeting mass merchants, and we will

[even] approach retail stores in hospitals." CCC hopes to place 400-1,000 titles in each racked location, depending on size.

CCC recently added to its North American visibility through a detailed presentation it made about itself, Rentrak Japan, and the Japanese video industry at the February Paul Kagan Associates seminar in Beverly Hills, Calif. The firm's president and CEO, Muneaki Masuda, spoke, with Sasahara translating.

Asked whether CCC would be opening U.S. outlets anytime soon, Sasahara says, "We have discussed it, but it hasn't materialized yet."

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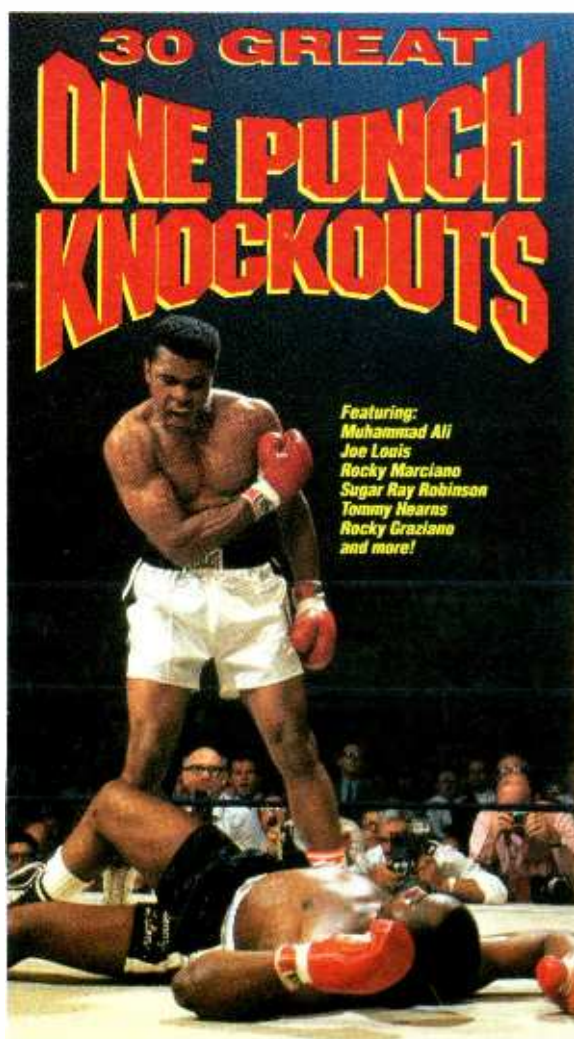
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# Top Video Sales™

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	22	PRETTY WOMAN	★★ NO. 1 ★★ Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	2	5	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
3	3	44	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
4	4	5	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
5	7	5	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
6	6	4	MICHAEL JORDAN'S PLAYGROUND	CBS Video 2858	Michael Jordan	1990	NR	19.98
7	5	26	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
8	10	5	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12.99
9	8	4	WHITNEY HOUSTON: THE STAR SPANGLED BANNER	Arista Records Inc. 6 West Home Video 5720	Whitney Houston	1991	NR	7.98
10	12	5	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
11	13	5	ROCKY & BULLWINKLE: VOL. V	Buena Vista Home Video 1023	Animated	1991	NR	12.99
12	11	24	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◊	Warner Home Video 616	Richard Simmons	1990	NR	19.98
13	9	23	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
14	14	5	ROCKY & BULLWINKLE: VOL. VI	Buena Vista Home Video 1024	Animated	1991	NR	12.99
15	15	3	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
16	17	13	MADONNA: JUSTIFY MY LOVE ▲ <sup>8</sup>	Warner Reprise Video 38224	Madonna	1990	NR	9.98
17	16	19	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
18	20	24	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
19	19	28	ALL DOGS GO TO HEAVEN ◊	MGM/UA Home Video M301868	Animated	1989	G	24.98
20	27	6	MARIAH CAREY: THE FIRST VISION	SMV Enterprises 19V-49072	Mariah Carey	1990	NR	19.98
21	18	236	THE SOUND OF MUSIC ▲◆	Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
22	28	132	THE GODFATHER	Paramount Pictures Paramount Home Video 8749	Marlon Brando Al Pacino	1972	R	29.95
23	25	23	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
24	26	20	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
25	22	113	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
26	RE-ENTRY		THE DOORS: DANCE ON FIRE ●	Doors Music Company MCA/Universal Home Video 80157	The Doors	1985	NR	19.95
27	24	13	PLAY THAT FUNKY MUSIC WHITE BOY ▲ <sup>4</sup>	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98
28	21	17	MADONNA: THE IMMACULATE COLLECTION ▲ <sup>4</sup>	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
29	30	3	PLAYBOY VIDEO CENTERFOLD: JULIE CLARKE	Playboy Video HBO Video 591	Julie Clarke	1991	NR	19.99
30	39	10	KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR	19.98
31	33	11	PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99
32	23	19	M.C. HAMMER: HAMMER TIME ▲ <sup>4</sup>	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
33	31	27	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
34	40	25	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
35	36	5	TEEN MUTANT NINJA TURTLES: ATTACK ...	Family Home Entertainment 27344	Animated	1989	NR	14.95
36	29	2	THE STORY OF GENESIS	PolyGram Music Video 440 082 769-3	Genesis	1991	NR	19.95
37	NEW ▶		ROYAL RUMBLE 1991	Titan Sports Inc. Coliseum Video WWF-088	Various Artists	1991	NR	59.95
38	NEW ▶		SWINGING OUT LIVE	SMV Enterprises 19V-49045	Harry Connick, Jr.	1990	NR	19.98
39	34	3	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1989	NR	19.98
40	37	16	PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99

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

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FOR WEEK ENDING FEBRUARY 23, 1991

**Top Kid Video™**

24	NEW ▶	JUNGLE BOOK: MOWGLI GOES TO THE JUNGLE Strand VCI Entertainment 1401	1990	9.98	
25	23	70	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95

**VIDEO BUSINESS**  
TAPE BEST SELLERS

THE WEEK ENDING JANUARY 20, 1991

6	8	6	JUNGLE BOOK: MOWGLI COMES TO THE JUNGLE	STRAND	26	22	2.9	\$9.98
7	9	10	JETSONS: THE MOVIE	MCA/UNIVERSAL	180	64	2.8	\$22.95

THE WEEK ENDING FEBRUARY 2, 1991

11	*	1	THOMAS THE TANK ENGINE: JAMES LEARNS	STRAND	18	2	2	\$12.95
12	11	9	JUNGLE BOOK: MOWGLI COMES TO THE JUNGLE	STRAND	36	29	2	\$9.98

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## CBS/Fox, NBA Ent. Shoot For Top With Hoops 'Bloopers'

NEW YORK—CBS/Fox Video and NBA Entertainment will kick off a unique, 20-city promotional tour in April in support of "NBA Comic Relief: The Great Blooper Caper." The \$24.98 tape is a co-venture involving CBS/Fox, NBA Entertainment, and Comic Relief, an organization to aid the homeless.

A portion of the proceeds from sales of the tape will be donated to Comic Relief. The tape also marks the first release on the CBS/Fox label to be distributed by FoxVideo.

An NBA Comic Relief Night will be presented in each of the 20 cities (all of which are home markets for National Basketball Assn. teams), where the video will be premiered at a local comedy club. CBS/Fox will supply area retailers with merchandising materials and will coordinate radio promotions with the clubs to promote the event and encourage retail involvement.

In conjunction with the tour, the three organizations will sponsor a game of HORSE (in which contestants try to duplicate the basketball shots of their opponents) between corporate executives and NBA stars. Participants will make corporate donations to the Health Care for the Homeless project, and will receive a videotape of the game and an opportunity to make public presentations of their donations either at NBA games or at a "Blooper Caper" premiere at a comedy club.

While primarily a basketball-bloopers tape, in the vein of CBS/Fox's earlier "Dazzling Dunks & Basketball Bloopers" series, the latest tape also features well-known comics such as Billy Crystal, Whoopi Goldberg, Elayne Boosler, and Steven Wright, all of whom are connected with the Comic Relief project.

Also featured are such NBA stars as Isiah Thomas and Earvin (Magic) Johnson.

According to Sal Scamardo, manager of sports and music programming for CBS/Fox, both the tape and the promotional efforts are specifically targeted at video specialty stores. Scamardo says the \$24.98 list-price (rather than the more impulse-sale-oriented \$19.98) reflects CBS/Fox's effort to encourage primarily rental-oriented retailers to get involved with the promotion.

Scamardo sights Alexander & Associates research showing that comedy is the most frequently rented category of nontheatrical programming in video specialty stores and that sports videos are one of the top-selling nontheatrical categories.

"We thought the combination of the two would make for a great product for specialists," Scamardo says. "Rental is their strength, and it's also a great way to introduce them to sports videos for sell-through."

Scamardo notes that, while there have been other Comic Relief tapes on the market, this is the first to take advantage of the project's network of organizers around the country, including directors in 27 cities who coordinate local Comic Relief activities.

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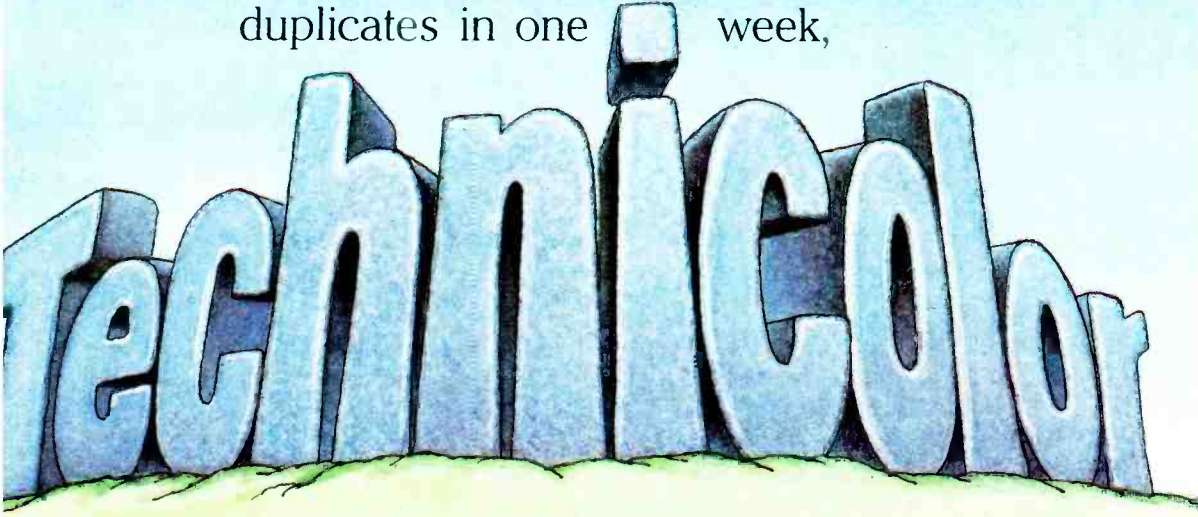
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# THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	<b>The Silence of the Lambs</b> (Orion)	7,656,361	1,600 4,785	4	68,885,835
2	<b>New Jack City</b> (Warner Bros.)	5,840,035	887 6,584	1	15,871,071
3	<b>Sleeping With the Enemy</b> (Fox)	4,711,855	1,545 3,050	5	68,358,518
4	<b>Class Action</b> (Fox)	4,207,923	778 5,409	—	4,207,923
5	<b>The Hard Way</b> (Universal)	4,010,555	1,627 2,465	1	12,201,655
6	<b>The Perfect Weapon</b> (Par)	3,934,572	1,229 3,201	—	3,934,572
7	<b>The Doors</b> (Tri-Star)	3,265,512	1,236 2,933	2	23,340,616
8	<b>Dances With Wolves</b> (Orion)	2,816,640	1,545 1,823	18	131,271,171
9	<b>Home Alone</b> (20th Century Fox)	2,731,894	1,413 1,933	17	249,557,920
10	<b>Guilty by Suspicion</b> (Warner Bros.)	2,278,290	817 2,789	—	2,278,290
11	<b>If Looks Could Kill</b> (Warner Bros.)	2,246,819	838 2,681	—	2,246,819
12	<b>King Ralph</b> (Universal)	1,920,600	1,455 1,320	4	26,455,045
13	<b>Shipwrecked</b> (Buena Vista)	1,919,066	1,311 1,464	2	10,295,771
14	<b>L.A. Story</b> (Tri-Star)	917,334	738 1,243	5	24,184,323
15	<b>Kindergarten Cop</b> (Universal)	810,028	600 1,350	12	83,089,518
16	<b>Awakenings</b> (Columbia)	696,321	647 1,076	12	46,760,868
17	<b>White Fang</b> (Buena Vista)	651,161	776 839	8	31,012,576
18	<b>He Said, She Said</b> (Paramount)	565,920	514 1,278	3	8,730,505
19	<b>Mr. &amp; Mrs. Bridge</b> (Miramax)	517,523	244 2,121	16	4,622,402
20	<b>Three Men And A Little Lady</b> (Buena Vista)	425,791	411 1,036	16	68,967,443
21	<b>The Neverending Story II</b> (Warner Bros.)	406,643	574 708	5	15,500,138
22	<b>Edward Scissorhands</b> (Fox)	406,528	532 764	14	52,935,965
23	<b>Green Card</b> (Buena Vista)	399,709	381 1,049	12	26,880,700
24	<b>Misery</b> (Columbia)	321,958	355 907	15	57,446,180
25	<b>Look Who's Talking Too</b> (Tri-Star)	307,052	315 948	13	45,527,989
26	<b>Heroes Always Been Cowboys</b> (Goldwyn)	271,232	326 832	2	2,757,580
27	<b>Ghost</b> (Paramount)	251,715	258 976	35	216,144,139
28	<b>Hamlet</b> (Warner Bros.)	250,434	235 1,066	12	18,672,777
29	<b>Scenes From A Mall</b> (Buena Vista)	225,122	238 946	3	9,055,696
30	<b>Cyrano de Bergerac</b> (Orion Classics)	217,449	69 3,151	17	3,819,596
31	<b>Warlock</b> (Trimark)	212,627	184 1,156	9	5,434,040
32	<b>Once Around</b> (Universal)	206,640	164 1,260	8	14,291,475
33	<b>The Grifters</b> (Miramax)	202,679	122 1,661	8	11,979,682
34	<b>Mermaids</b> (Orion)	195,187	264 739	13	34,513,511
35	<b>Cadence</b> (New Line Cinema)	177,493	148 1,199	4	1,794,899
36	<b>Rescuers Down Under</b> (Buena Vista)	153,624	290 530	17	27,261,489
37	<b>The Godfather Part III</b> (Paramount)	134,715	105 1,283	12	65,518,601
38	<b>GoodFellas</b> (Warner Bros.)	126,202	105 1,202	25	43,572,736
39	<b>The Field</b> (Avenue)	97,228	35 2,778	12	998,050
40	<b>Alice</b> (Orion)	94,155	66 1,427	12	6,644,563

# More Cos. Buy Into Lease Plans; L.A. VSDA Chapter Salutes Oscar

**LEASE-PLAN PUSH:** Leasing has been around forever in home video, but there's a somewhat sudden increase in various plans, according to Michael Ichtertz, president of the new company Statz Entertainment Group. Quick to point out that Statz's program "is not revenue sharing," Ichtertz says most movies are sold for \$43 and after six weekends another \$29 is due. Also new is Focus Entertainment Corp., with a 90-day program. Bernard Rawitz, head of Sierra Amusement in Sacramento, Calif., says his firm has been leasing for eight years. The present surge in plans relates to several factors. Among them, the trend to higher-

cost movies, the cash-flow crunch many dealers are experiencing, "and expansion. We lease to several large chains. We didn't even solicit the business. They like leasing for expansion purposes," says Rawitz.

"The whole secret in leasing is having a home for the movies when they come back," Rawitz adds, indicating that as large chains and smaller-store owners continue to expand, leasing still makes sense all around.

**L.A.'S THE PLACE:** The idea of having a Video Software Dealers Assn. chapter meeting the same date as the Academy Awards telecast has been popular for a while, says Linda



by Earl Paige

Plaks, owner of Moorpark Video Shoppe and president of the Los Angeles Chapter. However, this year will be the first such attempt for the L.A. chapter. Plaks says, "The response is so good we're hoping that eventually chapters all across the country can hold events that night. We consulted with the Washington State Chapter before we even start-

ed planning ours. They are into their third year on an Oscar party. We didn't want to conflict with them and were delighted to find they were totally enthusiastic about our holding one, but the one chapter where the event would seem a natural has never held one—until March 25." That's when the Los Angeles Chapter will host its first Oscar event at Braemar Country Club, in suburban Tarzana.

**POSTER PUSH:** Many VSDA chapters have conducted poster and point-of-purchase meetings, and now comes Schwartz Brothers with a program from the distributor's perspective. According to Rex Poindexter, market-

ing manager, Schwartz's "POP On Request" allows dealers to order at no charge posters on a title-specific basis from a 50-60-title-deep list updated each month. "Everyone else is supplying grab-bag poster rolls which can be very wasteful and frustrating. Some are even charging their customers for posters," says Poindexter. The most recent VSDA group to do a poster evening is the Central California Chapter, where president Mike Foxen promises that eight studio marketing representatives will demonstrate current merchandising strategies. The meeting is set for April 3 at Ramada Inn in Fresno, Calif.

## Film Fans Should Go Crazy Over 'Mad World' Release

BY CHRIS MCGOWAN

**LASER LUNACY:** In June, MGM/UA will launch one of the most eagerly anticipated laserdisc titles to date: "It's A Mad, Mad, Mad, Mad World" (widescreen, restored footage, \$39.98). The zany and—dare we say *epic*?—1963 Stanley Kramer comedy concerns the frenzied search for \$350,000 in buried loot by a motley and diverse crew. Spencer Tracy is the lone pillar of sanity (sort of) and Jonathan Winters, Peter Falk, Phil Silvers, Buddy Hackett, Ethel Merman, Milton Berle, Sid Caesar, Mickey Rooney, and Dick Shawn are the forces of chaos in this 154-minute romp.

**LASER SCANS**

**MORE SPRING TIDINGS:** "It's A Mad, Mad, Mad, Mad World" is merely the beginning as far as MGM/UA's impressive spring line-up goes. It will bow a letterboxed "West Side Story" in May for \$29.98, as well as a letterboxed "Pink Floyd: The Wall" for \$24.98 (street date TBA).

Also that month, MGM/UA will bow John Schlesinger's 1969 dark masterpiece "Midnight Cowboy" (widescreen, \$34.98); "Quigley Down Under" (widescreen, \$29.98); the 1961 biblical epic "King Of Kings" (widescreen, \$39.98); and the 1955 Vincente Minnelli musical "Kismet" (widescreen, \$34.98).

Also from the Lion in May: Woody Allen's 1978 drama "Interiors" (\$34.98); the 1957 George Cukor musical "Les Girls" (widescreen, \$34.98); and "Tarzan And His Mate" (restored footage, \$34.98), one of the Johnny Weismuller-Maureen O'Sullivan jungle tales.

In June, MGM/UA will launch the chic vampire flick "The Hunger" (widescreen, \$34.98); the rather more wholesome "Goodbye Mr. Chips" (\$39.98); the race-car film "Grand Prix" with James Garner and Eva Marie Saint (widescreen,

\$39.98); "The Hallelujah Trail" with Burt Lancaster and Lee Remick (\$39.98); and the 1956 musical "High Society," with Grace Kelly, Bing Crosby, and Frank Sinatra (widescreen, \$34.98).

**PARAMOUNT** also has some heavyweight letterboxed spring releases coming. In April, look for "The Untouchables," with Kevin Costner, Sean Connery, and Robert De Niro (widescreen, \$39.95); Francis Ford Coppola's "Tucker—The Man & His Dream" (widescreen, \$34.95); Harold Robbins' libidinous tale "The Carpetbaggers" (widescreen, director's cut, \$49.95); and Ridley Scott's adaptation of a Joseph Conrad story, "The Du-

ellists" (widescreen, \$34.95). **PIONEER ARTISTS**, the laserdisc label dedicated to music video, continues to expand. According to manager Steve Galloway, Pioneer Artists is expected to account for 17% of disc distributor Pioneer LDCA's sales in the next fiscal year (starting in April). "We feel music video is a big part of Pioneer's overall momentum," he says. Galloway's catalog currently has about 250 titles, with six to eight new releases each month.

In April, Pioneer Artists will launch "Wilson Phillips" (\$24.95), which was slated for the 8-inch format but will bow in 12-inch with a laserdisc-only bonus clip ("You're In Love"). Also due that month: "Shindig: Righteous Brothers" (\$24.95), "Tom Jones: At This Moment Live!" (\$29.95), "Everly Brothers: Odyssey" (\$29.95), and "Todd Rundgren: Live In Japan" (\$29.95).

And May will see the release of a Gipsy Kings laserdisc, an 85-minute concert. It will tentatively retail for \$29.95, and initially will be available only on disc (no videocassette distributor has yet been confirmed).

**BUENA VISTA** will launch a letterboxed "Arachnophobia" on disc in April, with list price set at \$39.99.

Billboard.

FOR WEEK ENDING MARCH 30, 1991

## Top Videodisc Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	NEW		<b>DIE HARD 2: DIE HARDER</b>	Fox Video Image Entertainment L1850-85	Bruce Willis Bonnie Bedelia	1990	R	49.98
2	1	3	<b>FLATLINERS</b>	RCA/Columbia Pictures Home Video Pioneer/Image Ent. 50386	Kiefer Sutherland Julia Roberts	1990	R	34.95
3	4	3	<b>DARKMAN</b>	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R	34.98
4	2	7	<b>PRETTY WOMAN</b>	Touchstone Pictures Image Entertainment 1027AS	Richard Gere Julia Roberts	1990	R	29.99
5	3	5	<b>DAYS OF THUNDER</b>	Paramount Pictures Pioneer LDCA, Inc. 32123	Tom Cruise Robert Duvall	1990	PG-13	34.95
6	NEW		<b>THE TWO JAKES</b>	Paramount Pictures Pioneer LDCA, Inc. LV184-2	Jack Nicholson Harvey Keitel	1990	R	39.95
7	8	9	<b>DICK TRACY</b>	Touchstone Pictures Image Entertainment 1066	Warren Beatty Madonna	1990	PG	39.99
8	NEW		<b>THE WITCHES</b>	Warner Bros. Inc. Warner Home Video 671	Anjelica Huston	1990	PG	24.98
9	10	11	<b>MADONNA: BLONDE AMBITION</b>	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	1990	NR	29.95
10	5	19	<b>THE HUNT FOR RED OCTOBER</b>	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG	29.95
11	6	7	<b>THE FRESHMAN</b>	Tri-Star Pictures Pioneer/Image Ent. 70296	Matthew Broderick Marlon Brando	1990	PG	34.95
12	7	7	<b>ROBOCOP 2</b>	Orion Pictures Image Entertainment 80140	Peter Weller Nancy Allen	1990	R	39.95
13	11	19	<b>TOTAL RECALL</b>	Carolco Home Video Image Entertainment ID7779IV	A. Schwarzenegger	1990	R	39.95
14	9	7	<b>MADONNA: THE IMMACULATE COLLECTION</b>	Warner Reprise Video Pioneer/Image Ent. 38195	Madonna	1990	NR	29.98
15	16	47	<b>BACK TO THE FUTURE ♦</b>	Amblin Entertainment MCA/Universal Home Video 41056	Michael J. Fox Christopher Lloyd	1985	PG	39.98
16	NEW		<b>CHINATOWN</b>	Paramount Pictures Pioneer LDCA, Inc. LV8674-2WS	Jack Nicholson Faye Dunaway	1974	R	49.95
17	15	7	<b>MO' BETTER BLUES</b>	Universal City Studios MCA/Universal Home Video 41013	Denzel Washington Spike Lee	1990	R	39.98
18	NEW		<b>QUICK CHANGE</b>	Warner Bros. Inc. Warner Home Video 12004	Bill Murray Geena Davis	1990	R	24.98
19	13	108	<b>TOP GUN</b>	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
20	14	7	<b>MY BLUE HEAVEN</b>	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13	24.98
21	23	7	<b>THE DEER HUNTER</b>	EMI Films Inc. MCA/Universal Home Video 40945	Robert De Niro John Cazale	1978	R	44.98
22	12	5	<b>PROBLEM CHILD</b>	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990	PG	34.98
23	18	25	<b>GLORY</b>	Tri-Star Pictures Pioneer/Image Ent. 70286	Matthew Broderick Denzel Washington	1989	R	39.95
24	19	11	<b>GREMLINS 2: THE NEW BATCH</b>	Warner Bros. Inc. Warner Home Video 11886	Zach Galligan Phoebe Cates	1990	PG-13	24.98
25	20	13	<b>PETER PAN</b>	Walt Disney Home Video Image Entertainment 960	Animated	1953	G	29.99

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

# Top Video Rentals

Compiled from a national sample of retail store rental reports.						
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release
1	1	4	<b>FLATLINERS</b>	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990
2	7	3	<b>AIR AMERICA</b>	Live Home Video 68931	Mel Gibson Robert Downey, Jr.	1990
3	2	6	<b>DIE HARD 2: DIE HARDER</b>	Fox Video 1850	Bruce Willis Bonnie Bedelia	1990
4	4	4	<b>DARKMAN</b>	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990
5	3	5	<b>DAYS OF THUNDER</b>	Paramount Pictures Paramount Home Video 32123	Tom Cruise Robert Duvall	1990
6	5	6	<b>NAVY SEALS</b>	Orion Pictures Orion Home Video 8729	Charlie Sheen Michael Biehn	1990
7	28	2	<b>ARACHNIPHOBIA</b>	Amblin Entertainment Hollywood Home Video 1080	Jeff Daniels	1990
8	6	6	<b>PROBLEM CHILD</b>	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990
9	15	2	<b>DEATH WARRANT</b>	MGM/UA Home Video M902170	Jean-Claude Van Damme	1990
10	13	2	<b>THE TWO JAKES</b>	Paramount Pictures Paramount Home Video 1854	Jack Nicholson Harvey Keitel	1990
11	8	8	<b>THE FRESHMAN</b>	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990
12	12	3	<b>QUICK CHANGE</b>	Warner Bros. Inc. Warner Home Video 12004	Bill Murray Geena Davis	1990
13	11	5	<b>TAKING CARE OF BUSINESS</b>	Hollywood Pictures Hollywood Home Video	Jim Belushi Charles Grodin	1990
14	18	2	<b>STATE OF GRACE</b>	Orion Pictures Orion Home Video 8760	Sean Penn Gary Oldman	1990
15	10	11	<b>MY BLUE HEAVEN</b>	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990
16	9	9	<b>YOUNG GUNS II</b>	Morgan Creek Fox Video 1902	Emilio Estevez Kiefer Sutherland	1990
17	16	4	<b>THE WITCHES</b>	Warner Bros. Inc. Warner Home Video 671	Anjelica Huston	1990
18	<b>NEW ▶</b>		<b>THE EXORCIST III</b>	Morgan Creek Fox Video 1901	George C. Scott Jason Miller	1990
19	19	5	<b>CINEMA PARADISO</b>	HBO Video 90376	Philippe Noiret Jacques Perrin	1989
20	14	17	<b>BIRD ON A WIRE ◊</b>	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990
21	17	4	<b>I COME IN PEACE</b>	Media Home Entertainment M012752	Dolph Lundgren	1990
22	23	5	<b>HARDWARE</b>	HBO Video 90375	Dylan McDermott Stacey Travis	1990
23	20	12	<b>DICK TRACY</b>	Touchstone Pictures Touchstone Home Video 1066	Warren Beatty Madonna	1990
24	22	12	<b>ROBOCOP 2</b>	Orion Pictures Orion Home Video 8764	Peter Weller Nancy Allen	1990
25	30	7	<b>THE LEMON SISTERS</b>	Miramax Films HBO Video 90326	Diane Keaton Carol Kane	1990
26	21	22	<b>PRETTY WOMAN</b>	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990
27	<b>NEW ▶</b>		<b>KING OF NEW YORK</b>	New Line Cinema Live Home Video 68937	Christopher Walken	1990
28	25	20	<b>THE HUNT FOR RED OCTOBER</b>	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990
29	29	4	<b>MR. FROST</b>	SVS, Inc. M0748	Jeff Goldblum	1990
30	32	10	<b>THE ADVENTURES OF FORD FAIRLANE</b>	Fox Video 1840	Andrew Dice Clay	1990
31	<b>NEW ▶</b>		<b>PUMP UP THE VOLUME</b>	New Line Cinema RCA/Columbia Home Video 75103	Christian Slater	1990
32	26	17	<b>ANOTHER 48 HRS.</b>	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990
33	27	8	<b>MO' BETTER BLUES</b>	Universal City Studios MCA/Universal Home Video 81013	Denzel Washington Spike Lee	1990
34	<b>NEW ▶</b>		<b>DUCKTALES THE MOVIE</b>	Walt Disney Home Video 1082	Animated	1990
35	<b>NEW ▶</b>		<b>AFTER DARK, MY SWEET</b>	Live Home Video 68943	Jason Patric Rachel Ward	1990
36	<b>NEW ▶</b>		<b>FRANKENSTEIN UNBOUND</b>	Fox Video 1875	John Hurt Raul Julia	1990
37	24	9	<b>DELTA FORCE 2</b>	Media Home Entertainment M012458	Chuck Norris	1990
38	31	16	<b>MEN AT WORK</b>	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990
39	38	13	<b>GHOST DAD ◊</b>	Universal City Studios MCA/Universal Home Video 80979	Bill Cosby	1990
40	33	17	<b>BETSY'S WEDDING</b>	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990

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

## HOME VIDEO

### NEWSLINE

## MCA, Paramount Take Equity Position In DBS Pay-Per-View System

MCA Inc., parent company of MCA/Universal Home Video, and Paramount Pictures, parent of Paramount Home Video, have become equity partners in TVN Entertainment Corp., a provider of satellite-delivered pay-per-view movies. The service, which launched two direct broadcast satellite (DBS) channels in January, is currently available to about 220,000 homes with General Instruments VideoCipher II-Plus decoder systems for their backyard dishes. TVN expects to have as many as 10 channels available by the end of April. Paramount and MCA are already partners in the USA Network basic cable channel, but this marks their first direct investment in the pay-per-view business, viewed by many as a significant threat to the future of the videocassette.

## Price Hikes Likely To Fund Image Campaign

Now that the Video Software Dealers Assn. has come up with a funding mechanism for the industry's generic advertising campaign (Billboard, March 23), it's likely that suppliers, which are supposed to carry the load to the tune of 25 cents on rental titles and 2.5 cents on sell-through, will pass along a surcharge. Says an executive at one West Coast studio: "The most logical way to do this is to raise prices. Each company will have their own point of view. But we are looking carefully at the economics. It's hard to make the thing work if you are just taking money out of your normal operating budget. Some companies may raise prices, while others may take it out of their operating budget. We will probably go in the direction of a price increase. I also think it's important for dealers to start thinking now that a price increase may come down the line to fund this thing. Dealers should also start thinking about raising their rental fees somewhat."

## A\*Vision Gets Hard N' Heavy With Guns N' Roses

A\*Vision, the music video arm of Atlantic Records, is stepping up its involvement in the video magazine business by picking up distribution of "Hard N' Heavy" from MCA. In making the announcement, A\*Vision president Stuart Hersch says, "As a result of our success with the NASCAR series, we are going to enter the video magazine field in a more major way." He notes that the first issue distributed by A\*Vision, due May 28, will feature Guns N' Roses. Hersch adds that the company will also put out a video magazine with Guitar World... In other news from the label, A\*Vision, DSL Communications, and the Financial News Network have entered into a joint venture to develop, produce, and distribute a video series on money management and financial planning. DSL, a video production and marketing firm, will produce the series; A\*Vision will distribute.

## MUSIC VIDEO REVIEWS

**"Rosanne Cash: Interiors Live," SMV Enterprises, 80 minutes, \$19.98.**

"This is kind of a dark tunnel we're going down tonight, boys and girls," warns Rosanne Cash at the start of this beautifully filmed concert taped in California during her current tour. The stark black-and-white performance features Cash accompanied only by another guitarist and bassist. Not everyone can pull this off, but then very few performers are as affecting and talented as Cash. Her songs are stripped to the bone, emotional trips about love's harsh realities that never dip into cloying self-pity. Director Bill Pope knows the songs need no embellishment through special effects and wisely concentrates on Cash's performance, often casting her in shadows as dark and intricate as her lyrics. In addition to tunes from "Interiors" and other albums, this video also contains five songs unavailable elsewhere. Husband Rodney Crowell also drops by for two songs. **MELINDA NEWMAN**

**"Peter Gabriel: PoV," Virgin Music Video, 85 minutes, \$19.98.**

Longtime friend and executive producer Martin Scorsese oversees this project with a loving hand—giving

Gabriel room to roam. In addition to concert footage, filmed in Greece, this clip includes hundreds of hours of Super 8 footage filmed by Gabriel during his world travels and home movies courtesy of his mom, dating back to 1925. All of Gabriel's solo hits, from "Solsbury Hill" to "Sledgehammer," are rivetingly performed with a top-notch band. Fans will be well pleased at this look at a performer who is just as interesting off-stage as on. **M.N.**

**Marvin Gaye "Greatest Hits Live," SMV Enterprises, 55 minutes, \$19.98.**

Keith Richards once said of Sam Cooke that he's the one singer all others have to measure themselves against, which is why most go back to pumping gas. One who never had to moonlight as a pump jockey was the late Marvin Gaye, possessor of one of the great soul voices of all time. Unfortunately, this mid-'70s concert film provides a less than satisfying showcase for that voice, as many of Gaye's greatest songs, such as "Ain't That Peculiar" and "Heard It Through The Grapevine," are condensed into a breathless medley that seems designed more to be gotten through quickly than to set off any particular song. Still, the handful of numbers he lingers over, like "Let's Get It On," are worth savoring. **PAUL SWEETING**

# HOME VIDEO

Billboard.

FOR WEEK ENDING MARCH 30, 1991

## Top Music Videos™

Compiled from a national sample of retail store sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
★★ NO. 1 ★★						
1	5	3	<b>THE STAR SPANGLED BANNER</b> Arista Records Inc. 6 West Home Video 5720	Whitney Houston	SF	7.98
2	3	5	<b>THE FIRST VISION</b> SMV Enterprises 19V-49072	Mariah Carey	LF	19.98
3	4	19	<b>HAMMER TIME</b> ▲ <sup>4</sup> Capitol Video 40012	M.C. Hammer	LF	19.98
4	1	15	<b>PLAY THAT FUNKY MUSIC WHITE BOY</b> ▲ <sup>4</sup> SBK Music Video K5VA-07339	Vanilla Ice	SF	12.98
5	2	17	<b>THE IMMACULATE COLLECTION</b> ▲ <sup>4</sup> Warner Reprise Video 3-38195	Madonna	LF	19.98
6	6	13	<b>JUSTIFY MY LOVE</b> ▲ <sup>8</sup> Warner Reprise Video 38224	Madonna	SF	9.98
7	9	25	<b>THE THREE TENORS IN CONCERT</b> © London 071 223-3	Carreras - Domingo - Pavarotti	C	24.95
8	13	7	<b>SWINGING OUT LIVE</b> SMV Enterprises 19V-49045	Harry Connick, Jr.	C	19.98
9	8	41	<b>STEP BY STEP</b> ▲ <sup>21</sup> SMV Enterprises 19V-49047	New Kids On The Block	LF	19.98
10	26	3	<b>THE STORY OF GENESIS</b> PolyGram Music Video 440 082 769-3	Genesis	D	19.95
11	<b>NEW</b> ▶		<b>HERE COMES THE HAMMER</b> Capitol Video C5VA- 40019	M.C. Hammer	SF	12.98
12	12	33	<b>PLEASE HAMMER DON'T HURT 'EM</b> ▲ <sup>3</sup> Capitol Video C540001	M.C. Hammer	LF	19.98
13	14	69	<b>HANGIN' TOUGH LIVE</b> ▲ <sup>24</sup> SMV Enterprises 19V- 49030	New Kids On The Block	C	19.98
14	<b>RE-ENTRY</b>		<b>LIVE IN EUROPE 1968</b> A*Vision Entertainment 50191	The Doors	C	19.98
15	20	17	<b>SERIOUSLY LIVE</b> A*Vision Entertainment 3-50170	Phil Collins	C	19.98
16	7	17	<b>THE RHYTHM NATION COMPILATION</b> A&M Video 7502-61737-3	Janet Jackson	LF	19.95
17	10	11	<b>LOVE CAN BUILD A BRIDGE</b> ▲ MPI Home Video MP6096	The Judds	LF	19.98
18	17	85	<b>HANGIN' TOUGH</b> ▲ <sup>23</sup> SMV Enterprises 14V-49028	New Kids On The Block	SF	14.95
19	<b>RE-ENTRY</b>		<b>DANCE ON FIRE</b> ● Doors Music Company MCA/Universal Home Video 80157	The Doors	LF	19.95
20	15	13	<b>OH SAY CAN YOU SCREAM</b> ▲ A*Vision Entertainment 3-50179	Skid Row	C	19.98
21	22	3	<b>MENTAL VIDEOS</b> MCA Music Video 10218	Bell Biv DeVoe	LF	14.95
22	24	15	<b>PRIDE AND JOY</b> ▲ SMV Enterprises 17V-49069	Stevie Ray Vaughan	LF	17.98
23	21	17	<b>DR. FEELGOOD: THE VIDEOS</b> Elektra Entertainment 40117-3	Motley Crue	SF	14.98
24	11	21	<b>THE WALL-LIVE IN BERLIN</b> PolyGram Music Video 082-649-3	Roger Waters	C	19.95
25	23	29	<b>ELVIS: VOL. 1-CENTER STAGE</b> ▲ <sup>3</sup> Buena Vista Home Video 1032	Elvis Presley	D	19.99
26	25	5	<b>FUTURE OF THE FUNK</b> SMV Enterprises 19V-49075	L.L. Cool J	LF	19.98
27	28	29	<b>ELVIS: VOL. 2-THE MAN AND THE MUSIC</b> ▲ <sup>3</sup> Buena Vista Home Video 1033	Elvis Presley	D	19.99
28	16	5	<b>STARRY NIGHT</b> SMV Enterprises 19V-49888	Julio Iglesias	C	19.98
29	<b>NEW</b> ▶		<b>POV</b> Virgin Music Video 50189-3-U	Peter Gabriel	C	19.98
30	18	15	<b>ACCESS ALL AREAS</b> PolyGram Music Video 082-767-3	Bon Jovi	D	29.95

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. © 1991, Billboard/BPI Communications, Inc.



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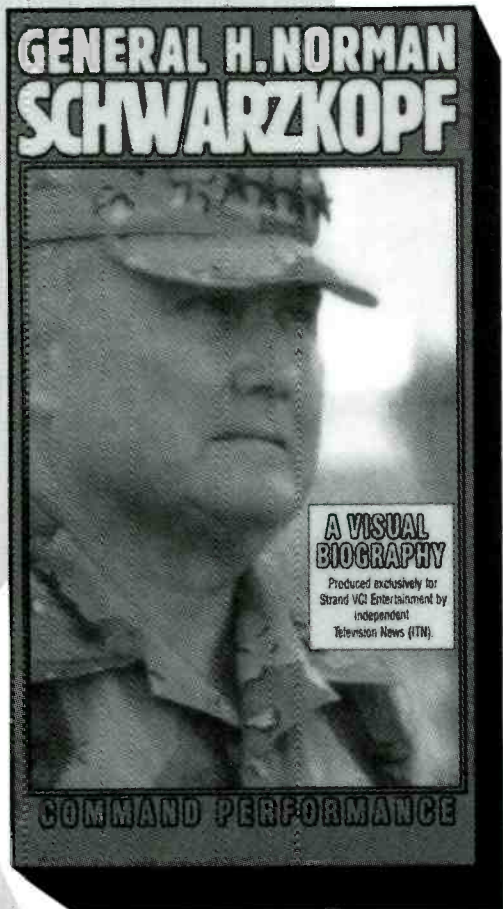
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## B'buster Stock Plunges After News Of Earnings

■ BY DON JEFFREY

NEW YORK—The stock of Blockbuster Entertainment Corp. plunged 8.5% in record-breaking trading volume March 12 after the company disclosed that first-quarter earnings would be lower than what Wall Street had expected.

The nation's biggest video retailer said net income for the three months ending March 31 would rise 10%-20% over last year's. But most analysts were expecting an increase of more than 40%.

Blockbuster attributed the slower growth to the Persian Gulf war, "particularly the public's understandable preoccupation with the coverage of the conflict and other related events." Most video retailers reported that revenues were down in the first few weeks of the war, which broke out in mid-January.

*'It's a pretty good firm, but its shares are fully priced'*

Spokesman Wally Knief says that sales at stores open at least one year rose 8.4% in January over the previous year, but fell 6.2%, year-to-year, in February.

The Fort Lauderdale, Fla.-based company also said that overall revenues from company-owned stores (which includes new outlets) in January were up 36% over the same month last year and that revenues for February increased 26%. Analysts had expected 40% gains for the quarter.

"Blockbuster has been a strong growth story," says analyst Steven Hill of Sutro & Co., "and it appears that growth is just slowing down."

On March 12, the day the company announced the new earnings estimate, Blockbuster's stock fell \$1.125 a share, or 8.5%, on volume of 9.46 million shares, and closed at \$12.125. The stock was by far the heaviest-traded issue on the New York Stock Exchange that day. Blockbuster's spokesman adds that the biggest trading day for the stock before that was Jan. 1, when 2.85 million shares changed hands.

One week later, the stock hardly had recovered from its decline. On March 19, shares closed at \$12.25 each.

Blockbuster's stock had actually fallen for two days before the estimates were released. Observers have attributed those declines to published reports that Time Warner plans to introduce a new 150-channel interactive cable television system that uses an advanced fiber-optic network. A number of those channels will be used to show pay-per-view movies, a competitor of home video.

Craig Bibb, analyst with PaineWebber, says he has lowered his rating on Blockbuster's stock from "attractive" to "neutral." Hill says he classifies the stock as a "weak hold" and adds, "It's a pretty good company, but its shares are fully priced."

# Pro Audio

## DAT Opening Doors For Advanced Digital Technology

BY HOWARD MASSEY

*This is the last of a two-part series on digital audio.*

NEW YORK—In a year filled with otherwise gloomy sales trends, one professional audio product enjoyed strong success in 1990: the DAT recorder.

In a recent survey of more than 60 studios in the New York area, every respondent reported owning at least one DAT machine.

But DAT is not the final frontier for some recording professionals, whose vision of the future is one of removable, rewritable discs integrated into an interconnected digital audio system.

For now, however, DAT is "far and away the hottest product on the market," says David Prentice, sales engineer at Audiotechniques, a New York-based pro audio dealer. "We are definitely moving into the digital age."

Prentice feels that the market will surge even more when affordable DAT machines offer online time-code synchronization. "Time-code DAT will almost certainly be a huge seller," agrees Joey Hel-

guera, manager of customer services with Martin Audio/Video, a New York dealer, "especially in light of the overall acceptance of the DAT as a mastering medium."

In addition to its obvious use as a mastering medium, DAT can be used for data storage, and many of today's digital audio systems support this usage.

In fact, according to Bob Muldany, GM of Sam Ash Music in Huntington, N.Y., "DAT data storage may well be the most important factor in the sales of [digital audio systems]; after all, pretty much every studio at every level has a DAT."

Digital audio recording/editing systems are taking the place of four-track analog tape recorders as the coveted item among musicians with their own studios, notes Bruce Samuels, keyboard manager for Manny's in New York. "Every working musician is looking to do master-quality demos at an affordable price," says Samuels, "and DAT makes that possible."

Other experts in the field, however, question DAT's effectiveness as a data-storage medium. "Problems between system syn-

chronization, as well as questions of archiving stability, makes DAT as the storage medium unsure in the long term," says Cory Dean Hart, studio manager of Power Play Studios.

Ted Pine, New England Digital's marketing director, sees a media mix in the near future comprising hybrid systems using RAM, hard disc, and DSP. "The idea is to make the media transparent so that the best one is used for the best purpose and the user doesn't need to worry about the specific kind of media being used," says Pine.

A relatively new technology—erasable magneto-optical (MO) disc drives—may provide the ultimate solution. "I'm watching optical disc-based systems to see the

progress with this technology," says Joel Bluestein, owner of Dreamland Recording. "It is definitely going to be the future."

Sync Sound's Bill Marino agrees: "I would like to see reliable high-speed magneto-optical [or other erasable and removable] media with proper software that takes advantage of removable media."

According to Woody Moran, VP of IMC's Akai division, recent progress in optical and magneto-optical technologies will provide for greatly improved methods of data backup and archiving. Akai makes the DD1000 MO drive used by the company's A-DAM system for both recording and storage.

Digital Dynamic's Jim McAward

adds, "We see two technologies emerging in the near future: multiple digital interface formats and erasable magneto-optical disc drives. Both add significantly to the range of tools available to the recording engineer."

And, according to product specialist Paul Young, Roland's soon-to-be-released inexpensive DM-80 system will provide for direct MO recording and data storage in addition to recording and storage to standard SCSI devices.

However, Studer/Editech's Andreas Koch warns that several "technical and format standardization problems need to be solved to make optical rewritable media a widely usable carrier."

(Continued on page 61)

## Roy Halee Adjusts To Rhythm Of The Stage Prod./Engineer Helps Bring Simon's Album To Life

BY SUSAN NUNZIATA

NEW YORK—How does one bring "The Rhythm Of The Saints" to an arena audience? That is the challenge of Paul Simon's latest tour, which began Jan. 4 and reached New York last week.

Roy Halee, Simon's engineer and producer since 1964, brought his expertise on the road recently, working with the mix engineers and Clair Brothers, the tour's sound-reinforcement company, to arrange the sound.

Many of the album's multiple rhythm layers had to be left behind in the interest of tour logistics, resulting in scaled-down versions of some songs.

"There are a lot of layers of percussion on the album," says Halee, who produced and engineered "Rhythm Of The Saints." "There's many, many layers—what, with overdubs, might have been 15 guys—which is impossible to duplicate with four guys. So you take the best things that seem to work the best from the album in a live situation and use those sounds and those rhythm patterns."

He notes that the Uakti group of percussionists used on the album are not part of the tour. "They did quite a bit of overdubbing on the record with instruments that they build themselves, so we had to assimilate that with other instruments, which I think we've done pretty well."

While simplifying some songs proved relatively easy, it posed difficulties for some selections. "You take a groove like on 'Further To Fly,' for instance, the percussion groove is very involved," explains Halee. "There's a lot of people playing and it's extremely hard to duplicate that groove live; it was hard to assimilate it."

The distance between the percussionists onstage also creates problems. "These guys play very well very close together," says Halee. "When I recorded them [for the album] I had them almost on top of

each other, playing without headphones. That's lost in an arena environment. Anything in a monitor does not sound as good as it does if you're standing right next to it. But the [musicians] are doing really well, and they're getting better and better at it."

The real challenge comes in amplifying the many acoustic percussion

*'It's hard to duplicate that groove live'*

instruments that are being used for the tour's complex rhythms.

"The temptation in big arenas is to turn up the sound and it starts to lose definition and delicacy," says Halee. "It's hard to keep the delicacy anyway, but when you overamplify things like shakers they tend to not sound good."

Halee espoused decibel moderation in preparing the tour, asking engineers to turn it down and keep a lid on the volume whenever possible.

In addition to Simon, singing lead vocals and playing guitar, the ensemble includes three additional guitarists, a bass player, two keyboard players, a drummer, four percussionists, and three backup singers.

Two Simon tour vets, house engineer David Morgan and monitor mix

engineer David Straub, are on hand again. The Clair Brothers tour crew includes assistant house engineer Mike Wolf, who also serves as systems engineer/crew chief, assistant monitor mix engineer David Skaff, and technicians Jim Hores and Scott Appleton.

"It's a smooth-running team," says Greg Hall of Clair Brothers, Lititz, Pa. "They have the immensity and complexity of the show down to a bit of science and they work together like the best of teams."

For house sound, Clair is using a Gamble 56-channel console in tandem with a Yamaha PM3000; in the monitor position are two Harrison SM5s.

The tour also features the t.c. Electronics remote-controlled automated equalization system designed for Clair Brothers in the house and monitor positions, and the new CTS controller for the S4 Series II speakers.

"There isn't any sampling," says Halee. "It's like the record; it's all acoustic. There's some synthesized keyboard sounds, but no sampling really."

Halee adds that very little processing is done to the music. "On the percussion, we generally just use tools to make the job easier, like gates," he says. "No electronic processing is going on. This is an acoustical show and it's good."

### EUROSOUNDS

*One of an occasional series on the European professional audio industry, this week's column was compiled by Gary Hopkins in the U.K.*

U.K.

**MORE THAN 50 U.K. STUDIOS** met with the Assn. of Professional Recording Services in early March to discuss the setting up of a powerful and influential trade association for studios.

Following a two-hour meeting, a steering group was created to draw up plans to establish a specialist studio sector of the APRS. The new sector will be part of a "restructured" APRS, which now sees its role as an umbrella organization embracing special-interest groups such as manufacturers, producers, duplicators, and studios.

**ROGER QUESTED, THE STUDIO AND MONITOR** designer whose company is now part of AKG, will build a new mobile studio for Swiss facility Blackwood. It will be used for broadcast and recording work.

**AMEK EXPECTS TO INTRODUCE THE Media Console** film desk by the end of this year. The "no-frills" desk will be the result of 12 months' work by Amek designers Rupert Neve and Graham Langley. A 40-input basic version of the board is expected to sell for about \$300,000.

GERMANY

**GEFOLL MICROPHONES, ESTABLISHED BY Georg Neumann** in 1943 and produced from what was the East German town of the same name, are now being distributed in Western Europe for the first time.

According to David Wood, sales manager of U.K. distributor FWO Bauch, "The price is about \$600; that is 30% lower than an equivalent Western European or American microphone."

The XLR connectors on the mikes, however, have had to be supplied by a non-Eastern European supplier in order to meet the quality expectations of Western users.

BELGIUM

**TWO NEW BELGIAN STUDIOS** have now opened after extensive refurbishment. Studio Reward, a video post facility, has been kitted out with a DDA AMR24 desk and Saturn 24 track recorder, following a \$500,000 rebuild.

Studio 20 opens for the first time next month and features Belgium's first Soundcraft 3200 console and Otari MX80 24-track and MX55 two-track recorders.

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Alan Silfen

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*Phil Bonanno: recording engineer*

"Dolby SR maintains all the best qualities of analog with the benefit of no noise. We're ecstatic about the sound of our album."

*Dennis de Young: producer, vocals, keyboards*

"Dolby SR captures the sound of my drums on tape as if you were hearing them played live."

*John Panozzo: drums, percussion*

"No matter what type of material we worked on, the bass had the edge, drive and bottom required."

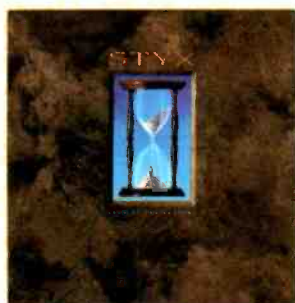
*Chuck Panozzo: bass guitar*

"The sound of analog with Dolby SR was a revelation."

*Glen Burtnik: vocals, guitars*

"Analog with Dolby SR lets the personality and humanity of the music shine through."

*James "J.Y." Young: guitars, vocals*



*Edge of the Century (A&M Records)  
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## PRO AUDIO

Billboard.

# STUDIO ACTION

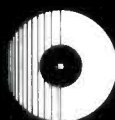
PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING MARCH 23, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	ONE MORE TRY Timmy T./ T.T. (Quality)	I LIKE THE WAY (THE KISSING GAME) Hi-Five/ T.Riley (Jive)	LOVE BLIND Clint Black/ J.Stroud (RCA)	LOOKING AT THE FRONT DOOR Main Source/ Main Source (Wild Pitch)	LOSING MY RELIGION R.E.M./ S.Litt & R.E.M. (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	DOUBLE D Russ Hildreth	SOUNDTRACK Dave Way	DIGITAL SERVICES Lynn Peterzell	POWER PLAY/ LIBRA DIGITAL Anton Pukshansky/Tony Papamichael	BEARVILLE Scott Litt
RECORDING CONSOLE(S)	Carvin MX 288	SSL 4000 G Series	SSL 6000 E Series	SSL 4000 G Series	SSL 6000 E/G Series
MULTITRACK RECORDER(S) (Noise Reduction)	Otari MX70	Studer A-800	Otari MTR 90	Sony APR 24/ Otari MTR 90	Neve 8088
STUDIO MONITOR(S)	Yamaha NS10	UREI 813	Yamaha NS40	Tannoy SSMU/ UREI 813C	UREI 813B Yamaha NS10M
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	DOUBLE D Russ Hildreth	BATTERY Tom Vercillo	DIGITAL RECORDERS Lynn Peterzell	POWER PLAY Anton Pukshansky	PAISLEY PARK Scott Litt
CONSOLE(S)	Carvin MX 288	SSL 4000 G Series	Neve VR 48	SSL 4000 G Series	SSL 6000 E/G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MX70	Otari MTR 100	Mitsubishi X-850	Sony APR 24	Mitsubishi X-850 With Apoge Filters
STUDIO MONITOR(S)	Yamaha NS10	Tannoy SSMU	Yamaha NS10	Tannoy LGM 12	Westlake 5 Way SM-1
MASTER TAPE	Ampex 456	Ampex 456	JVC	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	AMIGO Michele Stone	HIT FACTORY Herb Powers Jr.	MASTERFONICS Glenn Meadows	HIT FACTORY Chris Gehringer	PRECISION Stephen Marcussen
PRIMARY CD REPLICATOR (ALBUM)	CEMA	DMI	JVC	Nimbus	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	CEMA	Sonopress	Sonopress	Cassette Productions	WEA Manufacturing

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**FUTURE DISC SYSTEMS**



**DIGITAL AUDIO'S FUTURE**

*(Continued from page 59)*

Overall, there is a rallying cry from manufacturers and end users alike to come up with a standardized transportable system for data storage. "I'd like one format of digital audio to emerge, instead of having to think about DAT, DCC, various discs, and drives," says Doug DiFranco, senior audio engineer at New York's National Video Center. "Also, if manufacturers could get together and allow compatibility among workstations, I'd be even happier."

Beyond the likelihood of data storage standardization, studio owners, managers, and engineers

*'People will use things because they're the right thing, not just because they are the newest or coolest'*

foresee a variety of digital alternatives in a future that will continue to be fraught with cost-consciousness.

"The future is too unpredictable right now to spend tons of money on a system that does not interface with my existing setup," says Roy Kamen, president of Kamen Recording Studios. "Multitrack [capability], interconnectivity, and communications with other systems is a must. Also, the price must come down."

Kathleen M. Spellman, studio manager of Videomix, feels that the optimum digital audio system of the future "would be one that was more modular, utilizing a powerful PC and disc drives already on the market . . . The system could conceivably be a multitasking one, using other software [for other purposes]."

Richie Kessler, owner of Platinum Island Studios, would like manufacturers to "speed up upload and download time, to compete with tape-based systems speedwise."

Power Play's Hart feels that "affordable 8mm cart systems and new developments in A/D and D/A filters will make studios more willing to implement a workstation in every control room as an augment to the console and tape machine."

So just how far has the industry come, and where is it going? "The '90s will be the decade of 'appropriate technology,'" says NED's Pine. "People will use things because they're the right thing, not just because they are the newest or coolest thing."

Digital tools are viewed as "appropriate" by growing numbers of audio pros such as Leer Brewster Leary, creative director of Soundsmith Recording, who says, "I feel very bad for the people who make razor blades and splicing tape!"

*Howard Massey is president of On The Right Wavelength, a consulting company offering professional services to the music industry.*

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# Music Video

## CRS Panel Stresses Country Vidclips' Vital Role

■ BY JIM BESSMAN

NASHVILLE—The music video, once considered a luxury in country music, is becoming a necessity. That notion was underscored by "Music Video: See It Now—New Artists, New Hits, New Listeners," the first-ever music video panel at the Country Radio Seminar.

"It's very important in today's format world to have a great [country] video," director Jack Cole said at the March 7 panel.

"A couple years ago country audiences accepted less than professional results in music video. Now they're educated to a higher level of production values. If the label commits to do a video, it has to put everything it can into it and not sell it short."

As was noted, this could amount to a \$90,000 production like Cole's spectacular "Frankenstein"-based "Come Next Monday" for K.T. Oslin, or it could be the more "reasonably budgeted" clip for Paul Overstreet's "My Father And Me."

Regarding creativity, however, moderator Moon Mullins, of the Pollack/Mullins-Nashville consultancy, wondered why three out of four videos he received centered conceptually on "old cars," and suggested that Nashville's creative community habitually "settled for too little" to take its videos to the next production-quality level.

Aristo Video Promotions head Jeff Walker argued that "not enough thought" went into selecting the "right song, right concept, and right artist" for a country video.

However, MCA/Nashville VPs Janet Rickman (publicity/artist development) and Shelia Shipley (promotion) said that open communication within their office made possible

well-thought-out video plans, a prime example being George Strait's current "If I Know Me" clip.

According to Shipley, planning for the clip commenced last November, in coordination with management.

Shipley said she likes introducing new artists' debut singles with videos, serviced to video outlets not more than two weeks ahead of radio. Besides "getting a face to the voice" on the consumer level, it makes the artist more radio friendly.

Walker, noting the heavy increase in both TV and club play of country videos in the last 18 months, said that radio had realized the "advantage" of videos on TV, which has spurred radio station tie-ins and cross-promotions with local TV video outlets.

In a taped presentation, Bob Allen, GM of Cedar Rapids, Iowa's KCRG-TV, urged country radio program-

mers to "think TV" and to use the medium as a way of cross-promoting their stations.

Allen said that in exchange for using television meteorologists on the radio, the radio station could offer

*Videos have accelerated the star-making process'*

DJs to host afternoon or fringe blocks of country video programming on television. He also showed clips of two such personalities hosting a broadcast video show, as well as a clip of one personality cutting into an early-morning TV news show from his simulcast radio slot.

"Always look for ways to cross-

promote and bring your target demo to TV stations," said Allen.

Such video play affects radio play, according to Shipley, who cited such label clips as McBride & the Ride's "Can I Count On You," Marsha Thornton's "A Bottle Of Wine And Patsy Cline," Patty Loveless' "Don't Toss Us Away," and Vince Gill's "When I Call Your Name" for their influence on radio programmers.

Travis Tritt's manager, Ken Krage, meanwhile, confessed that he would not even be managing Tritt had it not been for the "Country Club" clip. He said that the \$14,000 production showcased Tritt's good looks to such an extent that both Krage's secretary and wife vowed to kill him if he did not sign Tritt.

But returning to Mullins' comments on country video creativity, Krage said that "risk-taking and in-

novation" were as limited in country video productions as they are in the music genre itself—as "dictated by an audience that expects the expected." Here, however, Cole disagreed.

"Videos have accelerated the star-making process and brought it closer [to that of] pop," Cole said. "Before, only a few artists controlled country music. Now it's open territory."

Country Music Television's director of operations, Bob Baker, pointing to the success of his channel and The Nashville Network, as well as "hipper, urban-based" Fan Fair attendance, sided with Cole, both in regard to increased video creativity and its help in broadening the music itself.

"Video is pushing the whole process faster," he said. "It's becoming more like pop and that's good for country music."

# THE EYE



by Melinda Newman

**NASHVILLE COMES NORTH:** Both Country Music Television and The Nashville Network have made the trek to the Big Apple over the last few weeks to woo cable operators, advertisers, and press.

The CMT luncheon, held March 6, was the first official function since the purchase of the 24-hour music-video station by Group W Satellite Communications was completed. It was followed a week later by TNN's fourth annual spring luncheon.

As CMT director of operations **Bob Baker** stressed to *Billboard* in the Feb. 9 issue, "TNN is the AM, CMT is the FM." That was reiterated at both luncheons. Perhaps a similar comparison is that of MTV and VH-1. While both are owned by the same company and even occasionally play the same music, they draw different demographics and play up their distinctions.

CMT, which is imaging itself as a younger, hipper TNN, unveiled a new on-air look March 12 that displayed a more contemporary logo and overall look. Projections are for the channel, which is in 13 million homes now, to expand to 25 million by the end of 1993.

TNN, which is currently seen in 53 households, unveiled plans for several new shows, including a daily country version of "Star Search" called "Be A Star"; "Club Dance," complete with in-studio dancers; and "The Texas Connection," a live-music show hosted by **Jerry Jeff Walker**.

According to **Lloyd Werner**, Group W senior VP of sales and marketing, the company is aggressively selling the two channels as a package. "We've developed a new rate card that starts out at 8 cents per subscriber this year and next and discounts down to approximately 5 cents on its own for concentration and penetration. As an added benefit, we're going to give an additional 10% discount off the TNN rates to any cable system that carries both. Current TNN rates are approximately 15 cents."

In closing, Werner further commented on the programming differences between CMT and TNN, saying that TNN takes no risks, often to its detriment. "You have to be a fairly established

star in order for TNN to be exploiting you. In fact, we turned **Randy Travis** down at one time. Hey, everybody makes mistakes. He was our original 'You Can Be A Star' and didn't make it. As a matter of fact, so was **Naomi Judd**. So we tend to take absolutely no chances, no risks at TNN." Well, at least you know where you stand.

**KEEPING TRACK:** After four weeks of incorporating an hour of alternative music videos into its mainstream programming, "Night Tracks" is continuing the experiment. Initially, the TBS program planned to make a decision whether to continue after a month, but, according to producer **H.B. Barnum III**, "there's no time limit on how long I'm going to do this. Since things change from week to week, you never know, but I'd like to keep it for a while."

According to Barnum, 90% of the viewer response has been positive, but that has yet to translate into any ratings change, because "it would take longer than four weeks to make a glitch in the ratings. TBS doesn't do a lot of promotion on 'Night Tracks,' so people are slowly finding out this only through word of mouth or by watching the show."

In the meantime, Barnum is having a blast screening the clips. "The videos are really creative and colorful; people aren't always singing about love." You know how boring that can get after awhile.

**CLEVER CLIP-LIST WATCHERS** will have noticed some interesting nuances lately. First, VH-1 has changed the name of "Five Star Video" to "VH-1 To Watch." According to director of talent and artist relations **Norm Schoenfeld**, the criteria and rotations are basically the same. "This is our stamp of approval; the pick to click," he says. "It's based on the quality of the music, the video, the support behind the project... all those things add up. This is another area that is focused in the artist-development area; a way to create a buzz for projects that deserve attention. It's also a way of telling the industry, our slogan 'Greatest Hits Of Music Video' may sound like classics to you, but that's not all it is to us."

The name change is merely one of the ways VH-1 is trying to become a "more viewer-friendly service. It's a better way for our viewers to relate to the idea that this is a clip we think is worth their attention." Though not completed yet, in addition to the upper-third chyron, the 'VH-1 To Watch' video will be designated by a lead-in graphic.

Secondly, we were all a little surprised when 2 **Live Crew's** "classic," "Me So Horny," turned up as "America's No. 1 Video" for **The Jukebox Network** last week. However, according to VP of programming **Les Garland**, the reason is this—TJN debuted to 400,000 households on three new systems that week in Chicago, Washington, D.C., and Boston. Because those patrons, in mainly urban areas, had probably never had another opportunity to see that clip, they requested it like crazy, boosting it to No. 1 status more than a year after its initial release.

Thirdly, both CMT and TNN are playing "Feed Jake" from **Pirates Of The Mississippi**. The colorful clip contains no footage of the band—rare for any kind of promotional clip, especially country—but it doesn't seem to be hurting the group or the video. The Pirates don't seem to be facing the struggle that **Richard Marx** had when he didn't appear in his "Children Of The Night" video last year. Could be different demographics look for different things.

**CH-CH-CHANGES**—A realignment of the Warner Bros. video department is complete. Both **Steve Stevenson** and **Wendy Griffiths** have been upped from manager status to directors; Stevenson is director of national music video promotion, while Griffiths' title is director of music video promotion.

**IT'S OFFICIAL:** After years of doing music videos through **NFL Films**, **Phil Tuckett** has officially been named head of NFL Entertainment, NFL Films' new division that will encompass all its non-sports-oriented video work. Under the aegis of NFL Films, Tuckett has produced, directed, and edited music videos for **Journey**, **Dio**, **Cyndi Lauper**, **Billy Squier**, and **Gary Moore**.

Under the new division, Tuckett's first projects are clips for the **Black Crowes**, **David Lee Roth**, and a **Buddy Rich** Memorial Concert featuring **Neil Pert**.

"The entertainment division's initial emphasis will be in the music business producing both single clips and longform programs," says Tuckett. "For the first time, I'm able to explore all the music contacts that I've made through the years without splitting my time with football."

**CONGRATULATIONS** to **Atco's Mark Snider** and wife **Melissa** on the birth of their second son, **Trevor**. Also to **H.B. Barnum III**, who recently ran in his third L.A. Marathon in four hours and 47 minutes.

## VIDEO TRACK

LOS ANGELES

**ADAM ANT** directed the new **Information Society** video "How Long" for **Tommy Boy Records**. The pop-star-cum-director shot the electro-synth clip with **Propaganda Films** producer **Jack Gulick**.

**Renge Films** director **Bill Parker** is the eye behind the up-tempo dance clip "Serious" from **RCA duo LaRue**. Parker used black-and-white and color 35mm film, shooting on location in the El Mirage dry lake bed and in a deserted industrial section of downtown L.A. **Karolyn Ali** produced the quick-cut, mixed-media clip.

**The Foundry's Paul Rachman** directed the live-action bluescreen footage for the **Replacements'** claymation clip "When It Began." **Tima Surmelioglu** produced the performance segments, which were conceptually integrated into a Claymation short directed by **Carl Bressler**. The band's "All Shook Down" album is on **Sire**.  
(Continued on next page)

# Billboard THE CLIP LIST™

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

# MUSIC VIDEO



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Rolling Stones, Highwire  
Roxette, Joyride  
Rod Stewart, Rhythm Of My Heart  
Sting, The Soul Cages

**BUZZ BIN**  
Divinyls, I Touch Myself  
Happy Mondays, Step On (Vers. II)  
Jellyfish, Baby's Coming Back  
Jesus Jones, Right Here, Right Now  
Lenny Kravitz, Always On The Run

**HEAVY**  
INXS, Bitter Tears  
Chris Isaak, Wicked Game (Ver. II)  
Tara Kemp, Hold You Tight (Vers. II)  
Londonbeat, I've Been Thinking...  
Poison, Ride The Wind  
Queensryche, Silent Lucidity  
R.E.M., Losing My Religion  
Tesla, Signs

**ACTIVE**  
Black Crowes, She Talks To Angels  
Cinderella, Heartbreak Station  
\*Bob Dylan, Series Of Dreams  
Enigma, Sadness Part 1  
The Escape Club, Call It Poison  
The Fixx, How Much Is Enough  
Great White, Call It Rock 'N' Roll  
Living Colour, Love Rears...  
Nils Lofgren, Valentine  
Nelson, More Than Ever  
David Lee Roth, Sensible Shoes  
Slaughter, Mad About You  
Trixter, One In A Million  
Warrant, Uncle Tom's Cabin  
Wilson Phillips, You're In Love  
ZZ Top, My Head's In Mississippi

**MEDIUM**  
Daniel Ash, This Love  
Bingo Boys, How To Dance  
Marc Cohn, Walking In Memphis  
Cathy Dennis, Touch Me  
Digital Underground, Same Song  
The Doors, Break On Through  
EMF, Unbelievable  
\*Extreme, More Than Words  
Peter Gabriel, Shaking The Tree  
Gerardo, Rico Suave  
Kingofthehill, I Do You  
Monie Love, It's A Shame (My Sister)  
Material Issue, Valerie Loves Me  
\*Mike + The Mechanics, Word Of Mouth  
Rembrandts, Just The Way...  
Sheila E, Sex Cymbal  
Bart/Homer Simpson, Deep...  
Sonic Youth, Dirty Boots  
Tracie Spencer, This House  
Ralph Tresvant, Stone Cold Gentleman

**BREAKOUTS**  
Alice In Chains, Man In The Box  
\*Another Bad Creation, Iesha  
Bulletproof, T.H.C. Groove  
\*Candyman, Nightgown  
Firehouse, Don't Treat Me Bad  
\*Eric Johnson, Trademark  
King's X, We Are Finding Who We Are  
\*Raw Youth, Tame Yourself  
\*Rhythm Corps, Satellites


**IMPACT CLIPS**  
Digital Underground, Same Song  
Lenny Kravitz, Always On The Run  
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Lisa Fisher, How Can I Ease The Pain  
Tony, Toni, Tone, Whatever You Want  
Lisette Melendez, Together Forever  
Laquan, Swing Blue, Sweet Black  
Michelle Malone, Live  
Shawn Christopher, Another Sleep...  
Shawn Colvin, Steady On  
Colin England, I Got What You Want  
George Thorogood, If You Don't...  
Wilson Phillips, You're In Love  
Sisters Of Mercy, Detonation  
The Doors, Break On Through  
Happy Mondays, Step On  
Lynch Mob, River Of Love  
Jellyfish, Baby's Coming Back  
Queensryche, Silent Lucidity  
Downtown Science, Radioactive  
Living Colour, Love Rears...



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**ADDS**  
Bob Dylan, Series Of Dreams  
Triplets, You Don't Have To Go...  
Eric Johnson, Trademark


**VH-1 TO WATCH**  
Nils Lofgren, Valentine

**ARTIST OF THE MONTH**  
Bobby McFerrin, Baby

**DEVELOPMENT**  
Rick Astley, Cry For Help  
John Barry, The John Dunbar Theme  
Tevin Campbell, Round And Round  
Tara Kemp, Hold You Tight  
U2, Night And Day  
Joni Mitchell, Come In From The Cold  
Carly Simon, Holding Me Tonight  
Tanita Tikaram, Only The Ones...

**HEAVY**  
Oleta Adams, Get Here  
Mariah Carey, Someday  
Gloria Estefan, Coming Out Of...  
Amy Grant, Baby Baby  
Chris Isaak, Wicked Game  
Paul Simon, Proof  
Sting, All This Time  
Wilson Phillips, You're In Love

**LIGHT**  
Aswad, Best Of My Love  
Marc Cohn, Walking In Memphis




**THE JUICE BOX**

Continuous programming  
12000 Biscayne Blvd, Miami, FL  
33181

**ADDS**  
Amy Grant, Baby Baby  
Another Bad Creation, Playground  
Brother Makes 3, Do Ya Wanna Dance  
Candyman, Melt In Your Mouth  
Dave Stewart, Lily Was Here  
The Fixx, How Much Is Enough  
Herb Alpert, North On South Street  
Intelligent Hoodlum, Arrest...  
Jesus Jones, International...  
Nelson, More Than Ever  
Nikki D, Daddy's Little Girl  
The Party, That's Why  
Ralph Tresvant, Stone Cold Gentleman  
Rick Astley, Cry For Help  
Riff, My Heart Is Failing Me  
Run DMC, Faces  
Saigon Kick, What You Say  
Shawn Christopher, Another Sleep...  
Slaughter, Mad About You  
Tony, Toni, Tone, Whatever You Want  
Vanilla Ice, I Love You  
Wilson Phillips, You're In Love  
Wrathchild Amer., Surrounded...

**AMERICA'S NO. 1 VIDEO**  
2 Live Crew, The Bart


**PEOPLE-POWERED HEAVIES**  
B Angie B, I Don't Want To Lose...  
The Simpsons, Do The Bartman  
Bell Biv DeVoe, When Will I See...  
Choice, The Big Payback  
Christopher Williams, I'm Dreamin'  
DJ Quik, Born & Raised In Compton  
Digital Underground, Same Song  
Ice-T, New Jack Hustler  
K-Solo, Fugitive  
L.L. Cool J, Mama Said Knock You Out  
Michelle, Something In My Heart  
Rude Boys, Written All Over Your Face  
Salt-N-Pepa, Do You Want Me  
Sheila E., Sex Cymbal  
Too Short, Short But Funky  
Vanilla Ice, Stop That Train



**FRIDAY NIGHT VIDEOS**

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

**CURRENT**  
Paul Simon, Proof  
The Simpsons, Deep, Deep Trouble  
Londonbeat, I've Been Thinking...  
Special Ed, Come On Let's Move It  
Hi-Five, I Like The Way  
Tara Kemp, Hold You Tight  
Bingoboy, How To Dance  
Gerardo, Rico Suave  
L.L. Cool J, Mama Said Knock You Out




**Black Entertainment Television**

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

**ADDS**  
Keith Washington, Kissing You  
Lisa Fischer, How Can I Ease The Pain  
Brand New Heavies, Dream...  
Chubb Rock, Treat 'Em Right  
Shawn Christopher, Another Sleep...  
Junior Reid, Actions Speak...  
Cathy Dennis, Touch Me  
The Dells, A Heart Is A House For Love  
Teddy Pendergrass, It Should...  
Jon Lucien, Sweet Control

**HEAVY**  
Hi-Five, I Like The Way  
The O'Jays, Don't Let Me Down  
Mariah Carey, Someday  
Alexander O'Neal, All True Man  
Freddie Jackson, Do Me Again  
Johnny Gill, Wrap My Body Tight  
Rude Boys, It's Written All Over...  
Tara Kemp, Hold You Tight  
Guy, Let's Chill  
Ralph Tresvant, Stone Cold Gentleman  
LeVert, All Season  
Jasmine Guy, Another Like My Lover  
EPMD, Gold Digger  
Monie Love, It's A Shame (My Sister)  
Big Daddy Kane, All Of Me  
Whitney Houston, All The Man...  
The Whispers, Is It Good To You  
Marva Hicks, Never Been In...  
Harriet, Temple Of Love  
Tony, Toni, Tone, Whatever You Want

**MEDIUM**  
L.L. Cool J, Mama Said Knock You Out  
Special Generation, Spark Of Love  
Caron Wheeler, Blue Is The Colour...  
Victoria Wilson James, Through  
Basic Black, Whatever It Takes  
Another Bad Creation, Playground  
Mantronix, Step To Me  
Mica Paris, Contribution  
EnVogue, Don't Go  
B Angie B, I Don't Want To Lose...




**CMT**  
Country Music Television

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

**ADDS**  
Davis Daniel, Picture Me  
Highway 101, Bing Bang Room  
Joe Diffie, If The Devil Danced  
Vaughan Brothers, The Ballad...  
Vaughan Brothers, Good Texan

**HEAVY**  
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...  
Diamond Rio, Meet In The Middle  
Parton/Van Shelton, Rockin' Years  
Gary Morris, Miles Across...  
George Strait, If I Know Me  
Hal Ketchum, Smalltown...  
Jann Browne, Better Love Next Time  
J.P. Pennington, Whatever It Takes  
Kathy Mattea, Time Passes By  
Kelly Willis, Baby Take A Piece...  
Kevin Welch, True Love Never Dies  
K.T. Oslin, Mary & Willie  
Larry Boone, I Need A Miracle  
Lee Roy Parnell, Mexican Money  
Mark Collie, Let Her Go  
Mark O'Connor & Friends, Restless  
Marsha Thornton, Maybe The...  
Martin Delray, Get Rhythm  
McBride & The Ride, Can I...  
Michelle Wright, All You Really...  
Patty Loveless, I'm That Kind Of Girl  
Paul Overstreet, Heroes  
Pirates Of The Mississippi, Feed Jake  
Randy Travis, Heroes & Friends  
Ray Kennedy, Scars  
Reba McEntire, Fancy  
Rob Crosby, She's A Natural  
Rosanne Cash, On The Surface  
Texas Tornados, Adios Mexico  
The Bellamy Brothers, She Don't...  
The Judds, Love Can Build A Bridge  
The Forester Sisters, Men  
Tommy Cash, Thoughts On The Flag  
Tony Tolver, Barstool Fool  
Travis Tritt, Drift Off To Dream  
Vince Gill, Pocket Full Of Gold



**The Nashville Network**


30 Hours Weekly  
2806 Opryland Dr, Nashville, TN  
37214

**ADDS**  
The Bellamy Brothers, She Don't...  
Amy Grant, Baby Baby  
John Denver, Wish You Were Here  
James Blondell, Blue Heeler

**HEAVY**  
Randy Travis, Heroes & Friends  
Ronnie McDowell, Unchained Melody  
Clint Black, Loving Blind  
Billy Dean, Only Here For A Little While  
Patty Loveless, I'm That Kind Of Girl  
Vince Gill, Pocket Full Of Gold  
Mark Collie, Let Her Go  
Travis Tritt, Drift Off To Dream  
The Forester Sisters, Men  
K.T. Oslin, Mary & Willie  
Reba McEntire, Fancy  
Parton/Van Shelton, Rockin' Years

**MEDIUM**  
Ricky Van Shelton, Oh Pretty Woman  
Matraca Berg, I Got It Bad  
Kevin Welch, True Love Never Dies  
Desert Rose Band, Will This Be...  
Larry Boone, I Need A Miracle  
McBride & The Ride, Can I...  
Dean Dillon, Holed Up In Some...  
EPMD, Gold Digger  
Martin Delray, Get Rhythm  
Aaron Tippin, I Wonder How Far...  
Kathy Mattea, Time Passes By  
Paul Overstreet, Heroes  
George Strait, If I Know Me  
Diamond Rio, Meet In The Middle  
Pirates Of The Mississippi, Feed Jake


**LIGHT**  
Gary Morris, Miles Across...  
The Bama Band, My Reckless Heart  
Carlene Carter, The Sweetest Thing  
The Goldenes, Keep The Faith  
Mel McDaniel, Turtles And Rabbits  
Lee Roy Parnell, Mexican Money  
Rosanne Cash, On The Surface  
Jann Browne, Better Love Next Time  
Clinton Gregory, I'd Go Crazy



**VideoSycrasy**

1 hour weekly  
Virginia Beach, VA 23463

**CURRENT**  
Chagal Guevara, Violent Blue  
Jellyfish, Baby's Coming Back  
Darling Buds, Crystal Clear  
Dee-Lite, Power Of Love  
Replacements, When It Began  
Paul Simon, Proof  
Bingoboy, How To Dance  
Sting, All This Time  
Rick Astley, Cry For Help  
Queensryche, Silent Lucidity



**MCA**

9 hours weekly  
1722 Gower Street, Los Angeles, CA  
90028

**ADDS**  
The Feelies, Sooner Or Later  
Hypnoloveheel, I Dream Of Jeanie  
King's X, We Are Finding Who We Are  
School Of Fish, 3 Strange Days  
Jellyfish, Baby's Coming Back  
Viscious Base, It's Automatic  
L.L. Cool J, Mama Said Knock You Out  
Ralph Tresvant, Stone Cold Gentleman  
Guy, Let's Chill  
Cathy Dennis, Touch Me  
Rick Astley, Cry For Help  
Raw Youth, Tame Yourself  
Genius, Come Do Me  
Book Of Love, Alice Everyday

**HEAVY**  
Enigma, Sadness Part 1  
Another Bad Creation, Iesha  
Timmy T, One More Try  
Wilson Phillips, You're In Love  
Tara Kemp, Hold You Tight

**MEDIUM**  
Drivin' N' Cryin', Fly Me Courageous  
Hi Five, I Like The Way  
Divinyls, I Touch Myself  
Queensryche, Silent Lucidity  
Soup Dragons, Mother Universe  
Nelson, More Than Ever

## VIDEO TRACK

(Continued from preceding page)

Warner Bros.

### NEW YORK

**QWEST RECORDS'** Keith Washington reeled the ballad/performance video "Kissing You" on location in a New York courthouse recently, under the direction of Picture Vision's Peter Israelson. Jon Small produced the clip, which comes from the R&B artist's forthcoming album, "Make Time For Love."

**New Generation Pictures Inc.** director Sara Nichols reeled EPMD's "Rampage" video, a new clip from the Def Jam album "Business As Usual." Nichols shot the rappers at the 3G Studio, using synchronous strobes to highlight the action. Joseph Nardelli and Peter Schwartz produced.

### OTHER CITIES

**THE KENTUCKY** Headhunters teamed with Scene Three director John Lloyd Miller to reel the typically wacky clip "Davy Crockett."

A bear, some Indians (portrayed by Headhunter offspring and friends), and a studio full of coon-skin-capped fans contribute to the upbeat video, which comes from the country rockers' Mercury album, "Pickin' On Nashville." Marc Ball produced and directed photography on the Nashville-based shoot. Cynthia Biederman was line producer.

"Decline Of Western Civilization (I & II)" director Penelope Spheeris is the eye behind "Belly Of The Beast," a dramatic new video from Hollywood BASIC Records. Spheeris shot the clip on location at the East Jersey State Prison, which is home to the convicted rappers known as the Lifers Group. Spheeris shot the clip in black-and-white 16mm film, drawing on the prison's barbed wire, steel bars, cell blocks, and guards to set the tone. The clip comes from a Hollywood BASIC long-form documentary, which is designed to deter youths from entering a life of crime.

## NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Stephen Lieb, Susannah D'Arcy/Radioactive Productions  
Ricardo Gale

### JON LUCIEN

**Sweet Control**  
Listen Love/Mercury  
Joseph Uliano/Fragile Films  
Jules Lichtman

### KATHY MATTEA

**Time Passes By**  
Time Passes By/Mercury  
Ed Silverstein/Flashframe Films  
Marc Cohn

### RIFF

**My Heart Is Failing**  
Riff/SBK  
Gene Wagner, Lisa Levine/VIVID Productions  
Marc Blustock

### SAFIRE

**Made Up My Mind**  
I Wasn't Born Yesterday/Mercury  
Anouk Frankel  
Marcus Nispel

### MICHAEL W. SMITH

**Place In This World**  
Go West Young Man/Reunion  
Gerry Wenner/Planet Pictures  
Jim Shea

### THE TRIPLETS

**You Don't Have To Go Home Tonight**  
... Thicker Than Water/Mercury  
Oliver Fuselier/Planet Pictures  
Jim Shea

### YO YO

**Can't Play With My Yo Yo**  
Make Way For The Motherlode/East West Records America  
Laurice Bell/Underdog Films Inc.  
Okuwah Garrett



**Alien Nation.** Megadeth's Dave Mustaine chats with an alien life form from "Hangar 18," the new video by the Capitol recording group. Directed by Paul Boyington, the elaborate clip posits that military intelligence is hiding aliens in "Hangar 18."

## Veźner, Gill Take Top NSAI Songwriting Awards

NASHVILLE—Jon Veźner—relatively unknown until “Where’ve You Been” hit the country charts in late 1989—was proclaimed songwriter of the year March 16 by the Nashville Songwriters Assn., International. “Where’ve You Been,” which Veźner co-wrote with Don Henry and which recently earned a Grammy as best country song, won the NSAI nod for song of the year.

MCA Records’ Vince Gill, also a newcomer to the winner’s circle, was honored as songwriter/artist of the year for his Grammy-winning single, “When I Call Your Name.”

The awards were handed out dur-

ing the NSAI’s Songwriters Achievement Awards ceremonies, held as part of the organization’s weekend-long schedule of workshops and performances.

In addition to these top honors, the NSAI also recognized the year’s 49 best songs in the categories of country, adult contemporary, pop/rock, R&B, and gospel.

The award-winning songs and their composers are: COUNTRY—“A Few Good Things Remain,” Veźner, Pat Alger; “A Few Ole Country Boys,” Troy Seals, Mentor Williams; “A Ring Where A Ring Used To Be,” Gordon Eatherly, Robert Moulds,

Kristian Bergsnes; “Ain’t Nobody’s Business,” James Witherspoon; “American Boy,” Eddie Rabbitt; “Amy’s Eyes,” Terry M. Brown, Jaima Prater Hunt; “Baby, Walk On,” Matraca Berg, Ronnie Samoset; “Back In My Younger Days,” Danny Flowers; “Back Where I Come From,” Mac McAnally.

Also, “Brother Jukebox,” Paul Craft; “Chasin’ That Neon Rainbow,” Alan Jackson, Jim McBride; “Come Next Monday,” K.T. Oslin, Rory Bourke, Charlie Black; “The Dance,” Tony Arata; “Friends In Low Places,” DeWayne Blackwell, Earl

Bud Lee; “Ghost In This House,” Hugh Prestwood; “Here In The Real World,” Alan Jackson, Mark Irwin; “He Walked On Water,” Allen Shamblin; “I Meant Every Word He Said,” Curly Putman, Bucky Jones, Joe Chambers; “I Watched It All On My Radio,” Lionel Cartwright, Don Schlitz.

Also, “I’d Be Better Off (In A Pine Box),” Johnny MacRae, Steve Clark; “Jukebox In My Mind,” Dave Gibson, Ronnie Rogers; “Love Without End, Amen,” Aaron Barker; “Never Knew Lonely,” Vince Gill; “Rumor Has It,” Bruce Burch, Vern Dant, Larry Shell;

“Seein’ My Father In Me,” Paul Overstreet, Taylor Dunn; “These Lips Don’t Know How To Say Goodbye,” Harlan Howard; “This Ain’t My First Rodeo,” Vern Gosdin, Max D. Barnes, Hank Cochran; “Til A Tear Becomes A Rose,” Bill Rice, Mary Sharon Rice.

And, “Too Cold At Home,” Bobby Harden; “Unanswered Prayers,” Pat Alger, Larry B. Bastian, Garth Brooks; “When I Call Your Name,” Vince Gill, Tim DuBois; “Where’ve You Been,” Veźner, Henry; “You Lie,” Charlie Black, Austin Roberts,

(Continued on page 67)



**Reading The Fine Print.** Atlantic recording artist Donna Ulisse, seated, reads the fine print of her BMI paperwork and signs on the dotted line, while Dale Morris of Dale Morris Productions, left, scrutinizes. Also looking on are Tim Morris, Ulisse’s manager, and BMI’s Del Bryant, right.

## After Crash, Fund Set Up For Families Of McEntire Troupe

NASHVILLE—Responding to the March 16 airplane crash that killed seven members of Reba McEntire’s band and her tour manager, the music community here has established a fund for surviving family members. An official memorial service was held in nearby Brentwood, Tenn., on March 20.

The crash, which also killed the two crew members of the chartered twin-engine jet, occurred just a few hours after McEntire had performed for a private party for IBM employees in San Diego. Her company had hired that plane and another one to take her troupe to Fort Wayne, Ind., for its next scheduled date.

A few of McEntire’s dates have been canceled, her office reports, and there is no decision yet on when she will resume regular touring. She has decided, however, to make her scheduled appearance on the

Academy Awards show, Monday (25), where she will perform “I’m Checkin’ Out,” the nominated song from “Postcards From The Edge.”

Killed in the accident near San Diego were band leader and keyboardist Kirk Cappello; background singer Paula Kaye Evans; bass player Terry Jackson; guitarist Michael Thomas; keyboardist Joey Cigainero; drummer Tony Saputo; fiddler, guitarist, and background singer Chris Austin; and tour manager Jim Hammon.

Austin was until recently on Warner Bros. Records’ country roster. Thomas was married to former Capitol artist Dana McVicker.

The Reba McEntire Band Fund is being handled by Third National Bank, and funds may be sent to the account at 1025 16th Ave., South, Nashville, Tenn. 37212.

EDWARD MORRIS

## Tom T. Hall Has Made His Mark As A Writer

### Insightful Lyrics Are Both True And Timeless

**HALL MONITOR:** We are still rejoicing over the news that Tom T. Hall has decided to take a bigger hand in country music, the art form he has done so much to ennoble. By selling his Hallnote catalog to publisher/producer Tom Collins, the estimable storyteller has ensured his songs will get the exposure they deserve. Moreover, the move lets him concentrate on revving up his writing and recording activity. We can hardly wait for the results.

Like most songwriters, Hall has authored a fair amount of ephemera; but at his best—which he usually is—he turns out lyrics that are as true and timeless as anything officially enshrined as “literature.” He has always been able to bring an extraordinary insight to his subject matter without losing the common touch. And he has seldom retreated to the songwriter’s last resort—that of simply being clever. While you may never find it anthologized in a college text, Hall’s “Homecoming” is a meticulously crafted dramatic monolog that is easily on artistic par with such other durable examples of the form as Robert Browning’s “My Last Duchess” or T.S. Eliot’s “The Love Song Of J. Alfred Prufrock.” With uncanny economy of phrasing, Hall delineates in the song a man—a country singer—who betrays his shallowness and moral vacancy with each new burst of nervous chatter and each glib rationalization. The power built up by what Hall merely implies—the cunning indirection—is devastating.

And few practitioners, regardless of format, can pack so many pictures and so much attitude in so few lines as Hall does in his “Trip To Hyden,” a journey that takes him “Past the hound dogs and some Dominicker chickens/Temporary lookin’ houses with their lean and bashful kids/Every hundred yards a sign proclaimed that Christ was coming soon/And I thought, well, man, he’d sure be disappointed if he did.” Being one of the people he writes about, Hall can afford such honesty. And it is honesty such as this that elevates popular country songs to lasting art.

**SILVER GRIT:** Scene emissary Debbie Holley has just returned from the Far North to file this report: The Nitty Gritty Dirt Band turns 25 this year. And to celebrate the anniversary, the band recorded the 24th album of its colorful career at the Red Deer Theatre in Red Deer, Alberta. Scheduled for a July release, it is NGDB’s first live album in 15 years. In three sellout performances in the 500-seat hall, the band traveled an 18-to-20 song trip down Memory Lane at each

show, stopping at such musical milestones as “Mr. Bojangles,” “Baby’s Got A Hold On Me,” “Fishin’ In The Dark,” “Modern Day Romance,” “An American Dream,” and “Make A Little Magic.” You’d think that after 25 years of nonstop recording and touring, the group’s energy level would be sagging. Not so. If anything, Jeff Hanna, Jimmy Ibbotson, Jimmie Fadden, and Bob Carpenter have more stage sizzle than ever. They’ve not run out of humor or self-deprecation, either. During the last half of the show that journalists



by Edward Morris

were invited to, Hanna and Ibbotson gently mocked their hippie past by returning to the stage in tie-dyed duds. The all-ages audience rocked along with the music and the merriment, evidently savoring every minute of it. Producer T-Bone Burnett, Canadian promoter Ron Sakamoto, and new Warner Bros. artist Tom

**MAKING THE ROUNDS:** Dolly Parton and Asleep At The Wheel’s Ray Benson will star in a made-for-television movie, tentatively called “T.” Shooting has started in Austin, Texas. Parton and Benson will also write the music for the project, which is being handled by Parton’s Sandollar Productions . . . In a reorganization of Roy Clark Productions, “Hee Haw” and Grand Ole Opry star Roy Clark has left his longtime manager, Jim Halsey. Starting April 1, Clark will be managed by John Hitt, who will also serve as president of Clark’s company . . . Kathy Mattea and Garth Brooks will star in a free “Yellow Ribbon Concert” in Norfolk, Va., April 7, to salute families of military personnel involved in Operation Desert Storm. The concert is being sponsored by the USO and Anheuser Busch . . . Dream Ranch Pictures Ltd. has moved to new quarters in Brentwood, Tenn. . . . Kathie Baillie (of Baillie & the Boys), Jimmy Dean, and Ray Stevens will host the Music City News Country Songwriters Awards show, April 29 on TNN . . . At the risk of committing a house ad, we herewith recommend for your edification and reading pleasure “The Billboard Book Of Number One Country Hits,” by Tom Roland. The lad has done his homework.

**SIGNINGS:** Shelby Lynne to Buddy Lee Attractions for exclusive booking . . . Cricket Rhodes to A.M.I. Records . . . Tina Marie to Sims Records.

# THE NEW FACE OF COUNTRY MUSIC

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TRITT**

*ALREADY NAMED AS...*

Billboard Magazine's "Top New Male Artist"  
Performance Magazine's "New Country Act of 1990"

*AND NOW NOMINATED FOR...*

Academy Of Country Music... "Top New Male Vocalist"  
TNN/Music City News... "New Country Act of The Year"



*Management: Ken Kragen; Agency: William Morris/Nashville; Public Relations: Evelyn Shriver/Nashville*

# Billboard TOP COUNTRY ALBUMS

FOR WEEK ENDING MARCH 30, 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
				<b>★ ★ No. 1 ★ ★</b>	
1	1	1	27	<b>GARTH BROOKS</b> ▲ <sup>2</sup> CAPITOL 93866* (9.98)	NO FENCES
2	2	2	19	<b>CLINT BLACK</b> ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
3	3	3	27	<b>REBA MCENTIRE</b> ● MCA 10016 (9.98)	RUMOR HAS IT
4	6	7	72	<b>THE KENTUCKY HEADHUNTERS</b> ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
5	4	4	98	<b>GARTH BROOKS</b> ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
6	5	6	54	<b>ALAN JACKSON</b> ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
7	7	5	26	<b>THE JUDDS</b> ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
8	8	9	64	<b>VINCE GILL</b> ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
9	9	8	98	<b>CLINT BLACK</b> ▲ <sup>2</sup> RCA 9668 (8.98)	KILLIN' TIME
10	10	10	26	<b>RANDY TRAVIS</b> ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
11	11	11	19	<b>DWIGHT YOAKAM</b> REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
12	13	13	61	<b>RICKY VAN SHELTON</b> ● COLUMBIA 45250/SONY (8.98 EQ)	RVS III
13	12	12	23	<b>MARK CHESNUTT</b> MCA 10032* (9.98)	TOO COLD AT HOME
14	14	14	18	<b>K.T. OSLIN</b> ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN
15	15	16	29	<b>KATHY MATTEA</b> ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
16	20	22	53	<b>TRAVIS TRITT</b> ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
17	17	17	7	<b>PAUL OVERSTREET</b> RCA 2459* (9.98)	HEROES
18	19	15	43	<b>GEORGE STRAIT</b> ▲ MCA 6415 (9.98)	LIVIN' IT UP
19	18	19	42	<b>ALABAMA</b> ● RCA 52108* (9.98)	PASS IT ON DOWN
20	21	21	31	<b>KEITH WHITLEY</b> ● RCA 52277* (9.98)	GREATEST HITS
21	16	18	22	<b>HANK WILLIAMS, JR.</b> WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
22	24	25	6	<b>MIKE REID</b> COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME
23	22	23	50	<b>DOUG STONE</b> EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
24	23	20	7	<b>MARTY STUART</b> MCA 10106* (9.98)	TEMPTED
25	30	28	23	<b>JOE DIFFIE</b> EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS
26	25	26	43	<b>PATTY LOVELESS</b> MCA 6401 (9.98)	ON DOWN THE LINE
27	28	27	136	<b>THE JUDDS</b> ▲ RCA/CURB 8318/RCA (8.98)	GREATEST HITS
28	29	31	37	<b>WAYLON JENNINGS</b> EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
29	27	24	7	<b>AARON TIPPIN</b> RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING
30	26	30	42	<b>SHENANDOAH</b> COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
31	31	29	8	<b>SAWYER BROWN</b> CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK
32	34	35	7	<b>RONNIE MCDOWELL</b> CURB 77414* (9.98)	UNCHAINED MELODY
33	<b>NEW</b> ▶	1	1	<b>VINCE GILL</b> MCA 10140*	POCKET FULL OF GOLD
34	33	33	22	<b>CHET ATKINS &amp; MARK KNOPFLER</b> COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK
35	39	40	30	<b>LEE GREENWOOD</b> MCA 42219 (8.98)	GREATEST HITS VOLUME TWO
36	35	36	189	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA 12 (8.98)	GREATEST HITS
37	37	44	6	<b>PAM TILLIS</b> ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE
38	32	32	93	<b>LORRIE MORGAN</b> ● RCA 9594 (8.98)	LEAVE THE LIGHT ON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	53	—	2	<b>BILLY JOE ROYAL</b> ATLANTIC 82199-2* (9.98)	GREATEST HITS
40	38	37	201	<b>RANDY TRAVIS</b> ▲ <sup>4</sup> WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
41	49	51	52	<b>RESTLESS HEART</b> RCA 9961 (8.98)	FAST MOVIN' TRAIN
42	41	38	29	<b>CARLENE CARTER</b> REPRIS 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
43	46	49	33	<b>PIRATES OF THE MISSISSIPPI</b> CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
44	40	39	30	<b>VERN GOSDIN</b> COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS
45	44	42	22	<b>MARY-CHAPIN CARPENTER</b> COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
46	51	56	40	<b>BAILLIE AND THE BOYS</b> RCA 2114* (8.98)	THE LIGHTS OF HOME
47	42	41	21	<b>ROSANNE CASH</b> COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
48	36	34	29	<b>MICHAEL MARTIN MURPHEY</b> WARNER BROS. 26308* (9.98)	COWBOY SONGS
49	52	47	280	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
50	43	43	76	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
51	47	48	26	<b>SAWYER BROWN</b> CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
52	56	58	32	<b>TEXAS TORNADOS</b> REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
53	45	46	183	<b>GEORGE STRAIT</b> ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
54	48	50	36	<b>BILLY JOE ROYAL</b> ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
55	50	45	31	<b>SHELBY LYNNE</b> EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
56	54	53	9	<b>CHRIS HILLMAN &amp; THE DESERT ROSE BAND</b> MCA/CURB 10018*/MCA (9.98)	A DOZEN ROSES - GREATEST HITS
57	57	60	74	<b>MARTY STUART</b> MCA 42312 (8.98)	HILLBILLY ROCK
58	55	54	14	<b>RAY KENNEDY</b> ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
59	58	59	20	<b>MATRACA BERG</b> RCA 52066 (8.98)	LYING TO THE MOON
60	63	57	22	<b>WILLIE NELSON</b> COLUMBIA 45492*/SONY (8.98 EQ)	BORN FOR TROUBLE
61	61	63	266	<b>ALABAMA</b> ▲ <sup>3</sup> RCA 7170 (8.98)	GREATEST HITS
62	62	62	7	<b>JERRY JEFF WALKER</b> RYKODISC 10175* (9.98)	NAVAJO RUG
63	<b>RE-ENTRY</b>	18	18	<b>MARK COLLIE</b> MCA 42333* (8.98)	HARDIN COUNTY LINE
64	65	65	94	<b>K.D. LANG &amp; THE RECLINES</b> ● SIRE 25877*/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
65	59	55	97	<b>LEE GREENWOOD</b> ● MCA 5582 (8.98)	GREATEST HITS
66	67	64	23	<b>CONWAY TWITTY</b> MCA 10027* (8.98)	CRAZY IN LOVE
67	71	—	17	<b>TAMMY WYNETTE</b> EPIC 46238*/SONY (8.98 EQ)	HEART OVER MIND
68	68	61	58	<b>HANK WILLIAMS, JR.</b> ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
69	64	73	108	<b>HANK WILLIAMS, JR.</b> ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
70	69	74	67	<b>DAN SEALS</b> CAPITOL 48308 (4.98)	THE BEST
71	74	—	31	<b>TANYA TUCKER</b> CAPITOL 91821* (9.98)	TENNESSEE WOMAN
72	72	68	28	<b>MERLE HAGGARD</b> CURB 77313* (9.98)	BLUE JUNGLE
73	<b>NEW</b> ▶	1	1	<b>BILL ANDERSON</b> CURB 77436* (6.98)	BEST OF BILL ANDERSON
74	60	52	78	<b>REBA MCENTIRE</b> ● MCA 8034* (8.98)	REBA LIVE
75	<b>RE-ENTRY</b>	78	78	<b>THE JUDDS</b> ● CURB/RCA 9595/RCA (8.98)	RIVER OF TIME

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

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## Warner Bros.' Bob Saporiti Taking Its Music Worldwide

NASHVILLE—"I really need to get out there in the streets and learn the deal from the ground up—the same way I did here." In a nutshell, this is Bob Saporiti's approach to taking Warner Bros. Records music, specifically, and Nashville-based music, generally, to the rest of the world.

On Jan. 1, Saporiti switched titles from VP of promotion at Warner Bros.' Nashville office to VP of international marketing. "It's pretty carte blanche," he

*Selling country abroad is a 'longer, harder process,' but it can be done*

says, describing the duties of his new post. "I'm making it up as I go along."

Saporiti was set to accompany Dwight Yoakam to Europe in mid-January, just when the war in the Middle East broke out. He will start his delayed tour of world markets in April when he goes with the Texas Tornados to Holland. During the trip, he says, he will meet with Warner Bros. executives in London and Paris. In May, he takes artists Kevin Welch and Jim Lauderdale to Frutigen, Switzerland, for concerts.

"At first," Saporiti explains, "I'm trying to go over to [Europe] in league with an artist, because it's more cost-effective. I can do two things: I can meet our people over there and also be with the artist and show support. I can see where eventually I'd be going over by myself more often, because there's lots of things I want to do."

The international push is already gathering some steam for

the label, he says, noting that the Tornados have rerecorded their debut album in Spanish for promotion in Mexico. Warner Bros. is also developing singer George Fox in Canada. Beth Nielsen Chapman, a Nashville-based adult contemporary artist, has just made appearances in Japan.

Saporiti thinks such noncountry acts as Chapman and Take 6 will be a wedge to get other label product listened to abroad. But, he adds, "as far as country goes, it's going to be a longer, harder process, but I think there's a way to do it."

He says he won't bring his American marketing assumptions with him on the road: "This isn't like we're sending our stuff over and saying, 'Take it or leave it.' It's more like, 'Here's a whole pool of product we have. You guys put it together. Compile it. Take three albums and make one out of them. Repackage it.' I'm trying to learn their marketplace and do it their way—what will sell. All we care about is getting the product out."

Saporiti is no newcomer to Europe. His wife's parents live in Paris, and he has vacationed in the region for the past 10 years.

"I'm optimistic about it," he concludes, "but at the same time I'm not telling anybody I'm going to reinvent the wheel or create a whole deal. I'm basically going to try to learn what there is to learn and then act upon it. I'm going in very pragmatically, and if it ain't happenin', it ain't happenin', and I'll come back and get back to promoting records." EDWARD MORRIS

### NSAI PICKS WINNERS

(Continued from page 64)

Bobby Fischer; "You've Got To Stand For Something," Aaron Tippin, Buddy Brock.

**ADULT CONTEMPORARY**—"Crazy In Love," Even Stevens, Randy McCormick; "If We Knew Then What We Know Now," Robert Byrne, Richard Butler; "Too Cool To Fall In Love," Jill Sobule, Vince Melamed, Nicky Holland; "Where've You Been," Vezner, Henry.

**POP/ROCK**—"Child Of The Wild Blue Yonder," John Hiatt; "Hearts Are Gonna Roll," Johnny Van Zant, Robert Albin Johnson; "The Nature Of Love," Jeff Silbar, Van Stephenson; "One And Only Man," Steve Winwood, Jim Capaldi; "Stranded," Jamie Kyle, Jeffrey Lincoln Harrington, Michael Gerald Lunn.

**R&B**—"When You Cry," LeRoy Hyter, Carvin Winans.

**GOSPEL**—"Above And Beyond," Bruce Carroll, Paul Smith; "Forever Friends," Claire D. Cloninger, Kathryn Holmes Frizzell; "His Strength Is Perfect," Steven Curtis Chapman, Jerry Salley; "In Heaven's Eyes," Phill McHugh; "More To This Life," Steven Curtis Chapman, Philip L. Naish.

**CRS' music-vid panel stresses clips' role ... see page 62**

## AUCTION

Sale of the right to receive writer royalties from catalogue of musical compositions of well-known writer subject to lien asserted by Internal Revenue Service. Performing rights royalties are subject to senior security interest of publisher. April 16, 1991, 10:00 a.m. in offices of:

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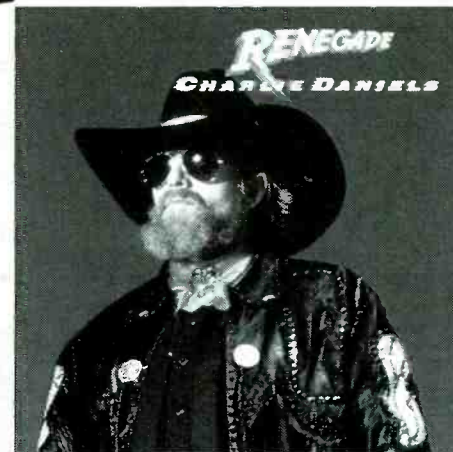
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# Billboard **HOT COUNTRY SINGLES & TRACKS**

FOR WEEK ENDING MARCH 30, 1991

COMPILED FROM A NATIONAL SAMPLE OF MONITORED COUNTRY RADIO BY BROADCAST DATA SYSTEMS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	9	★ ★ No. 1 ★ ★ 2 weeks at No. 1 <b>LOVING BLIND</b> J.STROUD (C.BLACK)	◆ CLINT BLACK (V) RCA 2749-7
2	4	4	8	<b>TWO OF A KIND, WORKIN' ON A FULL HOUSE</b> A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
3	2	1	11	<b>I'D LOVE YOU ALL OVER AGAIN</b> K.STEGALL,S.HENDRICKS (A.JACKSON)	ALAN JACKSON (V) ARISTA 2166
4	3	3	13	<b>I COULDN'T SEE YOU LEAVIN'</b> J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY (V) MCA 53983
5	6	7	12	<b>I'M THAT KIND OF GIRL</b> T.BROWN (M.BERG,R.SAMOSET)	◆ PATTY LOVELESS (V) MCA 53977
6	5	6	9	<b>HEROES AND FRIENDS</b> K.LEHNING (R.TRAVIS,D.SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
7	7	13	11	<b>I GOT YOU</b> R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER)	SHENANDOAH COLUMBIA PRO-34-73672
8	12	16	11	<b>TRUE LOVE</b> D.WILLIAMS,G.FUNDIS (P.ALGER)	DON WILLIAMS (V) RCA 2745-7-R
9	10	14	5	<b>DOWN HOME</b> J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO)	ALABAMA (V) RCA 2778-7
10	8	9	10	<b>MEN</b> R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	◆ THE FORESTER SISTERS (V) WARNER BROS. 7-19450
11	14	19	15	<b>ONLY HERE FOR A LITTLE WHILE</b> C.HOWARD,T.SHAPIO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN SBK/CAPITOL PRO-79424/CAPITOL
12	11	8	19	<b>WALK ON FAITH</b> S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID (C) (V) COLUMBIA 38T-73623
13	17	23	7	<b>DRIFT OFF TO DREAM</b> G.BROWN (T.TRITT,HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19431
14	9	5	18	<b>DON'T TELL ME WHAT TO DO</b> P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS (V) ARISTA 2129
15	25	32	5	<b>FANCY</b> T.BROWN,R.MCENTIRE (B.GENTRY)	◆ REBA MCENTIRE (CD) (V) MCA 7-54042
16	21	27	7	<b>POCKET FULL OF GOLD</b> T.BROWN (V.GILL,B.ALLSMILLER)	◆ VINCE GILL (CD) (V) MCA 7-54026
17	23	30	5	<b>ROCKIN' YEARS</b> S.BUCKINGHAM,G.SMITH (F.PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711
18	15	11	16	<b>IF YOU WANT ME TO</b> B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE)	◆ JOE DIFFIE (C) EPIC 34T-46047
19	16	17	15	<b>LONG LOST FRIEND</b> S.HENDRICKS,T.DUBOIS (D.ROBBINS,S.BOGARD,L.STEWART)	◆ RESTLESS HEART (V) RCA 2709-7
20	18	18	13	<b>TREAT ME LIKE A STRANGER</b> K.LEHNING (M.BONAGURA,P.MCCANN)	◆ BAILLIE AND THE BOYS (V) RCA 2720-7
21	19	20	13	<b>HEART FULL OF LOVE</b> H.DUNN,C.WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472
22	28	40	4	<b>ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU</b> R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE)	RONNIE MILSAP (V) RCA 2509
23	27	31	7	<b>RIGHT NOW</b> J.JENNINGS,M.C.CARPENTER (A.LEWIS,S.BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
24	13	10	17	<b>IS IT RAINING AT YOUR HOUSE</b> B.MONTGOMERY (V.GOSDIN,H.COCHRAN,D.DILLON)	VERN GOSDIN (V) COLUMBIA 38-73632
25	20	15	19	<b>BROTHER JUKEBOX</b> M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT (V) MCA 7-53965
26	26	24	19	<b>DADDY'S COME AROUND</b> B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 2707-7
27	34	39	8	<b>LET HER GO</b> D.JOHNSON,T.BROWN (M.COLLIE)	◆ MARK COLLIE (CD) (V) MCA 53971
28	30	38	10	<b>UNCONDITIONAL LOVE</b> J.BOWEN,J.CRUTCHFIELD (D.LOWERY,R.SHARP,T.DUBOIS)	GLEN CAMPBELL CAPITOL PRO-79494
29	24	22	8	<b>THE EAGLE</b> R.ALBRIGHT,B.MONTGOMERY (H.COCHRAN,R.LANE,M.VICKERY)	WAYLON JENNINGS (V) EPIC 34-73718
30	39	53	4	<b>TIME PASSES BY</b> A.REYNOLDS (J.VEZNER,S.LONGACRE)	◆ KATHY MATTEA (C) (V) MERCURY 878 934
31	22	12	15	<b>LITTLE THINGS</b> R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	◆ MARTY STUART (V) MCA 53975
32	29	35	10	<b>IF THE JUKEBOX TOOK TEARDROPS</b> N.LARKIN (M.GRAHAM,D.GOODMAN,N.LARKIN,W.EASTERLING)	BILLY JOE ROYAL (C) (V) ATLANTIC 4-87770
33	68	—	2	★ ★ ★ POWER PICK/AIRPLAY ★ ★ ★ <b>IF I KNOW ME</b> J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD)	◆ GEORGE STRAIT (V) MCA 7-54052
34	41	49	5	<b>YOU'RE THE ONE</b> P.ANDERSON (D.YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 7-19405/WARNER BROS.
35	31	34	18	<b>RUMOR HAS IT</b> T.BROWN,R.MCENTIRE (B.BURCH,V.DANT,L.SHELL)	◆ REBA MCENTIRE (V) MCA 7-53970
36	35	37	20	<b>FOREVER'S AS FAR AS I'LL GO</b> J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA (V) RCA 2706-7
37	38	43	7	<b>MARY &amp; WILLIE</b> B.BECKETT (K.T.OSLIN)	◆ K.T. OSLIN (V) RCA 2746-7
38	45	54	3	<b>HEROES</b> B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER)	◆ PAUL OVERSTREET (V) RCA 2780-7

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	42	48	6	<b>OH WHAT IT DID TO ME</b> J.CRUTCHFIELD (J.CRUTCHFIELD)	TANYA TUCKER CAPITOL PRO-79535
40	40	42	8	<b>WILL THIS BE THE DAY</b> P.WORLEY,E.SEAY (C.HILLMAN,S.HILL)	◆ CHRIS HILLMAN & THE DESERT ROSE BAND (CD) (V) MCA/CURB 54002/MCA
41	33	28	17	<b>LOVE CAN BUILD A BRIDGE</b> B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	◆ THE JUDDS (V) CURB/RCA 2708-7/RCA
42	32	25	20	<b>WHAT A WAY TO GO</b> R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY)	◆ RAY KENNEDY (C) (CD) ATLANTIC 3234-4
43	47	68	3	<b>IN A DIFFERENT LIGHT</b> D.JONES (B.MCDILL,B.JONES,D.LEE)	DOUG STONE (V) EPIC 34-73741
44	44	52	6	<b>GET RHYTHM</b> B.MEVIS,N.LARKIN (J.R.CASH)	◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869
45	36	26	17	<b>UNCHAINED MELODY</b> B.KILLEN (A.NORTH,H.ZARET)	◆ RONNIE MCDOWELL (C) (V) CURB 4JM-76850
46	43	44	12	<b>I GOT IT BAD</b> W.WALDMAN,J.LEO (M.BERG,J.PHOTOGLO)	◆ MATRACA BERG (V) RCA 2710-7
47	49	51	8	<b>MILES ACROSS THE BEDROOM</b> J.BOWEN,G.MORRIS (L.MOORE,J.REA)	◆ GARY MORRIS CAPITOL PRO-79514
48	60	—	2	<b>MEET IN THE MIDDLE</b> M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER)	◆ DIAMOND RIO (CD) (V) ARISTA 2182
49	59	—	2	<b>LUCKY MOON</b> R.LANDIS (M.WRIGHT,D.JOHNSON)	THE OAK RIDGE BOYS (V) RCA 2779-7
50	55	67	3	<b>THE SWEETEST THING</b> H.EPSTEIN (C.CARTER,R.E. ORRALL)	◆ CARLENE CARTER (V) REPRISE 7-19398/WARNER BROS.
51	53	57	3	<b>TEN WITH A TWO</b> F.FOSTER (M.WICKERY,J.MACK,B.ROBERTS,B.NOSWORTHY)	WILLIE NELSON (V) COLUMBIA 38-73749
52	54	58	4	<b>I'VE GOTTA MIND TO GO CRAZY</b> J.STROUD (R.MOORE,D.PFRIMMER)	LES TAYLOR (C) (V) EPIC 34-73712
53	52	55	5	<b>JUST LIKE ME</b> J.CRUTCHFIELD (B.MORRISON,D.HUPP)	LEE GREENWOOD CAPITOL PRO-79530
54	57	62	5	<b>TRUE LOVE NEVER DIES</b> P.WORLEY,E.SEAY (WELCH,SCRUGGS)	◆ KEVIN WELCH (V) REPRISE 7-19440/WARNER BROS.
55	63	72	3	<b>FEED JAKE</b> J.STROUD,R.ALVES (D.MAYO)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529
56	NEW	1	1	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ <b>WE BOTH WALK</b> R.LANDIS (T.SHAPIO,C.WATERS)	◆ LORRIE MORGAN (C) (V) RCA 2748-7
57	58	60	4	<b>I NEED A MIRACLE</b> M.MORGAN,S.BUCKINGHAM (L.BOONE,P.NELSON,D.MAYO)	◆ LARRY BOONE (C) (V) COLUMBIA 38-73710
58	62	64	5	<b>TENNESSEE BORN AND BRED</b> R.LANDIS (E.RABBITT,R.NIELSON)	◆ EDDIE RABBITT CAPITOL PRO-79369
59	61	61	4	<b>CONCRETE COWBOY</b> H.SHEDD,B.CORBIN,D.HANNER (B.CORBIN)	CORBIN/HANNER (V) MERCURY 878 746
60	48	41	13	<b>I MEAN I LOVE YOU</b> B.BECKETT,H.WILLIAMS,JR. (J.E.NORMAN (H.WILLIAMS,JR.))	HANK WILLIAMS, JR. (V) WARNER/CURB 7-19463/WARNER BROS.
61	64	65	6	<b>AT LAST</b> G.BROWN (M.GORDON,H.WARREN)	GENE WATSON WARNER BROS. PRO-4683
62	66	—	2	<b>WHATEVER IT TAKES</b> B.BECKETT (W.ROBINSON,R.BYRNE)	◆ J.P. PENNINGTON (CD) (V) MCA 7-54047
63	NEW	1	1	<b>RESTLESS</b> M.O'CONNOR,J.E.NORMAN (C.PERKINS)	◆ MARK O'CONNOR & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354
64	70	—	2	<b>SHE DON'T KNOW SHE'S PERFECT</b> D.BELLAMY,H.BELLAMY,R.TAYLOR (D.BELLAMY,H.BELLAMY,J.L.WILLIAMS)	◆ THE BELLAMY BROTHERS (C) (V) ATLANTIC 7-87748
65	65	69	17	<b>BLUEBIRD</b> J.CRUTCHFIELD (R.IRVING)	ANNE MURRAY CAPITOL PRO-79423
66	73	—	2	<b>WHAT ABOUT THE LOVE WE MADE</b> B.MONTGOMERY (J.ROTCH)	SHELBY LYNNE (V) EPIC 34-73716
67	NEW	1	1	<b>ROCK ME IN THE RHYTHM OF YOUR LOVE</b> B.BECKETT (L.SILVER,R.E.KEEN)	EDDY RAVEN CAPITOL PRO-79544
68	NEW	1	1	<b>TILL YOU WERE GONE</b> S.BUCKINGHAM (M.REID,R.M.BOURKE)	MIKE REID (V) COLUMBIA 38-73736
69	NEW	1	1	<b>THE BALLAD OF DAVY CROCKETT</b> THE KENTUCKY HEADHUNTERS (T.BLACKBURN,G.BRUNS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 868122-7
70	NEW	1	1	<b>BLAME IT ON TEXAS</b> M.WRIGHT (R.ROGERS,M.WRIGHT)	◆ MARK CHESNUTT (CD) (V) MCA 7-54053
71	56	50	16	<b>THERE YOU GO</b> R.SHARP,T.DUBOIS (R.SHARP,D.LOWERY)	EXILE (V) ARISTA 2139
72	NEW	1	1	<b>BORN IN A HIGH WIND</b> M.MCANALLY,W.ALDREDGE (W.ALDREDGE,G.BAKER,S.LONGACRE)	T.G. SHEPPARD CURB/CAPITOL PRO-79565/CAPITOL
73	72	70	6	<b>HOLED UP IN SOME HONKY TONK</b> N.LARKIN,D.DILLON (D.DILLON,B.MEVIS,G.DYCUS)	◆ DEAN DILLON (C) (V) ATLANTIC 4-87774
74	75	75	3	<b>CAN I COUNT ON YOU</b> T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH)	◆ MCBRIDE & THE RIDE (V) MCA 54022
75	67	63	15	<b>CHASIN' SOMETHING CALLED LOVE</b> P.WORLEY,E.SEAY (M.SCHER,G.BURR)	◆ MOLLY & THE HEYMAKERS (C) (V) REPRISE 4-19517/WARNER BROS.

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

## HOT COUNTRY RECURRENTS

1	1	—	2	<b>YOU'VE GOT TO STAND FOR SOMETHING</b> E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN RCA
2	2	—	2	<b>I'VE COME TO EXPECT IT FROM YOU</b> J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT MCA
3	3	—	2	<b>UNANSWERED PRAYERS</b> A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS CAPITOL
4	5	1	6	<b>CHASIN' THAT NEON RAINBOW</b> K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON ARISTA
5	4	3	13	<b>FRIENDS IN LOW PLACES</b> A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
6	—	—	1	<b>THESE LIPS DON'T KNOW HOW TO SAY GOODBYE</b> D.JOHNSON (H.HOWARD)	◆ DOUG STONE EPIC
7	8	6	7	<b>COME NEXT MONDAY</b> J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T. OSLIN RCA
8	6	2	7	<b>NEVER KNEW LONELY</b> T.BROWN (V.GILL)	◆ VINCE GILL MCA
9	9	11	12	<b>HOME</b> B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC
10	7	4	3	<b>LIFE'S LITTLE UPS AND DOWNS</b> S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON COLUMBIA
11	11	7	3	<b>COME ON BACK</b> H.EPSTEIN (C.CARTER)	CARLENE CARTER REPRISE
12	10	12	9	<b>BACK IN MY YOUNGER DAYS</b> D.WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS RCA
13	14	13	18	<b>HOLDIN' A GOOD HAND</b> J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD CAPITOL

14	15	10	28	<b>LOVE WITHOUT END, AMEN</b> J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
15	13	9	6	<b>GHOST IN THIS HOUSE</b> R.HALL,R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH COLUMBIA
16	22	14	22	<b>NEXT TO YOU, NEXT TO ME</b> R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA
17	20	16	12	<b>YOU LIE</b> T.BROWN,R.MCENTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	◆ REBA MCENTIRE MCA
18	16	15	24	<b>WHEN I CALL YOUR NAME</b> T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA
19	12	8	10	<b>CRAZY IN LOVE</b> J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	◆ CONWAY TWITTY MCA
20	21	5	12	<b>GOD BLESS THE U.S.A.</b> J.CRUTCHFIELD (L.GREENWOOD)	LEE GREENWOOD MCA
21	17	17	15	<b>TOO COLD AT HOME</b> M.WRIGHT (B.HARDEN)	◆ MARK CHESNUTT MCA
22	23	19	16	<b>JUKEBOX IN MY MIND</b> J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS)	ALABAMA RCA
23	19	24	11	<b>YOU REALLY HAD ME GOING</b> H.DUNN,C.WATERS (H.DUNN,T.SHAPIO,C.WATERS)	◆ HOLLY DUNN WARNER BROS.
24	24	23	3	<b>PUT YOURSELF IN MY SHOES</b> J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	◆ CLINT BLACK RCA
25	—	—	17	<b>GOOD TIMES</b> K.LEHNING (S.COOKE)	DAN SEALS CAPITOL

◆ 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.



# April Seminar Set On 'The Stardom Strategy'

NASHVILLE—Personal manager Ken Kragen will present a seminar on "The Stardom Strategy: The Art Of Career Development In The Entertainment Industry," April 4 at the Stouffer Hotel here. Leadership Music Alumni Assn. is hosting the program, slated for 9 a.m. to 4 p.m., in cooperation with the Country Music Assn. and the Nashville chapter of NARAS.

Kragen, who has an M.B.A. from Harvard, is a U.N. Peace Medal winner, a former president of the CMA, and has managed Kenny Rogers, Burt Reynolds, Lionel Richie, Travis Tritt, and the Smothers Brothers. In addition, he organized the "We Are The World" and "Hands Across America" projects.

Kragen will speak on the tech-

niques he uses in building the careers of his clients. Program topics include "Forming A Clearly Defined Career Attitude," "Life Is A Contact Sport," "Honesty Is The Only Policy," "The Significance Of Always Being Prepared," "The Importance Of An Effective Strategy For Career Events: Why Timing Is Everything," and "Following A Pattern Of Higher And Higher Career Plateaus."

Registration for the all-day event is limited and fees are \$45 for members of a sponsoring organization (CMA, NARAS, or Leadership Music), \$55 for nonmembers, and \$20 for students. Lunch is included in the registration fee.

For more information, contact the CMA in Nashville.

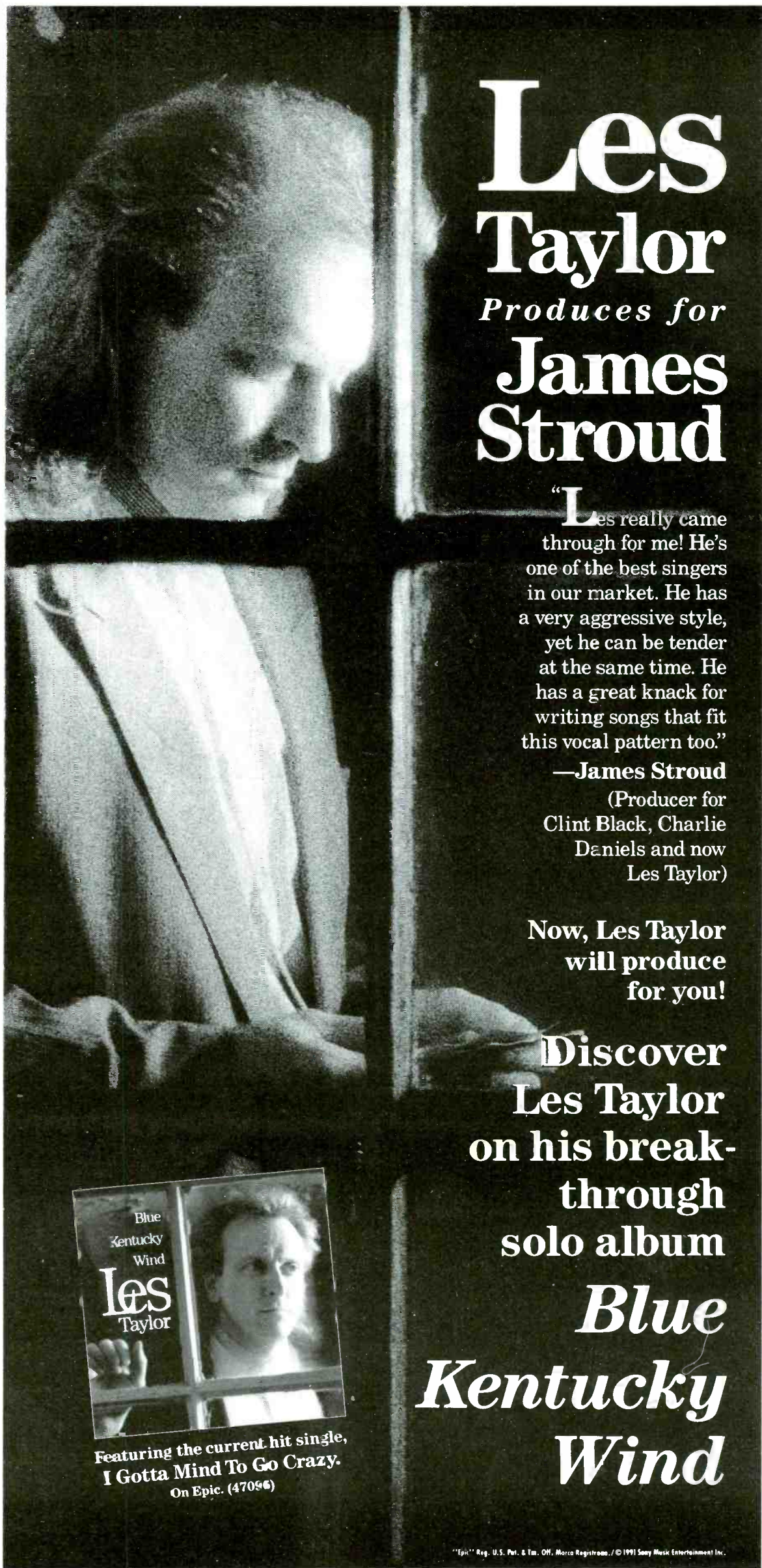
DEBBIE HOLLEY

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

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

**SHEET MUSIC AGENTS**  
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CLM Cherry Lane  
CPP Columbia Pictures  
HL Hal Leonard  
WBM Warner Bros.  
MSC Music Sales Corp.



# Les Taylor

*Produces for*

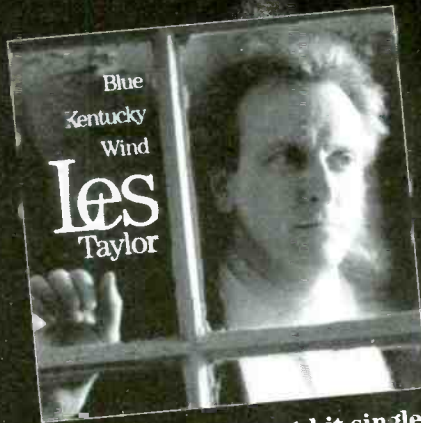
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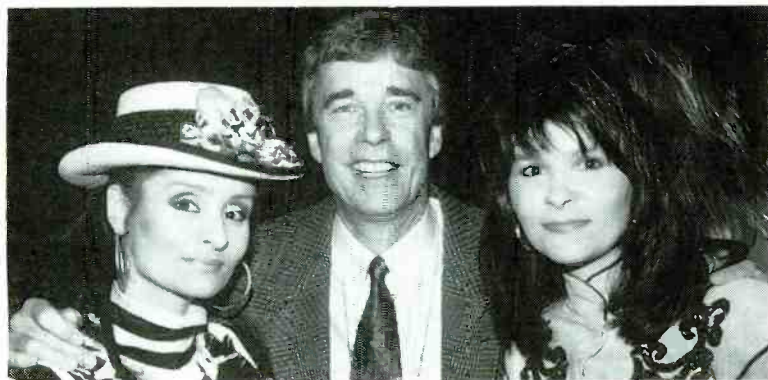


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George Strait accepts a plaque honoring him for his 10 years at MCA Records, just before he went onstage to star in the CRS Super Faces Show. MCA/Nashville president Bruce Hinton, left, presents the plaque. Helping steady the monster gift is Strait's manager, Erv Woolsey.



Bob Kingsley, host of ABC Radio Networks' "American Country Countdown," meets with Janis Gill, left, and Kristine Arnold of Sweethearts Of The Rodeo at the artist-attendee reception that opened the Country Radio Seminar March 6.



Judy Austin, second from left, MD of KAWQ Gold Hill, Ore., poses with, from left, Kathy, June, and Kim of the four Forester Sisters during the artist reception at Radio Seminar.



PolyGram artists Ronna Reeves and Jeff Chance chat with Randy Carroll of KAJA San Antonio, Texas, center, during the artist-attendee cocktail party.



One of Capitol's new faces, Billy Dean, right, hobnobs with Coyote Calhoun of WAMZ Louisville, Ky.

## Country Radio Seminar Tunes In To Good Times

NASHVILLE—All the stars were out for the March 6-9 Country Radio Seminar at the Opryland Hotel here. The following are some stellar sightings.



Ed Salamon, president of programming for Unistar Radio Networks, presents Rosanne Cash with the Humanitarian Award prior to the CRS Super Faces Show.



Columbia artist Mary-Chapin Carpenter, right, discusses recent nominations with MCA's Reba McEntire at the CRS welcome reception.



B.B. Watson, signed to BMG's new—but unnamed—country label, performs "Light At The End Of The Tunnel" for radio guests on the General Jackson riverboat during Friday evening's activities.



Pictured at Wednesday night's artist-attendee welcome reception, from left, are Epic artist Les Taylor; Coyote Calhoun, WAMZ Louisville, Ky.; and Rob Dalton, regional country promotion manager, Midwest, Epic Records.



ASCAP's Southern executive director, Connie Bradley, left, congratulates Columbia artist Mike Reid, Reprise artist Carlene Carter, and MCA artist Mark Collie on their performances during Friday's ASCAP-hosted luncheon for seminar attendees.



Eric Marshall, left, PD of WSIX Nashville, and Doug Baker, MD of WSIX, sandwich Epic Records' Doug Stone at the CRS welcome reception.



Kathy Mattea, left, and her husband, songwriter Jon Vezner, visit with Asleep At The Wheel's Ray Benson, Arista, right, at the convention's opening party.



Buddy Owens, KNIX Phoenix, left; Mercury artist Shane Barmby; and Bobby Young, VP of national country promotion, PolyGram/Nashville, visit at PolyGram's CRS bash.

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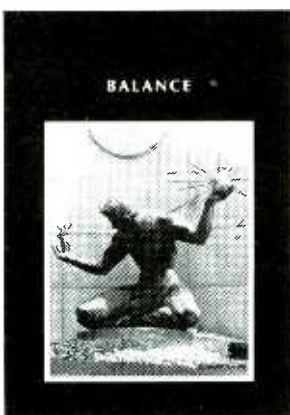
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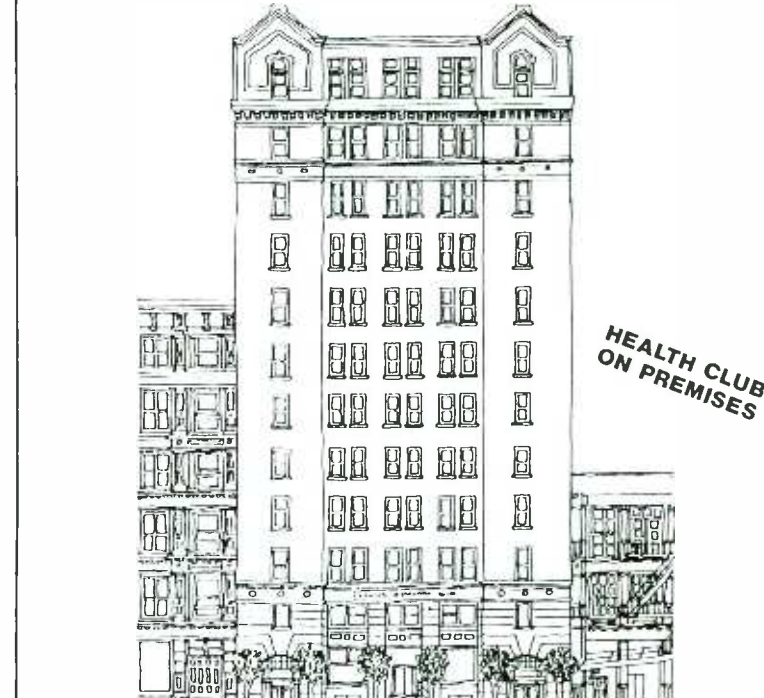
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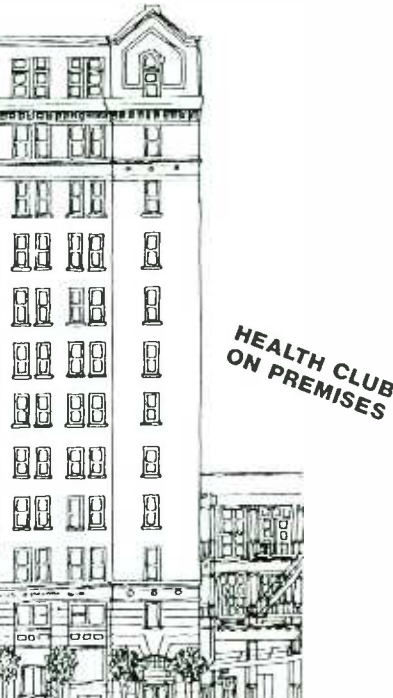
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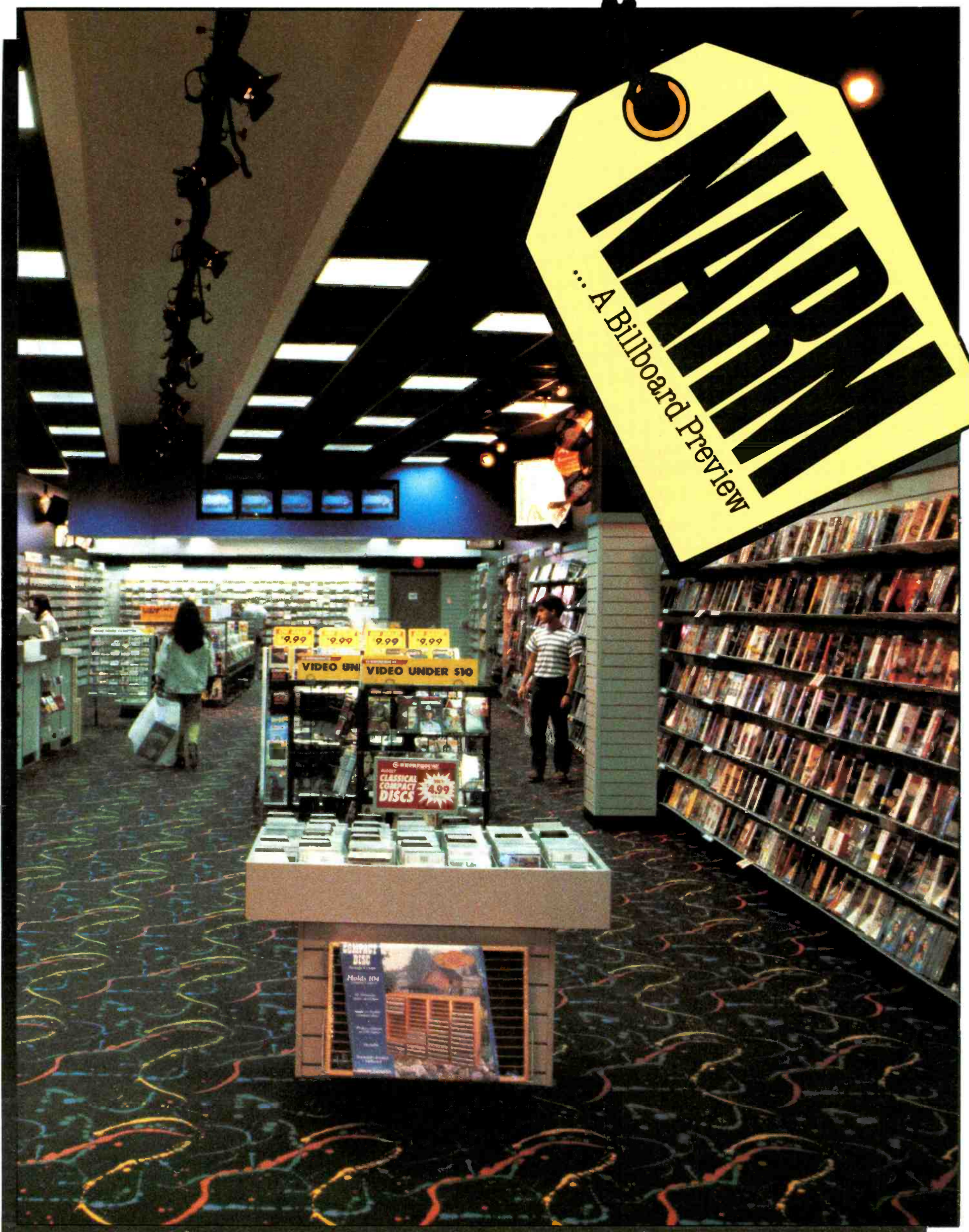


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## Music Chains' Growth Spurt Slows Real-Estate Squeeze Spurs Cautious Mood

### Top 25 Music Industry Accounts

The following chart ranks the music industry's top 25 retail, rack, and one-stop accounts, based on approximate market share as determined by 1990 billing with the six major distributors (the ranking does not take into account products purchased from independent distributors or accessory and blank-tape suppliers—as well as most video purchases). Information was collated by Bob Benjamin, Billboard's senior chart manager.

- 1) Musicland Stores Corp. (Retail)
- 2) The Handleman Co. (Rack)
- 3) Tower Records/MTS (Retail)
- 4) Trans World Music Corp. (Retail)
- 5) Warehouse Entertainment (Retail)
- 6) Camelot Music (Retail)
- 7) Lieberman Enterprises (Rack)
- 8) Sound Warehouse (Retail)
- 9) Target Stores Inc. (Retail)
- 10) Western Merchandisers Inc. (Retail/Rack/One-Stop)
- 11) Army/Air Force Exchange Service (Rack)
- 12) Live Specialty Retail Group (Retail)
- 13) The Record Bar (Retail)
- 14) Show Industries (Retail)
- 15) WaxWorks (Retail, One-Stop)
- 16) Wee Three/Wall To Wall (Retail)
- 17) CD One Stop/Titus Oaks (One-Stop)
- 18) Record World (Retail)
- 19) Turtle's Music and Video (Retail)
- 20) National Record Mart (Retail)
- 21) Jerry Bassin (One-Stop)
- 22) Universal (One-Stop)
- 23) Tempo/Pacific Coast (Retail, One-Stop)
- 24) Nobody Beats the Wiz (Retail)
- 25) Abbey Road Distributors (One-Stop)

■ BY ED CHRISTMAN

NEW YORK—Music retail executives say that over the next few years it is unlikely that store growth will rebound to the level the industry enjoyed in 1989.

The number of music retail chain outlets grew by 3.03% last year, a considerable slowdown from the previous year's 10.1% increase. As of Dec. 31, chains totaled 4,316 outlets, according to a Billboard survey.

Several music chains have announced a more cautious approach to growth than heretofore, partly because of the recession that has gripped the country since the last quarter of 1990. In addition, the real estate industry has been practically shut down by a severe credit crunch and will build many fewer shopping centers over the next three years than it has in the past three.

In the short term, music retailers that like strip centers are benefiting from attractive deals as developers scramble to lease up all the retail space that has come on-line over the last couple of years. But in the long term, as that surplus space is absorbed, it could mean fewer opportunities for music retailers seeking to open new stores.

"The slowdown in shopping-center building is going to slow expansion quite a bit for everybody," says Jim Bonk, executive VP and CEO at N. Canton, Ohio-based Camelot Music. "If it ain't out of the ground, it ain't coming out of the ground."

#### SHOPPING-CENTER SLOWDOWN

The International Council of Shopping Centers, a New York-based trade group, reports that shopping-

center developers started nearly 500 fewer shopping centers in 1990 than they did in 1989. ICSC reports that in the first 11 months of 1990, developers started construction on 1,019 centers, a decrease of 32% from the previous year's total starts of 1,507. Many real estate industry observers predict that 1991 and 1992 will see an even larger contraction in the number of new center starts.

Greg Fisher, assistant VP of real estate at Torrance, Calif.-based Warehouse Entertainment, says his company is already feeling the slowdown in retail development.

Warehouse planned to open 50 stores in 1990 but added 22 outlets. As early as April, chain executives were saying that they would not achieve their growth goal because the real estate opportunities just were not there.

"We have signed three mall leases for this year, and next year I don't know of one regional mall that is opening," Fisher says. Strip centers, however, are the chain's bread and butter, and even here Fisher says the web is feeling a squeeze. "Unlike the Northeast, retail in the West is still relatively strong, and there is still competition for prime spots." In total, he says 1992 likely will see music retail chains opening fewer stores.

Bruce Bausman, senior VP in charge of real estate for Minneapolis-based Musicland Stores Corp., agrees that the music retail industry's growth will slow down, but disagrees with Fisher on the timing. "1992's growth was pretty much under way when the real estate industry was hit by the credit crunch," he says. "But the slowdown in the development of

(Continued on page 114)

This guide to the top retail chains is excerpted from Billboard's Record Retailing Directory, a comprehensive list of more than 7,000 retail chains and independent retail operations. The Directory's listings include the names of the chain's corporate management staff (including buyers and planner), the total number of outlets run by the chain (with names and locations of each store), the year the chain was founded, and the address, phone number, and fax number of the chain's headquarters. To receive the Record Retailing Directory, send a check or money order for \$85 to Jackie Dickerson, Circulation Dept., Billboard, 1515 Broadway, New York, N.Y. 10036.

### Top 25 Music Chains By Store Count

Chain	Headquarter Location	Total Loc.
Musicland Stores Corp. (Musicland, Sam Goody)	Minneapolis	805
Trans World Music Corp. (22 logos including Record Town, Tape World, Coconuts)	Albany, N.Y.	485
Target Stores Inc. (Target)	Minneapolis	420
Warehouse Entertainment Inc. (The Warehouse)	Torrance, Calif.	283
Camelot Music (Camelot Music, Spectrum)	North Canton, Ohio	281
Record Bar Inc. (Record Bar, Tracks) Record Bar is a division of Super Club.	Durham, N.C.	182
Live Specialty Retail Group (Strawberries Records, Tapes & Compact Discs, Waxie Maxie's)	Milford, Mass.	144
Sound Warehouse (Sound Warehouse) Sound Warehouse is a division of Shamrock Holdings	Dallas	142
WaxWorks (Disc Jockey Records)	Owensboro, Ky.	140
Hastings Books & Records Inc. (Hastings Books, Music and Video)	Amarillo, Texas	123
Turtle's Music and Video (Turtle's Music and Video) Turtle's is a division of Super Club.	Marietta, Ga.	115
National Record Mart (National Record Mart, NRM Music, Waves Music)	Pittsburgh	111
Record World (Record World, Square Circle)	Port Washington, N.Y.	92
Wee Three Record Shops (Wee Three Records, Wall To Wall Sound & Video)	Philadelphia	84
Show Industries (Music Plus) Show Industries is a division of Shamrock Holdings	Los Angeles	82
Central South Music Sales (Sound Shop)	Nashville	70
Tower Records/Video (Tower Records)	West Sacramento, Calif.	61
Best Buy Co. Inc. (Best Buy Superstores)	Bloomington, Minn.	58
Spec's Music Inc. (Spec's Music & Video)	Miami	57
Harmony House Records & Tapes (Harmony House Records & Tapes)	Troy, Mich.	33
Kemp Mill Music (Kemp Mill Music)	Beltsville, Md.	33
RecordShop Inc. (The Record Shop)	Sausalito, Calif.	33
Nobody Beats the Wiz (Nobody Beats the Wiz)	Brooklyn, N.Y.	31
Rose Records/Stirling Ventures Inc. (Rose Records)	Chicago	29
Entertainment Enterprises (Karma Records & Tapes)	Carmel, Ind.	25

Number of locations are as of Dec. 31, 1990.



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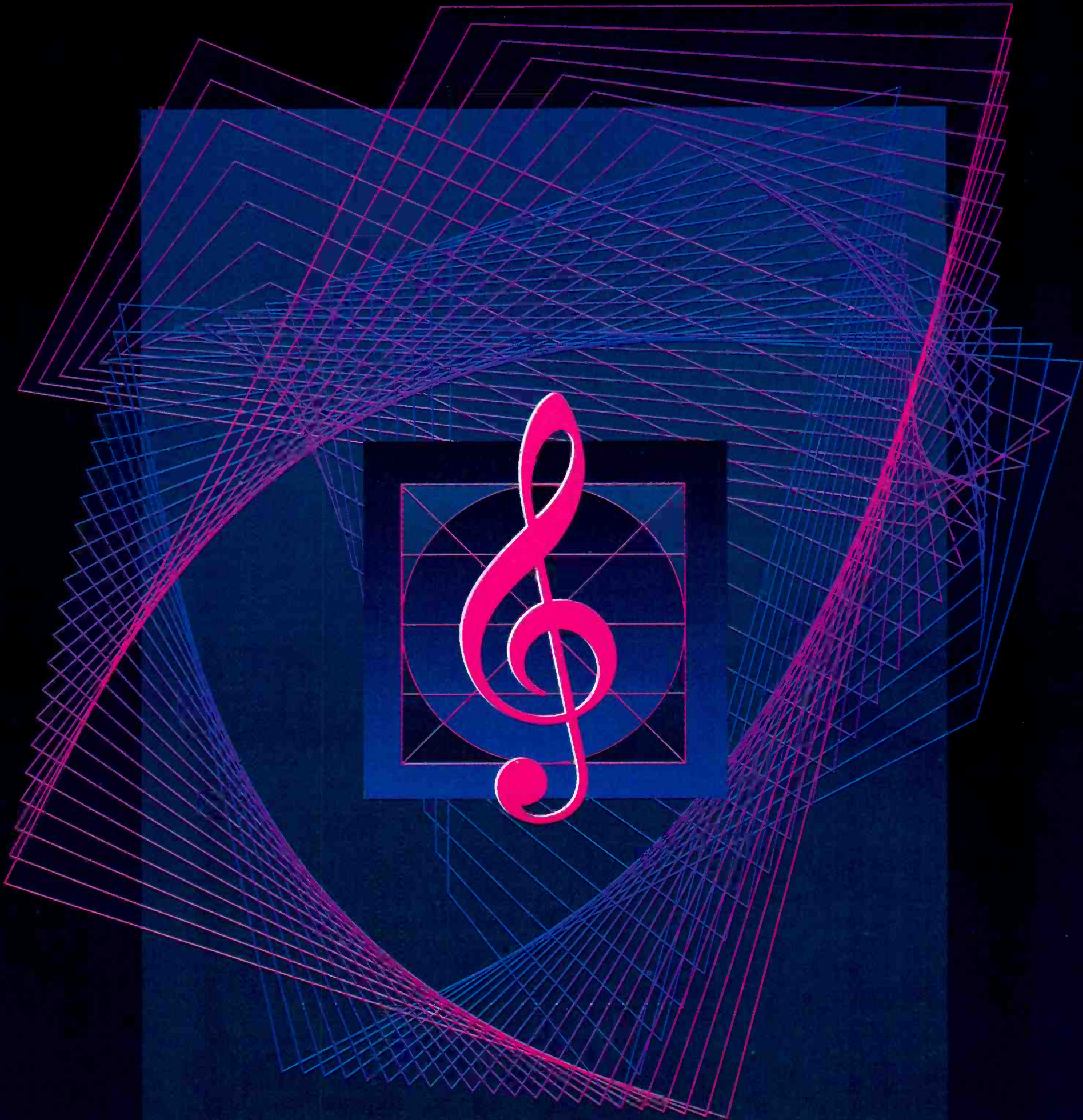
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## NARM Prez Moreland Says Censorship, CD Packaging Need Continued Attention

NEW YORK—When City One Stop president Patricia Moreland assumed the presidency of the National Assn. of Recording Merchandisers on March 13, 1990, her main objective was to fight state lyrics-stickering bills to make sure that the issue is "permanently out of the way."

One year and 15 defeated state bills later, Moreland can declare a victory over the morality crusaders of 1990. She credits the Recording Industry Assn. of America, the members of the NARM board, and the artists who defended First Amendment rights.

However, while the battles of 1990 are history, the war appears far from over. "The legislation is not going to end," she says. Indeed, new bills on lyric content have been introduced in several states, including New York, Texas, Oregon, and South Carolina.

According to Moreland, one way to address the stickering issue is to stimulate voter registration via the Rock The Vote campaign. This year, NARM will announce the campaign at its March convention, rather than waiting until later in the year. In 1990, the music industry, though it was praised for mounting a noble effort, was criticized for acting too late, she says.

Moreland says there will be a related press conference with MTV and Dunhill Compact Classics at the San Francisco event. "There will be a release on Dunhill marking the 10th anniversary of MTV," she says, "with a third of proceeds to go to NARM for voter-registration efforts."

Another issue that haunted



**PATRICIA MORELAND.** 'Of all the problems I see in the future, I'm deeply concerned about escalating piracy'

NARM throughout the past year is CD packaging. While the retail community generally advocates the continued use of the 6-by-12-inch longbox, environmentalists and some prominent label executives support the elimination of what they perceive to be a wasteful package. The conflict resulted in NARM appointing a packaging committee to address the issue. The committee concluded in January that a downsized package could be implemented that would address environmentalists' concerns while conforming to the fixtures already in place at retail stores throughout the U.S.

Moreland, always keen to recognize the contributions of her peers, cites the efforts of Lou Fogelman, Music Plus president and chairman of the Packaging Committee, in the

*(Continued on page 106)*

## Confab Chair Previews Hot Issues Cassette-Single Policies High On Agenda

■ BY PAUL VERNA

NEW YORK—As this year's NARM convention chairman, Camelot Music executive VP and CEO Jim Bonk has a great deal of responsibility in shaping the agenda of the four-day annual trade show. Or does he?

"You have input to things, you help with the label people and bringing entertainment, but the NARM staff really does all the work," says Bonk. "They've just done a fantastic job."

Bonk says that, as of two weeks before the kickoff Friday (22) in San Francisco, preregistration was "real close to the numbers we had last year. As we speak, we're a few dollars ahead." This despite a sluggishness in the music business and a generally soft retail economy.

In fact, Bonk reports that, with the end of the war in the Persian Gulf, business at the 292-store Camelot chain, headquartered in N. Canton, Ohio, has been picking up. "People's attention is no longer diverted to the war. They're loosening up a little bit," he says.

These factors account for a more upbeat preconvention mood than had been expected, which will help record merchandisers cope with the abundance of thorny issues that continue to plague their industry.

Foremost among these issues, according to Bonk, is the question of cassette-single policies. So far this year, the six major distribution companies have either raised prices to \$3.49 list on cassette singles or adjusted their return policies to force retailers to exercise extra caution in their purchasing of the format.

"That was a piece of product that we did real well with as a retailer. It brought a lot of young people into our store," says Bonk, adding that, on a national basis, the configuration constituted "something like 6%-7% of the business, with wonderful gross



**JIM BONK.** 'This is going to be another year where we'll continue to have to work with censorship issues'

margins."

He says there are "much better margins on cassette than CD. With higher rents, higher operating costs, higher labor, to have our gross go backwards is frightening. From our standpoint, that makes it real tough."

Another high-priority issue for the NARM convention is mandatory stickering. "This is going to be another year where we'll continue to have to work with the censorship issues," says Bonk, adding that "there are maybe 12 or 15 states that are going to come under fire again this year."

"Last year," he continues, "we came to a meeting of the minds that we don't [want to] get any legislation or censorship passed on us." He says now there are bills pending in New York, Texas, and South Carolina. Also, there is a bill in New Jersey that has been held over since last year (Billboard, March 23).

"We lived up to our end of the bargain," says Bonk. "We said we'd at least make parents aware [through voluntary labeling]. The most impor-

tant thing now is that we continue to monitor the situation."

Another one of "the real ugly things right now is this whole damn packaging issue," he says. "I'm certainly in favor of moving forward with the jewel box only, and I can tell you that I'm in a minority at the retail and wholesale level. If that's the decision and that's the course we go, I hope it's an orderly migration and I hope we get the economic considerations for fixturing" our stores.

Bonk adds, "The other thing, as it has been for the last two years," is that "there's a real responsibility for everyone in the music industry to find new ways to merchandise our own product." The effectiveness of point-of-purchase materials is limited, and radio's role in breaking music has diminished, he says. Consequently, music merchants "have to compete for the leisure-time dollars" not only with fellow retailers, but also with other media.

A key to solving this marketing conundrum, says Bonk, is inventiveness. "When you look at the success this year of a Yanni going on talk shows—those are the things we gotta do. The core of our business is the baby-boomers, who are now in their 40s. We have to concentrate on bringing them into the stores."

One way to do that, he adds, is by finding "more of the Harry Connick-type people—artists that can appeal to this age group. There are a lot of people out there who have a lot of money to spend, and that's what we need to cater to."

These issues notwithstanding, Bonk says NARM will be a fun-filled event. "We have a fabulous lineup of entertainment this year," he says. "Mariah Carey, Wilson Phillips, Huey Lewis, and Manhattan Transfer will be just great. And I'm really excited about getting Paul Smith to be our keynote speaker."

## NARM Prepared To Tackle Tough Topics, Says Exec VP Horovitz

■ BY ED CHRISTMAN

NEW YORK—Call her biased, but Pam Horovitz, executive VP of the National Assn. of Recording Merchandisers, promises that the trade group's meet in San Francisco will be



**PAM HOROVITZ.** 'Nothing surprises us now. We really are geared up this year'

its biggest annual convention ever—and the best.

Registration has already reached 2,700, surpassing the 2,500 that attended last year's gathering in Los Angeles. "It will be one of the more exciting ones as well, with a fabulous amount of entertainment," she says, alluding to the planned performances by Mariah Carey, Wilson Phillips, Huey Lewis, Manhattan Transfer, and others.

More importantly, the convention will provide the forum for the industry to resolve a wide number of issues confronting it, from packaging to explicit lyrics.

"Going into the convention, the packaging committee has its work cut out right now," she says. "From the NARM perspective, the retail community has been responsible." For instance, although the 6-by-12 package serves retailers' needs, NARM responded to environmental concerns and—in conjunction with labels and packaging companies—is searching for an alternative package. Whatever package emerges, it has to deal with environmental concerns, as

well as security, fixturing, and merchandising issues. And, of course, customer reaction is the final key.

The recent legislation in California, and earlier in New York, to ban the longbox, "is clearly unconstitutional and unnecessary. We are moving forward on the issue."

The packaging committee has agreed that suppliers should move toward a 5-by-11 package. Two of the alternative packages being tested—the DigiTrak and Sony's open jewel box—would fit that requirement and answer the concerns of the environmentalists, she says.

Moreover, unlike many label executives, "NARM looks at the 5-by-11 as the next package. Period. We will endorse it as the permanent package." To look at the 5-by-11 as an interim solution "is a waste of energy and money," she says.

As NARM moves forward, "loss prevention becomes increasingly important," she states.

On the explicit-lyrics issue, NARM has advanced to being pro-active instead of reactive. "Nothing surprises us now," she says. "We really are

geared up this year."

As NARM meets on the issue, "we have a lot more experience under our belt. We can say more to them this year. We can say that voluntary labeling has been out there long enough, and we know it works. Also,

*'NARM looks at the 5-by-11 as the next package. Period. We will endorse it'*

other elements of our presentation are different. Our constitutional arguments are much more sophisticated now.

"Even down at the store level, the good news is our members know how to set policy and work within their communities," Horovitz continues. "They are being responsible to their communities, which is the best place to address this issue—and not at the state legislature."

But if local legislatures prove to be

the battleground, then NARM is prepared. In fact, the organization is getting behind a proposed piece of legislation brought to its attention by Rock The Vote, an industry coalition to increase voter registration. Under the legislation, sponsored by the League of Woman Voters, anyone who is issued a driver's license would automatically be registered to vote.

"I think that is a wonderful solution," she says. "We will have petitions at the convention urging that Congress pass that legislation, which is called the 'motor voter' bill."

But since that bill, if it becomes legislation, will not go into effect until 1993, NARM still will mount a voter-registration drive.

"We will still encourage our members to have employees vote and also urge them to stage in-store voter-registration drives."

Closer to home, NARM has a lot of work before it completes its split from sister organization the Video Software Dealers Assn. "We have to make sure that there is a smooth transition through the separation."

*(Continued on page 106)*

# Through The Years: NARM Meets' Golden Moments

On the eve of NARM's 33rd convention, Billboard's Trudi Miller took this walk down Memory Lane.

## 1959-1965

At NARM's first convention, its membership comprised 27 rackjobbers and 23 "associate members," including RCA Victor, London, Capitol, Columbia, Dot, Mercury, and Pickwick. Over the next few years, an increasing number of labels joined. By 1965, NARM was a force to be reckoned with.

## 1966

Registration for the eighth NARM convention was more than 600, more than double that of the previous year. Though the organization's membership was originally rackjobbers, it now included wholesale distributors as well. Mercury VP Irwin Steinberg was keynote.

The hot topic was the new "tape cartridge." Fiery debate raged over the two possible systems, the eight-track and the four-track, with the eight-track gaining the most support.

## 1967

Keynote Clive Davis, making his first major appearance at a key industry event, attacked the industry's "profitless prosperity." He also had stern words for rackjobbers: "It's shocking that so many of you have put the servicing of your accounts into the hands of a truck driver with an inventory list."

Rackjobbers were much more eager to buy tape cartridges this year. One executive estimated that 90% of NARM members were now in the cartridge business. A panel on cartridges noted that instead of becoming uniform, the number of cartridge configurations had actually grown, encompassing eight-track, four-track, cassette, "playtape," and "3-M."

## 1968

Attendance reached 1,000. Billboard noted that "merger fever" had hit a peak; one of many recent big deals was Warner Bros./7 Arts' acquisition of Atlantic Records.

Several attendees suggested that a separate group, comprising only tape manufacturers, be formed outside of NARM. The cartridge industry was so large, they said, that unless a separate group was formed, NARM would have to increase 10-fold.

## 1969

Attendance: 1,100. Of 88 exhibitors, 24 were from the tape field.

NARM members were introduced to what would eventually become home video. CBS Laboratories president Dr. Peter Goldmark gave a speech on "EVR" (Electronic Video Recording), which was described by Billboard as "a sight and sound system which functions through existing television equipment. EVR in its ultimate stages will permit television viewers to simply insert a prerecorded cartridge into a TV plug-in unit for programs of their choice."

RCA and CBS announced that they would sell recordings on cassette, which gave that configuration a great boost. An exec at the North American Philips Co. said the cassette's advantage over the eight-track was its recording capability. Many attendees believed that was why RCA and CBS took the cassette plunge—they feared that the lack of

catalog titles would encourage home taping.

Keynote was Capitol president Stan Gortikov, who urged better job prospects for blacks.

## 1970

Keynote Jac Holzman, president of Elektra, urged the industry to invest in innovative programs and new artists instead of relying on past practices. He added that "as the primary markets crawl deeper into their shell of playing top 30, top 40," labels would have to focus more on secondary markets.

This confab was marked by tension between manufacturers and distributors. Manufacturers felt that they were doing all the work—aside from finding the talent and making the product, they were assuming promotional and other costs as distributors grew lax. Conversely, distributors were upset about the trend toward multiple distribution, which to them meant loss of exclusivity.

Columbia president Clive Davis predicted that album content and radio play of questionable lyrics would

cause trouble in the future.

Current tape-cartridge packaging, called a "spaghetti" pack, came under fire by some NARM members.

## 1971

Wholesalers were in a panic over rising prices (both list and wholesale) and loss of lines to branches as a result of mergers.

Retailers began to come into their own. Billboard reported, "It is no longer a secret that a flirtation exists between that segment of the industry and NARM, and the possibility of retailers becoming members is under consideration."

Feelings were mixed about the idea of "cartridge television" (i.e., home video). Said one exec, "It's really the programming that will count. An opera would have more lasting appeal than a tape by a pop act."

At the scholarship dinner, the Rev. Jesse Jackson took attendees to task for the lack of black executives in the industry. He said that 30%-40% of music executives should be black.

## 1972

NARM openly welcomed retailers

to its fold. The addition of retailers swelled NARM's ranks and contributed to a record attendance of 1,300.

NARM's board of directors ordered the formation of regional committees to "search out and identify" counterfeit product.

Keynote Jerry Moss of A&M said, "The year the music died might well have been 1968... the year Wall Street discovered us."

## 1973

A depressing keynote speech by Bell Records president Larry Uttal argued that independent distribution was hanging by a thread, pricing problems threatened to put record companies out of business, "returns will bury us in a mire of garbage, and piracy is making a travesty out of the creative end of our business." Uttal criticized the industry for "giving the public our product as a loss-leader." Prices must be raised, he said, noting that some movie theaters now charged as much as \$5 without loss of business.

## 1974

Attendance: 1,300 registered; 2,000 altogether.

Billboard reported that "a heavy representation of mass retailers was noted among registrants, continuing a trend... but the base of NARM membership remains the rackjobber and distributor, still accounting for 65% of attendees."

This was the first NARM convention in which retailers had a sizable voice. They used it, too, demanding the same subdistributor price and advertising advantages accorded racks, and complaining that NARM seminars focused only on rack experience.

Confusion reigned on "quadrosonic discs." Some of the problems: two different types of hardware competing with each other and the difficulty of stocking both quad and stereo albums. RCA division VP David Neneberry said that soon it would be a quadrosonic world, because "you can't expose yourself to quadrosonic without becoming a devotee." He added that some artists had sold up to 130,000 units on quad.

## 1975

An assistant U.S. attorney who had successfully prosecuted a famous piracy case said he would try to add additional charges, using the Racketeer Influenced and Corrupt Organizations Act or "RICO" (which Billboard described as "a brand new charge with a strange name").

Most attendees favored lowering the \$1.29 list price on singles.

Quad was at a standstill. Speakers said it wouldn't move until the industry chose one configuration. But RCA and Columbia reported that 1975 would see them releasing about 40% of their product in quad.

Retailers universally wanted two things: more midline product and a universal bar code.

## 1976

Attendance: 1,600. Presidential hopeful Jimmy Carter addressed the convention, describing his early career as a composer/lyricist, noting the enormous influence of popular music on the nation, and promising to aid the record/tape business if elected.

Statistics showed that the music industry needed to shift its focus to the 25-45 market. Through the '80s, the

adult market would increase by 32% (18 million people) while the youth segment would decline by 7% (3 million people).

GRT executive VP Herb Hershfield said tapes were the biggest growth industry. Singles were decreasing, LPs were flat, but tapes were growing steadily. He argued that tapes are a higher ticket item with more profit potential, and pointed to the double opportunity: an LP for the home, a tape for the car.

Attendees agreed that quad was a dead issue.

## 1977

A two-part seminar noted that NARAS, the recording academy, and NARM must work together to exploit the commercial impact of the Grammys. The second session was attended by only 16 people. Tower's Russ Solomon admitted that prior to the seminar, he was unaware of the industry awards' stimulus on album sales. NARAS president Jay Cooper promised that NARAS would offer more in-store display material.

## 1978

Main topics: bar coding was imminent; home video entertainment would sell through music outlets; family-owned retailers were on the upturn.

Capitol and A&M had recently applied for the bar code. CBS and WEA said they would apply soon.

Electronics execs said hardware technology was progressing faster than software, and urged attendees to improve tapes and records. An Audio-Technica VP noted that "we're beginning to hear of things like direct-to-disc and digital recordings."

## 1979

Registrants included more than 40 from foreign countries.

Attendance at seminars fell off on the fifth day; an important merchandising forum never really got off the ground; a NARM-sponsored audio/visual show commissioned six months earlier at a reported cost of \$30,000 failed to make the convention deadline. The main concern of most attendees—imminent releases—was never really discussed.

In 1978, Americans bought 135 million albums on tape (an 80% increase over 1975). Of these, 95 million were eight-track (a 45% increase) and 40 million were on cassette (a 400% increase). CBS director of market research Jerry Shulman said, "It's likely that in the next few years cassette sales will equal eight-track sales."

On a video panel, it was predicted that in the near future, as many as four motion pictures would be presented on a single videotape, and that within several years, all major film studios would make their product available on video.

## 1980

NARM launched the "Give The Gift Of Music" campaign.

In his keynote speech, former Cablanca president Neil Bogart attacked radio stations that play entire albums uninterrupted, encouraging taping.

The first Merchandiser of the Year award was given to Tower's Russ Solomon.

Video companies attacked the idea of rentals. WEA's Russ Bach said, (Continued on next page)

## 1991 NARM CONVENTION AGENDA

Hilton Hotel, San Francisco, March 22-25

### THURSDAY, MARCH 21

11 a.m.-5 p.m. Early-bird registration; East Lounge  
1 p.m. Independent Action Committee meeting; Board Room  
3:30 p.m. One Stop Advisory Committee meeting; Yosemite B

### FRIDAY, MARCH 22

9 a.m.-5 p.m. Registration; East Lounge  
9 a.m. Retailers Advisory Committee meeting; Yosemite B  
12:30 p.m. Rackjobbers Advisory Committee Meeting; Yosemite B  
1 p.m. Exhibit area open; Continental Ballroom  
7 p.m. Opening cocktail reception; Grand Ballroom  
10 p.m. Showcase, Jesus Jones; DNA Lounge, 375 Eleventh St.; buses depart the Hilton at 9:45 p.m.; doors open 10 p.m.

### SATURDAY, MARCH 23

7:45 a.m. Breakfast; Imperial Ballroom  
9 a.m. General session; Grand Ballroom  
Convention Chairman's Welcome, Jim Bonk, Camelot Music  
Keynote Address, Paul Smith, Sony Music Distribution  
State of Assn. Message, Patricia Moreland, Show Industries  
Rock The Vote, Jeff Ayeroff, Virgin America  
Special Performance: Mary-Chapin Carpenter  
Product presentation/PGD; Grand Ballroom  
10:45 a.m. Product presentation/WEA Corp.; Grand Ballroom  
12:20 p.m. Express lunch; South Lounge  
1:45 p.m. Exhibit area visiting; Continental Ballroom  
2 p.m. 25th Anniversary NARM Scholarship Foundation Dinner; Grand Ballroom  
8 p.m. Performances: Mariah Carey and Manhattan Transfer

### SUNDAY, MARCH 24

8:15 a.m. Regular members breakfast/meeting; Imperial Ballroom  
8:15 a.m. Continental breakfast; Yosemite A & B  
9:30 a.m. Product presentation/Uni Distrib. Corp.; Grand Ballroom  
11:05 a.m. Product presentation/Sony Music Distrib.; Grand Ballroom  
12:30 p.m. Box lunch; Grand Ballroom A  
1:15 p.m. Product presentation/Independent Manufacturers & Distributors; Grand Ballroom  
2:45 p.m. Seminar, Catering To The Classics; Imperial Ballroom A  
Seminar, Rock The Vote: In Your Store; Imperial Ballroom B  
Seminar, Se Habla Musica Latina?; Yosemite A  
Seminar, Welcome To The Store Of The Future; Yosemite C  
7 p.m. Tower Records bash (for store managers); Tower Records, 2525 Jones St.; buses depart the Hilton at 6:45 p.m.

### MONDAY, MARCH 25

8:15 a.m. NARM Awards Breakfast; Continental Ballroom  
10 a.m. Product presentation/BMG Distribution; Grand Ballroom  
11:35 a.m. Product presentation/CEMA Distribution; Grand Ballroom  
Free afternoon  
7 p.m. NARM Awards Banquet (Black tie optional)  
Performances: Wilson Phillips and Huey Lewis & the News

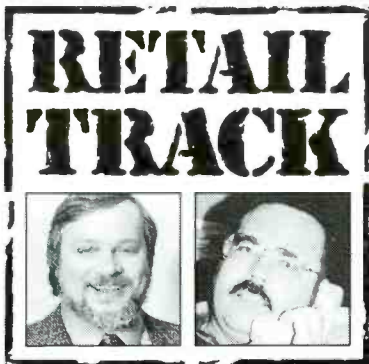
## 'Can We Talk?' Lobby Will Buzz With Biz; Arista, Chrysalis Offer Sneak Peeks

FOR EVERYBODY HEADING out to San Francisco, we know that the National Assn. of Recording Merchandisers' annual convention can be overwhelming and can totally command all of your time. But while you are in town, see if you can't steal a few hours away from the convention and take a retail tour of the city. Check out the record stores, both chains and independents. (Elsewhere on these pages is a guide that includes store addresses.) Also, while you're at it, don't forget to visit the discount department stores in the area and see how the rackjobbers merchandise them. Even the savviest retailers can learn something new by seeing how other merchants run their stores.

CONVENTION conversations: One of the more frequently used phrases you'll hear in the Hilton lobby during the NARM convention will be "Let's talk." It's usually said by a salesperson to an account's buyer, though in some cases it will be the other way around. Usually, the prospect of the actual "talk" is much more crucial to the speaker of that phrase than it is to the addressee. Variations of that same phrase: "We must talk," "We've gotta talk,"

and "We should talk," but Retail Track's favorite is "We don't talk enough."

PRE-NARM: Caps off to Chrysalis and Arista for coming up with the



by Geoff Mayfield & Ed Christman

idea of sending out samplers to NARM attendees before the NARM meet. Chrysalis has put together a music sampler, and on the cover is a priceless photo of a shorts-clad, bearded conventioneer—with golf clubs and suitcase in tow—who thinks to himself, "Wouldn't it be great if you could hear the music be-

fore you got to NARM." To make sure it is understood that NARM is in San Francisco this year, the traveler is also carrying boxes of Rice-A-Roni. Meanwhile, Arista has snipped together a two-minute trailer of its NARM presentation and sent it to 500 buyers and principals in the account base, according to Lauren Moran, national director of sales and field marketing for the label.

AS THE YEAR PLAYS OUT, Pam Horowitz, NARM's executive VP, says she wants to put the "loss prevention" issue back on the front burner. "If I had to pick a top priority, then let's get source tagging or the buying group up and running." NARM has formed a buying group to purchase security systems. That way small retailers hopefully can enjoy the same savings that chains get when they buy in volume. Source tagging, meanwhile, refers to the industry's attempt to have manufacturers place security tags inside album packaging before they are shipped to accounts.

A FINAL WORD on the NARM confab. Retail Track extends to all the wish that you experience the "mother" of all conventions.

## MAGIC MOMENTS OF NARM CONFABS OF OLD

(Continued from preceding page)

"If [dealers] don't stop renting our product, we will stop selling them." Media Home Entertainment's Ron Safinick and MCA Distributing's Al Bergamo agreed that their companies would never allow rentals.

The RIAA said that of 500 retail outlets studied, 90% had counterfeit albums.

Chrysalis president Terry Ellis wondered if consumers would demand visuals with their music. Noting that videos cost twice as much as albums, he wasn't sure how significant music video could become.

1981

Home video was omnipresent, and Billboard said this convention "may mark the official transition of the record business to the home entertainment software business."

CBS introduced "CX," an encoded noise-reduction system it would use on all its product.

1982

The NARM board voted to support only the audio provisions of the proposed blank-tape royalty bill, not commenting on video. The newly formed Video Software Dealers Assn. had decided to condemn the proposed blank-videotape levy.

In a bleak keynote speech, Chrysalis chairman Terry Ellis talked about recession and the rise of "enemies" like video and cable TV, which "cut into record sales and profits." He said the record industry "is in great danger of extinction." He criticized VSDA for its anti-tape-levy stance.

NARM attendees got their first look at the packaging for compact discs: the jewel box. PolyGram offered NARM attendees a prototype CD demonstration, comparing the Bee Gees on CD and LP.

European and Japanese introduction of CD players was expected by year's end, with the U.S. introducing them by spring of 1983. Initial player cost would be \$750, with discs \$14-\$17.

1983

Attendance: 1,140, down 200 from the previous year.

Attendees were excited about the anticipated full-scale emergence of CD and the rise of music videos.

Keynote was Tower's Russ Solomon. On blank tape: "It's a lot like Hamburger Helper. With a cassette player in every car, music lovers have another mouth to feed." He'd rather see someone buy two different albums and a blank tape to record them for the car, than buy one album and a cassette of the same title. He said CDs are "going to revolutionize our industry. Within a few years, we're not going to have any 12-inch vinyl to worry about."

1984

Keynote Jim Greenwood of Lico-rice Pizza suggested NARM change its name to "Entertainment Software Assn." He said it was essential to carry a broad range of products: records, tapes, CDs, rental and sale videos, accessories, blank tapes, T-shirts, posters, and video games.

Vestron president Jon Peisinger told music retailers to get into selling through music video, a high-profit item. He advised avoiding rental product like movies.

NARM unveiled a CD demonstration package for stores. For \$300, retailers could get a Sony CD player, samplers from CBS, PolyGram, and WEA, and p-o-p material from participating labels.

1985

The compact disc replaced home video as the hot topic. The big debate was over CD packaging; by convention's end, major manufacturers had agreed on a standard 5 1/8-by-12-inch cardboard package with jewel box.

Keynote Quincy Jones of Qwest urged a dissolution of the barriers between labels' black and pop music departments.

In another keynote, Musicland's Jack Eugster predicted LPs would drop to 10% of volume within five years. He urged "an orderly withdrawal" from the LP with consistent return policies.

Sony unveiled a portable "CD boom box" with cassette deck for summer release. Suggested retail was \$550.

1986

WEA's recent 2% price hike had retailers worried about future increases.

Great American Music/Wax Museum president Ira Heilicher said labels should drop the list price altogether, to "give the retailer more flexibility to sell for whatever the market will bear."

Many complained about lack of CD product, including Camelot executive VP Jim Bonk and Western Merchandisers president John Marmaduke. Only the top 100 were widely available on CD, they said.

In a fiery keynote address, MCA president Irving Azoff called the record business "an industry under siege" and charged that retailers "treat record companies like they are a major enemy... From where I sit, it looks like you retailers expect labels to take all the risk." He blasted the RIAA ("the laughingstock of the entertainment business") and also had harsh words for radio, the Grammys, and NARM. He said the industry "blew the whole lyrics controversy" (Continued on page 103)

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# SAN FRANCISCO

An  
Insider's  
Guide



There's no doubt that for its small area (about 40 square miles), San Francisco is probably the U.S. city with the widest variety in its offerings for the first-time visitor as well as for the jaded native or longtime resident. True, the magnificent views off the city's hills remain the same, as does its year-round temperate climate, but no matter how many times you've been here, there's always some new twist, some hidden corner to explore. One important reason for this is the constant influx of immigrants into the city, from other parts of the U.S. and from every part of the world. Neighborhoods reconfigure themselves to accept new populations, and for the most part, this has created communities vibrant in their diversity. For instance, a casual stroll within a one-block radius of a busy corner in

the Mission District reveals five bookstores, an Indian restaurant and an adjacent Indian food supply store, three Salvadorean restaurants, two breakfast places, four cafes, three Mexican taquerias, five bars of decidedly different characters, and one revival movie house. So how is the eager visitor with limited time (and probably a limited budget) to make sense of the city? Easy. For starters, peruse this guide to eating, drinking, and carousing. It's not an exhaustive list of all the city has to offer, but it's enough to please everyone. The listings include a few places in the East Bay for their uniqueness and easy accessibility. For current listings of events in the clubs, check the free local newsweeklies *S.F. Weekly* and *The Bay Guardian*.

—Carolina Gonzalez

## Good Eats

Unless you've been planning for months, don't expect to be able to dine at superstar chef Alice Waters' famed **Chez Panisse** in Berkeley. Reservations must be made months in advance, and at times it seems one must also surrender one's firstborn in exchange for a table. But that doesn't mean you have to starve or settle for room service. In this town, the question "where do we eat?" can easily be answered by spinning a globe and pointing, since chances are that there is at least one restaurant from the country chosen in the area. But if you would rather not give your taste buds a freewheeling visa, there's plenty of American cooking to be found in San Francisco, and not just the *nouvelle cuisine* that has been so soundly maligned.

For the more adventurous, the various Asian and Latin American cuisines are a good start. San Francisco's Chinatown is one of the oldest in the country, and consequently there are many good Chinese restaurants. A few standouts: **House of Nanking** (919 Kearny, 421-1429) with its ample menu; the deceptively plain **Hunan Restaurant** (924 Sansome, 956-7727), home to some of the hottest and most flavorful dishes from that Chinese province; and for the weekend binge of dim sum, the three levels of **Yank Sin** (427 Battery, 781-1111) have plenty of roving carts of hot food.

Thai food has become a cliché of the yuppie diet, but the fact is that the cuisine's emphasis on contrasting flavors and textures makes it at once intriguing and homey. **Thep Phanom** (400 Waller St., 431-2526) and **Manora's Thai Cuisine** (1600 Folsom, 861-6224) both offer an excellent variety of delicate coconut-milk-based curries

and soups, and appetizers such as Pad Thai, a crunchy noodle dish; and satay, barbecued meat or chicken with peanut sauce. Sushi and Japanese food have likewise become ho-hum among the trendy set, but not because the food itself is no longer good or worth trying, as evidenced by the crowds at the justly famed **Benihana** (1737 Post St., 563-4844). The windows at many of the sushi restaurants at the **Japan Center** (Geary and Fillmore) display plastic facsimiles of the food inside, so you know what you're getting even before you order.

Moving westward on the globe, one finds the complex cooking of India. The small vegetarian menu at **Ganges** (775 Frederick, 661-7290) is always satisfying, but for a taste of chicken cooked in a tandoori oven, head over to **Indian Oven** (237 Fillmore, 626-1628).

Light mediterranean and Middle Eastern fare can be found at **La Mediterranee** (288 Noe, 431-7210; 2210 Fillmore, 921-2956) and **Caravansary** (2257 Chestnut St., 921-0534). On the heartier side and across the sea are the bountiful offerings at **Athens By Night** (811 Valencia, 647-3744).

For a bit of tropical warmth in foggy San Francisco, you can choose from among **Prince Neville's Original Jamaican Restaurant** (1279 Fulton St., 567-1294) and **Eunice's Restaurant** (3392 24th St., 821-4600) for Brazilian seafood specialties, and **Chacha's** (4238 18th St., 861-8234) for Caribbean food with a California twist.

There is no dearth of good Mexican and Latin American restaurants in the area, especially in the Mission. Many *taquerias*, Mexico's idea of fast food, are excellent. But for a less hurried, sit-down meal there is the ample Mexican menu and cheerful decor of **Los Jarritos** (901 South Van Ness, 648-8383), the several

excellent kinds of *tamales* at **Roosevelt Tamale Parlor** (2817 24th St., 550-9213), and the inventive neo-Mex of **Pozole Restaurant** (2337 Market, 626-9790). Less chili-laden food can be found as **Las Palmeras** (2721 Mission, 285-7796), which has one of the bigger menus of Salvadorean food in the area, and at **El Nuevo Frutilandia** (3077 24th St., 648-2958) and **Cuba Restaurant** (2886 16th St., 255-2396), both specializing in Cuban food.

Vegetarian food is not only no longer boring, but it's downright luscious at places such as **Greens** (Fort Mason, 771-6222), which puts all the best elements of California cooking and California produce to work. However, be forewarned that this popular eatery is often full for dinner days in advance. Other examples of what California cuisine can be are the fresh offerings at **Zuni Cafe** (1658 Market, 552-2522), **Ace Cafe** (1539 Folsom, 621-4752), and **Limbo** (297 9th St., 255-9945). And you might not think that pizza should be experimented with, but at **Ruby's** (489 3rd St.) the fillings, which change every day, make it into a fancy meal that's good too.

For the hamburger and sandwich crowd, there is the traditional **Hot'n Hunky** (1946 Market, 621-3633; 4039 18th St., 621-6365), the myriad trimmings at **Barney's Gourmet Hamburgers** (3344 Steiner St., 563-0307), the hofbraustyle **Tommy's Joynt** (Geary and Van Ness, 775-4216), and the sit-down deli **Max's Diner Bakery & Bar** (311 3rd St., 546-6297). **Tadich Grill** (240 California, 391-2373), a San Francisco landmark, and **The Old Clam House** (299 Bayshore Blvd., 826-4880) both give predictability a good name by serving totally recognizable dishes that excel through the use of top-notch ingredients and an execution unaffected by delusions of grandeur.

There are many good neighborhood nooks for breakfast. One standout: **Crescent City Cafe** (1418 Haight, 863-1374) and its breakfast combinations of buckwheat pancakes, grits, biscuits, Louisiana hot sausage, or crab-filled omelets—a bit of New Orleans at the shore of another ocean.

## Cuppa Java?

Considering that this city is in a state renowned for its obsession with health, it seems unbelievable that San Franciscans as a group would agree to participate in any vice. But judging from the number of coffee houses in town, the collective addiction to a cup of joe is one none of us wants to give up.

The Mission District and North Beach in particular are two areas where cafes seem to breed overnight. Veteran *cafeteros* in the former neighborhood have several arty hangouts to choose from: **Cafe Picaro** (3120 16th St.); **Cafe Macondo** (3159 16th St.); **Cafe Nidal** (2491 Mission); and **Cafe La Boheme** (3318 24th St.). In North Beach, the artiness in the cafe is of a different character, cool rather than hot, a legacy of the Beat era. But that doesn't make places such as **Mario's Bohemian Cigar Store Cafe** (566 Columbus), **Caffe Trieste** (601 Vallejo), and **Caffe Roma** (526 Columbus) old hat. It just gives them a comfortable veneer of permanence.

Other cozy spots are **Cafe Francisco** (Powell and Lombard) near downtown and **Just Desserts** (3 Embarcadero Center, 248 Church, 3735 Buchanan), with just the right sugary, buttery accompaniment; and the people-watching outdoor hangout **Cafe Flore** (2298 Market) near the Castro.

## Watering Holes

The only thing San Franciscans take more seriously than coffee is beer. For example, **Jack's Elixir** (3200 16th St., 552-1633) in the Mission has more than 50 draft beers. Down the block, there are also **Doctor Bombay's** (3192 16th St., 431-5255) and **The Albion** (3139 16th St., 552-8588), playing loud music of all sorts before the sun has even set. A little further, **The Uptown** (200 Capp St., 861-8231), a local hipsters' hangout, has comfortable couches, a pool table, and one of the most eclectic jukeboxes on this earth.

As a restaurant, **La Rondalla** (901 Valencia, 647-7474) is only average for the area, but with decorations to make it Christmas all year round, it provides a nice place to drink pitchers of Margaritas and listen to mariachi music most nights. **Noc-Noc** (557 Haight, 861-5811) is the Lower Haight's dark haven for clubland's nighttime workers and for the neighborhood's daytime wage slaves. **El Rio** (3158 Mission, 282-3325), which also offers live music and comedy on various nights, features a free oyster bar every Friday afternoon.

**The Tonga Room** in the Fairmont Hotel (California and Mason, 772-5278) deserves special mention for its outsized tropical drinks in a kitschy Polynesian-style room complete with simulated thunderstorms (hint: stop by during Happy Hour—the drinks are half-price). **Edinburgh Castle** (950 Geary, 885-4074) is a different world of another sort, a transplanted British pub right down to the dart boards and the fish and chips.

(Continued on page 99)



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# A Bay-Area Primer For Indie-Minded Music Shoppers

BY MICHAEL WEISBERG

SAN FRANCISCO—Like almost everything else that this city offers, shopping for music here can yield an abundance of varied treasures, provided that you're willing to spend a little money. Without the high sales volume that many stores in markets like New York and Los Angeles enjoy, markups are higher by necessity. What the area does have, however, are dozens of independent stores, many of which have carved out niches for themselves by specializing in specific genres. Another trend is that few shops here are abandoning vinyl; in fact, several are militantly anti-CD.

This guide highlights some of the best independent record shops in San Francisco and its vicinity, primarily on the basis of the quality of their selections and prices. The following list attempts to increase the reader's chances of finding that certain special album. (All stores are in San Francisco, unless otherwise noted.)

**Village Music, 9 East Blithedale Ave., Mill Valley.**

A nondescript strip of shops in a small town about 20 minutes outside San Francisco is an unlikely place to find what many people consider a shrine to recorded music. Though you would never be able to tell from the outside, every inch of the three adjoining storefronts that Village

Music occupies is covered with breathtaking music memorabilia. The merchandise covers a wide spectrum, from sheet music to 78s to LPs and CDs. Every genre is well-represented here, especially country, jazz, blues, classical, and '50s and '60s rock, and the voluminous selection could easily fill a store with five times the floor space.

**Epicenter Zone Records, 475 Valencia St.**

Epicenter Zone is the kind of place that makes you roll your eyes and

say, "only in San Francisco..." For starters, the Zone is a nonprofit store staffed by volunteers. It has couches and booths where you can relax and read fanzines from the store's library. There's even a ping-pong table. More importantly, it sells new records at a scant 20% markup. Granted, the new releases are limited to independent-label alternative rock, with an emphasis on hardcore punk. The store also has a large number of rare used punk 45s and LPs at reasonable prices.

**Leopold's, 2518 Durant Ave., Berkeley.**

Leopold's is a store with a split personality. Owned by Wherehouse Entertainment, it's somewhere between a chain store and an independent. Upstairs is a large selection of pop, rock, soul, country, jazz, reggae, and classical CDs and cassettes. Downstairs in "The Vinyl Resting Place," there's a healthy assortment of indie and major-label LPs and 45s, all competitively priced. For new reggae, this is the place to go in the East Bay.

**City Discs, 554 Clement St.**

For the most part, City Discs is an average CD store with an adequate but slightly overpriced selection of new CDs. What sets this store apart is that the albums can be previewed on one of several CD players upon request, a throwback to the days when every record store had listening booths.

**Kaleidoscope Records, 575 Haight St.**

San Francisco's industrial music  
(Continued on page 110)

## Major-Chain Outlets Reflect City's Special Ambiance

BY DEBORAH RUSSELL

LOS ANGELES—More than most cities, San Francisco has a unique personality. Major-chain retailers who operate record stores in the city know this and use that persona to their advantage.

For instance, Jason Gilman, president of the 22-unit, San Francisco-based Rainbow chain, describes two of the web's outlets as "very old and funky." Attendees of the National Assn. of Recording Merchandisers convention will find both outlets within walking distance of the San Francisco Hilton, at 838 Market St. and 217 Sutter St. "These stores have lots of character; they're the last of the Rainbow 'beatniks,'" Gilman says.

The 2,500-square-foot Market Street store sits next to the "highest-grossing Woolworth's in the world," according to Gilman, and it enjoys a steady stream of foot traffic due to its proximity to the legendary cable cars. The store caters to a clientele hungry for rap and rock, says Gilman.

The Sutter Street Rainbow store, at 1,200 square feet, is located near the city's financial district. Known for its classical selection, the Rainbow outlet even has a classical listening room—albeit a *very* small one—in the back.

Folks venturing into the Marina district can investigate 2110 Chestnut St., where they will find a 2,500-square-foot store of the 32-unit, Sau-

salito, Calif.-based Record Shop.

"We took advantage of the existing architecture," says Record Shop Inc. VP/GM Michael Meyer, alluding to the store's exposed ceilings, natural sconces, and art-deco ambiance. As a result, the store exudes an "old world" charm, melding with its upscale neighborhood, he says.

Customers turn to the Chestnut Street Record Shop for its selection of jazz, classics, and soundtracks, as well as country and adult pop offerings, Meyer says.

"It's a wonderful neighborhood for people who *live* here, it's not a real tourist area," says Meyer. "Plus, we're right next door to one of the best delis in town. That sure doesn't hurt."

The "yuppie" Marina district also is home to a unit of 267-store, Torrance, Calif.-based Wherehouse Entertainment, which operates a 1-year-old, 4,800-square-foot store at 2083 Union St. In addition, the busy Richmond district is home to the older 6,900-square-foot Wherehouse at 3301 Geary Blvd.

In nearby Berkeley, another "Wherehouse-in-disguise" operates as Leopold's at 2518 Durant Ave., adjacent to the Univ. of California campus. Leopold's is run independently from the chain and operates outside the "mainstream," says Bruce Jesse, Wherehouse VP of advertising and sales promotion. The 9,400-square-foot store is set to undergo renovation.  
(Continued on page 100)

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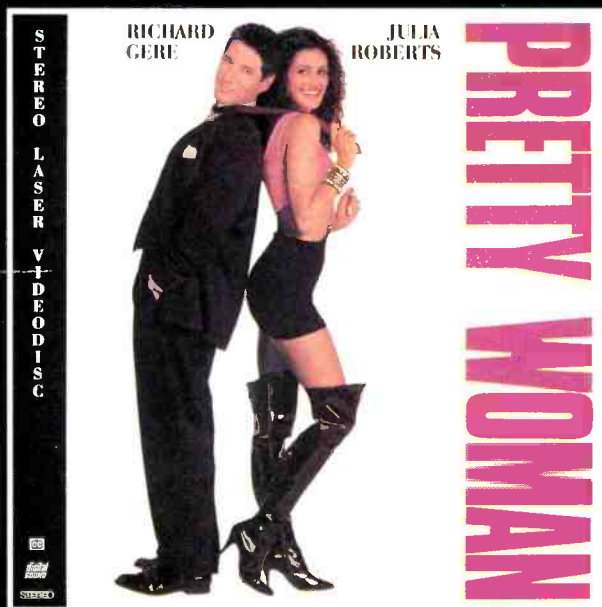
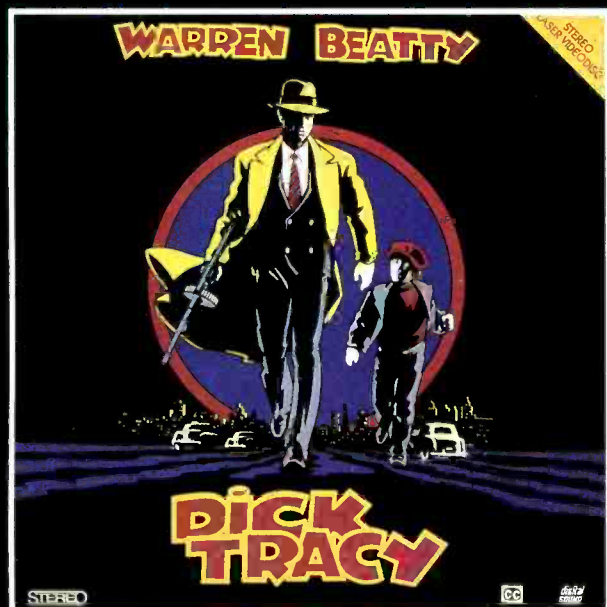


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# NARM PREVIEW

## NARM PREVIEW

(Continued from page 92)



### Clubbing & Dancing

Over the past couple of years, many local clubs have had to develop split personalities to stay afloat and to accommodate their denizens' eclectic musical tastes. On Saturday nights, **1015 Folsom** becomes **Colossus**, a gay club with '70s and house music. On Sundays, it's **El Alhambra**, with world beat and North African music and food. **The Covered Wagon Saloon** (917 Folsom St., 974-5906) rotates between lounge music on Mondays, rock on Tuesdays, house on Wednesdays, reggae on Thursdays, '70s tunes on Fridays, and live rock on Saturdays and Sundays. **Firehouse 7** offers a similar dance potpourri with different DJs every night. **The I-Beam** (1748 Haight St., 668-6023), which has live rock acts most of the week, hosts "Club 1970" on Thursday nights. **The Kennel Club** (628 Divisadero, 931-1914), another great midsize venue for rock bands, becomes **The Box** on Thursday and Saturday (gay funk and soul), and **Club Q** (for women) on Fridays—with Sunday as world-beat and reggae night. Down in South of Market, **Oasis** (11th St. & Folsom), with its midfloor swimming pool, and **DNA Lounge** (375 11th St., 626-1409) both offer mixed dance fare every night.

Up-and-coming rock and pop bands of all stripes can be found at places such as **The Paradise Lounge** (11th St. & Folsom, 861-6905) in the South of Market, **Morty's** (1024 Kearny, 986-MORT) in North Beach, **Chameleon** (853 Valencia, 821-1891) in the Mission, and **Nightbreak** (1821 Haight, 221-9008) in the Haight. For the headbanging set, **The Stone** (412 Broadway, 547-1954) provides good sweaty fun for an all-ages crowd.

Folks oriented toward more established bands and rootsier music can find them at **Slim's** (333 11th St., 621-3330), which often books some of the best out-of-town purveyors of world beat, soul, R&B, and blues. On Friday nights, **Pier 23** (Pier 23, Embarcadero, 362-5125) turns from an unlikely seeming venue to a hopping salsa dance club staffed by local musicians. Another place to catch local Latino bands is **Berkeley's La Pena** (3105 Shattuck Ave., Berkeley, 849-2568). For mo' blues, try **Eli's Mile High Club** (3629 Martin Luther King Jr. Way, Oakland, 655-6661), **Larry Blake's** (2367 Telegraph, Berkeley, 848-0888), or **Jack's** (1601 Fillmore, 567-3227), which has been open as a blues club and bar since 1932.



### Putting On The Dog

When you want a little bit more out of an evening than the noise of dance/rock clubs, there are more grownup, dressier alternatives. Two of the better jazz nightclubs in the old style, with plush surroundings and sit-down dinners, are **Kimball's** (300 Grove, 861-5555)

and its sister club, **Kimball's East** (5800 Shellmound, Emeryville, 658-2555). An equally classy jazz venue is the **New Orleans Room** at the **Fairmont Hotel** (California and Mason, 772-5259). On the more modest, but still mellow, side are **Yoshi's** (6030 Claremont, Oakland, 652-9200) and **Pearl's** (256 Columbus, 291-8255). At the **Bahia Tropical** (1600 Market, 861-8657), every weekend is *carnaval*, and you may just come out dancing the samba whether or not you knew how when you went in. At **Cesar's Latin Palace** (3140 Mission, 648-6611), the dress-up Latin dance club in the Mission, knowing the cha-cha-cha might come in handy, as the house band plays older styles of Latin music as well as the latest salsa. For those who prefer to sit out, though there is still an option to dance, there is **Roland's** (2513 Van Ness, 567-1063).



### Daytime Diversions

If you have a limited amount of free time, keep in mind that the typical tourist spots are usually overcrowded, and long waits can take the thrill out of even deservedly noted landmarks. It might be best to leave **Coit Tower** and **Alcatraz Island** for another trip. Museums and galleries are an alternative daytime amusement, but they too might take more time than what you're prepared to give. However, there are a few spots worth making time for.

There is no museum in the world like **The Exploratorium** (Marina Boulevard & Lyon, 561-0360). Its creative participatory displays teach and amuse much more than any science class ever did, and the grounds of the Palace of Fine Arts, where the museum is housed, make for a lovely stroll.

**The Cliff House** by Ocean Beach is listed as one of the tourist spots to visit, but most brochures fail to point out why. First, there is the incomparable **Pacific Ocean**—it's hard to think of it as just a lot of salt water, and the view from the cliff is stunning. Next, directly beneath the Cliff House stores and restaurants there is an arcade of antique boardwalk mechanical amusements and pinball machines, and outside it is a camera-shaped building, a **camera obscura**, which uses a lens and mirror to project a 360-degree view from outside onto a cylindrical screen. A few feet away, one can observe marine mammals on Seal Rock. From there, one can also see the ruins of the sumptuous Sutro Baths, a huge indoor salt-water bathhouse, one of many projects built by one of the city's most visionary millionaires in the beginning of the century.

Last but not least, there is the urban retreat afforded by **Golden Gate Park**. Just being among so much greenery can be enough of a distraction, but one can also visit areas such as the **Japanese Tea Garden**, the **Conservatory of Flowers**, or the **Strybing Arboretum**.

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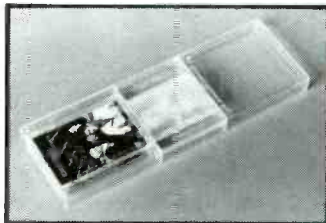
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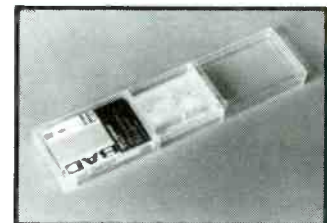
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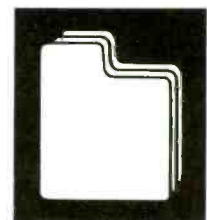
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## RETAIL/NARM PREVIEW

# How To Spend Your Radio Days At NARM

## Eclectic S.F. Market Offers Something For Everyone

■ BY SEAN ROSS

NEW YORK—With at least 65 rated stations, San Francisco is one of America's most crowded radio markets. That doesn't gladden the hearts of many local broadcasters, but it does mean that attendees at the National Assn. of Recording Merchandisers convention will have plenty of choices, including a number of formats that are not available at home.

San Francisco has, for instance, one of America's highest-regarded and most successful modern rock outfits, "Live 105" KITS (105.3). It has one of the country's first "Quiet Storm" urban/AC hybrids, KBLX (102.9), and one of the most durable "adult alternative" stations, KGSF (103.7), which is still plugging along with a mix of jazz, new age, and vocals, even though its brethren in other markets have given up.

What the Bay area doesn't have, at least at press time, is a mainstream top 40 station. The former KXXX-FM just became oldies KFRC-FM (99.7). The South Bay's longtime top 40, KWSS, is now classic rock KUFY (94.5). That leaves KMEL (106.1), regarded by many in the industry as a top 40 station but which has been somewhere on the border between top 40, urban, and dance for the last several years. Whatever it is, KMEL is clearly an influential station. Other stations may talk about the records they played first; KMEL helped find Tara Kemp's label deal. It is also much more aggressive with rap.

KMEL's closest competitor is urban KSOL (107.7), which is in the process of revamping its morning show. Other R&B outlets are the mellow KBLX and KDIA (1310), whose oldies-rich urban/AC format doesn't exist in most radio markets.

On the rock side, KITS, which just brought its longtime morning man Alex Bennett back to town, is an oddity—a modern rock station that leads its more traditional album rock competitors. (If you want something even further to the left, try KUSF (90.3) or any of the other college outlets.)

KRQR (97.3) is the most comparable to the gold-leaning, but not entirely classic-driven, album rock station you have in your own town. KFOG (104.5) is more unusual—it plays a lot

of '80s gold and a number of pop things that most album outlets wouldn't play. It also has a truly unusual morning man in M. Dung.

San Francisco was also one of the first markets to get a "rock/AC" hybrid. "Double 99" KDBK (98.9) is a lot like the soft rock stations of the America/Joni Mitchell/Seals & Crofts era but with a much tighter list. Orlando, Fla.; Las Vegas; Kansas City, Mo.; Denver; and St. Louis all have similar stations now and given the industry attention to the format, your market may well be next. For more conventional AC, there are KOIT (96.5) and KABL (98.1) and more up-tempo KIOI (101.3).

For country, your choices are KSAN (94.9) and its AM, KNEW (910). Both are fairly mainstream musically, but KNEW is more personality-driven and just brought morning man Tom Benner back to town. And if you're somewhere with great AM reception, check out San Jose's KEEN (1370), a traditional-leaning

AM that plays a lot of album cuts and some progressive country.

Also worth a listen:

• "Magic 61" KFRC (610), the market's No. 1 music station and the most top 40-sounding adult standards station you've ever heard. Even if you didn't grow up with Frank Sinatra, Les Paul & Mary Ford, etc., you'll recognize most of what KFRC plays.

• KSFO/KYA (560/93.3), the market's longtime oldies outlet. With KFRC-FM now doing oldies, KFRC and KYA are rivals for the first time since their top 40 days.

• KJAZ (92.7). With KGSF working the more mainstream side of the jazz street (and playing anything on the vocal side from Rosanne Cash to Dire Straits to Sara Hickman), KJAZ's more traditional format is something else not found on commercial radio in most places.

• KGO (810), the market's leader and one of several news/talk choices that also include KCBS (740) and KNBR (680).

## MAJOR CHAINS MAKE THEMSELVES AT HOME IN S.F.

(Continued from page 94)

tion that will enlarge it to about 10,900 square feet

"It's like a classic record store from the '60s," Jesse says. "It's one place you can go to still buy love beads and tie-dyed shirts. The entire bottom floor is devoted to LPs." (See story, page 94.)

And for those people drawn to the irresistible charm of Fisherman's Wharf, there is an outlet of 60-unit, W. Sacramento, Calif.-based Tower Records nearby. The chain's North Beach store is at 2525 Jones St., near the corner of Bay and Columbus, and carries a typically wide variety of product—"Everything from salsa, international, and jazz to the independents," says one satisfied customer.

The newly remodeled 10,000-square-foot outlet is one of the oldest in the Tower chain, and is "always crammed, there's hardly room to breathe," says manager Robert Olsen. Video buffs, in particular, will groove on a huge video sell-through section that runs the length of the store and holds 12,000 units, Olsen

says.

Finally, two Midwest chains, Minneapolis-based Musicland Stores Corp., which operates 798 music stores, and N. Canton, Ohio-based Camelot Music, which runs 292 outlets, have a presence in the San Francisco market.

Musicland operates four metro San Francisco stores, with a Musicland in the Stonestown Galleria, 3251 20th Ave., and one at 901 Market St. The chain also operates a Sam Goody outlet in the San Francisco Centre, 865 Market St., and one Discount Records store at 656 Market St.

Camelot, meanwhile, operates six mall stores that it acquired from Rainbow last fall. Those stores, all in the greater San Francisco metropolitan area, are located in Serramonte Center in Daly City, Hillsdale Mall in San Mateo, Stoneridge Mall in Pleasanton, Sunvalley Mall in Concord, Valco Fashion Square in Cupertino, and Hilltop Mall in Richmond. The latter store just completed a renovation.

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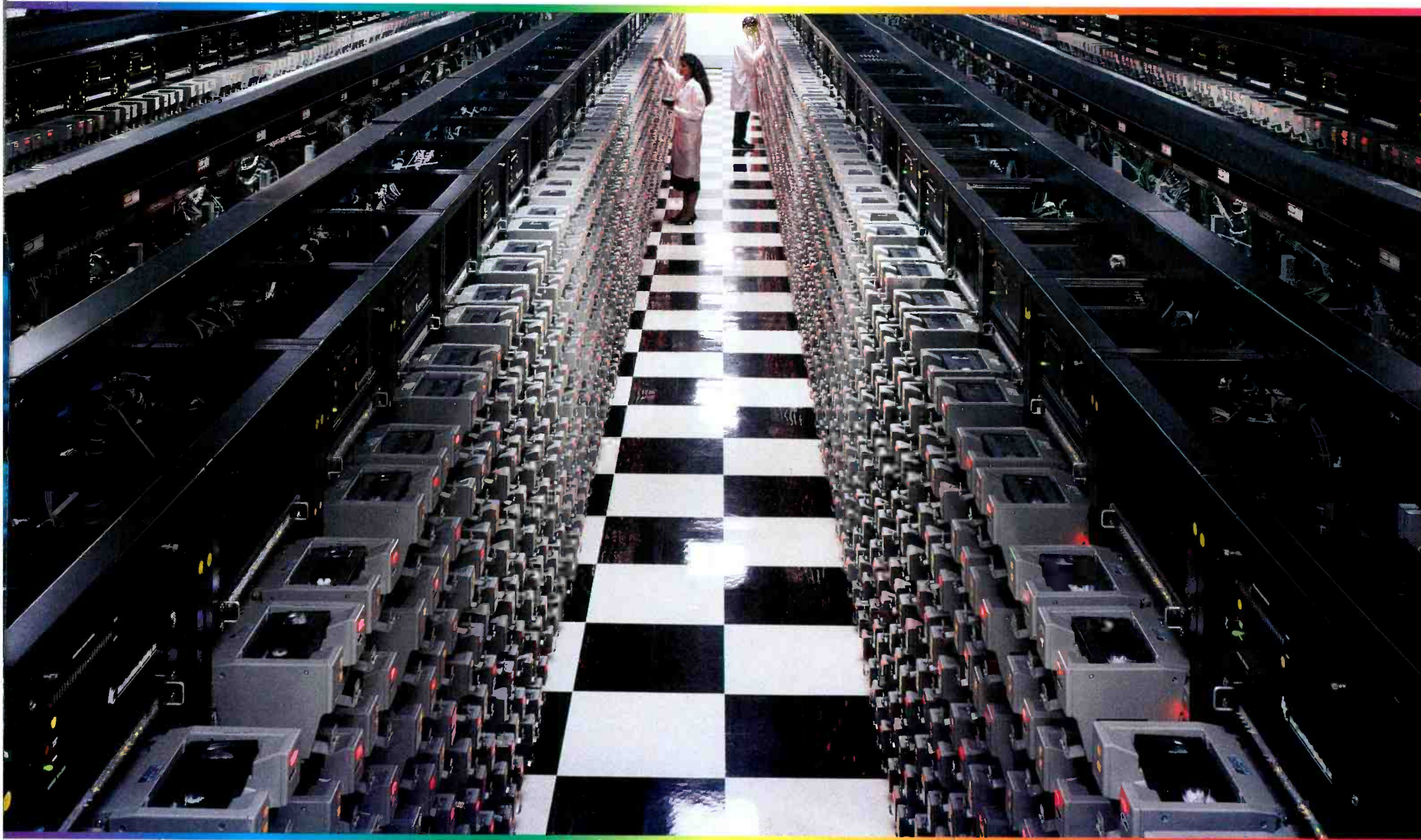


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# Good Customer Service Still Top Way To Shrink Theft

BY PAUL VERNA

NEW YORK—Shrinkage continues to be one of the most daunting problems facing music retailers of all sizes, threatening profit margins and challenging store personnel to constantly reinvent fixturing and merchandising concepts.

In the music retail industry, losses to shrinkage constitute an average of about 3% of total inven-

*'Sometimes \$1 million is the difference between profit and loss—even the existence of a company'*

tory, according to the National Assn. of Recording Merchandisers' 1990 Loss Prevention Survey.

For a medium-sized chain like 58-unit, Miami-based Spec's, which has annual sales in the \$50 million range, every percentage point in the shrinkage rate can mean up to \$1 million in lost sales, according to director of loss prevention Barry Davidson. "Sometimes \$1 million is the difference between profit and loss—even the existence of a company," he says.

At a giant chain like Minneapolis-based Musicland Stores Corp., which operates some 798 music

stores and 186 video sell-through outlets nationwide, as little as one-tenth of a percentage point corresponds to "as much as \$500,000" in losses, according to VP of loss prevention Keith Wanke.

These statistics help to explain why controlling shrinkage is such a high priority for retailers of all types and sizes. The methods of prevention vary, but the underlying philosophy is always the same: good customer service, along with an arsenal of hi-tech devices like electronic article surveillance gates, two-way mirrors, and video cameras, can keep the problem to manageable proportions.

## CUSTOMER SERVICE

By all accounts, an attentive store staff can do more to thwart a shoplifter than even the most sophisticated loss-prevention devices. "Mike McCaffrey said it best: Good customer service is the absolute best deterrent to shrinkage," says Larry Mundorf, senior VP at 292-store, N. Canton, Ohio-based Camelot Music.

McCaffrey is a former professional shoplifter who has gained popularity on the retail-convention circuit for his motivational seminars. These talks are used by retailers to augment existing educational programs on store security.

"To maintain low shrinkage is to educate everybody—the employee,

the manager, and the administrative staff as well," says Davidson.

Similarly, Mundorf says, "Camelot's approach to loss prevention is and continues to be primarily focused on the prevention aspect and in particular good controls and good education of our personnel."

Chuck Papke, VP of marketing and purchasing at 33-store Harmony House, based in Detroit, says training personnel in customer

service and other theft-prevention disciplines is "an extremely important part of the business."

Wanke describes Musicland's policy as an "extensive training program to increase employee awareness with regard to external theft." This "shoplifting-prevention program," he adds, incorporates the "Silent Partners' videos produced through NARM and VSDA" for music and video stores,

respectively.

## ELECTRONIC SURVEILLANCE

Retailers also rely heavily on electronic-article-surveillance (EAS) devices to control shoplifting. The leading suppliers of these machines for record stores are Sensormatic, Checkpoint, 3M, Knogo, and Security Tag Systems.

Sensormatic makes a microwave-based system that covers wider areas than other systems but can be defeated by what Wanke calls "body detuning" (e.g., placing a piece of product under one's arm or in one's waistband to shield the target from the sensor).

By contrast, Checkpoint's mainstay system operates on a radio frequency, which has a higher "pick rate" than microwave devices but a shorter scanning distance.

Consequently, retailers usually employ microwave systems in mall stores, which tend to have much wider entry gates than freestanding locations. Other stores are typically equipped with radio-frequency systems.

3M makes a system that uses magnetic-marker technology, which can be reactivated. As such, it is favored by video rental dealers, who can remotely deactivate the target on outgoing product and then reactivate it when the

*(Continued on page 112)*



**All Your Sensors Tuned.** Sensormatic's microwave-based Ultra-Max EAS System is used in various types of retail locations, including music, discount, and drug stores.



## GOOD SERVICE STILL BEST WAY TO SHRINK THEFT

(Continued from preceding page)

tape comes back to the store.

Security Tag Systems and Knogo, though they have a much lower penetration in music retail stores, are cited by various executives as highly effective prevention tools.

The missing link in electronic surveillance, according to many retail executives, is the existence of a program whereby product comes into the store with the EAS tag already in it. Papke says, "Nothing would please me more than to pay more money to the manufacturers for an EAS tag that they could put inside the packaging."

That would prevent a would-be shoplifter from slitting the cardboard package and removing the target—one of the preferred methods of stealing, according to retailers. It would also save on labor expenses, they note.

Executives at the security companies are taking steps to implement such programs. Steve Brown, group product manager at Checkpoint, says, "We're trying to work with the leading retailers and manufacturers to integrate our security circuits into the records at the point of manufacture. We're developing a product which we call our Compact Disc Label that is inserted into the jewel case at the point of manufacture."

### POINT-OF-SALE

Customer service, employee

education, and EAS, for all their uses in stemming external losses, are only marginally successful in controlling employee theft, which most retailers believe accounts for at least 50% of their shrinkage.

Chip Leonard, director of loss prevention at W. Sacramento, Calif.-based Tower Records/Tower Video, which operates approximately 125 record, video, and book outlets, says, "The reason internal theft is the biggest problem is that, often, management doesn't want to admit the possibility that longtime employees are stealing, but they are."

One of the newest and most effective methods of protecting against internal pilferage is a good point-of-sale system.

Though it is regarded primarily as an inventory-management tool, POS has security applications as well. Wanke calls POS "an aspect that allows the company to look at things on a more micro level, pinpoint it to the store by department."

Leonard says Tower's closed-circuit video system is interfaced with its cash registers and POS monitors, allowing security personnel to review every transaction logged at a particular counter to check for possible false voids, refunds, exchanges, discounts, etc.

Davidson notes that POS allows him to "look at the excessive amount of returns on any employ-



**Check This One Out.** Checkpoint provides electronic circuit deactivation via the Spectra-Physics Freedom Scanner.

ee on any day" to determine if that clerk may be logging false returns and pocketing the money. "I would have to put the POS system over the [EAS] system," adds Davidson, "but of course it all goes hand in hand."

Executives at chains that are not yet computerized also acknowledge the benefits of POS. Camelot's Mundorf says, "We don't have POS. We're still a manual environment." Yet he admits that "POS can open many avenues of

deterrence," and that the chain is "in a research-and-development mode with regard to POS."

### GHOST IN THE MACHINE

For all the money and effort that retailers expend to make their stores safer and more profitable, the specter of shrinkage continues to elude them. Davidson says, "Shrinkage is invisible; you can't see it. All those signs and all that beautification means nothing if your shrinkage is high."

## NARM'S MAGIC MOMENTS

(Continued from page 90)

1987

sy," and blamed the industry for failing to stop the proliferation of dual-cassette recorders, which he called "personal piracy machines."

The main topics: 1) Many retail and wholesale accounts wanted to get rid of vinyl singles. The cassette single loomed as an attractive alternative. 2) DAT, and the fear of home taping. 3) Piracy.

Attendees saw the debut of "CD Video," a 5-inch laserdisc that featured one digital music track with video, plus an additional 20 minutes of digital music without video. PolyGram International president Jan Timmer touted the video single as the "heir apparent" to the vinyl single.

One-stops complained about the loss of the functional discount.

Keynoter was RCA/Ariola president Elliot Goldman, who said RCA would not support DAT until the home-taping issue was resolved. His proposed solution was to offer consumers both a machine that *could* copy recorded material *and* one that couldn't, with the copyable version being much more expensive.

NARM elected the first woman to its board: City One Stop's Patricia Moreland.

1988

Attendance reached 2,400, NARM's highest in nine years.

CBS, A&M, and CEMA announced they would have 3-inch CDs in stores (Continued on page 108)

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# Merchants Spin New Store Ideas In Tough Times

BY EARL PAIGE

LOS ANGELES—Despite the recession and basically flat comparative-store sales, a number of music-oriented chains are continuing to be adventurous in trying new types of stores. In fact, the business climate seems to be encouraging them to find alternatives; in some cases, they are rethinking their criteria for store performance and making rapid adjustments when weaknesses are perceived.

Spec's is one of the retailers making the best of less-than-ideal marketplace conditions. Ann Lief, president of the Miami-based chain, acknowledges that it is in a holding pattern on expansion, but is nevertheless taking advantage of new opportunities.

The chain recently opened a site in the Sawgrass Mills outlet mall. Says Lief, "The Sawgrass store is an exciting one for us. It got going very strong. Then, when January hit, with the war and tourism [business] just coming to a standstill—it's slowed down quite a bit. But I think these outlet stores and large stores are the way of the future."

"We have a lot of sale merchandise in there. Most is 20% off what we normally charge. We're also sort of using it as a warehouse-type place for closeouts and products that we're stuck with or cutouts or things we can't return, that kind of thing."

Another new venture for the 58-unit chain is a store in the downtown

financial section of Miami that offers video for sale only, whereas most new Spec's stores have both sale and rental counters.

The downtown Miami store is 4,200 square feet and keeps what Lief calls "banker's hours:" open until 6 p.m. weekdays and Saturdays, closed on Sundays. "We had always thought it would be good to be down there."

Lief admits the chain is still wary of expansion and of adding new

*'We especially want out of a center if the anchor or large tenant is moving'*

stores of standard design. "This is the first time we don't have any deals signed," she says, adding the chain is "trying to get same-store sales up."

Spec's is also looking more warily at leases. "We especially want out of a center if the anchor or large tenant is closing or moving," says Lief.

#### CAMELOT'S KINGDOM

Another chain continuing with its new concepts is Camelot Music, with its large, upper-demographic Spectrum mall stores and its freestanding superstore outlets, according to Larry Mundorf, senior VP.

But Camelot is looking more criti-

cally at its skein of 15 giant, nonmall outlets that range from 10,000-12,000 square feet. For example, all superstores initially had rental counters but now only three like that remain. "Rental for us, like with a lot of people, is a dying entity," says Mundorf. "We opened them all with rental. At one point it was pretty productive."

Instead, he says, Camelot is adding self-contained classical sections—the store-within-a-store concept.

Camelot is giving its superstores a good shot, featuring them in more widely dispersed markets than some observers had thought. It has also resolved an initial identity problem. "We actually put the word 'Superstore' on some of them," says Mundorf. "Then we found it was not necessary." Now the outlets carry the chain's standard logo.

With its two newest superstores in Milwaukee, the chain now has 15 such outlets in various states. Mundorf notes, "We've tried to look at the hot markets. We prefer our freestanding stores as an out-building of a power center, or an end cap. We have some that are in line and we find those are not that good."

Camelot, with 292 stores in 32 states, is maintaining its expansion plans—which will see the chain grow by 41-42 stores before Aug. 31. This includes 11 Wall To Wall stores acquired in January and seven Rainbow Music outlets acquired late last year and just recently sporting a new

Camelot logo.

While some mall-oriented chains are worried that the economy, together with historical overexpansion, will limit mall growth, Camelot is still bullish on its Spectrum stores, says Mundorf. Three are up and running and four are planned to open between now and Aug. 31.

#### WATCH TOWER

Yet another chain, and one often

*'You have to do anything you can now. We're looking for the best deal we can get'*

looked at for new concepts, is W. Sacramento, Calif.-based Tower Records/Tower Video, where John Thrasher, VP of video distribution and purchasing, outlines a philosophy of flexibility that allows the web to exploit opportunities in the recession-bashed real estate community.

Three of its large new stores do not have video rental counters, although Tower, in contrast to Camelot, remains optimistic about rental. Two of its sites, in San Francisco and Philadelphia, "didn't have the space for rental." At the third, in Austin, Texas, "we didn't feel there would be enough traffic," says Thrasher.

Thrasher notes that all three stores feature a greater array of sell-through video, with 1,800-2,200 titles in a wide gamut of price points.

Yet another concept, new for Tower at least in the East, is the addition of books to stores with full-line video and music. One example is Nashville, where in a single building three separate entrances are provided for the trio of product lines.

At its downtown New York video store, Tower has put in books upstairs, bringing its total number of book-stocked stores to 13.

Tower continues to pursue its U.S. and global expansion but is nimble in exploiting opportunities for new formats as in Thousand Oaks, Calif. There, a store features just CDs and videos on laserdisc and VHS; the latter format is rented as well as sold.

#### STARSHIP'S ENTERPRISE

Starship Music & Movies president Michael Goldwasser believes the recession and sales slump require faster action when a new idea or location does not work out.

After being in the Raleigh/Durham, N.C., market a relatively short time, the 16-store chain has already closed and moved three of its five units.

"You have to try anything you can now," says Goldwasser. "We're not doing any leases where we're not getting buyouts. We're looking for the best deal we can get."

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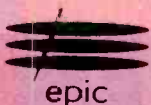
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
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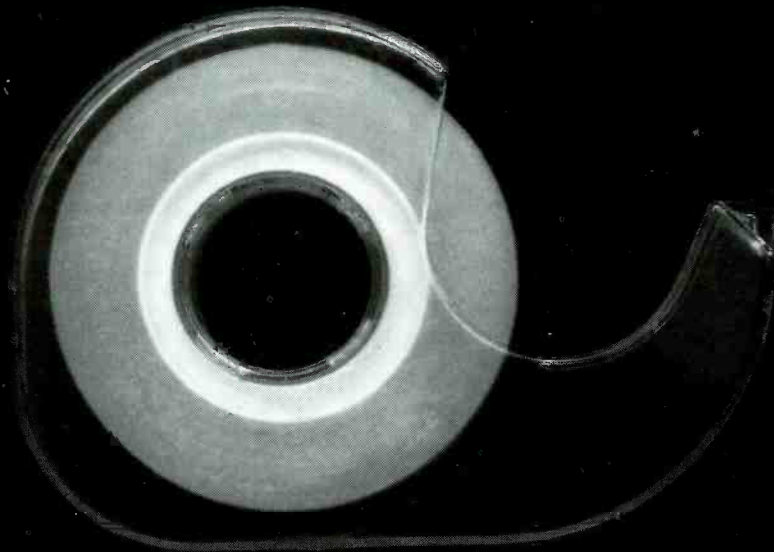
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**PATRICIA MORELAND**

*(Continued from page 80)*

campaign to come up with an alternative package to the longbox. Fogelman and Moreland, in addition to collaborating on the NARM board and on various committees, are business associates at Show Industries, which operates both Music Plus and City One Stop.

Other issues continue to challenge the members of NARM. For one, the recessionary climate that began in recent years has not shown any signs of improving, even though the war in the Persian Gulf has ended and the American public is more upbeat than it was even a month ago. Retailers are still struggling, with layoffs and other cutbacks reported throughout the industry.

In the face of these hardships, a stubborn piracy epidemic has music merchants worried. Moreland says, "Of all the problems that I see in the future, I'm deeply, deeply concerned about escalating piracy."

She notes that the only thing a retailer can do to stem piracy is work with the RIAA, the local chapters of the FBI, and local law enforcement officials. "I suspect that the most successful thing," she continues, "is a real meaningful relationship with the local law enforcement agencies, and you could do that most effectively on a local basis."

Product losses from piracy combine with internal and external theft to slash retail chains' profit margins. (For a look at the latest in store security, see page 102.)

Despite these troubling trends, Moreland remains optimistic that NARM, with its more than 600 members, is poised to tackle the myriad issues that affect music merchandisers nationwide.

PAUL VERNA

**PAM HOROVITZ**

*(Continued from page 80)*

The most important thing is to make sure we do this with the least amount of stress for the staff, without any interruption of service to either organization's membership."

Horovitz also says she is pleased that NARM's merchandising campaigns have been gaining strength. The first, Give The Gift Of Music, was started about 10 years ago. Over the years, NARM has added others and now runs campaigns for the American Music Awards in January; the Grammys in February; the Soul Train Music Awards in March; and the Country Music Assn. Awards and the MTV Awards in the fall.

"What has been the most interesting aspect is that there really hasn't been a diminution of participation in the campaigns."

On a personal note, Horovitz says that her sixth year working for NARM promises to be the most rewarding. A lot of that has to do with the VSDA split, which allows her to concentrate fully on NARM. "The difference is like night and day," she says. "I can get practically everything done during the day that I need to get done. I know NARM stuff in more detail this year. That is the best indication that the separation of the two associations will benefit all."

Now that the work day is less hectic, Horovitz says she also has gained one other important benefit: "I have more time to listen to music again."

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## RETAIL/NARM PREVIEW

# Indies' NARM Presentation Expected To Be High On Humor And Rich With Rap

**THREE-D OR NOT THREE-D:** Independent entrepreneurs who attend the 33rd annual National Assn. of Recording Merchandisers convention in San Francisco this week can forgo the glasses distributed during last year's "three-dimensional" indie presentation.

This year's program, at its two-dimensional best, is sponsored by 36 independent labels and 24 independent distributors under the direction of Berkeley, Calif.-based Fantasy Records executive VP Phil Jones.

"It's irreverent and funny," says Jones of the 1991 independent presentation. "When you've got the little guys up against six of the largest guys it's tough to compete. But this presentation proves we're as good as anyone."

Jones, while tight-lipped about the specifics of the presentation ("you'll just have to come see it"), notes that rap, as has been the case in the past several years, is still the indie order of the day.

"Rap is here to stay for awhile," Jones says. "I mean, look how long people have been saying 'rock'n'roll is dead.'"

Issues on the collective indie mind at NARM this year are typical, says Jones: packaging, lyrics legislation, the future of the 7-inch single, and piracy.

**ONE MORE HIT:** NARM surely will give the indies an excuse to collectively toast L.A.-based **Quality Records** and its No. 1 pop hit by **Timmy T.** "One More Try" climbed to the top of Billboard's Hot 100 chart March 23, thrusting the entire indie industry into the mainstream consciousness. **Delicious Vinyl's Tone Loc** was the

Record Distributors and Manufacturers.

"The problem with so many of the small labels is that they may have great music, but they don't know how to get it heard," Cohen says. "They're so small, they may not know how to manufacture the product, or even who to ask about it."

The IRPA will address such basic issues as the recording and manufacturing process, product development and building an artist roster, increasing productivity, promotion, and distribution, for example. Key issues of concern to the smaller players range from production costs and creative financing to thriving in the CD age, says Cohen.

To date, indie entrepreneurs committed to forming an IRPA steering committee include Green, as well as **Gilbert Hetherwick**, VP of sales/marketing at Cleveland-based **Telarc**; **Larry Kraman**, president of Providence, R.I.-based **Newport Classics Ltd.**; and **Ira Moss**, GM of Hackensack, N.J.-based **Moss Music Group**, Cohen says.

She projects the steering committee will have a board of directors—composed purely of label representatives—in place by early summer.

Interested parties can reach Cohen at the CD Review offices in Hancock.

## GRASS ROUTE



by Deborah Russell

last independent artist to enjoy such pop success, when, in 1989, he ascended the pop chart with such hits as "Wild Thing" and "Funky Cold Medina."

**COMING ATTRACTION:** Wayne Green, publisher of Hancock, N.H.-based CD Review, has launched a campaign to form a new association open to independent music entrepreneurs of all shapes and sizes.

The Independent Record Producers Assn., says coordinator **Grace Cohen**, will provide a networking forum on a plane unlike that of NARM or the National Assn. of Independent



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## NARM'S MAGIC MOMENTS

(Continued from page 103)

by May; WEA would have them in stores by the third quarter. Sony introduced a new pocket 3-inch CD player.

Arista's **Jim Cawley** was skeptical of CD-3, saying the cassette single had much more potential. He said there were 320 million cassette players in the U.S. but only 9 million CD players. CBS, which had resisted cassette singles, finally joined the configuration. Many speculated that Sony's purchase of CBS helped spur the decision. PolyGram was the only major left without cassette singles.

The introduction of CDV was pushed back to May or June, and only WEA and PolyGram would release product in that configuration.

WEA introduced "CD + Graphics," which places visual information on a music CD that could be read via an adapter. Tommy Boy's **Tom Silverman** called it a "stupid" idea.

1989

A quiet confab—no bombshell announcements, and the expected hot topics (demise of vinyl, radio's lack of song identification) didn't cause fireworks. NARM did kick off its "When You Play It, Say It" campaign, but it was surprisingly low-key.

CBS announced it would solicit orders for 2,500 3-inch CD display pieces in an industrywide effort to get the configuration off the ground.

Accounts complained to suppliers that higher LP penalties were charged on titles that had been deleted from that configuration.

1990

Biggest issue: warning stickers. The major labels acceded to NARM's demand for a uniform stickering policy. Despite internal divisions, the industry expressed unanimous support for efforts to defeat stickering bills.



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# Ear Candy

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2. A musical term for overdubbing or sweetening of a multi-track recording.
3. Sound so good, you can taste it.
4. A new record label headed by Nile Rodgers and Tom Cossie; located at:  
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# RETAIL/NARM PREVIEW

## SAN FRANCISCO'S INDEPENDENT RECORD SHOPS SPIN CHARACTER WITH DIVERSE SELECTIONS

(Continued from page 94)

headquarters, with a modest selection of other indie and important releases, as well as a small amount of used rock.

**Jack's Record Cellar, 254 Scott St.**  
In business for 40 years, this is San Francisco's oldest record store, a fact

that you can sense the moment you walk in the door. Boxes full of 78s line the walls and are beneath racks packed with choice jazz, country, blues, rockabilly, and '60s rock reissues and originals. Loads of 45s, too, with a grudgingly small number of

CDs.

**Let It Be Records, 2434 Judah St.**  
As the name implies, this cramped store specializes in Beatles rarities and memorabilia, as well as carrying lots of other mostly mainstream rock albums, rarities, and tour souvenirs.

**Aquarius Records, 3961 24th St.**  
What the inventory of this small neighborhood store lacks in quantity it more than makes up for in quality. Aquarius has a shrewdly selected stock of reasonably priced new "alternative" rock and off-beat jazz records, tapes, and CDs, and a friendly and knowledgeable staff to help you choose. The used bins consistently yield good finds.

**Baytown Record Store, 920 San Pablo Ave., Albany.**

Looking for country or soul 45s? Searching for obscure jazz, surf, or rockabilly records? This is the place to find such things and more, provided it's used vinyl you desire, because that's all the store sells.

**Record Exchange, 719 California Dr., Burlingame.**

A small store crowded with new and used rock, jazz, country, and classical records, tapes, and CDs, with a large heavy metal section. Prices here are low, especially for the used CDs, most of which cost between \$8 and \$9.

**Amoeba Music, 2455 Telegraph Ave., Berkeley.**

Open for less than a year, Amoeba has quickly become one of the best all-around stores in the East Bay, featuring a huge and fairly priced selection of used and new CDs and vinyl. Turnover is rapid, with plenty of fresh stock appearing daily.

**American Music Store, 2388 Mission St.**

This Mission District shop features a wide variety of Mexican nortenas, rancheras, and mariachi recordings, as well as music of the rest of Latin America, with a bit of North American pop thrown in for good measure.

**Discoteca Habana, 3000 24th St.**  
Latin records, tapes, and CDs from floor to ceiling, with extensive cut-out bins full of Mexican rock, salsa, and nortenas.

**Butch Wax, 4077A 18th St.**  
A plethora of 12-inch dance records are available here, with an emphasis on house music and a small amount of rock, jazz, and classical discs.

**Groove Merchant, 776 Haight St.**  
If you've got to have that funk, it's got the funk. Groove Merchant deals in new and used funk, jazz, hip-hop, and soul albums and 45s that are priced to sell. Lots of original sealed copies of early-'70s gems from artists like Curtis Mayfield and B.T. Express.

**The Jazz Quarter, 1262 20th Ave.**  
Although the peeling paper sign in a window above the door that identifies this shop does little to attract attention, the items for sale inside beckon for inspection. The Jazz Quarter is one of the best stores in the city for new and used jazz LPs and CDs.

**Reckless Records, 1401 Haight St.**  
Busy, overpriced, and staffed with employees that have a few things to learn about how to treat the customer, Reckless caters to the trendy Haight Street crowd with new rock import and domestic albums. In addition to a large, disheveled stock of used rock LPs and CDs, it has a good selection of new and used punk 45s.

**Record Finder, 258 Noe St.**

Record Finder stocks a decent selection of used and new rock, jazz and country, and, as the name implies, offers a record-search service for hard-to-find titles.

**Recycled Records, 1377 Haight St.**  
Recycled, unlike its alternative-minded competitors on Haight Street, focuses on used oldies, jazz, show tunes, classical, and '60s rock'n'roll.

**Revolver Records, 520 Clement St.**

Revolver is a solid store selling primarily used rock, jazz, blues, classical, and country at fair prices.

**Rough Trade, 1529 Haight St.**

Affiliated with the Rough Trade label, this store carries new and used domestic and imported rock, reggae, and rap on LP, CD, and cassette. Touring indie bands often do in-store performances here. Perhaps the best place to shop for reggae in the city, although prices are a bit high.

**Round World Records, 491 Guerrero St.**

Looking for the latest souk, rai, or Afro-beat releases? This diminutive shop displays an unsurpassed selection of hard-to-find new and used music from Africa, Latin America, Asia, and the Middle East on LP, CD, and cassette.

**Star Records, 551 Hayes St.**

With an impressive array of rap and dance 12-inch singles, half of the joy of shopping here is listening to the store's clerks mixing beats on their turntables. It also has a nice selection of gospel, reggae, and soul.

**Streetlight Records, 3979 24th St. and 2350 Market St.**

Streetlight features a good but unadventurous grouping of new and used LPs, CDs, and cassettes covering all genres, with an emphasis on 12-inch dance singles at the Market Street location.

**Asla's Records, 5488 College Ave., Oakland.**

A nice, comfortable, neighborhood

store, with a well-rounded stock of used and new LPs and CDs, and cozy sofas to lounge on when you tire of browsing. If your tastes lean toward the abrasive, head straight for the difficult music section, devoted to industrial/noise albums.

**Down Home Music, 10341 San Pablo Ave., El Cerrito.**

An offshoot of the Arhoolie record label, Down Home is a great place to shop for country, cajun, blues, gospel, jazz, folk, '50s and '60s rock, and international music. Prices are on the high side, but for roots reissues, its assortment of titles is unparalleled. The store also does a healthy mail-order business as well, so be sure to sign the mailing list to receive the free quarterly newsletter, which is packed with capsule reviews (and not empty sales pitches) of the discs, videos, and publications that the store sells.

**Musical Offering, 2430 Bancroft Way, Berkeley.**

A cafe as well as a music store, selling classical recordings exclusively, mostly on CD.

**Rasputin's, 2333 Telegraph Ave., Berkeley.**

Formerly *the* store to visit in Berkeley, Rasputin's now presents an uninteresting variety of new CDs, with an annex across the street housing used records.

**Reid's, 3101 Sacramento St., Oakland.**

The Bay Area's gospel specialist, Reid also offers some great bargains in old blues and soul titles.

**DBA Brown Records, 6095 Claremont Ave., Oakland.**

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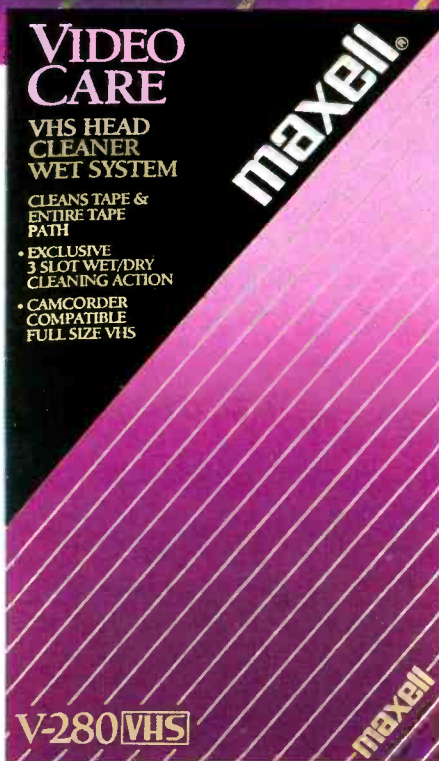
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## RETAIL/NARM PREVIEW

# Room On The Shelf For Vid Product Configuration At Home In Music Chains

BY MELINDA NEWMAN

NEW YORK—As video titles jockey against audio releases for store space, music retailers are expanding their horizons and aisles to make the most of the configuration.

Although most chains report that video still accounts for a small percentage of overall sales—anywhere from 2% to 10%—store representatives agree that video, especially music video, is a primary area of growth.

"It's going to be the year for music video," says Marilyn Ramsay, video and audio buyer for Owensboro, Ky.-based Disc Jockey Records.

"We expect video to be the fastest growth category; it's our focal point. We think it could grow three or four

*"The margin on video has been improving over the last few years"*

times this year; not just in music, but in other areas, such as children's releases," says Ivan Lipton, executive VP and chief merchandising officer for the 144-store Strawberries Records chain.

Strawberries, based in Milford, Mass., is so gung-ho on the configuration that it is remodeling its stores to be more video friendly. "We're expanding or relocating 48 of our existing stores and taking additional square footage," Lipton says. "A large part of that will be devoted to video. A lot of our stores were small and there wasn't the opportunity to merchandise video as we liked to; with this store-enhancement plan, we're going to rectify that. By the end of the year, the majority of the chain will be fixtured so that video will be a very important category with upfront placement."

According to Lipton, a typical store in the past had between 1,500 and 2,000 titles; the expanded stores will have upward of 4,000 pieces. In some cases, such as the chain's superstore in Framingham, Mass., 8,000 titles are available. "Then in our highest-volume store, which is in downtown Boston, one entire floor will be devoted to video sell-through. There will be a greater assortment than in most specialty stores."

While chains are optimistic about all genres of video, many buyers point out that music video is the steadiest seller, while theatrical titles rely more on blockbusters.

For example, with few strong spring titles other than "Ghost," Ramsay expects music video to dominate Disc Jockey's video sales. "On the theatrical end, last year's first quarter was very good with 'Indiana Jones And The Last Crusade' and 'Honey, I Shrunk The Kids,' but this year we haven't seen that many blockbusters, so new music-video releases will be key for sell-through."

"We're looking at music video as our big area of sell-through growth in light of the fact that there aren't going to be many big theatrical titles until the fourth quarter," says John

Thrasher, VP of video purchasing and distribution for W. Sacramento, Calif.-based Tower Records. "Our video sales are up a little bit over last year and most of that gain is in music video."

"We're beginning to see better material with music video. It started about the sixth month of last year with better product and more numbers," Ramsay says. "And, more importantly, the manufacturers are really getting behind it."

"We do better with music titles, but I think that's because we're a music store," says Alan Skolnik, director of store merchandising for Port Washington, N.Y.-based Record World. "Our average customer is more music-minded. We'll probably skew a little more toward music video as time moves on." Though the numbers vary from store to store, Skolnik says at least half of the 500-1,200 titles in stores are music-oriented.

(Continued on page 113)

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**VIDEO'S GROWTH**

*(Continued from preceding page)*

To nurture music video sales, retailers are trying different strategies, including aligning it more with corresponding audio product. "We're really expanding our music video presence in stores by placing some new rack designs so we'll be able to merchandise music video right above the CDs and cassettes," says Thrasher.

"For us, we find that video is still an impulse buy," says Mike Dungan, video buyer for the 291-store, N. Canton, Ohio-based Camelot Music chain. "Cross-merchandising the music videos with the audio product is definitely important. For nonmusic titles, store-front displays are the key."

Video buyers disagree on the proper timing for music video releases. Many labels are experimenting with day-and-date releases to coincide with audio product, which is vital, according to Dungan. "With music video, it's all timing . . . getting the video out with the singles and the album."

Conversely, John Artale, video buyer for 110-store National Record Mart, sees music video as a means of keeping up the momentum on an artist after the album and tour are finished. "At the end of every tour, they should put out a live video that encompasses that tour and serves as a compilation of the project," he says. "They're like souvenirs or a concert for the towns the tour didn't play."

While timing may be a factor for the success of a current title, the time is always right for catalog material. According to several chains, most stores try to keep a strong selection of catalog offerings available.

At Pittsburgh-based National Record Mart, more than 75% of the 550 music video titles and 300 nonmusic titles are catalog items, according to Artale.

"For us, music-video catalog sales are great," says Disc Jockey's Ramsay. "With nonmusic catalog, you never know what someone is going to buy. It could sit on your shelf for two-three months, and the next day someone comes in and buys it." The total number of videos, catalog and current, in Disc Jockey stores ranges from 800 to 3,000 in its superstores.

A primary concern for music retailers has been the low margin on video titles. However, according to many, that is changing. "The truth is that the margin on video is getting better. It's constantly improving over the last few years," says Skolnik.

"Actually, the margin on video is pretty good at list price," says Strawberries' Lipton. "Where margin gets bad is on big titles where you have to compete by putting them out at a lower price. But with a lot of success on deeper catalog, there is plenty of opportunity to sell the lion's share at list price with the higher margin."

Until music-video sales are a bigger piece of the pie, margins are not an overriding issue, according to Thrasher. "Certainly we continue to push for expanded margins, but in all honesty, you don't see nearly as many sales on the music-video side, so I don't think the margin is as sensitive as it is on audio releases. But as sales increase, that could change."

Video buyers notice little resistance from consumers on pricing, unless a title is above \$24.95. "That's the only time it becomes an issue," says Artale. "But I never shop for a title by price; I still go by the quality."

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<p><b>WALL TO WALL SOUND &amp; VIDEO</b></p> <p>Wall to Wall Sound &amp; Video, Inc.</p> <p><small>has sold certain operating assets to</small></p> <p>Camelot Music, Inc.</p> <p><small>The undersigned initiated this transaction and acted as financial advisor to Wall to Wall Sound &amp; Video, Inc.</small></p>	<p><b>waxie maxie's</b></p> <p>Waxie Maxie Quality Music Company</p> <p><small>has been acquired by</small></p> <p>LIVE Entertainment, Inc.</p> <p><small>The undersigned initiated this transaction and acted as financial advisor to Waxie Maxie Quality Music Company</small></p>
<p><b>RECORD WORLD ENTERPRISES</b></p> <p>Record World Enterprises, Inc.</p> <p>and</p> <p>Elroy Enterprises, Inc.</p> <p><small>have been acquired by</small></p> <p>Record World, Inc.</p> <p><small>a newly formed corporation owned principally by Record World's senior management and General Atlantic Partners</small></p> <p><small>The undersigned initiated and structured this transaction and acted as financial advisor to Record World Enterprises, Inc. and Elroy Enterprises, Inc.</small></p>	<p>Variety Company</p> <p><small>has sold most of the assets of</small></p> <p><b>VARIETY COMPANY</b></p> <p>to</p> <p>Camelot Music, Inc.</p> <p><small>The undersigned initiated this transaction and acted as financial advisor to Variety Company</small></p>
<p><b>RAINBOW RECORDS</b></p> <p>Rainbow Music, Inc.</p> <p><small>has sold its mall stores and inventory to</small></p> <p>Camelot Music, Inc.</p> <p><small>The undersigned initiated this transaction and acted as financial advisor to Rainbow Music, Inc.</small></p>	<p><b>WALL TO WALL SOUND &amp; VIDEO</b></p> <p>Wall to Wall Sound &amp; Video, Inc.</p> <p><small>has sold most of its operating assets to</small></p> <p>Wee Three Record Shops, Inc.</p> <p><small>an indirect subsidiary of</small></p> <p>W H Smith Group PLC</p> <p><small>The undersigned initiated this transaction and acted as financial advisor to Wall to Wall Sound &amp; Video, Inc.</small></p>



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## RETAIL/NARM PREVIEW

### MUSIC CHAINS TAKING MORE CAUTIOUS APPROACH TO EXPANSION

(Continued from page 76)

regional malls is a concern for chains like Musicland. In 1993-94, you will see a dearth of new malls. That means that more music chains will compete for less sites."

Chip Cappelletti, VP and director of real estate at The Record Bar in Durham, N.C., says, "I think the real-estate end of the business is a real mixed bag. In general, developers and retailers are slowing down due to the economic times."

Currently, however, because of the surplus space and the slowdown in growth by other retail segments, "there are better deals out there for music retailers than there have been in the last few years," he says.

In general, he adds, "the past few years have seen music retailers trying all kinds of different things to grow, while there haven't been that many new centers. It's been a feeding frenzy, and I see music chains slowing down quite a bit."

A number of chains already indicate that they are slowing down. Terry Woodward, president of WaxWorks, the Owensboro, Ky.-based chain that operates stores under the Disc Jockey logo, told Billboard in September that the web would slow growth to allow the company to digest expansion from the previous two years, during which it had opened 82 stores. In 1990, WaxWorks added 21 stores, and Woodward said he probably will limit the company's 1991 growth to the 15 stores it was committed to as of September.

Record World, the Port Washington, N.Y.-based chain, recently announced it would close about 12 outlets; in Miami, Spec's Music & Video, which posted a 1990 net gain of three stores, is expanding more slowly than expected; and in Los Angeles, Music Plus, which added 12 stores in 1990, is said to be taking a less aggressive growth stance this year.

At National Record Mart in Pittsburgh, which added 13 stores in 1990, Lori Porter, VP of purchasing, says, "We are signing leases and expanding but doing it in a conservative way."

#### LOOKING OUTSIDE THE U.S.

Although observers say Musicland is reducing its growth, Bausman says the chain's expansion program is right on target. But, he adds that the weakening real-estate market will be a factor in future growth strategies. "Fortunately, Musicland has expanded its horizons to looking for growth outside the U.S. We have one store in England and are in serious negotiations for a number of other outlets there. Also, we will open our second store in Puerto Rico on April 10."

The 53 music stores opened by Musicland in 1990 represented the second largest number of stores added by a U.S. record retailer last year. Trans World, which refused to supply Billboard with store-count information, opened an estimated 52 stores during the year. (The total store counts of Musicland and Trans World

on the accompanying chart exclude their sell-through-video-only chains, Suncoast Motion Picture Co. and Saturday Matinee, respectively.)

Meanwhile, Wee Three Record Shops in Philadelphia was the quickest-growing music retailer in 1990, adding 57 outlets to jump into the top 15 largest U.S. music chains. It closed out 1990 with 84 outlets, which represented a 211.1% increase over the 27 stores it ran at the end of 1989. Most of Wee Three's growth was supplied by its acquisition of a large chunk of Wall To Wall Sound And Video, the Cinnaminson, N.J.-based chain that went bankrupt last July.

In addition to WaxWorks and Wherehouse, the other chain finishing the year with a net gain of at least 20 stores was Milford, Mass.-based Live Specialty Group, which closed the year with 144 outlets.

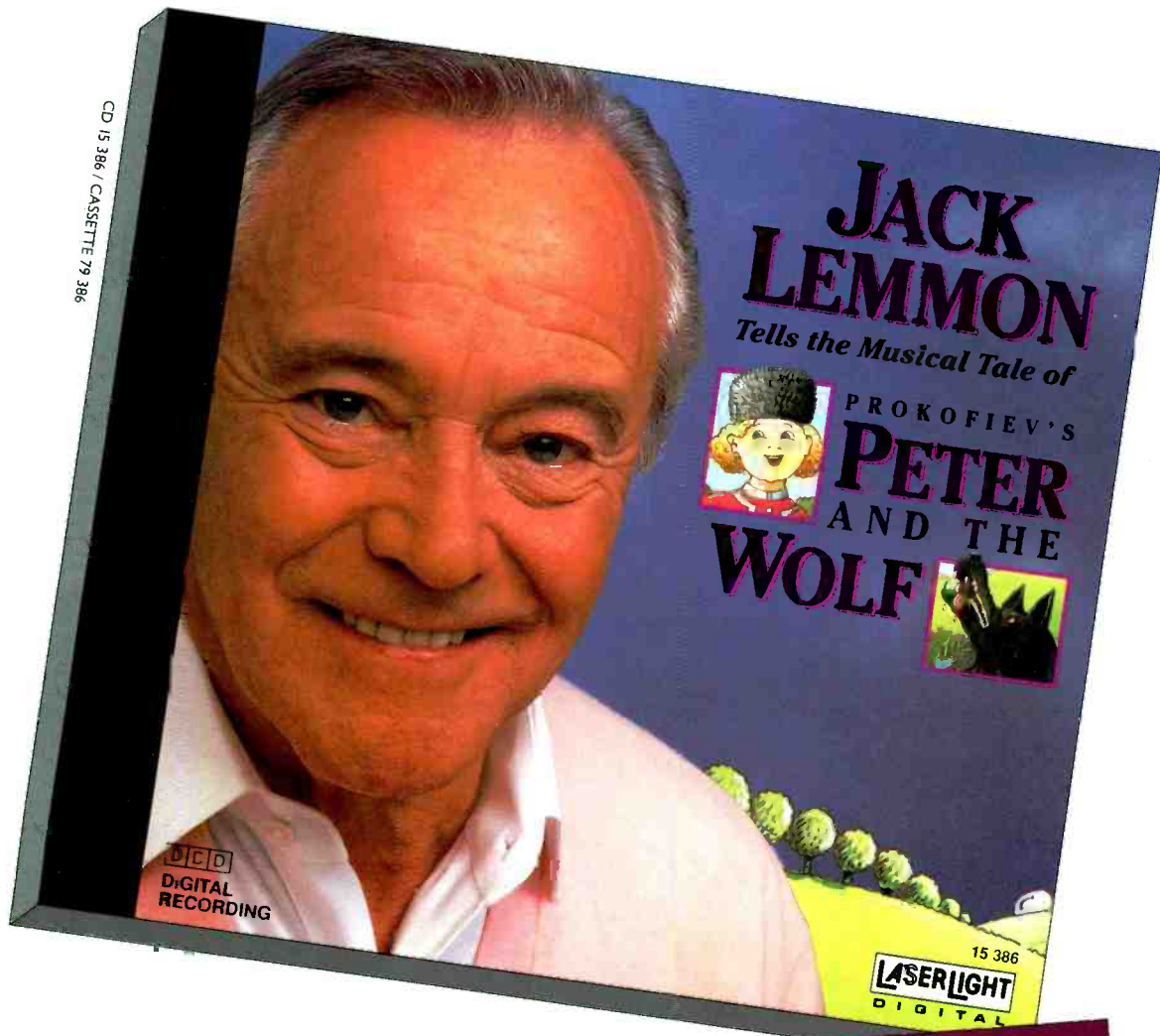
Camelot Music also has been aggressive in its growth stance. But the chain suffered a decline in total stores because it stopped running leased departments for the 106-unit Big Wheel discount department store chains. In addition to the loss of the Big Wheel account to the rackjobber sector, 1990's total store count was affected by Wall To Wall closing more than 40 stores that it could not sell to Wee Three or other music chains.

Photos on pages 1 and 92 courtesy of the San Francisco Convention & Visitors Bureau.

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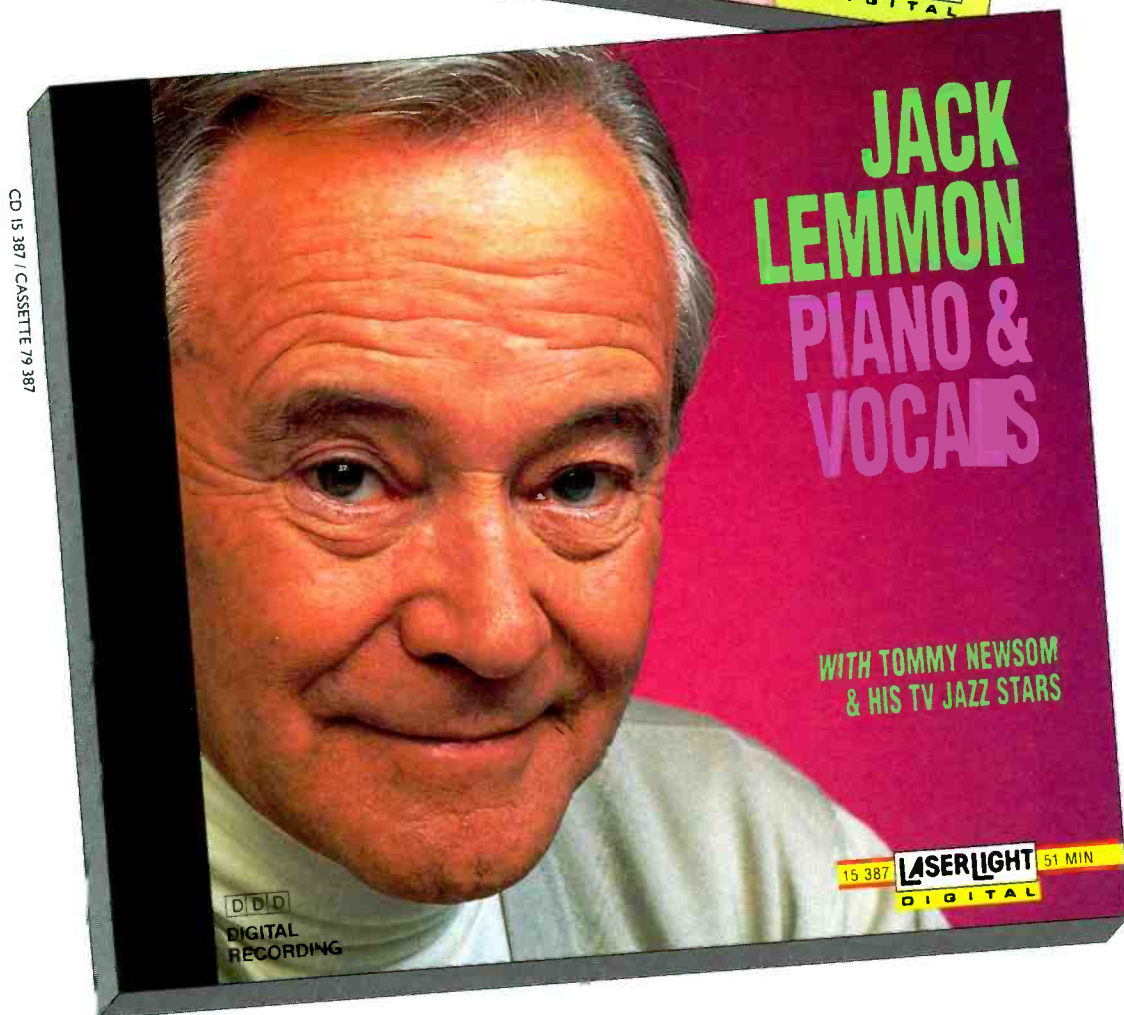
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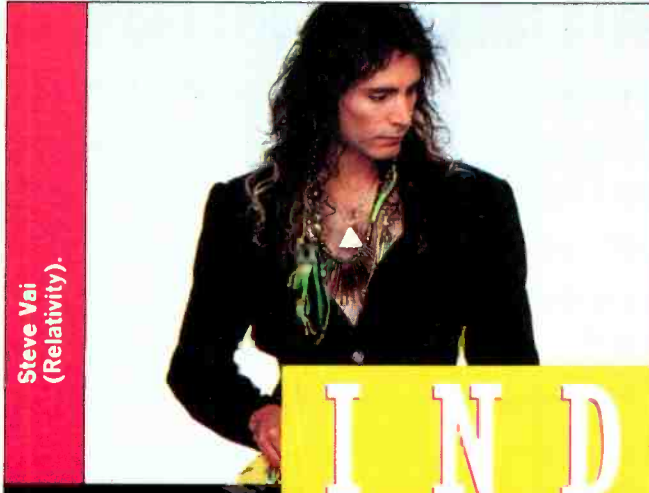
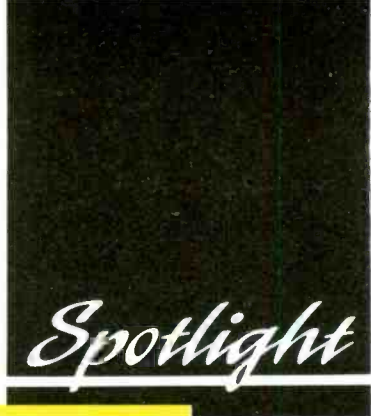
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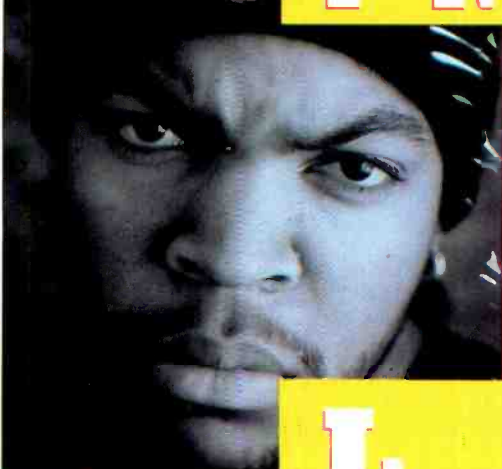


Steve Vai  
(Relativity).



Curtis Mayfield  
(Curtom/Ichiban).

# I N D E P E N D E N T



Ice Cube  
(Priority).



Black Tie  
(Bench).

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By DEBORAH RUSSELL

# L A B E L S &



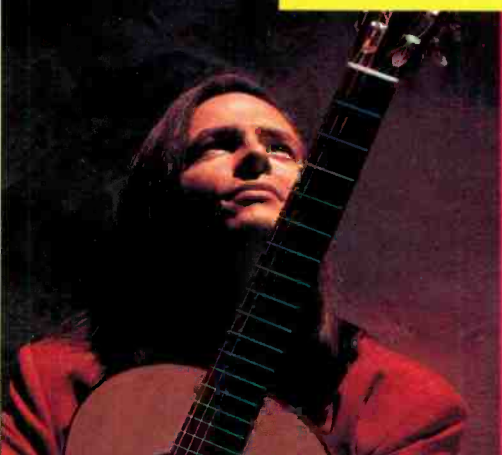
Run-D.M.C.  
(Profile).



Charles Brown  
(Rounder).

# D I S T R I B U T O R S

**L** independence, while intangible, is the building block upon which the entire music industry is based. Whether it's rock'n'roll, disco, punk, metal, or rap, the genesis of nearly every modern musical movement is rooted in independent soil. And as the entire music industry looks to the future in its quest for innovation, excitement, and originality, its many eyes and ears once again turn to the independent network of labels, distributors, and retailers worldwide.



Ottmar Liebert  
(Higher Octave).



The Connells  
(TVT).

The independent sector in 1991 appears to be on the verge of a new age. The majors have all but co-opted the rap, alternative, and hard-rock markets, homogenizing and pasteurizing what once were considered *the* cutting-edge sounds of recent times. The ailing economy, which affects the *entire* music industry, has the independents scrambling for new ways to cope with age-old problems: discovering and nurturing talent, competing with the majors' in-house boutique labels, and reaping profits in a slow-growth marketplace.

The forward-thinking indies have hit the pavement with a vengeance, mining underground talent sources and relying on a much-touted proximity to the artists and the audience as the most effective way to beat the majors to the "next big thing."

"The newest, freshest ideas are still in the street," says Priority Records president Bryan Turner. And he speaks with authority. Priority's gold-certified hardcore rappers N.W.A. and Ice Cube literally are "still in the street," achieving mega sales despite a lack of mainstream exposure.

"We have to sign new artists before the majors even know they exist," adds Profile Records president Cory Robbins. "We can be aggressive, make quick decisions, and deal on the spot." His company was built on the success of Run-D.M.C., the first rap act ever to strike gold and cross over into the popular mainstream. The act is currently "Back From Hell" with its fifth Profile album.

Rap clearly continues to reap profits on the independent side, as evidenced by such acts as Chubb Rock on Select, Special Ed on Profile, and Digital Underground on Tommy Boy. But now that the majors can claim mega hits with such ultra-commercial rappers as M.C. Hammer and Vanilla Ice, the indies have been pushed toward signing rap artists that break new ground, fusing traditional rap with world-beat music, alternative rock currents, and reggae beats. Content-wise, the indies are striving to recarve the niche rap once represented as "the voice of the street."

"We don't modify or meddle with the artists," says Priority's  
*(Continued on page I-22)*

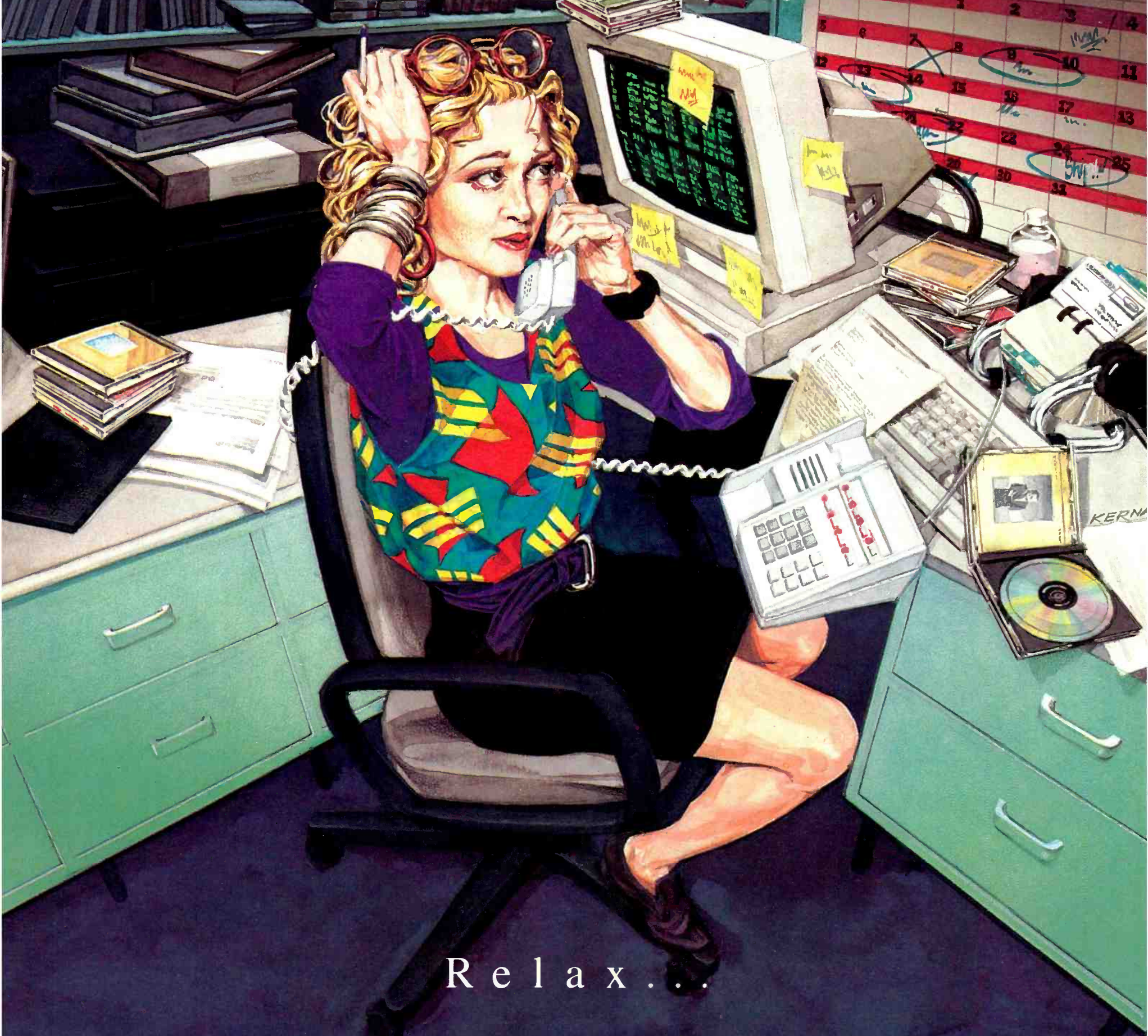


Digital Underground  
(Tommy Boy).



Salt-N-Pepa  
(Next Plateau).

# RELEASE DATE STARING YOU IN THE FACE?

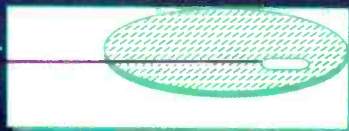


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Special Ed



## Distributors Hunger for Fresh Hitmakers to Light Up Pipeline

By DEBORAH RUSSELL

**T**he independent record distributor in America is certainly no stranger to risk, adventure, or even terror. Such is the price of independence, especially in an age overrun by corporate monoliths consumed with consolidation.

Independent distributors nationwide are looking to 1991 with cautious optimism. A business climate overrun with takeovers, mergers, and acquisitions has the indie entrepreneur struggling to maintain strength through independence.

The most dramatic development in independent distribution occurred in late 1990 when a number of key distributors publicly moved to consolidate their position in the shrinking marketplace by aligning with one another in "networks" that would vaguely mirror their major-affiliated counterparts.

In September, industry veteran Mel Klein and a group of investors created the Independent National Distributors Inc. (INDI) web, acquiring San Fernando, Calif.'s California Record Distributors Inc. on the West Coast and Long Island City, N.Y.'s Malverne Distributors Inc. on the East Coast. Meanwhile, Long Island City's Landmark Distributors Inc. and Schiller Park, Ill.'s Impact Distributors created a "co-venture" of their own, opening

an L.A. office and formally combining their existing forces—under the single Landmark banner—in New York, Atlanta, and Chicago to cover more territory with more coordination.

While the jury is still out on the impact such movement will have on the entire industry, Select Records president Fred Munao sees the concept, at least, as a show of strength from the indie sector.

"The fact that [these distributors] want to consolidate attests to the health of the independents," Munao says. "One should never underestimate the strength, intelligence, and shrewdness in the independent sector. It's all about survival. These guys are better bottom-line watchers than anyone at the majors."

Gemini Distributing Inc. president H. Michael Walker sees potential behind the theory as well. "The basic premise [of consolidation] is good because one of the faults the indies have is that we're so fractured; everybody's trying to take care of their own operation and it's a big problem when somebody crosses an imaginary zone and you run into trans-shipping," he says.

Proponents of the theory claim a consolidated indie network of distributors will appeal to labels who seek coordinated, national marketing, one of the factors that often woos them into the major branch operations. The system, in theory, could alleviate problems with payment and collections, two thorns in the indie side.

"[A network] can maintain the advantages of independent distribution with independent people, but on a national scale," (Continued on page I-38)



Sybil



### SHANACHIE

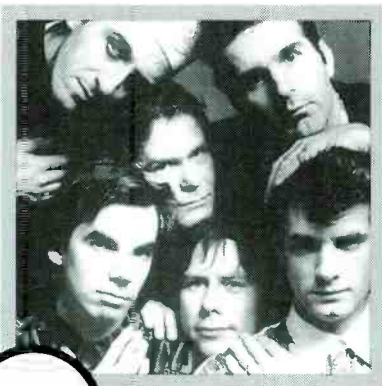
3 Mustaphas 3

Nine Inch Nails

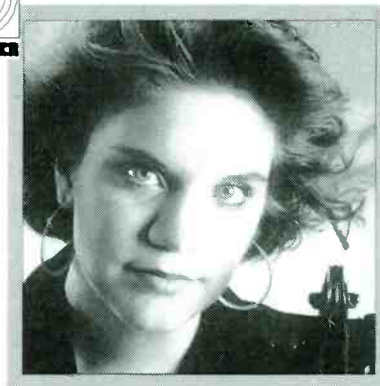
Alison Krauss



Bunny Wailer



RYKO



Timmy-T



## True Value of Indie Product on the Rise at Retail

By MOIRA McCORMICK & BRENDA LADIN

**I**t's no secret that independent product is a vital component of the music mix in virtually every retail outlet. Smaller chains and mom-and-pop shops, for instance, have been able to stay competitive with the megastore chains by offering a breadth of titles—many of them independent—not available at the major webs.

But indie product has become increasingly valuable to those national chains as well. Despite the major labels having jumped feet first into the rap-dance scene, which was created and nurtured by indie labels, observers estimate that up to 50% of sales in that genre are still accounted for by independent labels. Indie rap/dance titles have ended up in the upper reaches of many a chain's year-end tallies, not to mention the Billboard charts.

"Rap is street-oriented music, and the independent labels are close to the street," says Steve Harkins, director of audio for one-stop Baker & Taylor. "They take a regional position on marketing, developing an act at street level first, and it's proven very effective."

Other indie genres with more than respectable sales figures include metal and new age, and, to a lesser extent, rock. Relativity Records has been the independent sales leader in that area, racking up a trio of gold records and as many Grammy nominations over the last few years. (Gold certifications were for 1987's "Surfing With The Alien" and 1989's "Flying In A Blue Dream," both by Joe Satriani, and 1990's "Passion & Warfare" by Steve Vai, which was the label's first top 20 album). Relativ-

ity is the in-house label of Important Record Distributors.

Retailers and one-stops surveyed for this article were asked which indie labels were the strongest sellers, and the same names consistently came up: Profile, Priority, and Tommy Boy in rap/dance; the Relativity group (including metal and street labels Combat/Earache and In-Effect), Caroline, Rough Trade, Rykodisc, and TVT in metal and rock; Optimism, Music West, American Gramophone, and Higher Octave in jazz/new age; Disney in children's; and Rounder, Alligator, Shanachie, and numerous others in the folk/ethnic category. But many retailers, especially in the smaller chains and mom-and-pops, find that regional acts and labels can make as strong a showing for them as some major-label artists.

In most cases, independent product accounts for between 10%-20% of a given chain or store's total inventory. "Of our 284 stores, 40 of those are in malls," says Chuck Lee, director of music buying for the Wherehouse chain, "and there is less independent product in mall stores. But in the rest of the chain, indie product accounts for 10%-15%."

At Wherehouse, which has a "buy and try" program for new releases, "We always try to include a lot of independent product in the program," says new-release buyer Bob Bell. "'Nine Inch Nails' 'Pretty Hate Machine' [a top-selling indie release last year across the board, on TVT Records] and Steve Vai's 'Passion & Warfare' both started here as test spins. When we test independent new-age titles, they usually end up in our Billboard report."

Violet Brown, Wherehouse's black-music buyer, notes that N.W.A. and Ice Cube (both on Priority) and Digital Underground (Tommy Boy) all made Wherehouse's top 10 for the year.

(Continued on page I-10)

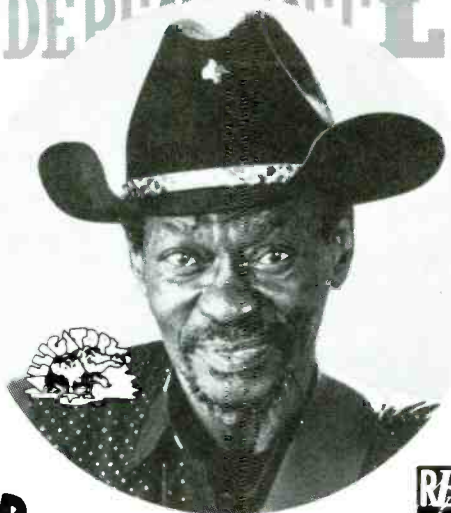


Chubb Rock





Chill Rob G



Clarence "Gatemouth" Brown



They Eat Their Own



Blake Babies



Judging by the abundance and expanse of independent labels, the indie music scene seems nearlily enough. But with comparatively limited audience and distribution, how do the comparatively small indies make it?

## You Don't Have to Rap or Dance to Scratch Out a Niche

By JIM BESSMAN

The first key to success is carving out a specific niche, one which can be "scratched successfully," as Floyd Soileau puts it. "We engulfed ourselves in music that we love—a form of folk music that's found nowhere else in the world but is appreciated all over," says the head of Louisiana Cajun/zydeco/swamp-pop supplier Flat Town Music. "We've found that by concentrating our production efforts on this kind of music, we're able to bring it to other markets because there's nothing else out there like it." As Flat Town's label family (Swallow, Maison de Soul, Jin) is distinguished by the rich Louisiana music heritage it exploits, other indies must similarly set themselves apart from the pack. "There are so many indie labels these days that you really have to stand above the rest," notes Kaleidoscope Records co-

owner Tom Diamant, whose El Cerrito label houses such quality offerings as the late Kate Wolf's catalog and the new Bob Wills' radio transcription series. Indeed, "quality" is another word frequently pronounced by successful indie label execs. Shanachie Records executive VP of A&R Randall Grass speaks of an "obsessive" concern for quality when it comes to releasing titles at the world music-oriented company. "We're very selective," he says. "We put out music that's exciting as opposed to sellable, and we'll easily turn down records with 20,000-unit potential because we don't feel it's that good." Quality, in production and "life-affirming and interactive positive values," is also mentioned by Jim Deerhawk, a VP at the multi-cultural and ethnically diverse Music For Little People chil-

dren's label. CMP Records' Joe Pignato notes that quality extends to artwork: His jazz/instrumental label releases feature cover graphics by the same artist. This helps foster another oft-cited attribute, consistency. Bruce Iglauer, head of the blues-based Alligator Records, speaks of "consistency of musical image," an "attitude that every record is important rather than throwing something out and seeing if it sticks." Flying Fish's Mike Fleischer credits his label's reputation for consistency in its folk-centered output, such that "when you see a Flying Fish release you can be reasonably sure it's both good and the kind of music you're interested in." Wendy Newton, founder of the Celtic-steeped Green Linnet label, feels that her line is so identifiable that consumers "buy Green Linnet just because they know it's good." Likewise, Neil Cooper says his cassette-only ROIR label is well-known among its target audience for its alternative rock and reggae specialties, while Sugar Hill president Harry Poss strives for a blue-

(Continued on page I-32)

From any new artist's standpoint, the advantages of working with an independent label distinct from being signed to a major corporation clearly include the concentrated attention that results from being part of a small-to-medium sized roster. The ability to implement a marketing and sales plan with maximum speed is another factor to be taken into account in making the choice between what is frequently a crucial career choice. A prime concern for artists and their representatives in pacting with an indie is the label's ability to work in the crucial area of artist development. For a long-term career, a series of good videos simply isn't enough these days; a strategy designed to ensure that a recording career builds and grows is now essential, particularly with what many claim is an overcrowded marketplace. Increasingly, responding to the need to stay competitive and to maintain a certain edge in the market, independent labels are utilizing a range of strategies and plans to keep their artists ahead of the game. At Ruthless Records, Jerry Heller (who oversees the label for founder Eazy-E) reports that the 1990 success of Michel'le is a great example of a cohesive development strategy.

## Sharpening a Talent for Long-term Artist Development

By DAVID NATHAN

"Because we're an independent label, we have to be much more discerning in the decisions we make," says Heller. "At Ruthless, Eazy-E conceptualizes every project and Dr. Dre, you could say, musicalizes it. We looked at Michel'le's album and we decided we'd start out with a strong pop-oriented single in 'No More Lies,' following it with 'Nicety' and 'Keep Watching.' Now we're on our fourth single 'Something In Your Heart' and we're taking Michel'le back to her roots, to her black audience which is the reverse of how most companies work. Usually, it's all about crossing over from R&B to pop. As an indie, we have the luxury of being able to do unconventional things." Heller adds that when the company was looking at the act hitting the road for "live" performance, "we considered who would form the perfect touring marriage and we thought of M.C. Hammer. We worked with Phil Casey at ICM and we managed to get close to the first 70

dates for Michel'le to open for Hammer starting last June. That's a major part of our artist-development story with her." While videos continue to be another factor in that story, Heller says that "they weren't as important for us with Michel'le although the video for 'Something In Your Heart' was unquestionably the best one we did and one that we put most attention on." While smaller operations do have an understandable concern about building a career and then losing the artist, LMR's Stevie B. (who scored a No. 1 pop hit in 1990 with "Because I Love You"), has had the advantage of working with an indie label and then having the resources of a major (RCA) to take him to the next plateau without exiting LMR Records. Label VP of operations Larry Moelis says that the label took pains in the early stages of working with the Florida-based artist to ensure that "he didn't end up as another one-hit dance artist. After the initial success with 'Party Your Body' in 1988, we let Stevie know we wanted something more sophisticated to follow through with." An initial album and selected singles helped build Stevie B.'s base at power and dance stations and while top-40 charts

(Continued on page I-12)



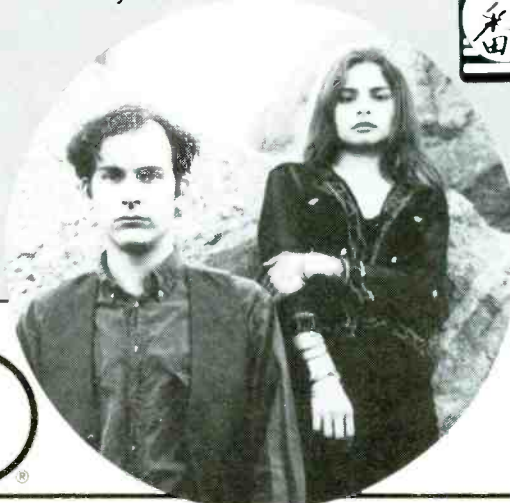
Stetsasonic



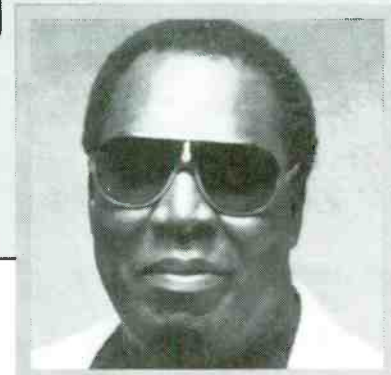
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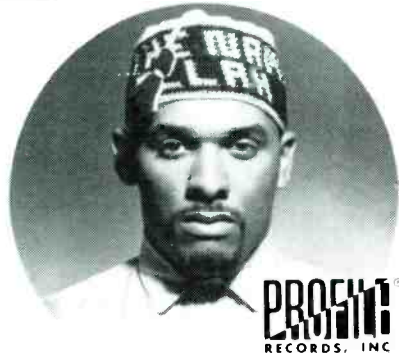
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## The Future Depends on Economics, Exposure, Exploration

By MOIRA McCORMICK & MATTHEW LaFOLLETTE

**W**hat are the big issues currently facing independent labels, and what will be the major issues in the foreseeable future? Not surprisingly, the answers to those questions vary widely from label to label, from genre to genre. What's at stake for highly visible, chart-topping rap and dance labels, for instance, is quite different from the concerns of more special-interest companies. In these economically uncertain times, the only thing that's sure is that there are no surefire predictions about the future of indies.

The rap and dance labels are the most financially successful independents—and not too long ago, they had that field to themselves. Now, with the widespread popularity of rap and dance, and the major la-

bels' wholesale embracing of the genre, the way many of them do business has changed considerably.

"The majors are our competitors now," says Cory Robbins, president and co-founder (with Steve Plotnicki) of pioneer rap label Profile Records. "It used to be just the indies."

Profile, which is celebrating its 10th anniversary, has had quite a year, with five different records on the R&B

charts simultaneously. Top albums for Profile include Twin Hype's "Twin Hype," "Back From Hell" by Run-D.M.C., Poor Righteous Teachers' "Holy Intellect," "Legal" by Special Ed, Rob Base's "The Incredible Base," "Righteous But Ruthless" by King Sun, Dana Dane's "Dana Dane 4-Ever"—and the recently released "Quik Is The Name," by D.J. Quik, which Robbins says saw initial sales of 100,000 "without radio or video." Profile has eight gold, platinum, or multi-platinum discs in its catalog; top-seller to date is Run-D.M.C.'s "Raising Hell" from 1986, which has sold 3.5 million. Profile is not strictly a rap label, notes Robbins: "Sixty percent of our roster is rap, 25% is reggae, and the rest is dance and rock'n'roll."

The major label competition, according to Robbins, "has affected the way our records sell. We used to be able to put out a B artist and sell an easy 100,000—and now we can't sell 20,000. So, we're no longer putting out B acts. We're starting to redefine our roster, and it might mean we'll be putting out less rap records."

Robbins elaborates, "It used to be that there were only two new rap records released a week, so you had a 50-50 chance. Now there are 10 a week. There are a lot more choices now for consumers—and now, rap artists can go to any label.

"The strong will survive," predicts Robbins, "but they'd better be real good at what they do. There's not going to be enough talent to go around, and what's there won't be as affordable, or as easy to break.

"Indies are going to have to find a new music, a new niche, in order to survive," says Robbins. "At Profile, we've been putting a lot of effort into reggae over the past year, with six titles [one, by Frighty & Colonel Mite, sold in the area of 40,000 copies]. It's not a big business yet, but it could develop in two or three years."

(Continued on page I-28)

## CD Conversion Continues to Drive Pace of Catalog Renewal

By JIM BESSMAN

**C**atalog reissue product continues to play a vital role at numerous independent labels, especially as the transition to the CD configuration proceeds.

The CD-boxed set has become commonplace, as has even the most obscure album reissue or best-of compilation.

"We're seeing more coming out now, indie-wise," notes Jacqueline, the first-name-only head of Nashville's country/bluegrass-oriented Ernest Tubb Record Distributors, citing new genre reissues as Rebel, Copper Creek, Smithsonian, and Bear Family. "When stores know they're available, they order."

Other labels see persisting sales from landmark catalog reissues. Rykodisc's marketing director John Hammond, for example, notes that titles from the Frank Zappa catalog, which the label began reissuing in its entirety in 1986 prior to a more recently heralded complete Bowie reissue, remain annual top 10 bestsellers there. Likewise, Hannibal/Carthage's marketing/promotion director Chris Harford notes that "with the advent of CDs, everyone wants early Sandy Denny & the Strawbs, Fairport Convention, and Richard Thompson, whose 'Shoot Out The Lights' is over 100,000 and whole catalog continues to do well."

The success of indie catalog reissues, actually, has paved the way for major-label reissue of its catalog, often at the expense, or at least hindrance, of the indie pioneers.

"We're definitely affected by the fact that the majors have now realized they have catalog and are reissuing a lot of product," says Rounder Distribution's New York sales manager Dave

Nives. "In some cases it helps, if people wake up to the artist they reissue and have [their] other product. But naturally we're competing against them."

However, Rhino Records A&R VP Gary Stewart discounts any threats, characterizing sales of catalog reissues as marginal. "It's not a goldmine," he says. "You have to get retail placement and press exposure, and nothing sells incredibly well. Onesies and twosies matter, and if you don't have that attitude you won't break even or make a profit. But we always do well enough to get by."

Indeed, Rhino is best known for its classy classic rock'n'roll, soul, and country reissue packages, typified by such upcoming releases as double-CD Sparks and Johnny Rivers anthologies, three discs

(Continued on page I-34)

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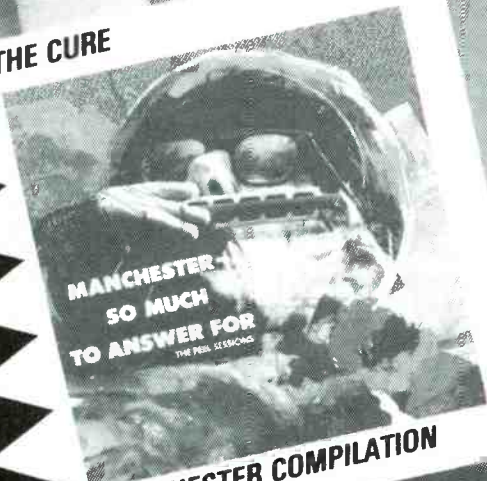
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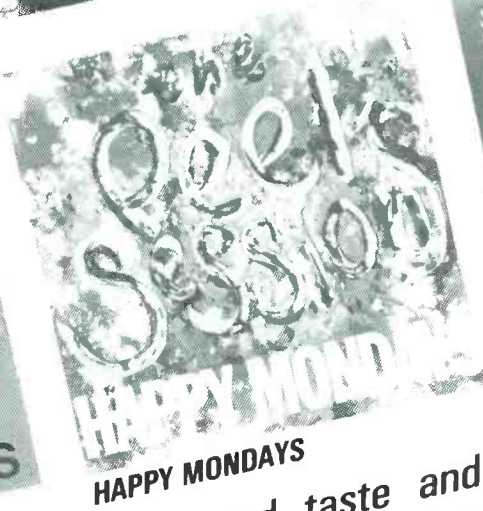
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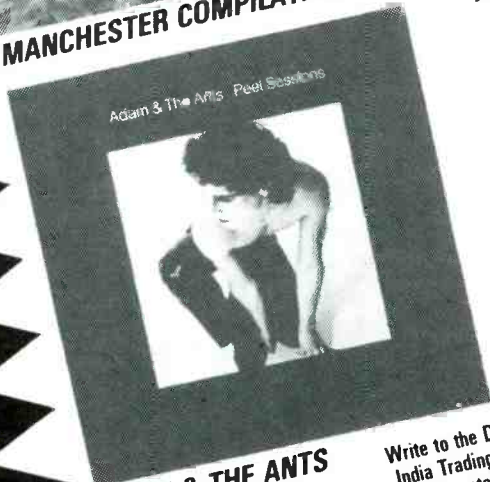
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## Planting the Flag of Creativity on New Music's Cutting Edge

By WENDY BLATT

This year far more than in the recent past, overseas music has had major American success. Euro-dance records have charted entirely new directions in dance-crossover for major labels—Black Box and Snap, to name but a few—while English alternative rock and indie dance bands—Happy Mondays, Charlatans UK, etc.—are likewise independent in the U.K. but major label by the time they arrive on these shores. This plethora of import product, much of which is itself reinvented and/or improved versions of what was cutting edge on various American underground fronts last year (whether or not there were ever large sales figures involved), only proves how vital music remains and why independent labels are required for its growth. Several American indies still manage to keep a step ahead in many of the most exciting musical genres of the movement—following are a few of the more creative independent labels currently redefining a wide range of musics. Very little rock is included here, for the sim-

ple reason that dance and rap are more likely to benefit from the indies' greatest strengths (and less likely to suffer from indies' greatest weaknesses).

**HOUSE:** House music has been around for a number of years, and it remains strong in the club scene. Originally a Chicago stalwart, in recent years New York and New Jersey labels have taken the lead with this genre. Newark, New Jersey-based Movin' Records is one of the hippest underground labels happening at the moment, and owner Abigail Adams has a few theories as to why. "Having a record store helps an awful lot," she notes. "I'm around music all day, every day. We have a tight association with Tony Humphries, who not only lives in the town but gets a lot of records here, and by being a Billboard reporting store I'm very in touch with what's selling, what the sound is, and it keeps me in touch with a lot of producers and artists who come

in the store."

Movin's next release this month will be "a long overdue record by Boyd Jarvis, who had a lot to do with originating the New York sound. He was one of the key people back in the early days of the Garage. He's done our record with three tracks on it and we'll be calling it 'Boyd Jarvis At Last.' I think a lot of people have profited off a sound he originated, and we're trying to bring him back on the scene and get him the credit he deserves. We've heard samples of his current hit records, blatant ripoffs of his previous records, so we know it will get over. I don't put a lot out at one time; we're a small label and I like to put 150% effort into each record. If I put out too much at a time I'll just be competing against myself. I put out things that have a good feeling and that hit me in the heart, and I try to spread out releases about three months apart. It works out best for us."

Adam sees a bright future for labels such as hers. "I think dance music is becoming more widely acceptable," she notes. "You can see that just by watching video shows and listening to more contemporary urban stations. I believe music is coming into its own, and the major labels are deleting vinyl. That will leave the market wide open for the indies. As long as we stick to vinyl we'll be all right—millions of people are not going to throw away their turntables." Compared to major labels, Adams notes, "because of the store and because I'm closer to the street level I have a better idea what's happening now—not only

(Continued on page I-14)

### "The Little Mermaid"



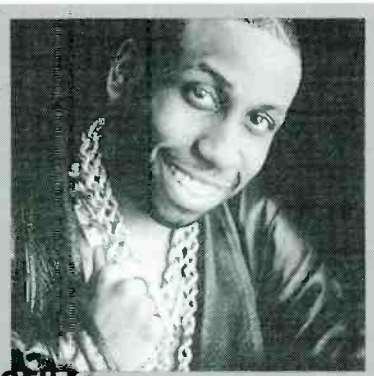
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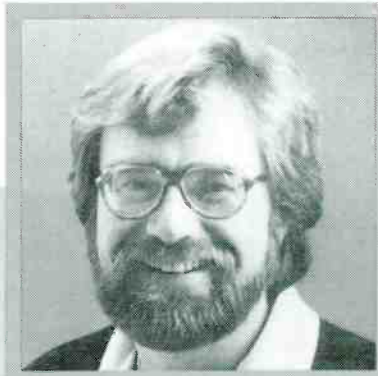
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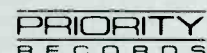
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## Today's Gold Record Success Stories Add Platinum Postscript

By CRAIG ROSEN

Independently distributed labels, like their major label counterparts, didn't rack up as many RIAA certifications in 1990. Yet there were several success stories. A number of independent labels that specialize in rap, children's fare, and contemporary instrumental music were once again scoring precious metal.

In 1990, however, the independent label that was awarded the most RIAA certifications was Fantasy, with its Creedence Clearwater Revival catalog titles originally released in the period between 1968 and 1976.

Fantasy scored certifications for five multiplatinum albums, seven platinum albums, five platinum singles, and six gold singles with its CCR catalog.

CCR's multiplatinum wonders include "Cosmo's Factory," which hit the four million mark, and "Green River," which went triple platinum. "Bayou Country," "Willie & The Poor Boys," and "Chronicle" all surpassed the 2 million mark.

CCR classic singles reaching platinum includ-

ed "Lookin' Out My Back Door," "Who'll Stop The Rain," "Down On The Corner," "Lodi," and "Proud Mary."

"They're amazing," Fantasy Records VP Phil Jones says of the CCR titles. "Twenty years after they broke up, they're still banging away. The airplay is still fantastic."

According to Jones, the CCR titles have been consistent sellers over the years, but the move to compact disc and cassette single also helped keep the sales coming.

As for the future, Jones says there may eventually be a CCR-boxed set, but until then Fantasy "will just keep selling the same stuff over and over again."

Fantasy wasn't the only independent label that was awarded a certification for classic rock. Rykodisc mined gold with "ChangesBowie," a 1990 greatest-hits compilation. Not to be confused with 1976's "ChangesOneBowie," or 1981's "ChangesTwoBowie," the

Rykodisc album contains material from Bowie's RCA and EMI catalog, and a remix of Bowie's first No. 1 hit, "Fame."

On the rap front, Seattle-based Nastymix continued to sell heavily with Sir Mix-A-Lot. The "Swass" album, released in 1988, passed the 1 million mark, with Mix-A-Lot's follow-up "Seminar" going gold.

Nastymix president Ed Locke attributes the label's success with Sir Mix-A-Lot to timing and persistence. "We did everything

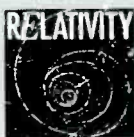
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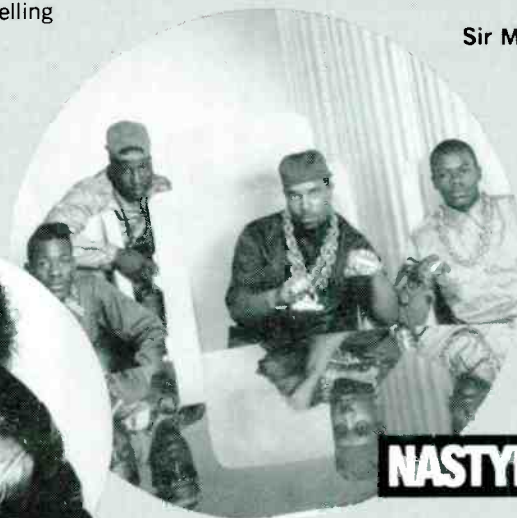
David Bowie



Joe Satriani



Sir Mix-A-Lot





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# INDEPENDENT LABELS

## RETAIL

(Continued from page I-3)

"A decent independent seller can move 30 copies a month, or 200-300," says Bob Varcho, senior buyer for the 300-store Camelot chain, headquartered in Canton, Ohio. "It depends on the group. We try to give them a shot—you never know where the next Motley Crue is coming from."

"Since October, we shipped more than 5,000 NIN cassettes," Varcho continues, "which is spectacular for an independent release." Like many retailers surveyed, Camelot has also seen strong sales with Caroline act Primus, Relativity's London soundtrack of "Les Misérables," all the titles on Wax Trax—"we're selling through on almost all for them."

Varcho says the Chicago indie's catalog sales have picked up since CBS signed Wax Trax act Front 242. "Independent catalog sales often jump when major labels pick up their acts," he observes.

How does an independent label become a success? Richard White, independent buyer for Washington, D.C.-based web Kemp Mill, whose 33 strip mall stores are located in the District of Columbia, Maryland, Virginia, and Delaware, thinks longevity is a factor. "Some of the labels who have been around a while end up developing one or two outstanding acts. A lot of the company's success is based on those acts; they can almost finance the rest of the label. Steve Vai and Joe Satriani have helped get groups signed to Relativity who aren't so well known." Relativity's new band, They Eat Their Own, is already showing signs of taking off, according to White: "We're getting huge requests for it. It's been receiving a lot of airplay on alternative station WHFS here."

"Some labels are just more aggressive," opines Craig Doucette, independent label buyer for Abbey Road Distributors, a one-stop and exporter in Santa Ana, Calif., which handles approximately 1,000 accounts. "They're more aggressive with advertising, more aggressive about getting into one-stops and joining NARM. Disney, for instance, really made a turnaround in children's product when they raised their prices from \$4.98 to \$5.98. 'The Little Mermaid' is still selling, and so is the remastered 'Fantasia.'"

Pat Speer of one-stop/exporter Pacific Coast One-Stop in Chatsworth, Calif., notes, "The top few independents sell as well as the majors." Speer figures the most successful indie labels "are devoted to what they sell—they stick with a product."

Some regional chains, like Chicago-based Rose Records—whose 29 stores are located primarily in the Chicago area, with a handful in Wisconsin—helped build its reputation as a music lover's music store with its broad inventory of independent product. "We're committed to indie labels," says buyer Chris Morrison. "Our accounts have come to expect a full stock. As competition is getting stiffer, independent product just can't be ignored."

Morrison notes that, while certain indie genres regularly spawn certified hits, more specialized types of music continue to sell well with their target audiences. "Rap and dance labels

end up in the top 20," he says, "but we always have consistent sales with labels like Alligator, Flying Fish, and Rounder."

Pricerite Entertainment Corp., a one-stop based in Freeport, N.Y., is a wholesaler which specializes in just those types of labels. In fact, Pricerite's biggest seller is spoken-word label Caedmon, according to president Lawrence Sonin. "Most of these independents have been around for a number of years, catering to specialized audiences," says Sonin. "They specialize in product that most of the majors aren't interested in, or don't know how to sell."

When it comes to small chains and independent stores, indie product becomes even more important in giving these stores that extra edge over their larger, better-financed competitors. At Silver Platters, a four-unit, CD-only chain in Seattle, head buyer Michael Batt says that 50% of the stores' inventory is independent. "We try to carry everything," he says. Top sellers include the Rounder Records group, American Gramophone, Relativity, and Rykodisc.

"The only way to survive against nationwide chains," says Batt, "is having a full-service catalog. The independent product brings customers into the stores." Batt notes that a local new-age artist, Michael Gettle on the Miramar label, is one of Silver Platters' biggest sellers.

A local jazz act, Wind Machine, is moving quite a lot of units at Rocky Mountain Records, a six-store web headquartered in Boulder, Colo. According to buyer Michael Yeary, Wind Machine's "Portraits Of Christmas" on the SilverWave label (which is licensed by Optimism) was one of the season's top sellers at the chain.

Rocky Mountain's 20 CD listening stations have helped sell a good deal of indie product, says Yeary. "This is a great promotional tool," he says of the listening stations. "People get a taste of it, and they're more likely to buy it. We also feature indie titles in end caps and other displays."

Independent product "gives us an advantage over our competition, since we carry everything," says Phil Strang of Record Service in Champaign, Ill., where top-selling indie acts currently include Digital Underground, N.W.A., Ice Cube, NIN, the Pixies' catalog, and the Blake Babies (who are on Mammoth Records). "That extra 10% is available, and people know we've got it," says Strang.

David Sibel, independent buyer for the Harvard Co-op in Cambridge, Mass., agrees. "We offer a variety of music to our customers," he says, "instead of simply the pop mainstream that the major labels have decided will make lots of money." Top-selling labels at the Harvard Co-op include Tommy Boy, Rounder, Shanachie, Hannibal, Restless, Rough Trade, Homestead, Caroline, and Rykodisc.

In a sense, notes Camelot's Varcho, even the very large Camelot chain has more in common with the independent label business than one might think. "We do the majority of our trade with the big six," he says, "but indies are very important to us. Our own company's growth has paralleled that of these companies. Like them, we started small, with a handful of stores, and grew."

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## DEVELOPMENT

(Continued from page I-4)

didn't reflect the response, LMR generated over half-a-million album sales through a clearly defined plan undertaken by Randy Kantor, the label's VP of marketing & promotion. A second album, "In Your Eyes," released in February 1989 yielded four top 40 singles while Stevie B. moved quickly from doing track dates to performing nationwide with a "live" band. "There's a dramatic change in perception of who an artist is when they start working with real musicians rather than singing to a tape," says Moelis. "The artist becomes real and has value."

Prior to signing a distribution pact with RCA in 1990, LMR worked with an indie network and, says Moelis, "if you have a hit and they sense ongoing product rather than just a one-off situation, they will work with you in providing co-op advertising, you can work with their in-house promotion staff and they can put a lot of weight behind what you're doing."

Moelis sums up Stevie B.'s emergence as a major pop and dance music act by saying, "it took us three years to build him as an artist and then RCA helped put the icing on the cake."

Over at Tommy Boy, label president Monica Lynch and her staff have been hard at work developing Digital Underground as an act with the potential to outlive current fads and trends. "In many ways, Digital Underground is a label's dream come true," says Lynch. "We were dealing from the start with a very visionary guy, Shock G., who not only had a musical concept but a whole sense of what he wanted to do with videos and even with the artwork for the records."

Lynch admits that the label was greatly aided in getting the group off the ground with the development of the "Humpty" character featured in the hit "The Humpty Dance." "Because we're a small company, we use guerrilla marketing so last year when we went to the Gavin Convention, we plastered the hotel with 'Humpty Was Here' posters. Later in the year, to tie in with the title of the group's album, we were able to get our hands on a large quantity of 'sex packets' which we sent out to the media—with 'Digital Underground.' There are no sacred cows including sex!"

Due to extensive touring commitments with Public Enemy, Heavy D. & the Boys, Big Daddy Kane and label-mate Queen Latifah, and a couple of European trips, the group only did what Lynch terms "selected TV appearances," but the introduction of a new factor in the artist-development story for rap acts is keeping the momentum going. The release of Digital Underground's "This Is An EP Release" is what Lynch terms "a one-two punch, a chance to keep the artist out there in the public's eye between albums."

Priority Records developed the EP configuration as just one of a number of marketing tools to maintain constant visibility in the marketplace for its acts, according to label president Bryan Turner. "Rap changes so dramatically that releasing an EP allows us to keep an artist out there, to release more product over a shorter pe-

(Continued on page I-26)

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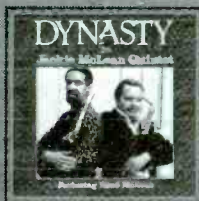
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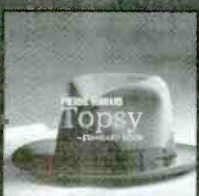
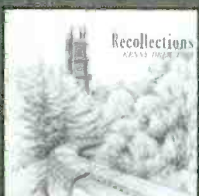


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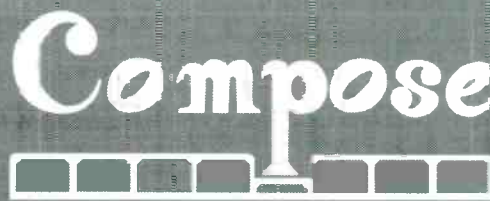
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## CUTTING EDGE

(Continued from page I-8)

with nightclubs, but dealing with DJs on a daily basis and seeing what they buy. I'm closer to the pulse of what's happening on an underground level, and I can see a little more clearly what they want."

New York's NuGroove Records is another dance indie that manages to stay on the cutting edge of the underground, occasionally developing artists through club success in America and overseas to the point where a major could pick them up (Roqui, New York House Authority). "We try to pick our songs not for what's happening at that particular second, but for what we think will be timeless in a club," says operations manager Judy Russell. "And as time goes on, it stays current and it holds up." NuGroove's A&R philosophy ("we put out what we like") is hard for larger labels to compete with. "I think majors always try to do what the indies do and take it into that major mind-frame," she notes, "and then it really isn't what the independents do. They take it a couple of steps too far. These kinds of records are easier for us because a major would always be interested in radio play and we don't expect that, we want the support of the club DJs."

Russell thinks she knows why Europeans, particularly the English, have more respect for our underground records than do Americans: "They're not so influenced by radio as we are, plus overseas [particularly London] I think more mainstream people are into getting out, the music is heard by more people than it is in the U.S., excluding the big cities." NuGroove's newest product includes new releases from Jazz Documents, a new Critical Rhythm, a new Transphonic, a new 3 1/3 Queen (not just a coincidence, the name is a take-off on 45 King). "We just go with the flow and always look for new things, new sounds, and try to remain innovators," she concludes. "We don't follow the trends; we set them."

**INDUSTRIAL:** Industrial music is a fast-rising form, hugely popular already in the clubs of some regions (Detroit, Chicago, San Francisco) and rapidly gaining elsewhere. According to Nettwerk's George Maniatis, "People use the term industrial because there isn't another name they can pin on it. As a label it

sometimes pigeonholes us—our first three acts were Moev [techno-pop], Grapes Of Wrath [acoustic] and Skinny Puppy, who I think of as more than an industrial band. In the late '70s, bands like Cabaret Voltaire/Throbbing Gristle/Severed Heads/etc., were using sounds, man-made and otherwise, found in the environment, manipulating them with tape loops and radio frequencies. 'Industrial' originally referred more to how it was made than what it sounded like. And because it sounded like a jackhammer, it had those huge sub-sonic sounds. Since then the progression of industrial and techno-pop, hard club music really, has been such that there's a lot of bands taking that a step further, writing pop songs around it. A good example would be Consolidated, who've created a fusion of industrial music, man-made sounds, manipulating them through tape loops and computers, incorporating hip-hop.

"It's always the indie who opens the door for the major labels," Maniatis continues. "We were the first labels in North America to release Tackhead. We're like a farm team, here to expose new music. Who's to say what's going to happen with this fusion of hip-hop and industrial, with hardcore rock incorporating itself, too. There's a great base for this music at college radio, there's a base with people who enjoy new music. Nine Inch Nails are at 270,000 records; Trent can write a pop song, with an edge to his music that appeals to a young crowd. Skinny Puppy sell more than 100,000 records a year with minimal support." Which may not satisfy a major label, but it's enough to make an indie happy.

"We do get tarred with the industrial label," points out Wax Trax' Andy Dunkley, "but we feel we're more than that. We do release modern, electronic-based music, sometimes with a beat and sometimes not, we have bands like KLF, but Front 242 tend more toward rock than anything else. It's a cross we have to bear. What's made Wax Trax stand out from the crowd is we're releasing music that we've been releasing since day one, and now maybe the audience has caught up with us. Call us an adventurous independent; we release such a wide variety of music that just to limit us to industrial is a little unfair.

Wax Trax' main criteria, he notes, is "whether Jim Nash likes it. He started the label to release music he liked and found difficult to obtain over here. Most of our original acts were Europe-

(Continued on page I-16)

## Indies Quotefile

*What is the business climate for indies in '91? How do you evaluate the role of radio and retail in your meeting your goals? How have you upgraded your marketing since last year? What are the keys to breaking an indie artist in '91? Following are comments from indie labels responding to a Billboard survey.*

**TOM REICH, Cheetah Records, President:** I feel that aggressive risk-taking indies have a stronger chance than ever for market growth through the 1990s.

With the majors concentrating more on established, mainline forms of music, an indie willing to absorb a few disappointments can hit it big with product that meets the needs of consumers in the fringe markets (i.e. productions with different sound, beat, or vocal characteristics that aren't normally considered mainstream).

An indie that continues down the path of the '80s (following the dance, rap, and rock trends of the established majors), may find distribution and promotion much more restrictive in the '90s. With the computer technologies available to the large staffs of major labels, mainstream marketing becomes increasingly prohibitive for indies.

The indie path seems to clearly be where our strength has been through the last two decades . . . that of innovation and change.

Indie products have still been facing resistance at radio country-wide. In-store play however, and hand-in-hand relationships with mom-and-pop retailers as well as some chains, have dramatically increased.

We will continue to take risks on innovative, yet intelligent, new artists and productions. We are increasing our use of p-o-p materials, in-store promotional items, and are attempting to meet the video challenge.

Easing the risks when signing new artists is a dichotomy of terminology. Without taking risks on unproven artists with unproven forms of music an indie label can never expect respect in the marketplace upon building a hit.

(Continued on page I-16)

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## CUTTING EDGE

(Continued from page I-16)

if they sign a rap or dance artist and they do an album and a \$100,000 video that it's going to work, but if a kid is not into it he's not into it. We don't have an A&R philosophy. I'm not an A&R person, I'm a promotion person, and I stick to the streets, meaning going to clubs, going to record stores, seeing what's happening, and trying to be aggressive and trying to be original and always trying to stay on the cutting edge of a particular sound, whether it be dance or rap."

Current 4th & Broadway projects include Professor X (part of the Black Watch movement) and Tony D (producer of Poor Righteous Teachers, YZ, King Sun). "Rap's so versatile," notes Gonzales. "You can do funny, different things like the Dream Warriors, and hip-house records are another dimension. It depends who does it—there's good hip-house, and there's house with a guy trying to rap on it. I think you're going to see a lot more live instruments played with rap in the future, and a lot more cover versions rather than just lifting a sample."

Wild Pitch is another rap label that's been out in front in recent years, getting over this year with critics and consumers both overseas and in the States. President Stu Fine credits their success to looking beyond what will sell. "In addition to running a business we're genuine music fans and old-line record junkies," he points out, "and we absolutely love what's going on in rap music. We're not just looking to sell gobs of records, which of course we want to do, but we're also really proud of what we do. We look at ourselves as a boutique kind of label, where there's a logic and a reason for signing everyone we put out. We had a breakthrough year with Chill Rob G & the Power, signing Gang Starr to Chrysalis, and Main Source already looks like the biggest record we've ever had—it feels very strong, not only with kids in jeeps but also getting into the mainstream. It just starts with a real love for the music. The real bottom line is trying to recognize something that's real, that has quality to it, a passion or emotion or something that really says something. Not just a record that'll sound good on the radio. We go beyond that because we want artists who'll be around for a while. I want something that doesn't sound like the next BDP or PE or what-

ever, what I want is the first Main Source, Chill Rob G or Gang Starr, something that sounds original. The artists that we're going to get excited about have to have something unique or original or I won't want them, even if they sound good on the radio."

Cardiac is another label that, while it hopes for large eventual sales, considers the street their real territory. Everyone at Cardiac had extensive indie backgrounds—president Cathy Jacobson and A&R Bobby Ghossen spent years at 4th & Broadway, and club promoter Ray Caviano has more than a decade in dance music, most recently at MicMac and Sleeping Bag. They all know the streets and can work on a very grass-roots level, yet they have experience promoting records that sold millions and have access to the money of an international conglomerate parent company to support them until their own hits start rolling.

In their past employment, notes Ghossen, "We've always been at labels that have been a little hipper" than the norm, and Jacobson adds, "they've always allowed us to sign records that we feel are the next thing rather than what's current." This approach has kept them ahead of the game. For instance, notes Jacobson, "'Kicking Back With Taxman' was hip when we put it out seven months ago, now all of a sudden it's acceptable for VH-1." "If you're a clubgoer," says Bobby, "you're always in a place where you're hearing new and progressive music. So that's what you look for." Staying out front in the '90s requires an international perspective that Cardiac is prepared for. Current examples of their progressive bent include the chart-climbing Brother Makes 3 and albums from U.K. dance artist Definition Of Sound and Dutch hip-house act King Bee, a hip-house rap act from Holland. On the domestic front, they've got a new single from RuPaul. "Bobby signed that based on it's a great underground record, produced by Larry Tee," Jacobson explains, "and we know that we at least have New York with it." "We're getting calls on it from the hipper club areas," Ghossen adds, "but that's also a record that could do well overseas. I still want to sign records with that New York feel, but I don't feel they're spreading out of New York to the degree it used to. The European stuff has a better chance of happening big in America this year. European rap is much more club-oriented, a lot more hip-house. It's just something a little different."

**REGGAE:** Reggae music is hardly new to America, but it's be-

ing heard in more places than ever before. The dancehall style in particular is finding increased acceptance everywhere from the dance clubs to urban radio, and reggae influences are becoming increasingly obvious not only in hip-hop but throughout the musical spectrum. No longer confined to a small reggae community, dancehall and other styles of Jamaican music are well on their way to being recognized as part of mainstream American black music (which inherently becomes recognized as pop music). Profile Records has found recent R&B chart success with such reggae acts as Frigthy & Colonel Mite and Barrington Levy.

"The fact that a company like Profile is putting out reggae records at all is what's innovative, not necessarily that these particular records are innovative within reggae," notes Murray Elias, Profile's reggae A&R executive. "We've been putting out

(Continued on page I-20)

## Indies Quotefile

(Continued from page I-16)

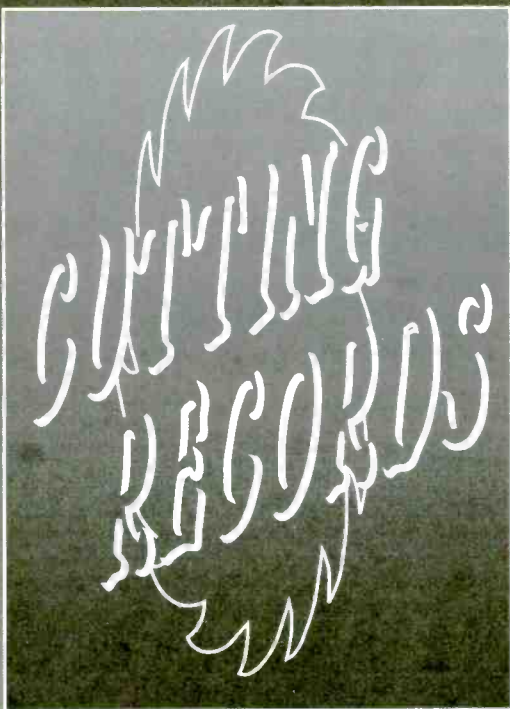
**BARRY WILSON, Spindletop Records, President:** My feeling is that business will continue to be off somewhat overall, especially catalog-type sales. However, I do believe that any label putting out a release that is unique and popular will probably notice little, if any, difference in consumer spending.

In some ways I think that radio is easier to crack than retail, especially for smaller independents. Increased exposure will only come from finding unique ways to stick out in a crowd.

(This year we're) requiring artists to tour in order to market releases more effectively; hiring additional people to cover areas that are unable to be handled in-house; and increasing consumer advertising so as to reach as many people as possible.

(One of the keys to breaking an indie artist in '91 is) visibility via artist touring. We have definitely cut back the A&R portion of the label and are only signing new artists that are very different—which I feel is a reflection of what we are seeing happening on the top of the charts—uniqueness.

(Continued on page I-33)



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## CUTTING EDGE

(Continued from page I-18)

reggae records for the past one-and-a-half years and trying to market and promote them to black radio and urban-record buyers, which was an audience that previously had little or no contact with reggae. And it's working. Part of the reason for reggae's current surge in popularity is that over the years the music in Jamaica has evolved to become very drum machine, synthesizer and computer-oriented, which has made the sound compatible with hip-hop. It's taken until now for dancehall to reach that sound. Also, as hip-hop gets watered down and commercialized, redundant in itself, people are going to be looking to the cutting edge to find something to make it sound fresh, and that's where they're finding island influences. Reggae is shooting new life, energy, beats and styles into not just hip-hop, but dance music in general. It's making it sound fresh again."

A couple of compilation albums, released before the label put out any reggae artists' albums, were extremely helpful both in establishing the label's reggae identity and preparing an audience for future releases of the genre. "There are more records released in Jamaica than anywhere else," explains Elias, "and Jamaican reggae is extremely singles-oriented. There's no concept of artist development there. So getting a dozen of the best singles on a compilation is a really good way to introduce the style." Current releases include Cutty Ranks' "The Stopper" and Junior Demos' "When We Come." Adds Profile president Cory Robbins, "Certainly, of all the [indie] labels putting out this kind of music, we're in the best position to market it. Most reggae labels are really small indies, and we have vastly more resources and can promote the music significantly better."

Simon Harris, whose "Bass (How Low Can You Go)" galvanized the London dance scene and New York import-oriented DJs a few years ago, is also reggae-oriented and making a difference to American DJs. He owns Music of Life and Living Beat Records, a pair of U.K. labels currently in the process of opening an American branch. Their first American release will be "Beats, Breaks And Scratches" albums, which Harris notes "do really well for us in Europe. In the U.K., 'BB&S' albums have sold in excess of 60,000. It's primarily for DJs, just breaks and sam-

ples and scratches, something like a dozen different current break beats and 50 different current samples on one album, all of the stuff normally being rare. We're into our sixth volume. I did them in the first place out of frustration of not being able to get everything in one place, all the breaks beats and all the samples. After 'Bass [How Low Can You Go]' I was getting kids calling the office asking where do I get this sample or that sample, and I was feeling really guilty saying to them you have to go out and spend 40 pounds for an album with one sample on it you'll want. They'd ask 'isn't there anyplace I can get all the samples?' and I thought fine, I'll do it. I'm just giving them what would be easiest for me if I was still a DJ, rather than have to go out and buy all those albums."

Also, Harris wants to get back to work on his own ragga/hip-hop records. "I haven't been doing enough rap and hip-hop lately," he notes. "I've been doing maybe too many house records and things like that. So I'm going to be making a lot of hip-hop tracks with ragga toasters and DJs on basically hip-hop backing tracks. The relationship between hip-hop and reggae/ragga has always been very close, it just went through a period when people couldn't see how close it was. When the old-school rapping seemed to take over, people tended to forget about the DJs side of reggae. I think it's something that inevitably had to happen, the two of them coming back together. Rap originally started in Jamaica and now it's come back together. I think the next big thing will be bilingual rap, both the ragga style on hip-hop backing tracks and also the Hispanic stuff. I think it's going to really take off in a big way, I think they'll be really massive."

**ROCK:** From instant classic-rock guitar god anthems to extremist metal to thrash/funk rap, the Queens N.Y. based Relativity and related labels have set new standards in hardcore musics of several varieties. Cliff Cultreri, VP, thinks much of their ability to stay on the cutting edge can be attributed to the structure of the label itself. "We have the three labels of Relativity, Combat and In-Effect, and each of those three labels has a champion, a label manager, who is responsible for A&R. We work collectively. Just about anybody and everybody brings bands to the manager's attention, and what makes us move on a band is a very personal thing—we're a young company, there's a lot of young kids working here who are very in tune with what's going on clubwise and in the mom-and-pop indepen-

dent retail shops, and it's a bottom-line matter of what excites us personally. I can't say there's any one specific thing that we're out there looking for. We've had a history of success with heavy metal, thrash metal. Combat's working now on the Earache label, which we're releasing in North America." Among the acts they're working with are what Cultreri calls "bands in this new wave of grindcrusher metal, Napalm Death and Morbid Angel, on the death-metal side, and Godflesh, who are more in the industrial/dance side."

In the realm of metal-rap, In-Effect artists the Limbomaniacs and 24-7 Spyz will each tour soon, "but Scatterbrain is the record that's really seeming to break right now. We've always been a bit left of center, even Relativity, which of all our companies leans to the more accessible, with instrumental guitar projects from Joe Satriani and Steve Vai. We've taken Joe into the top 20 and broken top 20 with Steve Vai, and both of those projects have gone gold and both were nominated for Grammys." Among their newest alternative-rock artists are They Eat Their Own, and the Mock Turtles from Manchester, "a band who've disassociated themselves from the Manchester scene; they've done more work in London. They're sort of a cross between early to middle period Kinks and Bowie. They're more of a pop band, with Beatle influences as well."

As for their secrets of success, Cultreri hits upon the inherent strengths of the very nature of the independent label. "One thing that makes it easier for us is just the way the company is set up," he points out. "We're a true independent in the sense that we do everything start to finish, from signing an artist to the creative and marketing end, and we have our own distribution system. It's a national distribution set-up, and with the strength that it gives us we can deal with the mom-and-pop stores as well as the chain stores. The breaking ground for this sort of music is the independent retail outlets, the alternative shops where the kids on the cutting edge of whatever genre buy their records, where you can develop a band." Cultreri acknowledges that some of their music is extreme, with a limited audience, and for that reason doesn't believe a major label could develop these sorts of artists. "Being independent is an advantage in that our marketing people have direct access to these accounts. It's most definitely a strength in breaking new artists and the most progressive music."

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## INDEPENDENT LABELS

### SPECTRUM

(Continued from page I-1)

Turner. "Music is still No. 1."

That's a tenet held by indies in virtually every genre, from rock to gospel. Caroline Records president Keith Wood notes the competition to break rock acts is so fierce today that rock indies are forced to concentrate on the kind of product the majors simply can't and won't release.

"We can't just play the game, we have to invent the game," Wood says. Caroline just created a "street" label named Primo Scree with the sole intent of recording the thrash/death/grunge heavy metal still considered off-limits to the conservative majors.

The profit potential behind "controversial" music is not lost on the majors, who seem hellbent on creating their own boutique, in-house "indies" with an ear to the street. But most independent leaders dismiss these major-label "hyphenates" as mere puppets of a larger bureaucracy that doesn't exist in the real indie world.

In fact, bureaucracy is an anathema to most independent entrepreneurs, notes Gemini Distributing Inc. president H. Michael Walker.

"We're next to the streets, we have no buffers," Walker says. "We own our own companies. I can pick up the phone, have a record in my place and on the street one day later. You never know what you'll hit on. You never know what's next."

What's next could be as revolutionary as Tone Loc, as mainstream as David Bowie, or as controversial as N.W.A. But it's the willingness to be aggressive, take risks, and respond to gut instincts that keeps the record business interesting, regardless of genre, says Important Record Distributors president Barry Kobrin. "This is not a business for the meek or poor," says the man who mined platinum with heavy-metal instrumentalist Steve Vai. "If you've got a good band and get the people in the company behind it, it's hard to lose."

Aggression, especially now, must be tempered in reality, however, notes Red Light Records president Mark Nawara. His label specializes in the commercial pop/metal the majors have most feverishly embraced of late. "We have to make sure that every act sells," says Nawara, alluding to fierce competition from the majors at retail and radio. "We can only afford to sign what we truly believe in."

Priority's Turner concurs: "Due to our size, our staff realizes the significant contribution each act makes to the fiscal health of our company. To maximize sales, the concentration factor by everyone involved must be magnified and intensified."

That concentrated intensity is one of the most effective weapons in the independent arsenal, says Bob Feldman, founder of the singer/songwriter-oriented label Red House Records. In fact, by following such a strategy, Red House more than doubled sales

in 1990 and expects to double business again in 1991, he says. "We don't put out a lot of records, but we really work the ones we do put out," he says, pointing to the success Red House has enjoyed with the Chenille Sisters, John Gorka, and Greg Brown among others. Each new release is accompanied by a relentless, grassroots retail campaign supported by extensive touring to foster artist and audience longevity.

"We concentrate on the artists' careers, almost like a management company would," Feldman says.

And the personal interaction between the artist and independent label personnel creates a more profound understanding of the marketing potential behind each release, says Stewart Madison, director of business affairs at the gospel/blues label Malaco Records.

"I personally know everyone of my artists and what makes them tick," says Madison. "These are down-home folks that like personal attention. You couldn't put them on [a major label] at 55th Street in New York."

That knowledge and commitment breeds a link between the artist and label to lay the groundwork for a long-term relationship in many cases, says Mammoth Records president Jay Faires. His North Carolina label is home to such alternative-rock favorites as the Blake Babies and black-girls.

"With alternative or progressive  
(Continued on page I-24)

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# MARKUS JAMES

## "season of dread"

WHAT THE CRITICS SAY . . .

### MUSICIAN MAGAZINE

"... has the chops, but never hits you over the head with them. Maybe because James' real forte is composing eerily atmospheric pop, occasionally suggestive of early Pink Floyd/King Crimson, and with flavorings of blues, reggae and Indian raga mixed into the brew. James has a pleasantly sincere vocal style to match, which lends "Inside a Dream" the kind of charm Crowded House fans can warm to. Ultimately a little insular and trippy for mass tastes, perhaps, but for the discerning palate, James' musical range and utterly assured direction make this outing a delight."

—Mark Rowland Oct. '90

### BILLBOARD

"Markus James' "Season of Dread" runs world music through rap, pop, and what sounds suspiciously like backward recording. The adventurous work was recorded in James' home."

—Bruce Haring

### JOEL SELVIN

San Francisco Chronicle  
Pop Music Critic

"... engaging second album."

### ALTERNATIVE PRESS

"James is a multi-instrumentalist who is highly successful with his home recording. *Season of Dread* is a catalog of various musical styles from world musics to the spheres of jazz, metal, and pop. James is not a show-off; his applications of guitars, percussion, and keyboards are tasteful and his reticence to boast is truly refreshing in this age of "technique is everything" mindsets. His strengths lie in his ability to adapt to various genres with ease."

ISSUE 25/26

This album is now going to Europe via Heading West Records, distributed by WMD.

The new Markus James album is coming this summer. For enquiries regarding distribution & booking, please contact Janelle at:  
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# INDEPENDENT LABELS

## SPECTRUM

(Continued from page I-22)

bands, it's often a three-to-five-year process before the breakthrough," say Faires. "By that time you have four albums in the back catalog and they really take off. We look for long-term sales."

Long-term catalog is the "secret weapon" upon which many indies rely in a hits-barren market. And Rykodisc, which relies on catalog for nearly 75% of its income, has managed to establish itself as one of the few viable alternatives to the majors for certain big-name artists, such as David Bowie, Ringo Starr, and Nils Lofgren to name a few. The label scored a major coup with the acquisition of the Bowie catalog, releasing the "Sound + Vision" box set to a massive mainstream audience in 1989, and continuing with CD reissues of popular Bowie titles. Ringo's 1990 "All Starr Band" album featured such big names as Levon Helm, Rick Danko, Billy Preston, and Joe Walsh (among others), while Lofgren's new "Silver Lining" disc features backing vocals by Bruce Springsteen.

Why would such "living legends" opt for an indie? "We put the kind of commitment [into catalog] from the production and marketing standpoint

that a major would, but we're more responsive on all levels," says label president Don Rose. "We have to be a small, mobile, intelligent unit."

An intelligent unit is the one supplied with the most accurate information about the marketplace, says Tommy Boy Music CEO Tom Silverman. The indies equipped with the most sophisticated computer networks are the ones bound for survival in the coming years, he says.

"We're entering a more 'hype-less' age; true information is power," says Silverman. "As point-of-sales information increases, we can pinpoint marketing, see where we're spending money, know how big the pipeline is, what numbers we're shipping vs. what numbers are sold. The right computer helps alleviate slow payments and complaints about inventory and accounting."

And with those problems out of the way, the indies could easily net the numbers and the power currently monopolized by the majors, says Next Plateau president Eddie O'Loughlin. He checked in with gold and platinum certifications on female rappers Salt-N-Pepa this year. "Small is still very powerful," he says. "The majors sell more records than, but not a lot more."

And much of what the majors are selling has been culled directly from

the independent harvest. Roster raiding is just a fact of life in the major vs. indie game, and many indie leaders point to the phenomenon as evidence of their own creative superiority. In fact, SBK platinum-boy Vanilla Ice was plucked from Ultrax, an indie distributed by Atlanta-based Ichiban, just in time to bump M.C. Hammer out of the No. 1 slot on Billboard's Top Pop Albums chart.

One will never know whether the chisel-cheeked wonder would have met with such success had he stayed with Ultrax and Ichiban, but it's clear that SBK's advertising and promotional budgets far exceeded any indie's wildest dreams. As Malaco's Madison says, "the majors will spend a dollar to make 15 cents. I want to spend 15 cents and make a dollar." And it can be done, he says. "We can sell 30,000 records and make a profit, as long as we produced it at the right price. The majors don't start making money until they have a blockbuster on their hands."

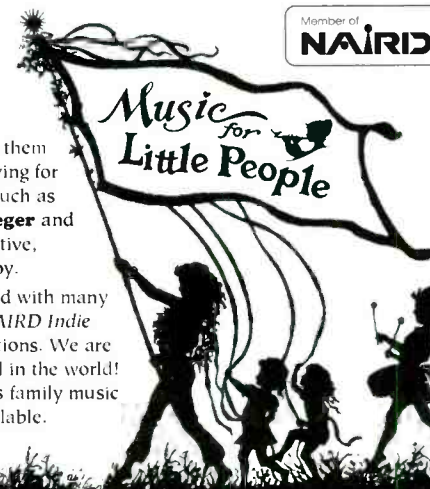
What the indies lack in finance, then, they make up for in finesse. With the disappearance of the discretionary dollar comes an emphasis on creativity. With the right artist, the right team, the right information, and the right equipment, the right indies are bound to discover the right stuff. It's just a matter of time.

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# INDEPENDENTS

## THE ROOTS AND THE FUTURE



**A**s the major players in the music industry position themselves for the shift to a decidedly global focus, more than ever, the independents represent the roots and the future of the industry.

As the only trade association representing the independents, NAIRD has the framework in place to enable its members to take full advantage of the various opportunities during this time of transition and growth. NAIRD is a fully-staffed, non-profit organization which has served the broad spectrum of the independent industry for 19 years.

### CONVENTION HIGHLIGHTS

- ▶ **NEW FOR 1991!** Distributor/Labels 1-On-1's - Daily sessions of brief, pre-arranged distributor/label interviews, designed to maximize time and exposure for all parties.
- ▶ The return of the **INDIE Award!** NAIRD has presented Award certificates for 11 years but 1990 marked the debut of the new I-shaped INDIE, designed specifically to honor the best of independent music.
- ▶ Regular features: Trade Show; panels, workshops and seminars featuring independent industry experts; exciting and unusual social functions, including the INDIE Awards Banquet and the NAIRD Hospitality Suite.

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**NAIRD**

## DEVELOPMENT

(Continued from page I-12)

riod of time and with Ice Cube's 'Kill At Will,' we've already done 700,000 units."

Tuner says that "artist development is an important term but it may not apply necessarily today in the way that it has in the past. We're dealing with a different structure in rap because of the fast turnover. An artist can do one or two albums and then become obsolete because the rap audience is always looking for something new. We don't have the same kind of luxury that a rock artist may have where they can take, say, five albums to develop. You can take a rock, heavy metal, R&B or pop act and do that. Because of the kind of instant gratification that is so much a part of today's society, kids want something new all the time."

Fortunately, as a result of his work as one of the main writers with N.W.A., another Priority Records act, Ice Cube, already had a built-in appeal. "We were able to generate a lot of press interest because the curiosity level was high for Ice Cube's album plus he had gotten a lot of exposure as a result of a sizable tour with Too Short." Turner says that the label's reputation in the rap arena and its subsequent access to a network of "influential, tastemakers—DJs, retailers, rap pools, etc." has also been a major factor in developing a very strong word-of-mouth phenomenon for Ice Cube. "Just like all the majors, we expend a tremendous amount of energy and work to create that interest through the tastemakers, the people who get the word out there about an artist."

Over at Delicious Vinyl, another label where rap is a strong factor, a good deal of work was done with ensuring that video concepts were allied with the musical content of music by Young M.C. Director of A&R Orlando Aquillen maintains that the humorous bent of the rapper's lyrics "gave us something to work with. By emphasizing the wittiness, the clarity of the lyrics and comedic slant with Young M.C., we were able to give people a break from the more hardcore approach that a lot of rappers were taking when his records came out."

Aquillen says that the perception of Young M.C. (a graduate in economics) as "the educated rapper" was another key to imaging the artist. "Since a lot of people thought of rappers as hoodlums, our emphasis on Marvin's status as an intelligent and articulate artist definitely made a difference in getting TV exposure."

Constant touring "at every club in L.A., San Francisco, up and down the whole West Coast" as well as college dates also contributed to Young M.C.'s visibility as an artist distinct from a one-hit wonder. "We also planned the releases of his records strategically. We waited almost three months after 'Bust A Move' to put out his album 'Stone Cold Rhymin'' rather than doing a simultaneous release."

While some raps acts have been able to make the transition to being viewed as legitimate artists with a degree of longevity, dance-music artists are regarded for the most part as one-offs. Bearing that in mind, Eddie

(Continued on page I-36)



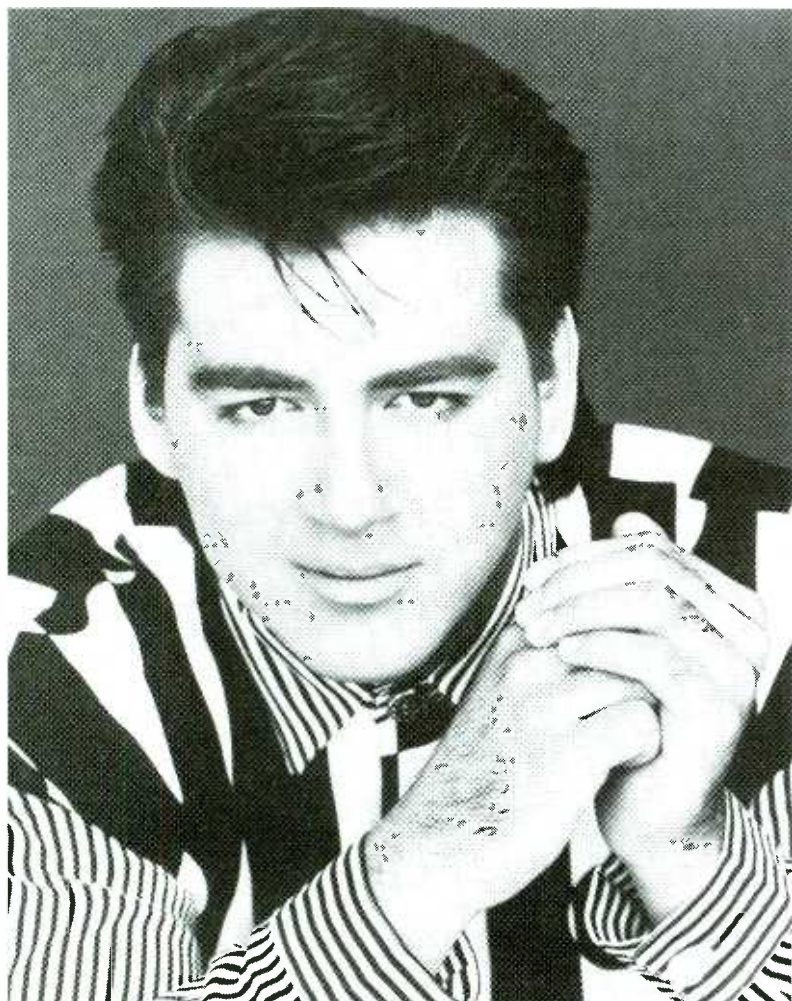
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## Laurie Records—You've Come a Long Way, Baby!

Laurie Records is changing. Best known for its classic oldies line and licensing operation, this thriving independent is expanding into an aggressive, dynamic sales and distribution company for some of today's most popular musical genres. Tommy Cash's 25th Anniversary Album with special guests Johnny Cash, George Jones, Tom T. Hall and Connie Smith is just one of the many country music albums that Laurie is distributing on the Playback Records label. This recording with its all-star country line-up already has a single in the TOP 40—"Thoughts On The Flag." Over 60 radio stations nationwide are now playing Tom T. Hall's timely and moving patriotic tribute to "Old Glory," while the video is being shown on 50 TV stations including TNT and CMT.

Happy Hour's Alumni Tribute To Stan Kenton has moved Laurie into the mainstream obsession with the Big Band sound. This album features all newly recorded sides by members of Kenton's various bands. But unlike any other Kenton album on the market, it takes the listener on a fifteen minute trip down memory lane with the musicians who knew this great bandleader best. This one is a must for Kentonites and all lovers of the Big Band Sound.

Straight from the heart of Brazil comes Happy Hour artist Hermeto Pascoal's Hermeto e Grupo. The man *Jazziz* once called a "kind of musical Mad Hatter," is revered in his native land as the "Wizard of Sounds." Pascoal offers "music that resembles the world"—an eclectic blend of mainstream Jazz, fusion, slow melodies and various global influences. Recorded in Brazil, this album catapults Laurie into both the contemporary Jazz and World Music scenes.

In a harder vein, the multi-platinum band Blackfoot is also being distributed by Laurie. A major promotion for the group's hot new album *Medicine Man* on Nalli Records will be underway by the spring. Rick Medlocke the heart and soul of Blackfoot, produced *Medicine Man* and will lead the band on a national tour this summer.

Laurie's first New Age release by its innovative group Wild Strawberries should be available at the end of March. This concept album fuses simple exquisite melodies with percussive Jazz and World music elements. Its pure ear candy—sit back and enjoy! Several other Laurie New Age albums are also in the works and will be out by the fall. As will additional New Age product the company is acquiring for distribution.

On a bluer note, Laurie will be putting out two albums by the late great Oklahoma blues singer Ted Taylor. "Loaded with masterfully sung blues songs,"—that's how *Living Blues* described "Taylor Made for You" and "Be Ever Wonderful."

Laurie is an indie to watch out for in the 90's. The great variety of music that it will be selling and distributing in 1991 is proof. You've come a long way, baby!

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## FUTURE

(Continued from page I-6)

In Robbins' opinion, "This isn't a good time to start an indie label. Established independents, though, have a big head start, so we're not that concerned. We have a lot to fall back on."

Bryan Turner, president of rap label Priority Records, sees the major/indie situation in rap from a different perspective. The five-year old label has had gold and platinum success in the last year with albums by Ice Cube ("Kill At Will," in the R&B top five, and "AmeriKKKa's Most Wanted") and N.W.A. ("100 Miles And Runnin'").

"Traditionally, the most exciting and vibrant music has been discovered by independent labels," says Turner. "The majors go for the lowest common denominator. My label specializes in hardcore street rap, which requires promotion and marketing at the grassroots level—and it's almost impossible for the majors to compete at that level."

"In searching for a way to exploit this form of music, the major label mentality came up with Vanilla Ice," Turner continues, "who appeals to kids who have touched the surface of rap. They've found their lowest common denominator, and will continue to exploit it. That doesn't affect me, as my records are truer to the street and the culture. I see it as an opportunity for me, rather than competition. It makes it easier for me to sign the quality stuff that's not so mass-appeal."

What Turner does see as a major issue in the future of independent rap is radio's role. "I hope radio doesn't get so caught up in the pop-rap approach; it ignores the authentic style the indies do so well," he says. "Radio's acceptance of rap has almost exclusively been in the palatable pop arena. I hope that progressive urban stations won't turn their backs on the origins of the music."

Turner hints that the profanity which has been a stumbling block for street rap as far as radio acceptance goes, may be considerably downplayed on future Priority recordings. "If they can limit their profanity, some of these groups may be able to get their valuable messages across," he notes. "My acts never do what people expect—as more rap acts exploit the sales potential of profanity, mine are cutting back."

Eddie O'Loughlin, president of rap/dance label Next Plateau Records, agrees with Profile's Robbins that the major labels have put a dent in the indie rap business. Former Next Plateau act, Sweet Sensation, he notes, was wooed away by a major label. "It hurts," O'Loughlin acknowledges, "but that's not the majors' fault. It's a natural economic thing."

Next Plateau had a successful year itself, with major charting albums by Sybil (her self-titled disc spawned a trio of hit singles) and Salt-N-Pepa's "Expression." Now, Next Plateau has released an album from its first alternative-rock band, Bootsauce. O'Loughlin's view of what constitutes a major issue is the time-honored "continuing to come up with great records. And the public lets you know its approval or disapproval through

(Continued on opposite page)

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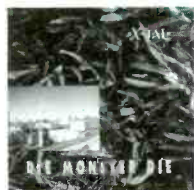
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## FUTURE

(Continued from opposite page)

sales."

Barry Kobrin, president of the top-selling independent rock label Relativity, believes it is and will continue to be crucial for indie labels to "grow into the internal organization it takes to support the titles you release. You need to have the ability to have your record sold to the customers before they walk into the antiseptic chain store."

Relativity and its sister labels Combat/Earache and In-Effect—all in-house labels of Important Records Distributors—is best known for the runaway success of guitar gods Joe Satriani and Steve Vai, who each have a gold record to their names. Relativity has another gold title to its credit with the London recording of "Les Misérables," and has had chart success with Scatterbrain, 24/7 Spyz, and They Eat Their Own.

"The majors haven't been much of a factor for us," notes Kobrin. "They don't help or hinder us—they just up the stakes."

"The majors can put pressure on retail stores," observes Robin Hurley, CEO of Rough Trade, which licenses a number of independent labels in addition to its own. "And now, as opposed to one or two years ago, they're signing acts we might have signed." When a major picks up an indie artist, however, Hurley notes, "Back catalogs can really blossom as a result."

Rough Trade received major exposure this year via Mazzy Star, Galaxie 500, the Glove, and Inspiral Carpets, whose various albums sold between 27,000 and 70,000 copies. According to Hurley, a major current issue is, not surprisingly, "cash flow. You need to make sure you're not undercapitalized as a label or distributor. It's actually a very tough time to be an independent, due to the recession. We're getting squeezed as the economy declines—there's been a slowdown in payment."

For many specialized labels, current and future issues are the same ones that have been "left over from the past," in the words of Barry Poss, president of bluegrass/folk label Sugarhill Records. "That same old issue of adequate distribution and prompt payment is still with us."

Sugarhill's best-selling titles include Doc Watson's "On Praying Ground" and "Song For Little Pickers," Hot Rise's "Take It Home," the Seldom Scene's "Scenic Routes," Pete Rowan's "Dustbowl Children," the Nashville Bluegrass Band's "The Boys Are Back In Town"—and "Old And In The Way," a catalog featuring Jerry Garcia. Several of these were Grammy-nominated.

"We do all the things the majors do," says Poss, "but on a smaller scale. In terms of our day-to-day operations, the majors aren't a factor."

For classical/jazz indie Telarc Records, the major labels most certainly are a factor. "They're our competition," says chairman/CEO Jack Renner. "In our fields, we're all competing for the same dollar."

Top artists for Telarc include the Cincinnati Pops, whose "Christmas With The Pops," "Fantastic Journey," and "Classics At The Movies" all hit

(Continued on page I-30)

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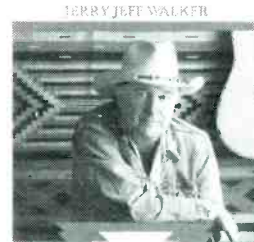


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## FUTURE

(Continued from page I-29)

No. 1 on the classical charts; P.D.Q. Bach, with a pair of No. 1 recordings; Andre Previn; and Oscar Peterson; all these discs have hit the classical or jazz top 10, according to Renner.

"The biggest issue for us is coming up with a good mix of releases," says Renner. "We're concerned about the slow retail situation, but our business has held up. We keep refining our approach, monitoring our consumers' likes."

Jazz/new age label Optimism is another company which sees itself as "dealing with the same issues major labels deal with," according to president David Drozen. Optimism, which has enjoyed a trio of hit albums from pianist Kim Pensyl, also licenses the L&R and SilverWave labels.

In fact, Drozen finds unwise the big-label practice of issuing "eight to 10 releases at a time. I don't think it's in anybody's best interest to release that many albums at one time—they're simply trying to monopolize the charts and radio. But you can't promote eight to 10 albums like you could one."

In any case, Drozen says, Optimism is quite healthy. "We're supported by every major chain in the country," he says. "Our distribution network is fine, we always have a continuous flow of new releases, and we maintain high levels of PR and marketing."

"If you have the money to be in business, this is a good time to be an independent," says Drozen. "The strong indie distributors are stronger than ever."

"Nineteen-ninety-one is going to be real interesting," predicts Jonathon Poneman, co-owner of SubPop Records. "You're going to see a weeding-out of labels that can't survive."

SubPop, which helped spawn the Seattle art-grunge scene with records from the likes of Soundgarden, Nirvana, Mudhoney, and now Tad (with its eagerly anticipated release "8-Way Santa"), is currently trying to secure a pressing and distribution deal with a major, according to Poneman. "But the climate's all wrong right now," he says. "There's too many young labels."

Poneman predicts that SubPop will weather upcoming economic storms, but that when the dust clears, "You'll see a whole new indie scene. Whether it's as popular as it has been, remains to be seen. Will indie music be important to the Nintendo generation?"



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# INDEPENDENT LABELS & DISTRIBUTORS

## NICHE

(Continued from page I-4)

grass-tinged label akin to Sun Records in keeping a "consistent flow" of Sugar Hill-recognizable product. And for Thomas Couch, owner of black gospel/R&B label Malaco Records, "predictability" is a key factor in being able to put out viable releases.

Such consistency breeds catalog—another important asset for successful indies. "Indies pay a lot more attention to strength of catalog than the majors," says Iglauer, who boasts that virtually every Alligator release in its 20-year history is still in print—and on CD. "They depend on rapid sales over a short period of time," adds Poss. "We depend on slower sales over longer periods, that stand the test of time."

The recently rejuvenated Tomato Records is one of numerous indie labels with a big stake in past glories, and operations director Linda Morton says that half of its new releases are reissues by the likes of John Lee Hooker and Albert King. As Hannibal/Carthage's marketing/promotion director Chris Harford notes, Richard Thompson and Fairport Convention catalog continues to be "discovered daily" by new acolytes.

While having quality catalog and new release product is vital for indies, marketing it is equally so.

"You really have to know the market you're dealing with and try to put out product you're familiar with and know will sell," says Gary Reid, owner of the "historical" Copper Creek country line, as well as production coordinator of bluegrass label Rebel Records, which has recently put out CD-only best-ofs from the Stanley Brothers, Country Gentlemen, and Seldom Scene.

The same philosophy applies at reggae label Ras Records, where Gary Himmelfarb cautions against "expanding to the point where you get to unfamiliar territory. We've made a science out of where and how to sell reggae product internationally, but we tried rock and breakdance and hip-hop and really flopped. A lot of people make those mistakes."

Following market knowledge, the next step to success, obviously, is distribution. "We work very closely with distributors and pay attention to what they ask us to do," says Flying Fish's Fleischer. "If they want a dozen review copies to get to the stores, we send them, because it translates to sales. Also, a distributor will give us a better shot than somebody who doesn't cooperate."

Keith Dressel, head of alternative-rock label Core Records, says that roster acts such as Vigilantes Of Love have benefitted enormously through distributor involvement. He lists, on behalf of Vigilantes, an acoustic performance before Record Bar buyers, coordination of a "Tower board" at the chain's Sunset Strip location, and a record release party in Chicago for over 200 accounts, all set up by his regional distributors. "There's no reason why you can't have a successful record company being independent," he says.

But North Star Records president Richard Waterman chooses to tele-market and distribute direct to some 6,000 gift stores and specialty catalog accounts. "I'm a big believer in the old cliché that if you have something you really believe in and need to get out there to survive, the best way is to do it yourself," he says of his melodic traditional/classical instrumental catalog, which also includes singer-songwriters like Cheryl Wheeler.

Shanachie recently pacted with classical distributor Koch International, "because they don't have anything else besides classical, and attention [on us] will be strong," says Grass, who doesn't want his line to be one of a typical indie distributor's many. But he adds that Shanachie has its own distribution office in Minneapolis, and has moved to "increasingly control our own destiny" via direct sales to accounts.

At the retail level, meanwhile, Alligator's Iglauer "never assumes anyone will help us," and therefore

"communicates constantly" regarding label publicity, advertising, packaging, and marketing. Flat Town's Soileau also feels it necessary to keep retailers well abreast. "We love to stay in touch with those who fall in love with our music," he says. "We admit upfront it's a different kind of music, and if you don't know anything about it you can't offer it for sale."

Sugar Hill's Poss finds that his strongest promotion comes from the

retail level, "typically somebody in-store who's hip to indie product. We don't have the money for a full-page Billboard ad every week, but we can send out a CD for in-store play, which helps a lot."

Poss adds, however, that mall retail dominance has diminished both mom-and-pop and full catalog retail, cutting into alternative label marketing potential. Thus, mail order has

(Continued on opposite page)

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## NICHE

(Continued from opposite page)

become a factor for Sugar Hill, as it has at other labels including Hannibal/Carthage.

Traditional promotional tools like press and radio are also meaningful for indie labels. Publicity is especially significant at the archival Country Music Foundation Records, which gets the word out on historic titles like "Le Gran Mamou: A Cajun Music Anthology" through a Nashville PR firm.

To generate radio play, Poss sends out "probably more DJ copies" than major labels. Soileau works with public radio and college stations which program Cajun music. Parmitta Pushman, president of the White Swan new-age label, works in-house or with an indie promoter to get her releases to the appropriate new-age channels and syndicated programs like "Echoes," "Hearts Of Space," and "Musical Starstream."

But simple word-of-mouth exposure is the "biggest key" cited by Hannibal/Carthage's Harford. Bob Haddad, head of Music Of The World, says that the positive word-of-mouth from satisfied musicians has even brought new world-music label signees his way.

Of course, NAIRD membership can be extremely useful. "It's incredibly valuable," says Country Music Foundation's Kyle Young. "What we've learned from it and the contacts we've made have been absolutely essential." Blues label Black Top Records president Nauman Scott recalls his first NAIRD convention, "where a fellow from Tower Pulse and Bill-

board asked about Thunderbird Davis and I was stunned that there were people who knew what our stuff was about!"

Scott notes that Black Top has been able to develop its roster artist via follow-up albums. Even better, though, is that he does it by "keeping costs in line. If you're trying to make a big hit record with product that has definite limitations, you won't be in business too long."

But that doesn't stop one-artist label Sounds From Lomax Tapes And Discs from "banging away constantly," says John Lomax III, whose main man is dulcimer virtuoso David Schnauffer. "I call all the people working in distribution—big regional distributors and even those we ship two-a-month to."

"The main key is to be fanatic about what you're doing," agrees Kaleidoscope's Diamant. "Most people get into the indie field not to make \$1 million in the record business but to put out what they like and make money at it, too."

"I love the music I record," adds Chris Strachwitz, head of the ethnic-oriented Arhoolie Records. "Like Ralph Gleason said, it's your hobby. I try to reach a line between what's popular and what I love, which is historical material, the vernacular music of the world, like Cajun and Mexican music. Luckily, Cajun music has been popular in recent years!"

Putting out such admittedly non-commercial music "takes imagination, guts, and a big sense of humor," says Green Linnet's Newton. And honesty. "I guarantee distributors I'll never give them a hit!" says ROIR's Cooper.

## QUOTEFILE

(Continued from page I-18)

**STEVE KALHORN, American Gramophone Records, Executive VP:** The business climate will be dependent upon the products we have to offer. If we have good product, they will sell. The recession will have little effect on sales if the products are strong. (But) we will probably see less room for growth for new artists in a recession.

Exposure for American Gramophone products at radio and at retail is good. There aren't as many formats to play our product at radio. Exposure at radio among the top 40 CHR markets is poor for our products. We fare much better in other formats such as adult contemporary and adult alternative. Our placement at retail is good, so sales are good.

The key thing we're doing is more long-range planning in terms of artist selection and long-range planning for product releases. We're focusing on existing artists and on known artists that have the ability to present a complete package—excellent music, tour capabilities and product support. We're also doing a better job of long-range planning for artist selection and the timing of releases.

On the merchandising side, we're doing more with retail p-o-p and at radio, we have more people at our company working that market. We're starting to get more of our artists out on live performances—more "grass-roots" promotion.

We plan to do more integrating of our packaging with advertising and promotion for a more unified marketing effort for our releases.

**REGGIE FISHER, Bench Records, President:** It is difficult to speculate on whether a recessionary economy will affect the popularity of records sales; however, those indie labels who make greater efforts to produce better products should realize gains. The climate is good for indies. With an indie breaking the top 10 on CHR and the success of indie rap labels, radio is going to be more receptive to playing these records in a heavier rotation. In addition, the listening public appears to be more open to experimenting if given the chance. The key, as always, is good music.

Radio and retail still appear to have a block with respect to indies' products. They are reluctant to commit themselves, concerned that the indie cannot deliver everything needed to take the project all the way. Fortunately, in the case of Black Tie, radio has been very supportive as well as receptive. There is still some hesitation when it comes to putting our product in higher rotation, but overall, they have been quite good. Retail is always cautious on orders and displays until a record is proven. It is definitely a tough door to open, but once you do, you start to see some success. We consider it extremely important for the artist to get involved at the radio and retail levels and equally important that there is a competent and evident support system so that radio and retail feel comfortable in taking their necessary steps. Additionally, the label must commit to marketing and must thoroughly cover all bases and, in the final analysis, be patient.

You have to be exceedingly careful in your choice of who and what you try to break. Do you put out a lot of product for our releases.

(Continued on page I-36)

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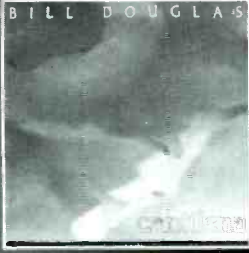
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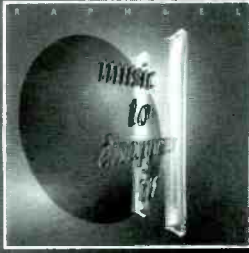
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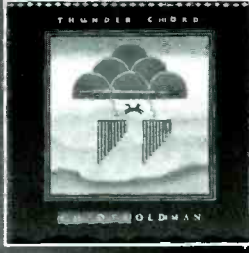
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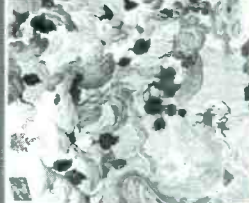
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## CATALOG

(Continued from page I-6)

of Isley Brothers material, and a current "Soul Hits Of The '70s" series set to run at least 10 discs.

"These reflect our niche—licensing and compiling collections that the majors don't have time to do—niche-level marketing which will kill you in terms of high overhead."

Of course, the majors have recently excelled in spectacular superstar-boxed sets, and have otherwise increasingly exploited their catalogs rather than leave it solely to the Rhinos of the world. Atypically, Sony Music Special Products has opted for independent distribution of its revitalized "Collectors Series," which encompasses theatrical reissues like the "House Of Flowers" score, as well as a multiple-disc Okeh label reissue, Johnny Cash's first Columbia album, and the obscure '60s rock gem "Begin" by the Millenium.

"These are great, esoteric CBS-catalog items which we felt must be in print," says the label's senior producer Barry Feldman. "We also felt that there's a market for them which indies are best suited to distribute to."

With so many indie labels vigorously plundering the vaults, said market is obviously perceived as wide, even if only onesy-two deep. Chameleon Records, for instance, has just released a five-disc "Vee-Jay Hall Of Fame Series" boxed set featuring John Lee Hooker, Little Richard, Gladys Knight & the Pips, Jerry Butler, and Jimmy Reed. Label head Stephen Powers now looks to capitalize on his recently acquired Vee-Jay catalog with 50 additional titles this year, many of them in a "Vee-Jay Originals" format matching the original release.

"Instead of compilations, we're presenting to the real fans and collectors the actual original album," says Powers, adding that nine Hooker discs are just out on original form. "You can get 'Boom Boom' and 'Boogie Chillun' on compilations till you're sick of them, but these were just one song on an album when they came out." Powers, incidentally, is also reissuing Steve Young's "Honkytonk Man" and other titles from his own Mountain Railroad label.

Other indies dig back even deeper in time. Arnold Caplin's Biograph Records has just put out Son House's "Delta Blues" CD, featuring early '40s sessions painstakingly remastered from original acetates housed in the Library of Congress. It follows his CD reissues of piano rolls of Scott Joplin and Jelly Roll Morton, as well as early jazz from Benny Goodman and Earl "Fatha" Hines and a contemporary blues release from Kathy Hart & the Bluestars.

Country blues label Yazoo, which was recently acquired by Shanachie Records, has another prestigious catalog, featuring artists like Charlie Patton and Blind Willie Johnson. "We thought we would do well, but we've exceeded our expectations fantastically," says executive VP Randall Grass, noting that all significant Yazoo titles will be out on CD by year's end.

Country Music Foundation Records' Kyle Young says that his label's historic country music reissues from the likes of Hank Williams and Buck

Owens, while not dependent on revenue (the Foundation is a non-profit educational organization), is certainly profitable. Anthony Seeger, director of the Smithsonian Institution's Folkways Records, is also in the business of making available historic music that can't be obtained elsewhere, though in smaller quantities.

"We're keeping the entire 2,100-title collection available," he says of Folkways, which was founded in 1947 by Moses Asch and stocks American and world music and spoken-word catalog on cassette, with new releases and reissue packaging on CDs distributed through Rounder. Since demand for catalog can amount to a handful or less per title, Folkways sells real-time cassette dupes of the master tape, boxed in an oversized plastic case to allow inclusion of the original extensive liner notes.

Historic jazz reissues, meanwhile, have proven a natural for boxed sets. Mosaic Records has effectively skirted retail by functioning as a strictly mail-order label, releasing in limited quantity acclaimed mammoth compilations by legends like Charlie Parker, Chet Baker, and Charles Mingus, all sky-high priced. "We're not even in record stores and we've reached a huge market for music recorded over the years that's not frontline stuff but that people continue to want," says co-owner Charlie Lourie, who's built a 60,000-name mailing list out of such people.

While Mosaic has put out 34 complete collections thus far, Fantasy Records has some 2,000 jazz titles culled from such classic jazz catalogs as Contemporary, Milestone, Pablo, Prestige, and Riverside. According to executive VP Phil Jones, 5,000,000 units of 500 mid-priced "Original Jazz Classics" titles have been sold since 1983, and more recently have "blown out" of dump boxes in Musicland stores "where it's been assumed you can't sell jazz."

Fantasy has also put out eight jazz boxed sets, "nowhere near the success of Elton John but a phenomenal success as far as we're concerned."

Citing Fantasy's Stax and recently acquired Specialty lines, Jones adds that there's enough catalog to reissue steadily for the next three years. On the rock side, of course, Fantasy boasts the evergreen Creedence Clearwater Revival catalog, though "there's not much to it," notes Jones—"we just take orders!"

Jones also notes that because of Fantasy's jazz focus, 63% of its sales are vinyl, much of which is sold via direct mail. This runs counter to the CD format's spurring of reissue programs elsewhere, though the CD-reissue configuration has posed problems at retail.

"There's a shrinking amount of space in-store for deep catalog because CDs take up a lot more bin space," says Rounder's Nives, who notes that CDs make up 80% of his reissue sales (the rest is 15% cassettes, 5% vinyl). "Also a lot of stores look for quick turns and won't look at catalog."

Nives adds, though, that neither he nor retailers need to discount reissue product in order to sell it.

Kent Crawford, VP of Welk Music Group, which owns the renowned Vanguard catalog, has found another

problem with reissues. While Welk has already successfully reissued Vanguard catalog titles and compilations in CD and cassette by the likes of the Dillards and the Siegel-Schwab Band, it also releases new product by the likes of bluegrass banjoist Alison Brown as well.

"The primary emphasis now is to put together compilations of unreleased material focusing on the Newport Folk Festivals of '59 through '65," says Crawford. "But we also have to work hard to make sure that people know that we also have new releases."

## GOLD

(Continued from page I-8)

we could with every single," he says. "We didn't have the right distribution, right contacts or right anything, but we did everything we could to make sure things kept going. When you don't have all those goodies made available to you, you have to become very resourceful and make relationships mean something."

Mix-A-Lot's future with Nastymix may be uncertain, but Locke says the label will continue to thrive. He's already banking on the success of rapper Kid Sensation, hardcore crew Criminal Nation, and pop-rapper Mario.

Other strong rap performers included Salt-N-Pepa on Next Plateau, which scored its third gold album with "Black's Magic" and a platinum single with "Expression." Profile had a somewhat lower profile, but still managed to strike gold with Rob Base's "The Incredible Base," while Los Angeles-based Priority remained a strong contender, scoring gold with "AmeriKKKa's Most Wanted," the debut solo effort from former N.W.A. member Ice Cube. Priority's "Rap's Greatest Hits, Vol. 1" compilation also surpassed the 500,000 mark as did N.W.A.'s "100 Miles And Runnin'" EP, and an Ice Cube follow-up EP, "Kill At Will."

"At this point, because of the success we have had, we are recognized by the tastemaking and critical community," says Priority Records president Bryan Turner. "We release a record, it gets a lot of attention."

Turner feels the EP format may continue to spawn huge sales in 1991. "The key is that they are

priced right," he says. "Kids don't have to go without gas to cruise the strip on Friday night. They can buy gas for their car, and still buy an EP."

N.W.A.'s "Niggaz 4 Life" will likely score some more gold for Priority, but Turner isn't only banking on his established artists. He says up-and-coming rap crew Low Profile "is poised to make some noise on both coasts" with its second album "We're in This Together."

On a completely different front, Walt Disney Records also continued to be a force to reckon with. "The Little Mermaid" soundtrack continued to sell, passing the 2 million mark, with the "Little Mermaid Read-Along" also going platinum, and the "Roger Rabbit Read-Along" passing the gold mark.

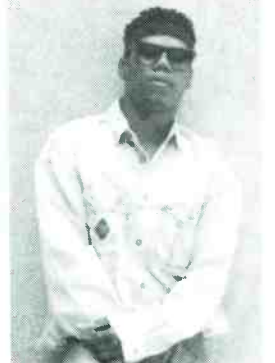
Mark Jaffe, VP of Walt Disney Records, says one of the reasons the label has been so successful is that it has "broadened the horizons of children's music by incorporating variety."

Jaffe also credits Disney's distribution for the success. "I'm convinced that our independent distribution is (Continued on opposite page)

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## GOLD

(Continued from opposite page)

the best there is for children's and family entertainment." Judith Cross, VP of Disney Audio Entertainment, which handles the Read-A-Long product, concurs. "Our distribution is definitely one of our strengths," she says. Cross also points out that Disney has "a franchise on the right properties."

As for the future, Jaffe predicts similar success for upcoming releases including the "Beauty And The Beast" soundtrack, which will be released in fall. Like the hugely successful "Mermaid," the "Beauty And The Beast" soundtrack is composed by Alan Menken and Howard Ashman.

Disney is also likely to do well with "For Our Children," an all-star benefit record for the Pediatric AIDS Foundation, featuring Sting, Bob Dylan, Paul McCartney, and others, and releases by Norman Foote and the Parachute Club.

On the audio-entertainment front, Cross predicts success with a Read-A-Long release and a unique "3-D audio and vision, comic and cassette" product associated with the film "The Rocketeer," set for a summer release. Disney is also set to release a full line of audio-entertainment product associated with "The Beauty And The Beast."

With two guitar heroes and an original-cast recording, Relativity scored gold three times in 1990. Joe Satriani, who landed the label its first gold certification in 1989, was back with "Flying In The Blue Dream," which also passed the 500,000 mark. The album was a departure for Satriani; it featured vocals on a number of tracks. Satriani's previous recordings were instrumental-only releases.

Relativity's third gold album of 1990, "Les Miserables: The Original London Cast Recording," showed off the label's diversity.

Relativity executive VP Cliff Cultreri says the label's strong ties to retail are an important part of the label's success. "We started out basically as a distributor, so our roots are really entrenched at retail," he says. "We work everything from retail on up."

With Satriani in the studio and Vai's next effort penciled in for an early '92 release, Cultreri says the label is focusing on developing new alternative-rock talent, such as current modern-rock favorites They Eat Their Own, as well as Satriani cohort Stuart Hamm, and thrash-rockers Scatterbrain on the In-Effect imprint. "We would like to think we are sitting on some pieces of gold right now."

On the contemporary instrumental music scene, Mannheim Steamroller continued to roll up large sales in 1990, earning platinum status for "A Fresh Aire Christmas" and "Mannheim Steamroller Christmas" on the American Gramophone label. The Steamroller is likely to earn yet another certification for its current hit, "Fresh Aire 7." Windham Hill also scored with its "A Winter Solstice, Vol. 2," which went gold.

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## DEVELOPMENT

(Continued from page I-26)

O'Loughlin at Next Plateau Records took a different tack with Sybil, who crossed to pop with her hypnotic contemporary versions of classic Dionne Warwick hits "Don't Make Me Over" and "Walk On By."

"We always had a plan from the beginning to develop Sybil as an artist," says O'Loughlin. "That she had a voice that was so beautiful and different, that she had a winning personality and the real desire to make it in

this business were all major ingredients in us working with her to create a career."

After the initial success of three singles ("Falling In Love," "Let Yourself Go" and "My Love Is Guaranteed") particularly in the Northeast corridor, O'Loughlin saw the importance of recording material on the vocalist that would "give her a wider appeal. As a small label in '86 or '87, the top songwriters weren't coming to us to get their songs recorded which is why we went for redoing songs that were strong and memorable from the past."

After the release of a second album, Next Plateau's game plan focused on spending "a lot of time on photo sessions, on planning videos and on totally taking Sybil into an artist-development mode. We even considered taking her to a major label but then we said, 'why can't we just apply the marketing skills that a major uses ourselves' which included the right visual imaging."

With the release of "Don't Make Me Over" and subsequent singles ("Walk On By" and "Crazy For You"), O'Loughlin says the artist made herself available for ongoing promotion

work and as a result of wide acceptance at urban radio, "Sybil's now an accepted core artist in the R&B marketplace." O'Loughlin states that another ever-increasing emphasis for the label in development of any of its acts is a global approach: "Sybil's records were released everywhere, in 52 countries from Indonesia to Brazil to Yugoslavia. I let our acts know that participating in the world process gives you longevity, a real future in the music business."

While rap and dance music may predominate among indie labels as musical forms, acts in other genres

also benefit from strong artist-development strategy. As Marian Leighton Levy, one of the founders of Rounder Records points out, "with Charles Brown, we were very fortunate in that shortly after signing him in 1990, Bonnie Raitt invited him to tour with her. Many opportunities presented themselves as a result."

Although the label had no product available on the veteran performer when Raitt's tour began, "we got advance posters out there prior to the release of the album and we made sure our distributors were aware of the [Raitt] tour. We were also fortunate in that Bonnie admired him so much that she put him in a real spotlight position, funnelling a number of interviews to him and making sure he was featured in photo opportunities."

A print and media campaign orchestrated by Rounder's publicist Joan Myers of Myers Media was "extremely helpful in getting the pre-publicity prior to the album's release," says Leighton Levy. "He was featured on VH-1, 'Entertainment Tonight' and BET, and the first two months after the record came out were spent letting people know about it, creating the visibility, after which we started a radio promotion campaign."

The Rounder executive also notes that the 20th anniversary of the label generated press interest which included Brown plus his inclusion as "one of the debut artists on our new all-blues label Bullseye Blues helped build further on the interest in Charles and his music." But, Leighton Levy concludes, "[from an artist development standpoint], Charles is his own best advertising. When he performs, people sit up and listen. That's what really makes the difference."

## QUOTEFILE

(Continued from page I-33)

and hope that something works? Or, do you concentrate on a few and spend your money doing it right? This year we are taking *one* project at a time. As such, we're focusing our energy into making sure that each and every step along the way is handled properly and that all aspects of marketing, promotion, and merchandising are followed through to the utmost. We're going for quality, not quantity, and giving 100%.

**CEES WESSELS, Roadrunner Records, President:** Indie labels always have room to grow. I believe the economic situation may affect smaller indies but the ones that have established their niche in the marketplace should have no problems, recession or no recession. We at Roadrunner will be ensuring our company's continued rapid growth by adding additional label staff and expanding our U.S. operation by opening a West Coast office. Nineteen-ninety-one will also see Roadrunner expand beyond our base of underground heavy metal to include more hard rock and alternative records.

There are certain promotional avenues that will undoubtedly remain closed to us in 1991, but most promotional contacts are influenced if they see a strong across-the-board commitment to a particular artist, along with a professional approach from the label.

In retail, there are no limitations as we have found that retail will happily provide the support we need when they

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# INDEPENDENT LABELS & DISTRIBUTORS

see that there is business to be done on any particular piece of product.

Video, especially the longform, will play an increased role in our marketing as will artist development. Being a fairly young company we are finding more of our acts on their second, third, or fourth albums—bands that we have decided to stick with and invest in, in order to develop their careers. This year we will release the second album of the hard-rock band Last Crack. In preparing for this release, we spent months determining and attracting the best producers for the project (Dave Jerden) and have spent months since the completion of the recording providing the band with creative resources to establish an image for the band, shoot and distribute a 15-minute introductory promotional video, and develop cover artwork.

Roadrunner is actually looking to take more risks in '91. We have established a strong base with underground bands that by their very nature limit the promotional avenues available. We are now looking for more bands that must have a strong promotional commitment to succeed; that is, bands with a potential to enter and affect the mainstream.

**PATRICK KEEL, Dragon Street Records, VP:** With major labels working the alternative and college markets more and more, we've had to work very hard for meaningful radio and retail exposure. Breaking new artists takes a mixture of dedicated radio promotions, lots of touring on the artists' part, and most importantly, close and constant coordination with your distributor(s). Retail exposure requires a tremendous amount of work, especially when you are using independent distribution channels.

In the marketplace, the record buyer doesn't care if the product is indie or major; the product has to look and sound great. To that end we have always worked hard to have our artwork and production values reflect that of a larger company. We will simply work harder in 1991.

Artistically speaking, songs and style are critical, and from the business end, retail exposure is the key. Without product in stores, the airplay, press and promotion are largely wasted.

We are signing at least as many acts this year as last year, and for the first time, we are considering some one-off record deals with local artists who have

a large fan base and a finished master.

**LEYLA RAE HILL, Hearts Of Space Records, VP & Owner:** Because of our nationally syndicated radio program, our label has its own name recognition, in addition to the identities of each of our artists. We encourage retailers to create "Hearts Of Space" sections. We can't complain about the exposure we get. Our strategy for maintaining and increasing it is good old-fashioned telephone tracking—direct contact with as many retailers as will take our calls. We encourage them to take advantage of the audience the radio program has developed in the past eight years.

We've been making computer graphics work for us since 1987. Our investment has repaid us both economically

and creatively. The cover for our newest release, Raphael's "Music To Disappear In II," was created with advanced 3-D rendering software, and the image is really spectacular.

Here's a prediction for 1991: There'll be at least a couple of instrumentals that hit *big*. Creative, well-produced instrumental music is on the rise. Categories will matter less and less as the music increasingly blends and overlaps genres—new age, world, classical, jazz, or pop.

**FOSTER REED, New Albion Records, President:** Concerning the industry currents, it is a good time to be an independent that is doing high-quality, original work. The last few years have had so much glut by the majors, most of it very

low quality, that the customer is again bored and alienated to some degree. The climate resembles the pre-CD era, with the majors so ossified and market driven they are in danger of stagnation. Concerning the recession, it is impossible to call. We are currently in our most active growth cycle and hope to continue by focusing on poetic originality and quality that is among the highest in the business.

In our experience the radio industry is almost not applicable. Radio is so narrow that it has no room or interest in innovative repertoire. There are a few notable exceptions in the NPR stable.

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(Continued on page I-39)

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**Herb Ellis** (one of the Oscar Peterson Trio) emerges with Justice this year on his new release, *Roll Call\**. With Mel Rhyne on Hammond B-3 and Jake Hanna on drums, Herb goes from a slow burn to a wild fire on this mix of originals and standards. This heavily blues influenced jazz record demon-



strates a shift from previous Ellis releases. (Also features Johnny Frigo on violin and Jay Thomas on saxophone and flugel horn.)

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## DISTRIBUTORS

(Continued from page I-3)

says CRDI president and INDI Chief Operating Officer/Chairman of the Board George Hocutt. "We'd see mutual a benefit to the whole, yet each member of the network would remain independent in the market. They would control their own destiny and make more money [outside the majors]. I predict we'll even see some of the labels now entrenched in branch distribution defecting for an independent system."

Nay-sayers cite the potential poisoning effect of bureaucracy, often a byproduct of such big-business ventures, and the very antithesis of independence. They also claim indie labels, fearful of "putting all their eggs into one basket," would avoid linking with a single indie network, going so far as to opt for a major distribution system with a proven track record.

"I have a problem with the logistics, but I'm not saying it won't work," says Schwartz Bros. Inc. president James Schwartz. "I just don't know if the labels will be comfortable with it."

Regardless, says Big State Distributors president Billy Emerson, the recent moves by CRDI, Malverne, Landmark, and Impact dictate that "the overall appearance of independent distribution will change, and the change has just been accelerated."

Schwartz, like several indie distributors, is playing a "wait and see" game, monitoring the progress of the two existing networks and evaluating the benefits and disadvantages that come with consolidation. "We've got 44 years in this business and I don't think anybody in our market can claim that experience and success," he says, noting that he sees strength in remaining as independent as possible right now.

Other indies who exist outside the network frame tout a number of survival strategies destined to keep them in the game in 1991. But it all boils down to one thing in the end.

"We're record people, not bureaucrats," says MS Distributing Co.'s owner John Salstone. "We're all driven by trying to sell product, to give the people what they want." Thus, it's vital to keep an open line to the retailers at all times, Salstone says. "Speed is of the essence. Retail will move on product that's making money for them, they are most sensitive to fulfilling the appetites of the consumers."

"We'll help retailers pick titles appropriate to their neighborhood," adds House Distributors president Hal Brody. "But you have to develop a trust, so they know you're not trying to stick them with product that won't sell."

Mutual trust is integral to the independent entrepreneurs. And the lack of bureaucracy in the independent realm dictates that everyone from the indie label to the retailer to the distributor can actively "get in" on a breaking hit and see it through to its potential.

"People like to know they have an impact on each release," says Landmark Distributors president Burt Goldstein. "They get turned on working at the grassroots level, knowing they're closer to the top and that they participate in marketing, advertising, and promotional campaigns. It's not

just information that's handed down from above."

Adds Rock Bottom Distributors owner Frank Rochman: "We may not have the money the majors have, but just by virtue of being independent, we work harder and care more for the product we distribute," he says "We want everything to sell. Everything's a priority."

The best success on a new independent release comes on a person-to-person level, says House's Brody. "Sometimes I'll assume the risk myself when the chains don't want to," he notes. "It can be an expensive mistake, but the joy of being indie is having the freedom to pick things you believe in. Then all it might take is for the store personnel to get interested and you can sell hundreds of copies."

That coordinated artist development between distributor and label is often the key to setting a release on fire at retail, says Rock Bottom's Rochman. "We try to inform accounts where airplay is happening in their markets," he says. "We'll make sure the stock is there to support the demand."

It's a tactic that seems to have produced 1991's first indie pop hit, Timmy T's "One More Try" on L.A.-based Quality Records. An indie record hasn't climbed that high (No. 1) on Billboard's Hot 100 singles chart since Tone Loc did the "Wild Thing" (No. 2) on Delicious Vinyl in January 1989. The Timmy T single initially broke at radio, but it was the concerted effort by the distributors that kept the product flowing through the pipeline. Indie distributors are understandably thrilled with the pop-chart activity, a high-profile bonus they enjoy, but rarely expect.

"It strengthens all independent distributors and opens avenues for labels and artists," says Schwartz. "[The pop action] shows the strong possibilities that going indie can be as successful as going major."

Other distributors pin hopes on the success of such rappers as DJ Quik, Main Source, Digital Underground, and Chubb Rock. "Spring could be huge!" says Select-O-Hits Inc. VP John Phillips. Clearly, rap is still a big moneymaker on the indie scene, but the forward-thinking industry leaders have their ears to the street in the quest for new sounds.

JFL Distributors Inc. president Jerry Suarez sees rap elevating to a new level, infiltrating the progressive and alternative scene. "Straight-edged rap is a thing of the past," he says, noting the fusion of rap and house on a new Chill Out release from Chicago's Wax Trax label.

Other distributors point to reggae and world music as markets yet untapped by the majors. Welk Music Group VP Kent Crawford points to the niche his company has filled with country/bluegrass, folk, and acoustic-pop music, saying, "When you choose a type of music, it's best to go with the path of least resistance, a genre the majors don't deal in. It can be very cost efficient, because the majors won't tap into something unless something really big happens."

"If it's the right product and we practice intelligent selling and intelligent buying, we'll all make money," says Schwartz. "We're not looking to be heroes. We just want to sell product. Indies can shine and make money when they sell 50,000 units on a

title, whereas a major would lose money. There are a lot of things the majors don't deal with or promote that we can make money on."

And while the hits may be somewhat slow in coming this quarter, catalog and non-hit product is selling strong, says Select-O-Hits' Phillips. He says the Select-O-Hits team planned for a hits-barren market by building a stable of catalog mainstays to ride out tough economic times.

"We're very optimistic about the future; we have to be," Phillips says. "Now's a good opportunity to sell things other than 'hot product.' We have to work now, it's kind of like a throwback to the beginning days of rap when people were trying new music because there were no 'hits' to speak of."

House's Brody points to catalog as a way to finance hits promotion, when the hits do come. "Catalog is a staple, it's what we live on and it never goes away," Brody says. "It's a good niche with a built-in market, steady sales... [Success with] catalog gives you money for new artists and developing hits."

But no amount of money will eradicate the problems of a product glut in a shrinking marketplace. The battle for shelf space and airplay has gotten worse as the majors jump to create hybrid "indies" forming yet another layer between the majors and the real independents. Careful planning and focus—pure ingenuity, if you will—is the only strategy to fight back, note industry leaders.

"There's no magic, there's no secret," says Landmark's Goldstein. "The distributor who is close to the street and close to the music has the better shot at delivering success. We have to work harder, work smarter, execute better."

Koch International president Michael Koepfle plans to do just that by downsizing the Koch roster of labels. With the recent acquisition of Shanachie, the distributor is the largest exclusive distributor in the U.S., but to survive, says Koepfle, "we're focusing on some of the key players now. We simply can't represent everyone under the sun."

The best way to enhance the independent profile, says Landmark's Goldstein, is "to represent labels with hits, and to develop those hits when they happen."

It sounds so simple, but keeping the labels and the hits within the indie fold is no small task. True information is the primary weapon. The smartest independents will arm themselves with sophisticated computer software to better assess sales, returns, and payments, with the goal of buying better, selling better, and paying better.

For the indies, small, it appears, can still be strong. Independent, of course, can be indestructible. And survival, in short, is up for grabs. The bottom line, quite literally, is the bottom line.

**CREDITS:** Editorial by Billboard editors, writers and contributors except by Wendy Blatt, a N.Y. freelance writer; Editorial assistance, Deborah Russell, Billboard's "Grass Route" columnist in L.A.; Cover & design, Steve Stewart.

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**QUOTEFILE**

(Continued from page I-37)

the people in stores who are interested addresses the word-of-mouth awareness that results in sales.

This year we are focusing on trying to develop and test strategies more than operating from the blind navigation of intuition, although it remains more of the latter than the former. Our packaging and graphics are and will remain beyond industry standards. This year we are trying to buckle down on business a little more to control growth.

The keys to breaking artists for us are still primarily involved with the key to unlocking the retail mind. Our repertoire—new music—is an area that the industry is only beginning to realize has an audience that can support a market.

**RICH SCHMIDT, Restless Records, Marketing/Promotion Director:** We remain optimistic about 1991 and beyond. At Restless, we have averaged over 1 million net sales for the past two years. Our strategy for growth will be to shore up our base at the mom-and-pop level while we continue to penetrate the chains and racks.

One of our strongest marketing foundations is non-commercial radio. These stations, usually college and NPR outlets, have always been on our side. The emergence of commercial alternative stations (like KRQQ, 91X, WDRE and KITS) have provided independents with vital major market exposure.

In the bigger commercial radio picture, independents usually struggle against the high-rolling major labels. The precious few playlist openings each week are usually reserved for this existing major-label network.

Victories at these formats are not impossible, however, if the artist/track is in the groove. The independents simply need to build a regional base for a track instead of trying to tackle the entire country at once.

At retail, the independent stores have a steady clientele for independent product. These stores are receptive in providing the usual marketing opportunities such as display space, special sections, in-store appearances and the other usual (and unusual) opportunities.

The chains, like certain commercial formats, are dominated by the major labels and is a much higher-stakes game. Independents, who seek exposure in these stores, must be willing to buy co-op advertising to get the chains to take the product and give it competitive placement in the stores.

The execution of marketing plans will not rely on any one component such as radio. Each plan will combine all of the essential elements including touring, press, radio, and advertising. We will use all of these combined elements to reach our sales objectives.

Breaking an act at the indie level could mean anything from 100,000 units to platinum. The process starts at the A&R level and Restless has a three-person A&R department with the ability to sign talent.

The rest will be accomplished with shrewd marketing that should concentrate on a few markets or regions. It is extremely difficult for an indie to try to cover the whole country at once. They don't have the manpower or the money necessary to hire independent record promoters and run all of the trade and tip sheets.

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# International

## Music Biz Eyes Mideast's Potential Gulf Region Seen As Ripe For Exploitation

■ BY JEFF CLARK-MEADS

LONDON—As the Persian Gulf comes to terms with peace, the music industry is moving into position to exploit one of the world's newest markets for legitimate product.

A combination of new copyright laws and better access for Western pop in the Gulf area is generating a belief among record companies and pundits that there is scope for massively increased sales there.

The IFPI, the international trade group, believes that in a time of recession, the only way to increase revenues is to exploit new markets. That philosophy, coupled with the tighter copyright laws in some Arab nations, is creating a quiet optimism about prospects.

According to David Attard, an IFPI legal adviser specializing in the Middle East, "the Gulf is made up of the major, multimillion-dollar market of Saudi Arabia and a number of wealthy emirates: United Arab Emirates, Oman, Bahrain, Qatar, and Kuwait. Last year, the Saudi government passed a copyright law that gives the named licensee of a multinational appropriate copyright protection.

"In the wake of that, the huge number of pirate stores were warned that, within a certain period, they would have to clear their shelves of illegal product."

The warnings proved effective, and a large amount of pirate material was removed from the market. Attard points out, though, just how much success the illegal trade was having before the new copyright law.

"Pirates were taking 95% of the market," he says. "In '86, 6 million pirate tapes were imported into Saudi Arabia from Singapore, along with 100 million blank tapes. Now, the legitimate industry is taking its full share of the market; all the major record companies are represented in Saudi Arabia. CD sales are now incredible—even though there are no pressing plants in the region at all.

"When the crisis came, business went on, but there was a slump," Attard continues. "Right now there is relief and people are looking very optimistically at the future. One anomaly of the crisis, though, was at a time when CD sales are going up, suddenly tapes began to sell very heavily. That turned out to be American service personnel buying cassettes for their Walkmans."

Of the situation outside Saudi Arabia, Attard says, "The government of U.A.E. is about to pass a copyright law, leaving Dubai as our next priority. We need to close down Dubai as the transshipment area for all the pirate product coming into the Gulf from Indonesia. We cannot afford to have a pirate center on the doorstep of the major Saudi market. We're going to use

every power at our disposal to achieve our aims and we are confident we will succeed.

"In terms of new copyright law, after U.A.E. it will be Oman and Bahrain where we see it next." Asked whether legislators look

*"There's a definite future for the music industry in the Gulf"*

more favorably on the arguments of the Anglo-American music industry in the wake of the Gulf war, he says, "Governments generally in the region have been receptive in the past and they understand that copyright laws benefit their industries, too.

"Overall, I'm very excited about prospects for the region."

### LABEL EXECs OPTIMISTIC

Neil Sarsfield, director of international licensing at EMI Music, says that he, too, is "very optimistic." He continues, "In 1990, sales were higher than they were in '89, so it's hard to tell whether we

would have got any more from the market if there hadn't been the conflict."

Sarsfield, whose product is licensed through Stallion in Saudi Arabia, says the Gulf countries have a taste for Western pop. "There used to be quite a big classical market, but that declined when expatriate workers returned home. The Koreans used to buy a lot of Western classical there."

Stuart Watson, senior VP of MCA International, says, "There's a definite future for the music industry in the Gulf. But it won't be instantaneous, bearing in mind what they have to sort out there."

Noting that MCA has seen "signs of some genuine sales" in the Gulf over the past two years, Watson adds, "There is potential, but I don't think it's as large as that in Southeast Asia. They don't have the same baby-boom demographics in the Gulf as they do in Southeast Asia.

"But one thing that is very positive in the Gulf is the penetration of music hardware. Penetration of CD players is extremely high."

## Sony Music, BMG Make Gains In Static Greek Market

■ BY JOHN CARR

ATHENS—Greece's year-end market-share figures show Sony Music and BMG gaining ground at the expense of older, more established labels in a domestic repertoire revival.

Overall, the market is virtually static at 8.5 million units although compact discs are making marginal progress against vinyl LPs and cassettes.

According to figures just released by the newly formed Greek IFPI group, domestic repertoire gi-

ant Minos Records was leading company with a 20.4% market share, which is three points down on its total for 1989. Sony Music climbed to 17%, a two-point rise on the year, while BMG claimed an additional seven points to finish at 8.2%.

EMI is regaining some of its traditional influence in the Greek market with a 13.7% share, up three points from 1989. However, PolyGram's market share fell for the third consecutive year to end 1990 at 16.4%. In 1987, the group had 21.8%. One of the reasons for the fall is the depar-

ture of big-selling artist Marinella to Minos Records.

Conversely, Warner Music capped a three-year increase in market share to finish 1990 with 9.9%.

Small market-share losses were recorded by Virgin (which ended at 5%), Lyra (3.6%), and Sakkaris (2.5%). Last year also saw the emergence of new independent Spot Music, which finished the year in 11th place with 0.5% of the market.

The aggressiveness of the newer players in pursuing new domestic repertoire and alert management

phon's management.

While Supraphon does not intend to re-enter the video market, it is keen to retain an interest in publishing. It is unhappy that the new company will keep the Editio Supraphon name, which is the title it traded under for many years as part of the main group. The main Supraphon management is also opposed to its vast catalog—which includes important classical, rock, brass band, and soundtrack copyrights—being assigned to the new company. This opposition is likely to result in the catalog being split between the two concerns.

In the retail sector, Supraphon's holding of 160 stores is likely to be reduced to 30 or 40. In keeping with the spirit of the privatization of the Czech economy, many shops will be returned to their original owners or their heirs, while others will be sold.

Supraphon feels its distribution network will not be affected by these measures and is eager to cooperate with the new owners of its stores. It hopes that enterprise initiative at the retail level will promote sales of its products.

## Czech-Out Time: Ministry Splits Up Supraphon

■ BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia—Supraphon, the record, video, music publishing, and retailing giant, is splitting into several separate operations in the wake of the political and economic changes in Czechoslovakia.

The Ministry of Culture here, which is still the ultimate owner of Supraphon, is determined to destroy the monopolistic philosophy of the communist era and has established autonomous video, publishing, and retailing companies from existing Supraphon operations.

Bohemia Video Art has been set up around the veteran production team of Supraphon Music Video and will continue to produce music videos and programming. The company says it is receiving international television interest for its documentary of Czech conductor Rafael Kubelik's return to his homeland after being exiled for 42 years.

Supraphon is also losing its publishing arm, Editio Supraphon. This part of the ministry's initiative is, though, less popular with Supra-



**A Meeting Of Minds.** Senior executives from MCA Records, Geffen Records, and GRP Records meet in London for the first International Marketing Conference, held March 3-6 to coincide with the companies' new international distribution and licensing agreement with BMG. Shown, from left, are Rob Biniatz, senior VP of business development, MCA Music Entertainment Group; Stuart Watson, senior VP, MCA Records International; Zach Horowitz, executive VP, MCA Music Entertainment Group; Ed Rosenblatt, president, Geffen Records; Hiroyuki Iwata, president, MCA-Victor; Al Teller, chairman, MCA Music Entertainment Group; Richard Palmese, president, MCA Records; Tony Powell, managing director, MCA Records/U.K.; Jeff Golembos, deputy managing editor, MCA Records/U.K.; Ross Reynolds, executive VP/GM, MCA Records/Canada; Mel Posner, director of international, Geffen Records; and Jim Fischel, director of international operations, GRP Records.

### FOR THE RECORD

A story in the international section of the March 2 issue of *Billboard* under the heading "Swedish Indies Aim To Catch Japan's Ears" incorrectly described Sonet Records' IFPI affiliation. Sonet is a member of IFPI, but is not associated with SOM, the Swedish independent label association.

# Hits of the U.K.™

© 1991, Billboard/BPI Communications Inc. (Charts courtesy Music Week/Gallup)

## HOT SINGLES

THIS WEEK	LAST WEEK	TITLE LABEL	ARTIST
1	2	THE STONK LONDON	HALE & PACE AND THE STONKERS
2	1	SHOULD I STAY OR SHOULD I GO COLUMBIA	THE CLASH
3	20	RHYTHM OF MY HEART WARNER BROS.	ROD STEWART
4	8	JOYRIDE EMI	ROXETTE
5	18	THE ONE AND ONLY CHRYSALIS	CHESNEY HAWKES
6	6	BECAUSE I LOVE YOU (THE POSTMAN SONG) POLYDOR	STEVIE B
7	NEW	WHERE THE STREETS... / ... SERIOUSLY? PARLOPHONE	PET SHOP BOYS
8	9	IT'S TOO LATE MERCURY	QUARTZ INTRODUCING DINA CARROLL
9	5	YOU GOT THE LOVE TRUELOVE/BMG	THE SOURCE 1/CANDI STATON
10	7	MOVE YOUR BODY (ELEVATION) OPTIMISM	XPANSIONS
11	3	DO THE BARTMAN GEFEN	THE SIMPSONS
12	22	SECRET LOVE WARNER BROS.	BEE GEES
13	NEW	LET THERE BE LOVE VIRGIN	SIMPLE MINDS
14	4	CRAZY FOR YOU (REMIX) SIRE	MADONNA
15	12	LOVE REARS ITS UGLY HEAD EPIC	LIVING COLOUR
16	13	UNFINISHED SYMPATHY WILD BUNCH/CIRCA	MASSIVE
17	25	LOOSE FIT FACTORY	HAPPY MONDAYS
18	10	(I WANNA GIVE YOU) DEVOTION RUMOUR/PINNACLE	NOMAD 1/MC MIKEE FREEDOM
19	19	LOSING MY RELIGION WARNER BROS.	R.E.M.
20	26	THIS IS YOUR LIFE LONDON	BANDERAS
21	23	WHO? WHERE? WHY? DOUBT	JESUS JONES
22	24	I'M GOING SLIGHTLY MAD PARLOPHONE	QUEEN
23	38	I'VE GOT NEWS FOR YOU VIRGIN	FEARGAL SHARKEY
24	11	ALL RIGHT NOW ISLAND	FREE
25	14	TODAY FOREVER CREATION/PINNACLE	RIDE
26	30	HANGAR 18 CAPITOL	MEGADETH
27	32	BOW DOWN MISTER MORE PROTEIN/POLYGRAM	JESUS LOVES YOU
28	21	GO FOR IT! BUST IT/EMI	JOEY B. ELLIS & TYNETTA HARE
29	40	WEAR YOUR LOVE LIKE HEAVEN CIRCA/POLYGRAM	DEFINITION OF SOUND
30	15	OVER RISING SITUATION TWO/ROUGH TRADE	THE CHARLATANS
31	16	GET HERE FONTANA/POLYGRAM	OLETA ADAMS
32	NEW	SHE'S A WOMAN VIRGIN	SCRITTI POLITTI & SHABBA RANKS
33	28	DON'T GO MESSIN' WITH MY HEART CAPITOL	MANTRONIX
34	NEW	BEEN CAUGHT STEALING WARNER BROS.	JANE'S ADDICTION
35	39	CHERRY PIE COLUMBIA	WARRANT
36	NEW	OVER TO YOU JOHN (HERE WE GO...) MUSIC FACTORY	JIVE BUNNY & THE MASTERMIXERS
37	36	AROUND THE WAY GIRL DEF JAM/SONY MUSIC	L.L. COOL J
38	NEW	SAY HELLO WAVE GOODBYE '91 MERCURY	MARC ALMOND & SOFT CELL
39	NEW	CAN YOU DIG IT? SIREN	THE MOCK TURTLES
40	27	3 A.M. ETERNAL KLF COMMUNICATIONS	KLF 1/CHILDREN OF THE REVOLUTION

## TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST LABEL	TITLE
1	NEW	R.E.M. WARNER BROS.	OUT OF TIME
2	2	CHRIS REA EAST WEST	AUBERGE
3	5	DEBORAH HARRY & BLONDIE CHRYSALIS	THE COMPLETE PICTURE—THE VERY BEST
4	1	THE FARM PRODUCE	SPARTACUS
5	14	TV SOUNDTRACK VIRGIN	MUSIC FROM INSPECTOR MORSE
6	3	THE KLF KLF COMMUNICATIONS	THE WHITE ROOM
7	11	MADONNA SIRE	THE IMMACULATE COLLECTION
8	4	808 STATE ZTT	EX:EL
9	16	JOAN ARMATRADING A&M	THE VERY BEST OF...
10	7	CHRIS ISAAK REPRISE	WICKED GAME
11	10	GEORGE MICHAEL EPIC	LISTEN WITHOUT PREJUDICE, VOL. 1
12	6	ELTON JOHN ROCKET/PHONOGRAM	THE VERY BEST OF...
13	12	QUEEN PARLOPHONE	INNUENDO
14	9	OLETA ADAMS FONTANA	CIRCLE OF ONE
15	15	STRANGLERS EPIC	GREATEST HITS 1977-1990
16	19	THE SIMPSONS GEFEN	THE SIMPSONS SING THE BLUES
17	26	JESUS JONES FOOD/EMI	DOUBT
18	21	THIN LIZZY VERTIGO	DEDICATION—THE VERY BEST OF THIN LIZZY
19	13	GLORIA ESTEFAN— EPIC	INTO THE LIGHT
20	22	LIVING COLOUR EPIC	TIME'S UP
21	18	FREE ISLAND	THE BEST OF FREE—ALRIGHT NOW
22	20	THE BEE GEES POLYDOR	THE VERY BEST OF...
23	27	M.C. HAMMER CAPITOL	PLEASE HAMMER DON'T HURT 'EM
24	17	CARRERAS, DOMINGO, PAVAROTTI DECCA	IN CONCERT
25	24	PHIL COLLINS VIRGIN	SERIOUS HITS... LIVE!
26	34	HAPPY MONDAYS FACTORY/PINNACLE	PILLS 'N' THRILLS AND BELLIES
27	NEW	THE MILLTOWN BROTHERS A&M	SLINKY
28	8	MORRISSEY HMV	KILL UNCLE
29	25	JOSE CARRERAS PHILIPS	THE ESSENTIAL JOSE CARRERAS
30	28	ENIGMA VIRGIN INTERNATIONAL	MCMXC A.D.
31	33	TV SOUNDTRACK WARNER BROS.	MUSIC FROM TWIN PEAKS
32	29	WHITNEY HOUSTON ARISTA	I'M YOUR BABY TONIGHT
33	23	JULIAN COPE ISLAND	PEGGY SUICIDE
34	30	RICK ASTLEY RCA	FREE
35	36	JONI MITCHELL GEFEN	NIGHT RIDE HOME
36	31	JIMMY SOMERVILLE LONDON/POLYGRAM	THE SINGLES COLLECTION 1984-1990
37	32	BELINDA CARLISLE VIRGIN	RUNAWAY HORSES
38	NEW	ROXETTE EMI	LOOK SHARP!
39	NEW	THE SILENCERS RCA	DANCE TO THE HOLY MAN
40	NEW	INXS MERCURY	X

## INTERNATIONAL

# U.K. Chart Restricts Singles Formats 4 Versions Eligible; Cassette Rule Dropped

■ BY JEFF CLARK-MEADS

LONDON—The number of singles formats eligible for the official U.K. charts is being reduced from five to four.

The move is said to be supported by record companies and retailers, with both sides keen to see a further curtailment of the proliferation of formats that began to swamp the charts at the end of the '80s.

Last year, the British Phonographic Industry's chart committee decided that only five versions of each single would count toward a chart placing. Any five versions could be nominated provided one of them was a cassette-single.

Now, the chart supervisory committee of Chart Information Network—which has taken over production of the charts from the BPI—has decided that any nominated four formats will count; there is no compulsory format within that total. Says

CIN chief executive Adrian Wistreich, "It was decided that they should be restricted to four catalog numbers. What those catalog numbers refer to is up to the record companies."

CIN's chart committee has three representatives from record companies and three from the retail sector, with Wistreich chairing their discussion. "The retailers totally endorsed this and said it was the first step toward limiting the number of formats," Wistreich says.

The committee also discussed the possibility of reincorporating compilation albums into the main longplay charts. At present, compilations have their own listing published separately; they were removed from the main chart by the BPI because it was felt that their presence among single-artist product distorts the marketing message of the main listings. The committee decided, though, that it would not recombine the two charts.

The representatives also addressed the politically sensitive issue of the charts for "independent product." Under current rules, any record handled by an indie distributor qualifies for these listings. However, because some of the U.K.'s biggest-selling and most mainstream pop product goes out through these channels, the matter is being rethought.

The committee is cognizant of the fact that the unashamedly juvenile pop of the PWL label—which is distributed by Pinnacle—dominates the indie charts, and feels that such music is not in keeping with the essence of the indie ethic.

Wistreich says a range of options are to be considered, and among them will be some containing qualitative evaluations of what is "indie" music. He adds, though, that there will be no hurried decision and that the full range of ideas will be presented and considered before a conclusion is reached.

# PolyGram's The 'Greatest Hit' In U.K. Oberstein Cites Acquisitions, Secondary Market

LONDON—PolyGram U.K. chairman Maurice Oberstein gives a simple reason for why his company has been the market leader here for five years: "We run the record business like a business."

PolyGram has been the U.K.'s top record company since Oberstein persuaded trade publication Music Week, which compiles the market-share rankings from Gallup data, to combine the sales from each of the group's constituent operations—Phonogram, Polydor, and London.

That combination means that, in 1990, PolyGram had 22% of the singles market and 23.9% of all albums, and is steadily increasing its lead over its rivals. Last year, PolyGram was eight points ahead of second-place EMI in singles and nine points up on the same company in the albums category. Part of its gains on its rivals in 1990 were due to the inclusion for the first time of sales from acquisitions A&M and Island.

Asked how this success has been achieved, Oberstein says, "PolyGram has developed a broad base for talent acquisition and, at the same time, has broadened its turnover through picking up secondary markets." Secondary markets, Oberstein says, means the maximum exploitation of areas such as television marketing, special products and full support for its mail order operation, Britannia Music.

"The greatest pleasure for me is maximizing existing artist album sales. It was great to see Elton John having his first U.K. No. 1 single last year after a large number of years in the business, but better than that was Elton having two different albums selling a million each within the space of a year." He also cites Dire Straits' "Brothers In Arms" album, which grew from a million seller in the U.K. to this country's first album to sell more than 3 million units.

"It's artist development rather than artist discovery. Artist development is the psychological need to feel

that you have never sold enough.

"When I came to PolyGram, I found a great catalog resource that had been under-exploited. For example, the fact that the Bee Gees were still having hits meant that their career was timeless. Therefore, why not present their catalog to a new generation of record buyers.

"What does surprise me is the way the U.S. market completely writes off greatest-hits albums as a waste of time as a marketing tool. For example, the Dire Straits greatest-hits album in the U.S. sold under 500,000, compared with the 10-million-plus-selling 'Brothers In Arms.'"

Asked why the U.S. industry has this attitude, American-born Oberstein says, "The Americans have made up their minds that greatest-hits albums do not sell—therefore, they do not. It's wonderful in our business to have black-and-white truth that you never test—and if you don't test it, you've no need to get nervous about whether it's true or not."

Of PolyGram's A&R policy, Oberstein says, "There's a never-ending search for more and better artists and more diversity. We're trying to have the equivalent of Courtney Pine on one of our labels because we would like to do more in the jazz mar-

ket. Also, at present, we do very little in the British ethnic music market.

"In the difficult market we're in, we can still grow the next generation of talent because the truth always is that, five years from now, there will still be a top 10 and you can almost be certain that it will be 10 different artists from the top 10 of today. Growing means you do not stand still."

Oberstein says there is a good working relationship between PolyGram's three constituent companies, and their differences mean a diversity of overall output for the group.

"The only problem I have in running this menagerie is that if one of the record companies does not find its records on the dealers' shelves, that becomes my problem. If a record is not on the radio or out working for them in the clubs, that's their problem."

In addition to the three main companies, the group also benefits from the input of PolyGram Classics, which last year had a hit with the Carreras/Domingo/Pavarotti album.

PolyGram's operating style, Oberstein says, owes a great deal to what he refers to as "WEA" in the U.S. "If there's a model, that's the one PolyGram U.K. is closest to. I don't mind stealing from the best."

JEFF CLARK-MEADS

# Britain's Music Biz Rakes In Foreign Bucks

LONDON—Music makes more for the U.K. in foreign earnings than television, the theater, and the book-publishing industry, according to a new study here.

The survey, by Economists Advisory Group Ltd., shows that only the art trade and arts-related tourism were better earners of overseas income. The document says that recorded music—which includes music licensing—produced \$1.25 billion

in the fiscal year 1988-89.

The report was produced for the British Invisibles' Cultural Sector Working Party. Chairman Lord Limerick states, "This is an encouraging contribution to help fill the black hole in the balance-of-payments statistics. The report places the cultural sector on a par with export earnings from the oil industry and among the leading invisible exporters."

# HITS

of the

# WORLD

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Europe's Music Radio Newsweekly **EUROCHART HOT 100** 3/23/91

SINGLES	
1	3 CRAZY SEAL ZTT
2	1 SADENESS—PART 1 ENIGMA VIRGIN
3	5 3 A.M. ETERNAL KLF KLF COMMUNICATIONS
4	4 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
5	7 BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. BCM
6	2 DO THE BARTMAN THE SIMPSONS GEFGEN
7	8 SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA
8	NEW JOYRIDE ROXETTE EMI
9	9 WINDS OF CHANGE SCORPIONS MERCURY
10	6 CRAZY FOR YOU MADONNA SIRE
11	NEW THE STONK/THE SMILE SONG HALE & PACE AND THE STONKERS/VICTORIA WOOD LONDON
12	12 HELLO AFRIKA DR. ALBAN I/LEILA K. SWEMIX
13	13 (I WANNA GIVE YOU) DEVOTION NOMAD I/MC MIKEE FREEDOM RUMOUR
14	10 INNUENDO QUEEN PARLOPHONE
15	16 QU'EST-CE QU'ON FAIT MAINTENANT BENNY B. PLR
16	19 UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR
17	11 ICE ICE BABY VANILLA ICE SBK
18	NEW MEA CULPA PART TWO ENIGMA VIRGIN
19	22 MOVE YOUR BODY (ELEVATION) XPANSIONS OPTIMISM/ARISTA
20	NEW THE GREASE MEGAMIX JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR
21	18 WICKED GAME CHRIS ISAAK LONDON
22	17 NATAL CHICO & ROBERTA CARRERE
23	14 YOU GOT THE LOVE SOURCE 1/CANDISTATON TRUELOVE
24	15 GO FOR IT! JOEY B. ELLIS & TYNETTA HARE CAPITOL
25	20 CRY FOR HELP RICK ASTLEY RCA
26	NEW OVER RISING E.P. CHARLATANS SITUATION TWO
27	NEW POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA
28	21 JUSTIFY MY LOVE MADONNA SIRE
29	26 I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
30	25 ALL RIGHT NOW FREE ISLAND
ALBUMS	
1	1 QUEEN INNUENDO EMI
2	2 STING THE SOUL CAGES A&M
3	3 ENIGMA MCMXC A.D. VIRGIN
4	6 CHRIS REA AUBERGE EAST WEST
5	7 CHRIS ISAAK WICKED GAME REPRISE
6	4 PHIL COLLINS SERIOUS HITS... LIVE! VIRGIN/WEA
7	5 ELTON JOHN THE VERY BEST OF... ROCKET
8	8 GLORIA ESTEFAN INTO THE LIGHT EPIC
9	NEW THE FARM SPARTACUS SOLID
10	9 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
11	10 JIMMY SOMERVILLE THE SINGLES COLLECTION 1984/1990 LONDON
12	11 TV SOUNDTRACK TWIN PEAKS WARNER BROS.
13	17 RICK ASTLEY FREE RCA
14	12 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
15	13 MADONNA THE IMMACULATE COLLECTION SIRE
16	NEW MORRISSEY KILL UNCLE HMV
17	14 OLETA ADAMS CIRCLE OF ONE FONTANA
18	16 AC/DC THE RAZORS EDGE ATCO
19	15 VANILLA ICE TO THE EXTREME SBK
20	18 TANITA TIKARAM EVERYBODY'S ANGEL EAST WEST
21	19 SCORPIONS CRAZY WORLD MERCURY
22	NEW 808 STATE EX.EL ZTT/WEA
23	NEW HEINZ RUDOLF KUNZE BRILLE WEA
24	NEW KLF THE WHITE ROOM KLF COMMUNICATIONS
25	22 THE SIMPSONS THE SIMPSONS SING THE BLUES GEFGEN
26	21 THIN LIZZY DEDICATION—THE VERY BEST OF THIN LIZZY VERTIGO
27	29 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
28	26 FREE THE BEST OF FREE—ALL RIGHT NOW ISLAND
29	24 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
30	30 INXS X MERCURY

## AUSTRALIA

(Courtesy Australian Record Industry Assn.) As of 3/24/91

SINGLES	
1	3 SUCKER DJ DIMPLES D LIBERATION/FESTIVAL
2	4 SADENESS—PART 1 ENIGMA VIRGIN/EMI
3	1 DO THE BARTMAN THE SIMPSONS WARNER
4	5 TINGLES RATCAT ROO/POLYGRAM
5	2 I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG
6	12 FALLING JULEE CRUISE WARNER
7	7 FANTASY BLACK BOX deCONSTRUCTION/BMG
8	9 BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. LIBERATION/FESTIVAL
9	6 WIGGLE IT 2 IN A ROOM LIBERATION/FESTIVAL
10	8 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
11	NEW JOYRIDE ROXETTE SBK/EMI
12	15 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC
13	11 WHAT DO I HAVE TO DO KYLIE MINOGUE MUSHROOM/FESTIVAL
14	10 I TOUCH MYSELF DIVINYLS VIRGIN/EMI
15	NEW THE HORSES DARYL BRAITHWAITE COLUMBIA
16	13 PLAY THAT FUNKY MUSIC VANILLA ICE SBK/EMI
17	NEW BETTER THE SCREAMING JETS PHONOGRAM/POLYGRAM
18	18 FREEDOM GEORGE MICHAEL EPIC
19	NEW CRAZY SEAL WARNER
20	20 OPERA HOUSE WORLD FAMOUS SUPREME TEAM SHOW VIRGIN/EMI
ALBUMS	
1	1 BLACK BOX DREAMLAND BMG
2	4 TV SOUNDTRACK MUSIC FROM TWIN PEAKS WARNER
3	NEW ENIGMA MCMXC A.D. VIRGIN/EMI
4	2 HOTHOUSE FLOWERS HOME POLYDOR/POLYGRAM
5	NEW R.E.M. OUT OF TIME WARNER
6	8 MARIAH CAREY MARIAH CAREY COLUMBIA
7	3 JANET JACKSON RHYTHM NATION 1814 A&M/POLYDOR
8	11 BETTE MIDLER SOME PEOPLE'S LIVES WARNER
9	5 ELTON JOHN THE VERY BEST OF... PHONOGRAM/POLYGRAM
10	6 BILLY JOEL SOUVENIR/THE ULTIMATE COLLECTION COLUMBIA
11	7 MEAT LOAF BAT OUT OF HELL EPIC
12	9 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/EMI
13	12 THE BLACK SORROWS HARLEY & ROSE COLUMBIA
14	18 SOUTHERN SONS SOUTHERN SONS BMG
15	10 VANILLA ICE TO THE EXTREME SBK/EMI
16	14 LONDONBEAT IN THE BLOOD BMG
17	NEW CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM
18	16 INXS X WARNER
19	13 KYLIE MINOGUE RHYTHM OF LOVE MUSHROOM/FESTIVAL
20	NEW CHRIS ISAAK WICKED GAME WARNER

## GERMANY

(Courtesy Der Musikmarkt) As of 3/12/91

SINGLES	
1	2 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
2	3 CRAZY SEAL ZTT
3	2 3 A.M. ETERNAL KLF KLF COMMUNICATIONS
4	4 HELLO AFRIKA DR. ALBAN I/LEILA K. LOGIC/BMG ARIOLA
5	5 ALL TOGETHER NOW THE FARM PRODUCE
6	8 NO COKE DR. ALBAN SWEMIX
7	NEW MEA CULPA PART TWO ENIGMA VIRGIN
8	9 DO THE BARTMAN THE SIMPSONS GEFGEN
9	12 BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. POLYDOR
10	10 WICKED GAME CHRIS ISAAK REPRISE
11	7 GO FOR IT! JOEY B. ELLIS & TYNETTA HARE CAPITOL
12	6 BEINHART TORFROCK POLYDOR
13	11 INNUENDO QUEEN PARLOPHONE
14	14 FROM A DISTANCE BETTE MIDLER ATLANTIC
15	19 (I WANNA GIVE YOU) DEVOTION NOMAD I/MC MIKEE FREEDOM RUMOUR
16	15 KEEP ON RUNNING MILLI VANILLI HANSA/BMG ARIOLA
17	16 SUCKER DJ DIMPLES D MIKULSKI
18	NEW JOYRIDE ROXETTE PARLOPHONE
19	17 CRY FOR HELP RICK ASTLEY RCA
20	13 DON'T WORRY KIM APPELBY PARLOPHONE
ALBUMS	
1	1 QUEEN INNUENDO PARLOPHONE
2	2 STING THE SOUL CAGES A&M
3	3 PHIL COLLINS SERIOUS HITS... LIVE! WEA
4	17 HEINZ RUDOLF KUNZE BRILLE WARNER BROS.
5	4 JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON
6	6 AC/DC THE RAZORS EDGE ATCO/EAST WEST
7	11 CHRIS REA AUBERGE EAST WEST
8	7 CHRIS ISAAK WICKED GAME REPRISE
9	8 HOWARD CARPENDALE GANZ NAH ELECTROLA
10	5 WESTERNHAGEN LIVE WARNER BROS.
11	10 EDWARD SIMONI PAN-TRAEUME COLUMBIA
12	12 ELTON JOHN THE VERY BEST OF... ROCKET
13	NEW MIKE OLDFIELD HEAVEN'S OPEN VIRGIN
14	15 BAP X FUER EU ELECTROLA
15	13 HERBERT GROENEMEYER LUXUS ELECTROLA
16	14 ENIGMA MCMXC A.D. VIRGIN
17	16 VAYA CON DIOS NIGHT OWLS ARIOLA
18	9 SOUNDTRACK WERNER—BIENHART POLYDOR
19	NEW PATRICIA KAAS SCENE DE VIE COLUMBIA
20	NEW GLORIA ESTEFAN INTO THE LIGHT EPIC

## SPAIN

(Courtesy TVE/AFYVE) As of 3/9/91

SINGLES	
1	2 THE GREASE MEGAMIX JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR
2	3 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY
3	1 SADENESS—PART 1 ENIGMA VIRGIN
4	NEW I PROMISED MYSELF NICK KAMEN WEA
5	NEW 3 A.M. ETERNAL KLF BLANCO Y NEGRO
6	NEW UNBELIEVEABLE E.M.F. EMI
7	NEW BULLET PROOF HEART THE SILENCERS RCA
8	NEW RITMO DE LA NOCHE MYSTIC FONDMUSIC
9	NEW GROOVE IS IN THE HEART DEE-LITE WEA
10	NEW HELLO AFRIKA DR. ALBAN I/LEILA K. ARIOLA
ALBUMS	
1	2 JUAN LUIS GUERRA Y LA 440 BACHATA ROSA KAREN
2	7 VARIOUS LAS MEJORES BALADAS HISPAVOX
3	NEW THE RIGHTEOUS BROTHERS UNCHAINED MELODY/THE VERY BEST OF... POLYGRAM
4	5 TV SOUNDTRACK MUSIC FROM TWIN PEAKS WEA
5	1 ENIGMA MCMXC A.D. VIRGIN
6	4 QUEEN INNUENDO EMI
7	3 HEROES DEL SILENCIO SENDEROS DE TRACION EMI
8	9 JUAN LUIS GUERRA Y LA 440 OJALA QUE LLUEVA CAFE KAREN
9	NEW SOUNDTRACK GHOST P.D.I.
10	6 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARIOLA

## ITALY

(Courtesy Musica e Dischi) As of 3/18/91

SINGLES	
1	1 SE STIAMO INSIEME RICARDO COCCIANTE EMI
2	2 PERCHE LO FAI? MARCO MASINI RICORDI
3	3 SADENESS—PART 1 ENIGMA VIRGIN
4	5 SPUNTA LA LUNA DAL MONTE PIERANGELO BERTOLI RICORDI
5	9 GLI ALTRI SIAMO NOI UMBERTO TOZZI OGD
6	6 OGGI UN DIO NON HO RAF OGD
7	7 TI SPACCO LA FACCIA GABIBBO EMI
8	10 ALL THIS TIME STING A&M
9	NEW NENE AMEDEO MINGHI RICORDI
10	4 ATTENTIL ALUPO DJ LELEWEL GROOVE GROOVE MELODY/DISCOMAGIC
ALBUMS	
1	1 MARCO MASINI MALINGONIA RICORDI
2	2 VARIOUS SUPERSANREMO WARNER BROS.
3	3 QUEEN INNUENDO PARLOPHONE
4	4 STING THE SOUL CAGES A&M
5	5 RENATO ZERO PROMETEO BMG/ARIOLA
6	6 PINO DANIELE UN UOMO IN BLUES CGD
7	NEW UMBERTO TOZZI GLI ALTRI SIAMO NOI OGD
8	7 LUCIO DALLA CAMBIO PRESSING/BMG ARIOLA
9	8 RAF SOGNI... E' TUTTO QUELLO CHE C'E' OGD
10	9 ERIC CLAPTON THE ERIC CLAPTON STORY POLYGRAM

## CANADA

(Courtesy The Record) As of 3/25/91

SINGLES	
1	1 SADENESS—PART 1 ENIGMA VIRGIN/A&M
2	2 ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA/BMG
3	12 JOYRIDE ROXETTE CAPITOL/CAPITOL
4	6 COMING OUT OF THE DARK GLORIA ESTEFAN EPIC/CBS
5	4 ALL THIS TIME STING A&M/A&M
6	3 SENSITIVITY RALPH TREVANT MCA/MCA
7	NEW I'VE BEEN THINKING ABOUT YOU LONDONBEAT RADIOACTIVE/MCA
8	8 SOMEDAY MARIAH CAREY SONY/SONY
9	7 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY/SONY
10	5 I'M NOT IN LOVE WILL TO POWER EPIC/CBS
11	9 WHERE DOES MY HEART BEAT NOW CELINE DION COLUMBIA/SONY
12	9 SMOOTH AS SILK MC J & COOL G CAPITOL/CAPITOL
13	17 MY DEFINITION OF DREAM WARRIORS ISLAND/MCA
14	15 SHOW ME THE WAY STYX A&M/A&M
15	NEW I LOVE YOU VANILLA ICE CAPITOL/CAPITOL
16	NEW GOOD TOGETHER CANDI & THE BACKBEAT I.R.S./MCA
17	NEW THIS HOUSE TRACIE SPENCER CAPITOL/CAPITOL
18	11 BECAUSE I LOVE YOU STEVIE B. LMR/RCA
19	16 HEADLONG QUEEN HOLLYWOOD/ELEKTRA
20	NEW CALL IT ROCK AND ROLL GREAT WHITE CAPITOL/CAPITOL
ALBUMS	
1	2 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
2	1 MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
3	3 VANILLA ICE TO THE EXTREME SBK/EMI
4	5 THE TRAGICALLY HIP ROAD APPLES MCA/MCA
5	4 STING THE SOUL CAGES A&M/A&M
6	7 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
7	8 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
8	9 CHRIS ISAAK HEART SHAPED WORLD REPRISE/WEA
9	10 BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
10	6 MADONNA THE IMMACULATE COLLECTION SIRE/WEA
11	12 AC/DC THE RAZORS EDGE ATCO/WEA
12	13 THE SIMPSONS THE SIMPSONS SING THE BLUES GEFGEN/GEFFEN
13	11 BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WEA
14	NEW ENIGMA MCMXC A.D. VIRGIN/A&M
15	15 PHIL COLLINS SERIOUS HITS... LIVE! ATLANTIC/WEA
16	NEW THE DOORS SOUNDTRACK ELEKTRA/WEA
17	18 BLACK BOX DREAMLAND RCA/BMG
18	20 WHITNEY HOUSTON I'M YOUR BABY TONIGHT RCA/BMG
19	16 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/SONY
20	19 INXS X ATLANTIC/WEA

## FRANCE

(Courtesy of Nielsen/Europe 1) As of 3/13/91

SINGLES	
1	1 WIND OF CHANGE SCORPIONS MERCURY
2	2 SADENESS—PART 1 ENIGMA VIRGIN
3	4 NATAL CHICO & ROBERTA CARRERE
4	3 QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. ON THE BEAT
5	7 ROMANTIC WORLD DANA DAWSON COLUMBIA
6	5 POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA
7	6 IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBELVIVEN ZONE/BMG
8	8 LA PETITE SIRENE ANNE DISNEY/ADES
9	11 EST CE QUE TU ES SEULE CE SOIR FREDERIC FRANCOIS EMI
10	13 J'AI PEUR FRANCOISE FELDMAN & JONIECE JAMISON PHONOGRAM
11	10 TEQUILA LATINO PARTY POLYGRAM
12	9 UNCHAINED MELODY RIGHTEOUS BROTHERS POLYDOR/POLYGRAM
13	16 LET'S GO CRAZY INDRRA CARRERE/OLANDRO
14	20 ABOUT YOU DAVID HALLYDAY PHONOGRAM
15	18 PLACE DES GRANDS HOMMES PATRICK BRUEL BMG
16	17 DARLIN ROCH VOISINE BMG
17	NEW FRENTE A FRENTE CHICO & ROBERTA CARRERE
18	14 I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG
19	NEW ICE ICE BABY VANILLA ICE EMI
20	12 NUIT FREDERICKS, GOLDMAN & JONES COLUMBIA
ALBUMS	
1	1 ENIGMA MCMXC A.D. VIRGIN
2	3 SCORPIONS CRAZY WORLD MERCURY
3	4 PATRICK BRUEL ALORS REGARDE RCA/BMG
4	2 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
5	13 ELMER FOOD BEAT 30 CM POLYDOR
6	5 JOHNNY HALLIDAY DANS LA CHALEUR DE BERCY PHONOGRAM
7	7 STING THE SOUL CAGES A&M
8	8 BENNY B. L'ALBUM ON THE BEAT
9	11 FRANCOISE FELDMAN UNE PRESENCE PHONOGRAM
10	9 PHIL COLLINS SERIOUS HITS... LIVE! WEA
11	10 ROCH VOISINE DOUBLE RCA/BMG
12	6 MICHEL SARDOU LE PRIVILEGE TREMA/EMI
13	16 FREDERIC FRANCOIS EST CE QUE TU ES SEULE CE SOIR TREMA/EMI
14	15 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA
15	12 UB40 LABOUR OF LOVE PART II VIRGIN
16	18 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG
17	NEW QUEEN INNUENDO EMI
18	14 FRANCIS CABREL SARBACANE COLUMBIA
19	17 PATRICIA KAAS SCENE DE VIE COLUMBIA
20	NEW THIERRY HAZARD POP MUSIC COLUMBIA

## JAPAN

(Courtesy Music Labo) As of 3/25/91

SINGLES	
1	1 OH YEAH/LOVE STORY WA TOTSUZEN NI KAZUMASA ODA FUN HOUSE
2	2 HAZIMARI WA ITSUMO AME ASKA PONY CANYON
3	4 UTAENAKATTA LOVE SONG YUJI ODA TOSHIBA/EMI
4	5 AI WA KATSU KAN POLYDOR
5	7 AITAI CHIKAKO SAWADA TAURUS
6	6 GYPSY MICHIRU KOJIMA VAP
7	3 CRIME OF LOVE KYOSUKE HIMURO TOSHIBA/EMI
8	9 SAYONARA DAKEDO SAYONARA JA NAI YAMADEKATSUTENAI WINK PONY CANYON
9	NEW GOODBYE MY LONELINESS ZARD TOSHIBA/EMI
10	8 TONIGHT KUMIKO YAMASHITA TOSHIBA/EMI
ALBUMS	
1	NEW MIHO NAKAYAMA DE EAYA KING
2	2 MIDORI KARASHIMA GREEN FUN HOUSE
3	1 SHIZUKA KUDO MIND UNIVERSE PONY CANYON
4	7 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM TOSHIBA/EMI
5	10 TOSHIFUMI HINATA TOKYO LOVE STORY ALFA
6	5 BOBBY COLDWELL SOLID GROUND POLYDOR
7	8 KOME KOME CLUB K2C CBS/SONY
8	4 HIKARU GENJI THANK YOU (3 3 3) PONY CANYON
9	3 MIHO MORIKAWA POP THE TOP TOSHIBA/EMI
10	6 JUN SKY WALKER(S) START TOY'S FACTORY



## Indie Labels Facing A Rise In Risks, Costs

■ BY LARRY LEBLANC

TORONTO—It is the best and worst of times for Canada's independent record companies. While their role in nurturing new talent has never looked or been more commanding, the investment and risks in originating new Canadian recordings are high and increasing.

A decade ago, a Canadian independent label could sign an artist, record an album for \$25,000 (Canadian), modestly promote and market it, and, through a combination of domestic sales and publishing, recoup its investment. An across-the-board hit or international licensing was like winning the lottery. Today, recording, making videos, marketing, and touring engender very high costs, upward of \$250,000, which is unrecovered by most Canadian labels.

The major multinationals have the resources to promote albums with investments in videoclips, advertising, and national marketing campaigns, which few independent Canadian labels can afford to offer. Indies, however, can offer the alternative traditional virtues of flexibility and commitment.

A group of 194 Canadian independent companies that produce and market records reported to Statistics Canada for 1988-89. However, according to the Canadian Independent Record Production Assn., there are some 500 Canadian-owned labels that operate at least on a part-time basis.

With foreign-controlled multinational firms handling roughly 90% of all the retail Canadian record and prerecorded tape and CD sales, an enormous competitive advantage over the Canadian-owned sector, a two-tiered system exists.

Multinationals operating in Canada tend to distribute or to purchase independents to gain access to rosters of new Canadian bands. Having strong links to a major is vital for a Canadian indie. A major company can provide not only a dependable national distribution network but, depending on the nature of the deal, substantial financial backing and access to its distribution, marketing and promotion teams, which can augment the indies' own internal system.

Among the most successful multinational/independent distribution deals are WEA Canada's with Stony Plain (Ian Tyson Jr., Gone Wild, Grievous Angels) and Savannah (the Good Brothers, Anita Peras); Capitol EMI of Canada's deal with Aquarius (Sass Jordan, Sword), Netzwerk (Moev, Sarah McLauchlan, Skinny Puppy), Alert (Kim Mitchell, Andy Curran, the Holly Cole Trio, Blue Oil), and Intrepid (Cottage Industry, Bob's Your Uncle, the Bookroom, and Theostatics); Sony Canada's agreement with True North (Bruce Cockburn, Barney Bentall and the Legendary Hearts, Gregory Hoskins and the Stick People), Anthem

(Continued on page 121)



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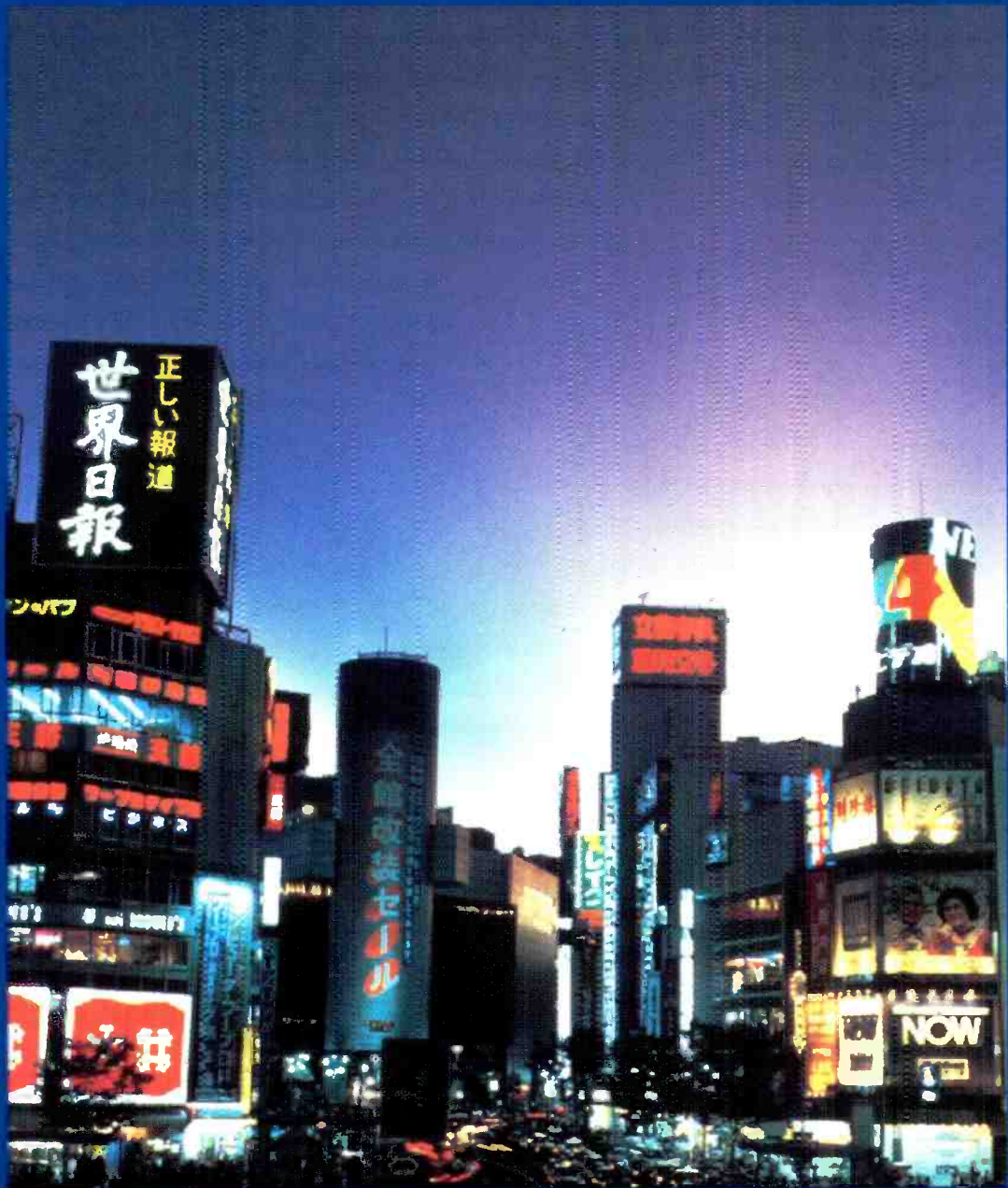


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**Billboard**

## INTERNATIONAL

### EUROPEAN RAP ACTS EMERGING DESPITE SKEPTICISM

(Continued from page 9)

Vanilla Ice's single "Ice Ice Baby" charted in Germany before appearing in the U.K. top 75. It eventually reached No. 2 in Germany and topped the U.K. chart. Giramonti adds: "What is interesting now is that Vanilla Ice came along six months later than M.C. Hammer but has picked up the same kind of speed already. The whole rap idea is catching on in Germany, Holland, and Northern Europe generally.

"In Italy now, too, M.C. Hammer is beginning to make real inroads. In the U.K. we have some really great rap acts and it has developed into an English thing in its own right, more conscious of Africa like De La Soul and Jungle Brothers. Rap is the next logical step for rock music to go in."

Hale Milgrim, president of Capitol Records, reiterates Giramonti's point. "M.C. Hammer has played a pivotal role in bringing rap music into the mainstream, not only in the U.S. but around the world. He has helped the public tune in to the artistry of this music form, breaking down preconceived notions."

#### MTV IS KEY MEDIUM

A key aspect of M.C. Hammer's tentative welcome in Europe has been MTV, a channel that gives rap regular exposure. But Europe's fragmented radio structure and its conservative playlist policy are blamed in some quarters for obstructing the kind of total acceptance Milgrim describes.

Watson comments, "Radio has not come to the party yet, especially in Italy and France. In France, the AM radio plays it very safe but has a tremendous influence on sales.

"For rap, the club scene becomes more and more important because it is the only place to hear dance music. Rap is very singles-based but in Europe the market is not singles-oriented."

Cynics say that, with no anticipation of single releases, only novelty records can make a breakthrough. Run-D.M.C.'s collaboration with Aerosmith in "Walk This Way" gave much of Europe its first taste of rap. But, while the single achieved a crossover hit, it was not followed by renewed interest in Run-D.M.C. This year's "Do The Bartman" single by the Simpsons is seen as another one-off success on the margins of rap.

Colin Bell, marketing manager at London Records in the U.K., says the limited sales of the Run-D.M.C. album that followed the single proved the limitations of Europe's rap market. "We sold about 100,000 albums on the back of one pop single and that was the end of it.

"The rap market in Europe is finite unless an artist has pop or crossover potential. Europe just doesn't have the same structure as the U.S., where there are huge cities where rap is the only kind of music happening."

Bell's colleague at London, Pete Tong, remembers that the crucial aspect of Run-D.M.C.'s breakthrough in Europe was its live shows. "Nothing happened at all until they came and played. If you

want to sell rap in Europe you have to come and tour."

His point is echoed throughout the industry, which is now calling for more live shows to put the European market to the ultimate test. "Radio is not playing rap so these acts have to tour," says Watson. "It is the only way to break through. We have to let people see rap bands.

"With nobody coming across the Atlantic at the moment it just adds to the snowballing impression that rap is not happening here."

#### RAP STRONG IN GERMANY

Rap is happening, however, in Germany. Rap records have become commonplace in the singles charts, although their appeal is reckoned to be geared more to their strong dance rhythms than to their lyrics. Even German teenagers with good English find it hard to fathom the meaning of much of the American street-slang that is the essence of rap. Even so, one-third of all singles on the official Musikmarkt chart are dance and/or rap.

While M.C. Hammer and Vanilla Ice have translated across the Atlantic to German success, the country has produced several notable examples of domestic—though English-language—rap product. The German duo of Turbo B. and Penny Ford, known as Snap!, have seen their first three singles, "The Power," "Ooops Up," and "Mary Had A Little Boy," all go gold in Germany, and they have also had chart success elsewhere in Europe.

Nevertheless, German-language rap productions are few and far between. One of the forerunners of rap and the first artist to intertwine German and English lyrics was Falco, who had a U.S. No. 1 with "Rock Me Amadeus." Otherwise, German rapping is seen by Germans as a novelty or comedy vehicle. Recent examples on the chart include "Pump Ab Das Bier" (Pump Up The Beer) by Werner Wichtig and the politically satirical "He's The Boss" by Kohl & the Gang.

In France, EMI has sold 65,000 copies of the Hammer album already and hopes to move more after the artist does a concert in Paris on April 19. The first single from the album, "U Can't Touch This," sold 130,000 units and reached 15 on the French album chart. EMI France international manager Herve Defranoux says, "The success of the first single showed that we already went beyond the rap public and M.C. Hammer is on the verge of major crossover.

"At first, the album sold by word-of-mouth, but we are heading for a new public. It is interesting to note that the single 'Pray' sold 25,000 copies before getting heavy radio rotation. Our target now is to reach at least the double gold [200,000 copies] and maybe platinum, a record for a rap album in France."

Assistance in preparing this story was provided by Ellie Weinert in Germany and Emmanuel Le-grand in France.

# Latin Notas



by Carlos Agudelo

**ARTURO SANDOVAL**, THE CUBAN TRUMPET player who defected from his native country to the U.S. last October, gave a splendid demonstration recently of why he is considered one of the world's best trumpet players. Sandoval and his group performed at Victor's Cafe in New York in front of a small gathering of friends and fans, who got an earful of the good solid sounds he puts out every time he gets on stage, dating back to his earlier days with Cuba's top jazz band, **Irakere**. Although Sandoval's solo album, "Flight To Freedom" on GRP Records, contains some classic tunes, it also sets new standards for Latin jazz. There is no doubt Sandoval's invigorating influence will be felt throughout the music community as he shows the public his extraordinary capabilities. . . . By the way, Irakere finally received during the first week of March the Grammy awarded it in 1979 for its eponymous album. Members of NARAS, the recording academy, traveled to Cuba to present the award.

"**LOS TEXAS TORNADOS**" (PRELUDE), the Spanish-language version of the group's recent album, has been released in the Hispanic market in the U.S. and Mexico, where the group recently went to promote its music. The album is also scheduled for release throughout South and Central America and Spain, which would be a first for any Tex-Mex band. The Texas Tornados won a Grammy this year for best Mexican/American performance for the song "Soy De San Luis" . . . **Charlie Sepúlveda**, the talented trumpet player who has performed with the likes of **Eddie Palmieri** and **Tito Puente** and who 2 1/2 years ago formed the **Turnaround**, his own Latin jazz group, has signed

a recording contract with **Island Records**. His upcoming release, as yet unnamed, is expected to be out around August and will be on the **Antilles** label . . . Radio station WSSH Boston has just gone from 25,000 watts to 50,000 watts, thus becoming the dominant Spanish-language station in New England. The outlet, which goes by the name **Radio Continental**, now covers its home state and sizable portions of Connecticut, Rhode Island, New Hampshire, Vermont, and even Maine. According to **Tony Molina**, station president and GM, the 24-hour, seven-day-a-week station plays a mix of contemporary popular music ranging from pop ballads to tropical salsa. The station's PD is **Socrates Regalado** . . . **Miguel Mendez**, co-host and co-producer of a three-hour radio program on noncommercial WBF0, which covers Buffalo, N.Y., and outlining areas of Toronto and Rochester, N.Y., is requesting promotional material. Mendez also publishes a biweekly

## Arturo Sandoval is tooting his horn in the U.S. now

Latin music report, Salsa Beat.

**THIS YEAR**, for the first time ever, a Latin music seminar is being presented at the National Assn. of Recording Merchandisers' convention. "The growing Hispanic music population in the U.S. equals a consumer marketplace worth hundreds of millions of dollars. Find out how to gauge the Hispanic business potential and market to Hispanic consumers," reads the introduction to the seminar, "Se Habla Musica Latina." I should say it took NARM a while to find out. Maybe it will help put the Hispanic market in perspective to know that the final 1990 Census figures show the Hispanic population has grown 53% since 1980. Hispanics now total 22,354,059 people, not counting Puerto Rico, which, with about 3 million or so people, is an essential part of the Latin market. One quarter of the populations of both California and Texas are of Hispanic origin.

## INDEPENDENT RECORD COMPANIES RELY UPON AND VIE WITH THE MAJOR LABELS

(Continued from page 119)

(Rush and Mendelson Joe), and **Isba** (Paris Black, Mitsou, Layman Twist); **MCA's** deal with **Justin** (the Blondes, Dan Hill, Seven Son) and **Trafic** (Daniel Lavioe, Hart Rouge, Marie Phillippe); **A&M Canada's** deal with **Current** (Top Secret and Mystery Romance) and **Toronto-based Attic** (Lee Aaron, Maestro Fresh Wes, Haywire, the Irish Robbers, and John James), Canada's most notable indie success.

Attic has signed the Celtic-blues fusion duo **Bourne** and **MacLeod**, consisting of guitarist **Bill Bourne** and multi-instrumentalist **Alan MacLeod**. Attic will release the album "Dance And Celebrate" in April by the duo, two former members of the influential Celtic band the **Tannahill Weavers**, who recently won a **Juno Award** for best roots and traditional recording.

Attic is also gearing up for a new release, possibly in April, by popular rapper **Maestro Fresh Wes**, titled "Black Tie Affair." Also scheduled in April is the release of a live set by the **Nylons**. Attic's metal star **Lee Aaron** is currently preparing material for a new album for the fall, as is rapper **John James**.

**Intrepid Music Group**, dedicated to promoting new performers specializing in styles that harder-nosed companies find difficult to handle, is proving to be one of the most adventurous labels in the country. Recently, the Toronto-based label, headed by industry veteran **Stuart Raven-Hill**, issued a number of albums by alternative

Canadian acts including the re-release of "Spin" by **Cottage Industry**; "The Tale Of 2 Leg's" by the Vancouver-based quintet **Bob's Your Uncle**, which was licensed through California's **Dr. Dream Records**; "Mel Ville" by the Toronto-based **Rheostatics**; and "Fame And Fortune by the Bookroom," which features brothers **Steve** and **Mark Goodall**. For spring, there's the debut album "Angel Food For Thought" by acclaimed Toronto performance artist **Meryn Cadell**.

Vancouver-based **Netwerk Productions** has a number of new domestic releases including the recently-issued "Obituary Column (Ha!)" album by **Moev** and the April release of **Skinny Puppy's** "Ain't It Deat Yet," the soundtrack of the video of the same name which was recorded in 1987 at Toronto's **Concert Hall**.

Scheduled for July release by **Netwerk** are albums by the **Grapes of Wrath** and **Sarah McLaughlin**. The **Grapes** have just finished mixing their fourth album, "These Days," at **EMI Abbey Road studios** in London with producer **John Leckie**. **McLaughlin** has been working in New Orleans at **Daniel Lanois'** studio finishing her second album for the label, titled "Solace."

**True North** has scheduled a **Bruce Cockburn** album for the first week of September and the label will soon announce the signing of two new acts.

**Justin Entertainment** has just released a compilation by the '70s band **Klaatu**, which includes two

previously unissued tracks. In April, there will be releases by country artist **Mark Koenig** as well as **Jeffrey Hatcher** and the **Big Beat**. Newly signed to Justin is country singer **Laura Mattson** whose album debuts in May. Expected by summer is a Justin album by singer/songwriter **Dan Hill**.

**Anthem Records'** key release this year will be from the label's main attraction, **Rush**. The veteran band, being produced by **Rupert Hine**, is expected to release an album in August. **Anthem** recently issued the album "Addicted" by singer/songwriter/painter **Mendelson Joe**, and will release a six-song EP by the heavy metal unit **Slash Puppet** in April.

Canada's premier country label, **Savannah Records**, has releases due shortly from **Gary Fjellgaard** and **Anita Perras**. **Fjellgaard** has been recording an album at **Up-town Sound** in Vancouver, with **Howie Vickers** producing, for a July release. **Anita Perras** has recorded four sides in Nashville with **Ralph Murphy** behind the console.

**Holger Peterson's** **Stony Plain Recording Company** will celebrate its 15th anniversary in April by releasing a double album featuring 48 artists, including **Ian Tyson**, **Grievous Angels**, **Downchild Blues Band**, **Big Miller**, and **Sylvia Tyson**. Scheduled in April is the **Sony Plain** release of "Live In Japan" by the **Amos/Garrett/Gene Taylor/Doug Sahn Band** and, in May, a new album by **Ian Tyson** and a debut album by **U.K. blues legend Long John Baldry**.

# Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
1	2	3	8	FRANCO DE VITA SONY	★★ NO. 1 ★★ ◆ NO BASTA 1 weeks at No. One
2	1	1	11	BANDA BLANCA SONOTONE	SOPA DE CARACOL
3	3	2	16	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	◆ TE PARECES TANTO A EL
4	5	9	9	PALOMA SAN BASILIO CAPITOL-EMI LATIN	◆ DEMASIADO HERIDA
5	15	25	3	LOS BUKIS FONOVISIA	MI DESEO
6	8	8	8	JOSE JOSE ARIOLA	ESA MUJER
7	4	4	10	JUAN LUIS GUERRA Y LA 440 KAREN	ESTRELLITAS Y DUENDES
8	7	7	12	CHAYANNE SONY	◆ TIEMPO DE VALS
9	6	6	22	ANA GABRIEL SONY	ES DEMASIADO TARDE
10	14	24	4	EDNITA NAZARIO CAPITOL-EMI LATIN	◆ LO QUE SON LAS COSAS
11	13	21	7	YURI SONY	QUIEN ERES TU
12	11	11	6	JOSE JAVIER SOLIS MELODY	SENTIMENTAL
13	18	13	7	BRONCO FONOVISIA	★★★★ POWER PICK ★★★★★ SI TE VUELVES A ENAMORAR
14	12	10	9	ROBERTO CARLOS SONY	TENGO QUE OLVIDAR
15	10	12	7	ANA GABRIEL SONY	DESTINO
16	9	5	15	EMMANUEL SONY	◆ BELLA SENORA
17	16	18	5	GLORIA ESTEFAN EPC	DESDE LA OSCURIDAD
18	19	14	18	JOSE FELICIANO CAPITOL-EMI LATIN	NO PUEDO ESTAR SIN TI
19	17	22	7	EMMANUEL SONY	NO HE PODIDO VERTE
20	20	16	9	LOURDES ROBLES SONY	QUE LASTIMA
21	23	26	8	LUIS ENRIQUE SONY	◆ DATE UN CHANCE
22	34	—	2	LUNNA CAPITOL-EMI LATIN	COMO SER AMANTES
23	21	15	6	DANIELA ROMO CAPITOL-EMI LATIN	Y CAE LA GOTA DE AGUA
24	28	17	10	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI POPURRI
25	27	27	3	WILLIE CHIRINO SONY	POBRE DIABLA
26	35	—	2	LOS TIGRES DEL NORTE FONOVISIA	YA TE VELE
27	22	29	8	LUCIA MENDEZ SONY	AMOR DE NADIE
28	29	28	3	JUAN RAMON SONY	POR HABERTE AMADO TANTO
29	26	39	5	ANGEL JAVIER CAPITOL-EMI LATIN	QUIERO AMARTE AL AIRE LIBRE
30	NEW ▶	1	1	LOS TEMERARIOS THRODVEN	★★★ HOT SHOT DEBUT ★★★ TE QUIERO
31	32	19	17	JOSE LUIS RODRIGUEZ SONY	LA FIESTA
32	NEW ▶	1	1	DYANGO Y MIJARES CAPITOL-EMI LATIN	PARA QUE NO ME OLVIDES
33	36	30	9	YOLANDITA MONJE SONY	CANTARE
34	38	—	2	JOSE LUIS RODRIGUEZ SONY	DE PUNTA A PUNTA
35	37	32	5	TITO ROJAS M.P.I.	SIEMPRE SERE
36	33	35	7	BRAULIO SONY	COMO CUALQUIER JARDINERO
37	30	31	4	JOHNNY RIVERA RMM-SONY	NESECITO UNA AMIGA
38	31	23	15	ALVARO TORRES CAPITOL-EMI LATIN	◆ MI VERDADERO AMOR
39	39	33	3	ROCIO DURCAL ARIOLA	FALSO
40	25	36	5	GRUPO MAZZ CAPITOL-EMI LATIN	CANCIONES DE AMOR

Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

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# ALBUM REVIEWS

## POP

### ► THE LAW

PRODUCER: Chris Kimsey  
Atlantic 82195

From The Firm to The Law, former Bad Company vocalist par excellence Paul Rodgers merges with Faces drummer Kenney Jones. Rodgers lays it down with material from some of the top rock writers around: "Nature Of The Beast," penned by Bryan Adams and Jim Vallance, packs a wallop, as does "For A Little Ride," co-written by Benny Mardones. Though there's a corporate-rock feel to much of the material, given the members' pedigrees, that shouldn't hamper its chances at album rock and classic rock radio.

### ► ENUFF Z'NUFF

Strength  
PRODUCERS: Paul Lani, Donnie Vie, & Chip Z'Nuff  
Atco 91638

Chicago rock band that brought a new thing to radio last year returns with no signs of sophomore slump. As it exemplified on its debut, this quartet's strength is its ability to salute its '60s influences without being a slave to them or sounding derivative. Additionally, lead guitarist Derek Frigo attacks the pop material with a metal attitude that gives each song an added edge, weaving through the vocal harmonies like an electric snake. Diversity of material from the

## NEW & NOTEWORTHY

### BOB DYLAN

The Bootleg Series Volumes 1-3 (Rare & Unreleased) 1961-1991  
COMPILATION PRODUCER: Jeff Rosen  
Columbia 47382

Dylanologists, rejoice! Three-CD/cassette compilation unearths a trove of 58 hitherto officially unreleased tracks by the master singer/songwriter. Even bootleg aficionados will be stunned by the amount of quality material, which spans 30 years in Dylan's prolific career. Both acoustic and full-band tracks are revelatory; John Bauldie's notes are nothing short of superb. Dylan's recent high-profile NARAS Lifetime Achievement Award adds sizzle to commercial side of project, as does superior single "Series Of Dreams," a first-rate "Oh Mercy" outtake. Essential.

### SUE MEDLEY

PRODUCERS: Michael Wanchic & Simon Vinestock  
Mercury 848479

Juno-award-winning Canadian vocalist makes a very striking U.S. debut, with a big helping hand from co-producer Wanchic's colleagues from John Cougar Mellencamp's band. Medley has a powerful, blues-tinged voice that may remind some of Bonnie Raitt at her best. She's equally at home with big-sounding rock-based numbers like "Dangerous Times" and "57 Chevy" and balladry like "Maybe The Next Time." An auspicious first step with broad format appeal.

poppy first single, "Mother's Eyes," to the blues rock of "Missing You" to "Time To Let You Go," which sounds like a country Badfinger, attests to the band's songwriting ability.

► RICK ASTLEY  
Free  
PRODUCERS: Gary Stevenson & Rick Astley  
RCA 53004

After faltering with his second album, Astley seems to have regained his footing; the gospel-tinged ballad "Cry For Help" has already entered the top 30. Outside writers—including Michael McDonald—contribute the strongest material, such as "In The Name Of Love" and toe-tapper "Never Knew Love." Although Astley still sometimes sounds a little surprised that this soulful voice is actually coming out of his body, he does seem more assured here than in past outings. Strong arrangements, not to mention some nifty piano playing by Elton John on a few tunes, move things along nicely.

THE RADIATORS  
Total Evaporation  
PRODUCERS: Jim Dickenson  
Epic 46832

Venerable New Orleans outfit issues third Epic release. Relying on its own brand of Southern rock—one that serves up a solid dose of Cajun—the sextet also throws in some lovely acoustic numbers, like the gentle Allman Brothers-sounding "Molasses." Though not as immediately accessible—or as funkified—as its previous two label releases, this outing is ultimately just as rewarding. The band members never sound like they're in a hurry to get anywhere, which is the perfect attitude to adopt as a way to ease through this record.

2NU  
Ponderous  
PRODUCERS: Michael Nealy & Jock Blaney  
Atlantic 82229

Spoken word/musical hybrid will hit or miss depending on public's tolerance. First single, "This Is Ponderous," received some airplay but didn't break the top 40. Bouncy beats and choruses run under the narrator's twisted tales that cover a wide array of topics. Definitely one of the stranger novelty records to come down the pike. Some dance remixes shouldn't be ruled out.

SANTANA  
Lotus  
PRODUCERS: The New Santana Band  
Columbia 46764

Memorable Osaka concert set, originally released in 1974 as a three-LP Japanese import package with some of the most elaborate artwork ever conceived, finally sees the light of day in the U.S. on two CDs. Owners of the original album won't be impressed by the miniaturized version of LP's fold-out art, but those who haven't heard the music will be floored by volcanic playing of Carlos Santana and his band, then heavily under the sway of John Coltrane and fusion-era Miles Davis. A welcome addition to the guitarist's American discography.

THROWING MUSES  
The Real Ramona  
PRODUCER: Dennis Herring  
Sire/Warner Bros. 26489

Co-ed modern-rock love object fronted by guitarists/vocalists Kristin Hersh and Tanya Donnelly weighs in with another typically opaque installment. While producer Herring (Timbuk 3) has focused the group's sometimes disheveled sound better than ever before, absence of any really compelling melodies makes this record a hard sell for any except the most devoted in Muses' fan camp.

TAD  
8-Way Santa  
PRODUCER: Butch Vig  
Sub Pop 89b

Postpunk grunge-rock quartet may

well gouge a name for itself with its rough-edged riffing and a quirky sense of humor. Left-leaning alternative formats will be attracted to the muscular groove of "Jinx," the tribal noise of "Wired God," the dark-hued hammering of "Plague Years," and the undeniable power-hooks of album highlights "3-D Witch Hunt" and "Delinquent."

## R&B

★ THE NEXT SCHOOL  
Settin' An Example  
PRODUCERS: Floyd F. Fisher, Ali Theodore, Mac Quayle  
Chrysalis 21788

Biracial rap duo offers a debut that deftly mixes positive and clever lyrics about unity and education with slammin' hip-hop and funk grooves. Real feat is how group maintains street-hip credibility while hanging on pop hooks that could generate widespread excitement. Title track is a fine radio choice with its snakelike bass and agile scratching provided by Super DJ Clark Kent. Also noteworthy is "Funk University," with its Stax-style horns, and "Girls Girls Girls," a lighthearted jam replete with R&B/jazz-colored keyboards.

GANGSTA PAT  
#1 Suspect  
PRODUCER: Patrick Hall  
Atlantic 82216

Memphis rapper comes by his musical chops honestly—his dad drummed for several bands, including the Bar-Kays and Booker T. & the M.G.'s. Strong melodies are the key since Gangsta Pat doesn't deviate from the standard rap themes here. Though hardly radio friendly, title track and "Shootin' On Narcs" (a poor imitation of "Fuck The Police") provide interesting listening, at least.

## DANCE

► PAJAMA PARTY  
Can't Live Without It  
PRODUCERS: Jim Klein, Peggy Sendars, Dave Darlington  
Atlantic 82207

Photogenic trio that scored last year

## VITAL REISSUES

THE BEACH BOYS  
Lost And Found (1961-62)  
COMPILATION PRODUCER: Steve Hoffman  
DCC 054

This charming set comprising the Beach Boys' very first recordings is a happy complement to the recent flood of reissues on Capitol and Epic. The group's harmony style was already securely in place when, as the "Pendeltones," it made the demos recorded in producer Hite Morgan's living room in '61; the band's earliest studio sessions (including unreleased and embryonic versions of "Surfin' Safari" and "Surfer Girl") are also heard. A gem for Boys fans.

VAN MORRISON  
Bang Masters  
REISSUE PRODUCER: Amy Herot  
Legacy/Epic 47041

Following his departure from Them, Morrison cut his first solo sides in New York with producer Bert Berns. Legacy set is a comprehensive reissue of these soulful sides. Besides the hit single "Brown Eyed Girl" (uncensored and with an unreleased alternate take included), package includes the crucial epic "T.B. Sheets," raw, funky versions of two "Astral Weeks" tracks, and a never-before-heard demo. Vintage Van the Man.

## SPOTLIGHT



GEORGE STRAIT  
Chill Of An Early Fall  
PRODUCERS: Jimmy Bowen, George Strait  
MCA 10204

Strait adopts a self-effacing pose in some of the best cuts here, notably "I've Convinced Everybody But Me," "Anything You Can Spare," "Her Only Bad Habit Is Me," "If I Know Me" (his current single), and the wonderfully wry "You Know Me Better Than That." The effect, however, is more sympathy-arousing than self-pitying. On the historical side, Strait deftly polishes the classics "Home In San Antonio," "Lovesick Blues," and "Milk Cow Blues." Overall, it's a fine package from one of country music's most reliable talents.

with "Yo No Se" returns with a more musically varied effort that has formidable club muscle as well as radio viability. First single, "Got My Eye On You," is proving its multiformat potential thanks to a light and airy freestyle groove and memorable pop hook. Waiting in the wings are the equally catchy "I Can't Stop" and "Ecstasy."

## JAZZ

► JOEY DeFRANCESCO  
Part III  
PRODUCERS: Joey DeFrancesco & Horace Ott  
Columbia 47063

Third release from teenaged organ prodigy shows further growth in performance and composition alike, creating a mult textured set played by ensembles ranging in size from trio to septet. DeFrancesco occasionally uses acoustic piano and synths (as well as trumpet, performed in Miles Davis' muted style), with guitarist Paul Bollenback as his able accompanist. Best tracks include original compositions "O.E.I.," "Waltz For Dad," and "What I See," plus such standards as "If I Were A Bell," "Dr. Jekyll," "Rhythm-A-Ning," and "Blue In Green."

► ROY HARGROVE  
Public Eye  
PRODUCER: Larry Clothier  
Novus/BMG 3113

Hotshot young trumpeter/composer proves that his impressive reputation is thoroughly deserved with this second, exhilarating outing. Backed by top-notch sidemen, Hargrove breezes through '50s bop to '60s modal and beyond. Highlights of a swinging set include the lyrical, midtempo "Spiritual Companion," the festive, Latin-flavored "Lada," and the elegant, soulful "You Don't Know What Love Is." Also outstanding are Hargrove's bebop revisitations of his original "Hartbreaker" and Bennie Harris' standard "Little Bennie."

★ PAUL MOTIAN  
Bill Evans  
PRODUCER: Stefan F. Winter  
JMT 834445

Motian, the drummer in one of the late pianist Evans' finest trios, pays

tribute to his colleague with a well-chosen program of his compositions. Superb quartet, including saxophonist Joe Lovano, guitarist Bill Frisell, and bassist Marc Johnson, excels at both lyrical, introspective balladry and such off-center workouts as the dissonant "Five." A worthy homage to a jazz genius.

## WORLD MUSIC

► LOKETO  
Extra Ball  
PRODUCER: Jimmy's International Production  
Shanachie 64028

Sophomore effort from expatriate Zaireans in Paris releases more wild melodies awash in hypnotic guitar lines, vibrant call-and-response vocals, and irresistibly danceable rhythms, led by lead vocalist Arlus Mabele and guitarist Dibo Dibala (the latter now rumored to have left the group). With such a strong set, any track will do, but worldly programmers and especially DJs should be immediately drawn to the energizing vocals of the title track, the kinetic beat of "La Joie De Vivre," the savage hooks of "Tcheke Linha," and the insouciant bounce of "Mondo Ry."

## COUNTRY

► KATHY MATTEA  
Time Passes By  
PRODUCER: Allen Reynolds, Dougie MacLean, Kathy Mattea, Jon Vezner  
Mercury 846975

Mattea has become the best friend a sensitive country lyricist could hope for. With the jarring exception here of "Harley," Mattea presents a world in which good times are savored and bad times eased by self-awareness. Her voice is uniformly golden. Best cuts: "What Could Have Been," "Summer Of My Dreams," "Time Passes By."

## CLASSICAL

A CAPPELLA AMADEUS  
The Swingle Singers  
Virgin Classics VC7 91208

Getting bin browsers to focus on a new Mozart title, if only for a moment, is a daunting challenge this bicentenary year. This novel entry is more likely than most to get that critical second look, and that's part of the battle. What buyers will find are standard Swingle chirpings of a dozen Mozart works, including attenuated versions of the Symphony No. 40, "Eine Kleine Nachtmusik," and the "Requiem." But the gimmick wears thin once proper respect is paid the group's vocal virtuosity.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

VITAL REISSUES: Re-released albums and compilation records of special artistic, archival and commercial interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

# SINGLE REVIEWS

## POP

► **MARIAH CAREY** *I Don't Wanna Cry* (4:25)  
PRODUCER: Narada Michael Walden  
WRITERS: M. Carey, N.M. Walden  
PUBLISHERS: Vision Of Love Songs/Sony Songs, BMI/Gratitude Sky, ASCAP  
Columbia 38T-73743 (c/o Sony) (cassette single)  
After a brief flirtation with dance music, Carey returns to a more comfortable setting: a dramatic pop ballad. Narada Michael Walden's grand production suits her acrobatic vocal style. Should continue to excite fans at top 40 and AC levels.

► **MIKE + THE MECHANICS** *Word Of Mouth* (3:58)  
PRODUCERS: Christopher Neil, Mike Rutherford  
WRITERS: M. Rutherford, C. Neil  
PUBLISHER: Hidden Pun, BMI  
Atlantic 4-87714 (cassette single)

Anthemic first single from the upcoming album of the same name is a rhythmic pop/rock nugget that showcases the band's rougher persona. Lively track contains rolling electric-guitar riffs as well as energetic crowd chants. Should take flight in top 40 territory after its initial album-rock landing.

► **SIMPLE MINDS** *See The Lights* (4:22)  
PRODUCER: Steve Lipson  
WRITERS: Kerr, Burchill  
PUBLISHER: Virgin, ASCAP  
A&M 75021-7540-4 (c/o PGD) (cassette single)  
Shimmering U2-esque track from band's upcoming "Real Life" disc takes on the rhythm of a train ride and contains the provocative vocal sound established on earlier hits. While the song is already exploding at modern- and album-rock radio, pop acceptance can't be far behind.

► **AT00ZI** *See-Saw* (5:55)  
PRODUCERS: Tommy Faragher, Ron Fair  
WRITER: J. Burrell  
PUBLISHERS: Elm Street/EMI-Blackwood, BMI  
REMIXERS: BASSY Bob Brackman, Tommy Faragher  
EMI 50348 (c/o CEMA) (cassette single; 12-inch version also available, EMI V-56206)

Thanks to a remix reminiscent of C&C Music Factory's "Gonna Make You Sweat," biracial pop/rap duo may finally break through radio and club barriers. Original funk/R&B version, however, is far stronger and deserves attention at top 40 and urban outlets.

## R&B

► **FAZE** *The Things You Do* (3:50)  
PRODUCER: Kyle Jason  
WRITER: K. Jason  
PUBLISHERS: R.D. Britt/Virgin Songs, BMI  
Bahia/RCA 2783-2 (c/o BMG) (cassette single)  
Funky new-jack smoker is steeped in deep, smoldering vocal harmonies that are deftly supported by a slinky, bass-heavy bottom and a lead performance that is full of energetic passion. Track will first ignite at urban radio stations, though there's a dance remix that could transfer to clubs.

► **GERALD ALBRIGHT** *Can't You Feel* (4:05)  
PRODUCER: Chuckii Booker  
WRITER: C. Booker  
PUBLISHER: Seelongs, ASCAP  
Atlantic 4-87724 (cassette single)

With production assist from label mate Chuckii Booker, mellow vocals gingerly float above glowing sax lines. Has the hushed charm to establish itself in quiet-storm format shelters. Lifted from his current "Dream Come True" disc.

► **BEN B. HARD** *Luvmate* (5:55)  
PRODUCER: Michael Ortega  
WRITER: not listed  
PUBLISHER: not listed  
ASAP 10465 (maxi-cassette single)

Amorous rapper swaggers seductively over a slow, synth-fueled pop/hip-hop groove. Proper promotion and distribution could easily spark deserved attention at urban radio.

## COUNTRY

► **T. GRAHAM BROWN** *With This Ring* (3:17)  
PRODUCER: Barry Beckett, T. Graham Brown  
WRITERS: L. Dixon, R. Wylie, A. Hester  
PUBLISHERS: Vee Ve/Ala King, BMI  
Capitol 79641 (c/o CEMA) (CD promo only)

Faithful to his R&B-grounded talent, Brown delivers plenty of vocal action on this big-sounding cover of the 1967 hit by the Platters.

► **JOHNNY CASH** *The Mystery Of Life* (3:10)  
PRODUCER: Jack Clement  
WRITER: J. Nixon  
PUBLISHER: EMI Blackwood (lic. from ATV), BMI  
Mercury 878968-7 (c/o PolyGram) (7-inch single)  
Cash resurrects his previous folk sound and relates the enduring glories and tribulations of the truck-driving fraternity.

► **SHARON ANDERSON** *Unbelievable Love* (2:57)  
PRODUCER: Billy Joe Walker  
WRITERS: J. Cymbal, S. Anderson  
PUBLISHER: not listed  
Capitol 79595 (c/o CEMA) (CD promo only)  
Anderson delivers her impassioned testimony to love with airy voice and an upbeat, breezy style.

► **THE STATLER BROTHERS** *Remember Me* (3:30)  
PRODUCER: Jerry Kennedy  
WRITERS: J. Northrup, G. Payne  
PUBLISHERS: Famous, ASCAP/Ensign, BMI  
Mercury 868140-7 (c/o PolyGram) (7-inch vinyl; cassette version also available, Mercury 868140-4)  
Sensitive and controlled vocal delivery encircles a belated wartime message.

► **KELLY WILLIS** *Baby Take A Piece Of My Heart* (3:44)  
PRODUCER: Tony Brown  
WRITERS: Kostas, K. Willis  
PUBLISHER: Songs Of PolyGram Intl./Rosker, BMI  
MCA 54050 (7-inch single)

Lively guitar work keeps things moving, while Willis shines her glittering vocal light across this tune.

► **DANIELE ALEXANDER** *I Know What I Do Know* (2:41)  
PRODUCER: Harold Shedd  
WRITER: D. Alexander

## NEW AND NOTEWORTHY

► **THOSE GUYS** *Tonite* (11:15)  
PRODUCERS: The Basement Boys  
WRITER: Jay Steinhour  
PUBLISHER: Basement Boys, ASCAP  
REMIXERS: The Basement Boys  
MCA 54069 (12-inch single)

Act also known as production team The Basement Boys finally unleashes this slammin' deep-houser that has been an underground fave on test pressing for a while now. Vocal bits provided by Eleanor Mills sit nicely next to a speaker-blowing bass line and jazzy piano/synth fills. The right edit could take this guaranteed club smash and transform it into a must for crossover radio. Get on it!

► **CARTOUCHE** *Feel The Groove* (3:40)  
PRODUCER: Serge Ramaekers  
WRITER: S. Ramaekers  
PUBLISHERS: BMC/Ramaekers/Van Gogh's Ear, BMI  
Scotti Bros. 5281-4 (c/o BMG) (cassette single)

Riveting, house-heavy pop/dance gem has already made waves as an import and should now easily make a killing here with its hypnotic bass and Spanish-inflected rap. Top 40 and urban radio are advised to go for the gritty "Sergosonic" mix, while club DJs would be wise to check into the ethereal "Underground" version.

PUBLISHER: PRI, ASCAP  
Mercury 878970-7 (7-inch single)

A midtempo essay on certainty, punctuated by a sharp hook and a singalong chorus.

► **SAWYER BROWN** *Mama's Little Baby Loves Me* (3:06)  
PRODUCERS: Randy Scruggs, Mark Miller  
WRITERS: M. Miller, G. Hubbard  
PUBLISHERS: Zoo II, Myrt & Chuck's Boy, ASCAP  
Curb/Capitol 7-79653 (c/o CEMA) (7-inch promo only)

This is classic Sawyer Brown. A punchy, up-tempo tribute to the lady of the title.

► **MEL MCDANIEL** *Turtles And Rabbits* (2:22)  
PRODUCERS: Keith Stegall, Roger Murrah  
WRITERS: K. Stegall, R. Murrah  
PUBLISHERS: not listed  
DPI 5002 (CD promo only)

Meet "Mel the Philosopher" and hear his leisurely lecture on reaching your goals. A neat comeback song. Contact: Suite 401, 1102 17th Ave., South, Nashville, Tenn. 37212.

► **LINDA DAVIS** *Some Kinda Woman* (3:25)  
PRODUCERS: Jimmy Bowen, Linda Davis  
WRITERS: A. Cotter, D. Leonard  
PUBLISHERS: Debarris/Ha-Deb, BMI/ASCAP  
Capitol 7-79646 (c/o CEMA) (7-inch promo only)  
Driving guitar riffs and full-bodied vocals by Davis push this song through to the finish. A unique treatment to the age-old "he's-moved-on-to-other-women" subject.

► **THE GOLDENS** *Keep The Faith* (3:42)  
PRODUCER: Blake Chancey  
WRITERS: Jim Sales, Keith Stegall  
PUBLISHERS: Songs Of PolyGram/EMI April/Keith Stegall, BMI/ASCAP  
Capitol/SBK 7-79513 (c/o CEMA) (7-inch promo only)

A bright, driving sound, convincing vocals, and the old, old story of loneliness on the road. Extremely listenable.

## DANCE

► **DEE-LITE** *E.S.P.* (no timing listed)  
PRODUCERS: Dee-Lite  
WRITERS: Dee-Lite  
PUBLISHER: not listed  
REMIXERS: Mike "Mr. Smooth" Rogers, Dee-Lite  
Elektra 66550 (12-inch single)

Dance music trend-setters offer a sample-laden third single from their fab "World Clique" disc. Insinuating bass hook and catchy melody have the juice to keep club fans happy as well as reignite widespread radio activity.

► **ADAMSKI** *Flashback Jack* (8:36)  
PRODUCER: Adamski  
WRITER: Adamski  
PUBLISHER: Diskord  
REMIXERS: Francois Kervorkian, Goh Hotoda  
MCA 54000 (12-inch single)

Keyboard wizard offers a modern pop/hip-hop-slanted instrumental, highlighted with memorable piano lines and kitchen-sink electro-effects. Remixes by Kervorkian and Hotoda anchor track with added club viability.

► **FRAZIER CHORUS** *Cloud 8* (6:49)  
PRODUCERS: Ian Broudie, Hugh Jones, Frazier Chorus  
WRITER: T. Freeman  
PUBLISHER: Blue Mountain Music, BMI  
REMIXER: Paul Oakenfold  
Charisma 96378 (c/o Virgin) (12-inch single)

Backed by a chugging Soul II Soul-ish beat, this sparkling tune offers a dreamy male/female vocal arrangement that is punctuated with wispy, jazzlike keyboards. Various interpretations include a relaxed "Raid" mix and the visionary "Typical" version. Totally fab.

► **CULTURE BEAT** *Tell Me That You'll Wait* (7:30)  
PRODUCERS: Torsten Fenslau, J. Zimmerman  
WRITERS: T. Fenslau, J. Zimmerman, N. Katzman, J. Supreme  
PUBLISHERS: Edition "Get Into Magic"/Neue Welt Musikverlag/WB, ASCAP  
REMIXER: N. Katzman  
Epic 49-73763 (c/o Sony) (12-inch single)

Followup to "I Like You" is a pop-fueled, hip-hop jam. Catch phrase from Peter, Paul & Mary's "Leaving On A Jet Plane" and contagious chorus bode well for radio crossover. Regardless, shuffling "First Class" mix will keep club momentum

building. Be sure to look for group's upcoming "Horizon" album.

► **IRENE ORTIZ** *My House* (5:00)  
PRODUCER: James Bratton  
WRITERS: J. Bratton, I. Ortiz  
PUBLISHER: 111 East, ASCAP  
111 East 01 (12-inch single)

Slammin' Italo-house-style workout contrasts tough percussion with lush disco strings and Ortiz's smooth R&B vocals. Perfect for peak-hour sprees. Contact: 908-561-5811.

► **JULEE CRUISE** *Rockin' Back Inside My Heart* (5:43)  
PRODUCERS: David Lynch, Angelo Badalamenti  
WRITERS: D. Lynch, A. Badalamenti  
PUBLISHERS: Anton, ASCAP/O.K. Paul, BMI  
REMIXER: Greg Royal  
Warner Bros. 0-40027 (12-inch single)

Ethereal ode from "Twin Peaks" musical muse is goosed into club action with a swing-style beat and a hip-hop bass line. An adventurous choice for mainstream programmers—but one that should be made.

► **A "..." NAMED JOHANNA** *Love Is My Bass* (6:04)  
PRODUCER: Reesha  
WRITERS: J. Jimenez, R. Laurent  
PUBLISHERS: Rising Notes/Unoja, ASCAP  
Project X 10004 (12-inch single)

Stirring deep house foundation is a comfy bed for Johanna's writhing, risqué tones. Hypnotic bass and synth fills will likely inspire deserved attention from underground programmers. Contact: 212-757-1329.

► **ARMANTE** *Love Me Or Leave Me* (no timing listed)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Tempest 0658 (12-inch single)

Latina impressively flexes her vocals on this freestyle-influenced houser. Real club deal, however, is found on the sparse and sexy "Underground" mix on the flip, which is replete with a breathy Spanish-language rap. Contact: 312-271-5696.

► **LONDON EXCHANGE** *Girl Inside The Magazine* (7:11)  
PRODUCERS: Peter Marr, Christopher Phipps, Phil Jones  
WRITERS: London Exchange, P. Marr  
PUBLISHERS: Squid Master/Johnny Quest, BMI  
REMIXERS: Bombay Burrito Boys  
Merlin 0004 (12-inch single)

Fluffy hi-NRG/house music is topped with equally light and airy male harmonies. "Outside Of Radio" mix could work for alternative-minded jocks. Contact: 305-253-5055.

## AC

► **JONI MITCHELL** *Come In From The Cold* (3:30)  
PRODUCERS: Joni Mitchell, Larry Klein  
WRITER: J. Mitchell  
PUBLISHER: Crazy Crow, BMI  
Geffen 4213 (c/o UNI) (CD promo only)

Venerable folk poet offers a soothing acoustic jewel that represents a welcome return to the simple honesty of her earlier work. Intelligent tune is streaked with exquisite vocal hues and exudes a depth that is moving.

► **YANNI** *Swept Away* (4:03)  
PRODUCERS: Peter Bauman, Yanni  
WRITER: Yanni  
PUBLISHER: 23rd Street, ASCAP  
Private Music 2084-2 (CD single)

One of new age music's favorite sons offers a refreshing, radio-friendly instrumental that weaves together layers of warm piano and synth lines. Also included is the previously unavailable "In The Mirror," a subtle, pensive ballad. Contact: 213-859-9200.

## ROCK TRACKS

► **FISHBONE** *Sunless Saturday* (4:17)  
PRODUCERS: Fishbone, David Kahne  
WRITER: K. Jones  
PUBLISHERS: Music Corp. Of America/Bouillabaisse/MCA  
Columbia 44K-73668 (c/o Sony) (CD single)

First shot from the upcoming "Reality Of My Surroundings" set takes

environmentally conscious lyrics and places them amid an aggressive, guitar/rock setting. Essential for both album- and modern-rock formats. Look for the video directed by Spike Lee.

► **DEEP PURPLE** *Love Conquers All* (3:23)  
PRODUCER: Roger Glover  
WRITERS: Blackmore, Glover, Turner  
PUBLISHERS: Blackmore/Rugged/Thames Overtures, ASCAP/Colgems-EMI, BMI  
RCA 2810-4 (c/o BMG) (cassette single)

Classic rockers delve into their current "Slaves & Masters" album and pull out power ballad that is framed with a subtle blues guitar that should keep album-rock radio interested. Chorus, however, is sweet enough to warrant a push at top 40.

► **ROGER MCGUINN** *Someone To Love* (3:32)  
PRODUCERS: David Cole, Roger McGuinn  
WRITERS: R. McGuinn, C. McGuinn  
PUBLISHER: McGuinn, BMI/April First, ASCAP  
Arista 2214-2 (cassette single)

Breezy strummer from the former Byrd's current "Back From Rio" album is textured with tightly woven harmonies. Coming on the heels of the top-five "King Of The Hill," cut is essential at album-rock radio and a fine choice for AC programmers as well.

► **HOODOO GURUS** *Miss FreeLove '69* (4:00)  
PRODUCERS: Hoodoo Gurus  
WRITER: D. Faulkner  
PUBLISHER: not listed  
RCA 2805-2 (c/o BMG) (CD promo only)

College radio faves continue to hang on the fun and jangly psychedelic tip of previous releases on this preview into their forthcoming "Kinky" album. Love the wah-wah guitars.

## RAP

► **KOOL MOE DEE FEATURING KRS-ONE & CHUCK D.** *Rise 'n' Shine* (3:44)  
PRODUCER: Moe Dewese  
WRITERS: M. Dewese, Chuck D., L. Parker  
PUBLISHERS: Willesden/Def American, BMI/Zomba/BOP, ASCAP  
Jive 1438-4 (c/o BMG) (cassette single)

First release from the new "Funke, Funke Wisdom" set teams dope lyricist with celeb colleagues. Slammin' funk/hip-hop beat base is a fine forum of loose rap exchange. Nice guitar fills.

► **SHANGO FEATURING THE FUNK QUEEN** *You're The One* (4:11)  
PRODUCERS: Afrika Bambaata, Easy L.G.  
WRITER: A. Bambaata  
PUBLISHER: Mijac/Warner Tamerlane, BMI  
4th & Bway 162-440-529-1 (c/o Island) (12-inch single)

Tribal hip-hop rave bounces with sing-song femme rhymes. Production and songwriting hand of Afrika Bambaata is strongly felt, rendering this a formidable chart and urban radio contender.

► **MC SWAY & DJ KING TECH** *Follow 4 Now* (4:23)  
PRODUCER: DJ Tech King  
WRITERS: J. Calloway, R. Sepand  
PUBLISHER: All City, BMI  
Giant 0-40004 (c/o Warner Bros.) (12-inch single)

Instrumental base pays respect to pre-disco funk and R&B memories, with percussion providing a contemporary point of reference. Rhymes and melody are catchy and radio-friendly. Urban radio take note.

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.

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## LIFELINES

### BIRTHS

Twins, girl **Taylor Leigh** and boy **Jamie Donald**, to **Ed Eblen** and **Robyn Flans**, Jan. 24 in Los Angeles. He is a professional drummer. She is an entertainment journalist.

Girl, **Carly Jean**, to **Jeff** and **Sharon Bass**, Jan. 30 in New Brunswick, N.J. He is a graphic artist/chyron operator for Unitel Video Services Inc./MTV Networks Inc. in New York.

Girl, **Samantha Lauren**, to **John** and **Debbie Kubiak**, Feb. 26 in Philadelphia. He is promotion director of WMMR Philadelphia.

Girl, **Ilana Dara**, to **Stuart** and **Sheryl Bondell**, Feb. 27 in New York. He is VP of business affairs for Sony Music International.

### DEATHS

**Daniel Starobin**, 43, following surgery, Jan. 13 in Philadelphia. He was a guitarist, producer, and songwriter. In the early '70s, he created Sweet Stavin' Chain, a 10-piece blues/rock band that performed nationally and released an album on Atlantic's Cotillion label. In 1977 he opened Starr Recording and was the 24-track studio's president until he returned to college. He was also a member of the Audio Engineering Society and SPARS. At the time of his death, he was nearing completion of an album of his own songs. He is survived by his parents; brothers David, Jeremy, and Matthew; and sister Naomi.

**Frank Esler-Smith**, 42, of pneumonia, March 1 in Melbourne, Australia. Esler-Smith was songwriter, keyboardist, and string arranger for Air Supply, and music director for the Australian production of "Jesus Christ Superstar." He is survived by his parents, John and Bertha Smith; and his brother Simon.

**E. Lowery "Larry" McBride**, 55, March 6 in Destin, Fla. McBride owned MDJ Records, the label to which the group Alabama signed in 1979 and on which it had the hits "I Wanna Come Over" and "My Home's In Alabama." After separating from Alabama, he formed and promoted the group Atlanta, also on MDJ, which earned the top 10 country hits "Atlanta Burned Again Last Night" and "Sweet Country Music." He is survived by his wife and two sons.

**Fran Morgenstern Davis**, 39, of cancer, March 8 in Los Angeles. Davis was the daughter of Jay Morgenstern, executive VP/GM of Warner Bros. Music and president of Warner Bros. Publications, and his wife Joan. She was a film editor. She is survived by her husband, screenwriter Zack Davis, and their 2-year-old daughter. Donations are suggested to the Salvatore T. Chiantia Memorial Fund, c/o the National Music Publishers Assn., 205 E. 42nd St., New York, N.Y. 10017; Attention: Bernard Kerner.

**Elie Siegmeister**, 82, of a brain tumor, March 10 in Manhasset, N.Y. Siegmeister was an ASCAP composer and board member. His compositions included eight symphonies, eight operas, concertos, choral

works, chamber music, and songs. His efforts to create a distinctly American symphonic idiom resulted in such works as "Wilderness Road," "Sunday In Brooklyn," and "American Holiday." Among his chief collaborators were Langston Hughes, Edward Mabley, and Lewis Allen. Siegmeister is survived by his wife, Hannah; two daughters, Mimi Koren-Zelvin and Nancy Mandel; and two grandchildren, Nathaniel and Sasha Koren. Donations may be sent to the ASCAP Foundation.

**Carrie C. Cash**, 86, of cancer, March 11 in Hendersonville, Tenn. Cash was the mother of Country Music Hall of Fame member Johnny Cash and of country singer Tommy Cash. She is also survived by four other children.

**Bill Gazzarri**, 67, of natural causes, March 13 in West Hollywood, Calif. Gazzarri operated the Sunset Strip nightclub that bore his name since 1963; in 1961, he began musical performances at the first Gazzarri's on La Cienega with an engagement by Johnny Rivers. Among the Los Angeles acts he established as headliners at his Sunset club were the Doors, Van Halen, Guns N' Roses, Ratt, and Poison. Gazzarri was perhaps the most colorful club owner on the scene: he dubbed himself "the Godfather of Rock'n'Roll," and played the role to the hilt, affecting a wardrobe of white suits and '30s-style fedoras and chewing on an omnipresent cigar. He and his club were featured in Penelope Spheeris' 1988 documentary "The Decline Of Western Civilization Part II—The Metal Years." He is survived by his sister, a niece, grandnephew, and grandniece.

**Jimmy McPartland**, 83, of lung cancer, March 13 in Port Washington, N.Y. McPartland, a cornetist, was one of the originators of what came to be known as Chicago-style jazz. While growing up in Chicago in the '20s, he was one of several young musicians who attended Austin High School and championed the recordings of the New Orleans Rhythm Kings, King Oliver, and Louis Armstrong. Along with his select group of schoolmates, including the clarinetist Frankie Teschemacher, drummer Dave Tough, and tenor saxophonist Bud Freeman, who died March 15, he helped establish an approach to group improvisation that centered the music outside of its birthplace. In the late '20s, he joined Ben Pollack's band, which featured Freeman, clarinetist Benny Goodman, and trombonists Glenn Miller and Jack Teagarden; they took up residence in Manhattan. Upon returning to Chicago he led a group at the Three Deuces, where he served as singer and MC. After military duty in World War II, he formed a group with his wife, pianist Marian McPartland. He is survived by his wife and two grandchildren, Donna Kassel and Douglas Kassel.

**Doc Pomus**, 65, of lung cancer, March 14 in New York. Born Jerome E. Felder, Pomus was a songwriter who (with collaborator Mort Shuman) penned some of the most beloved hits of early rock'n'roll, including the Drifters' "This Magic Moment," "I Count The Tears," and "Save The Last Dance For Me," as well as the

Elvis Presley hits "(Marie's The Name) His Latest Flame," "Little Sister," "Surrender," and "Viva Las Vegas." (See Billboard, March 23.)

**Howard Ashman**, 40, of AIDS complications, March 14 in New York. Ashman was an award-winning lyricist, librettist, playwright, and director. In 1982 he collaborated with Alan Menken on "Little Shop Of Horrors," off-Broadway's highest-grossing musical. The 1985 film version of "Little Shop" received an Academy Award nomination for best song. In 1989 he and Menken collaborated on the soundtrack to Walt Disney's "The Little Mermaid," which reached No. 32 on Billboard's pop albums chart and won two Grammy awards: best children's recording for the soundtrack, and best song written specifically for a motion picture or television for "Under The Sea." "Under The Sea" also won the 1989 Academy Award for best original song. Earlier, Ashman and Menken adapted the play "God Bless You, Mr. Rosewater." He is survived by his longtime companion, William Lauch; his sister, Sarah Gillespie; and his mother, Shirley Gershman. Donations may be made to Gay Men's Health Crisis or God's Love—We Deliver.

**Bud Freeman**, 84, after a long bout with cancer, March 15 in Chicago. Like his friend and fellow Chicagoan Jimmy McPartland, Freeman was taken by the music of New Orleans jazz while still a student at Austin High School. During the '20s, when his gang of fellow musicians (which included guitarist Eddie Condon, who was not an Austin student) enjoyed a residency at the Friar's Inn, their brand of group improvisation gained acceptance as Chicago jazz. By the end of that decade he was established as a distinctive and songful instrumentalist. During the '30s, Freeman worked with the big bands of Paul Whiteman, Ray Noble, Benny Goodman, and Tommy Dorsey. In the mid-'40s Freeman came to New York, where he worked with Condon. Associations with small groups followed as did his regular stints with the Newport Jazz All-Stars. In 1968 he joined The World's Greatest Jazz Band. Examples of his work can be found on Bluebird's reissue "Chicago/New York: At The Jazz Band Ball." He is survived by his sister, Florence Charles.

Seven members of Reba McEntire's band and her tour manager, March 16, in a plane crash near San Diego. They were **Chris Austin**, 27, fiddler, guitarist, and background singer; **Kirk Cappello**, 28, keyboardist and band leader; **Joey Cigainero**, 27, keyboardist; **Paula Kaye Evans**, 33, background singer; **Jim Hammon**, 40, tour manager; **Terry Jackson**, 28, bass player; **Michael Thomas**, 34, guitarist; and **Tony Saputo**, 34, drummer. (See story, page 64.)

**Jay C. Bowles**, 48, of an aneurism, March 17 in Atlanta. Bowles was a broker at Blackburn & Co. Prior to joining Blackburn in 1981, he was deputy director of broadcast services for the Associated Press. He is survived by his daughter, Regina; son Jason; mother Eloise; and sister Lucy Newton.

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## AFM SUPPORTS BILLS TARGETING TAPED MUSIC

(Continued from page 14)

prerecorded. "They get the word 'live' in there, but of course that's a double-entendre," he says. "The performers are live, but the music is not."

The purpose of the bills, according to Emerson, is not only to inform the consumer of the content of a performance, but also to bring "to the attention of the public the tragedy of the situation—that we don't have places for our musicians to play."

He says the advent of digital technology has greatly reduced the possibilities for musicians seeking work. "I see a decline in the pool of professional musicians because the work is not there to support them," he says. "This is the state of things as they exist today. The places to work for musicians are just diminishing."

According to Suellen Hershman at the Boston Musicians Assn., the bill currently circulating through the Massachusetts state legislature is a variation of a proposal advanced late last year. The new elements are an exemption clause for performers who use five minutes or less of prerecorded music or vocals, and the inclusion of taped instrumental music in the language of the bill (last year's version applied only to vocal tracks).

Scheduled for a hearing April 1 before the House Commerce and Labor Committee, S.123 calls for a minimum fine of \$5,000 for violators. However, it does not specify who would be held accountable for a performance that is deemed to be in vio-

lation of the proposed guidelines.

The New Jersey bill, submitted by Democrats Neil M. Cohen and Joseph A. Mecca, would penalize promoters and ticket agencies with fines of \$10,000-\$50,000 and \$1,500-\$5,000, respectively. The California bill, introduced by Assemblyman Bob Epple (D-Norwalk), calls for a misdemeanor penalty punishable by a maximum term of one year in jail and "a minor fine" of no more than \$1,000.

Ironically, AFM officials say lip-syncing is the lesser of all evils in false advertising of "live" performances. Emerson observes, "It's not lip-syncing, it's tape. Ballet is a constant offender. The Alvin Ailey show danced for years to tape. And when Mikhail Baryshnikov came to San Diego last year, nobody knew one of the world's greatest ballet performers was dancing to canned music."

Nevertheless, lip-syncing was the subject of a recent publicity stunt in support of a truth-in-advertising bill in Wisconsin. The sponsor of that proposal, Representative Vern Holschbach, "had a prepared statement which he had another representative read on tape, and the tape was played as Holschbach pretended to speak," says a spokeswoman for the representative. She adds that the legislator's office put out a "press alert" saying, "A portion of this press conference has been prerecorded and will not be performed live."

The Wisconsin bill has yet to move past the committee stage.

## JUKEBOX NETWORK'S IMPACT BEING FELT AT RADIO AND RETAIL

(Continued from page 5)

Kwamé's "Onlee Ewe," as well as such current tunes as BWP's "Two Minute Brother," Another Bad Creation's "Iesha," Gerardo's "Rico Suave," and DJ Quik's "Born And Raised In Compton."

"There is no question that the Jukebox Network is a force to be reckoned with in the music industry," says Hosh Gureli, MD of top 40/dance station KMEL San Francisco. "It's better than call-out research. It's instantaneous. These people are paying for what they want to see."

The network's lure in the rap and urban market is so strong because it is often the only outlet—video or audio—for certain kinds of music, according to Les Garland, VP of programming. "I think this is music that is unavailable elsewhere," he says. "The audience has positioned us as an alternative music outlet; they figured this is a different brand of music." The channel has been especially effective in the rap area because other outlets that play that genre, such as MTV and BET, tend to place it in specific programs rather than in general rotation.

The network is currently available in more than 12 million homes via 147 cable and low-power television systems in 75 markets. Each channel is individually programmed by viewers who pay between \$1.75 and \$3 to request a clip. Therefore, the network can offer something other national outlets such as MTV

and VH-1 cannot: market-by-market analysis of what people are requesting.

Additionally, unlike many other outlets, the network routinely offers exposure for untested clips. The basic methodology of the channel is that viewers select videos from a numbered menu that scrolls across the screen several times per hour. New, unfamiliar clips are thrown into the rotation between requests until watchers begin asking for them.

To date, that request information has been doled out by the channel in terms of how much a video was being selected in a market—heavy, medium, or light. However, starting May 1, the network will have the capability of offering a numerical ranking of songs per market.

After being made aware by the channel of heavy requests for their clips in a particular market, label promotion people can alert radio and retail to what Jukebox Network viewers are requesting in that area. Radio stations can also try to get the jump on new material by adding records that are in the channel's heavy rotation.

"When the Jukebox Network has something they're getting a lot of requests for, when people got the point that they pay money to see their favorite songs, that's instant research and we have to look at that," says Chuck Beck, PD at Washington, D.C., top 40 WAVA. "Gerardo's 'Rico Suave' is a perfect example of that. People were spending money to see that. I think Les Garland pushed that record all the way home for [the label]."

### CONFERENCE CALL

Another way the network has actively romanced the radio sector is through its participation in a weekly conference call with a revolving group of radio programmers coordinated by the national tip sheet Hit-makers.

"Usually Les Garland or somebody from the Jukebox Network is on the call and he says what the most requested videos of the week are and which ones are breaking out of the box; 100% of the things he talks about translate to radio," says Gureli, meaning that a hit for the Jukebox Network is often a hit for KMEL.

That thinking has worked for other stations. "That involvement on the conference call made a difference for us with Another Bad Creation's 'Iesha,'" says Mark Keene, Motown's national director of video promotion. "Frank Turner, our VP of pop promotion, started getting calls because of the song being mentioned as a hit on the Jukebox Network during the call. After that, stations started to test the record and add it."

"The song 'Iesha' had been a top-five request for us ever since it came out in November," says Mike Cooper, music consultant for the network. "Because of the airplay, it helped Motown break the record at top 40."

Retailers are also seeing a benefit of a video's exposure on the network. For example, Gerardo's "Rico Suave" was the top-selling record at the five-store Zips chain in Tucson, Ariz., without benefit of radio airplay or significant exposure on other video outlets. "That was definitely because of the Jukebox Net-

work," says store manager Rick Andrade. "Someone from Gerardo's label [Interscope] called and said 'Rico Suave' was getting tons of requests on the Jukebox Network in our market and that the channel was really doing something for us; sure enough, it was."

Andrade says his stores are now seeing similar action on Rhythm Tribe's "Gotta See Your Eyes." "It really surprised us and I thought it was a mistake when some other stores started reordering it, but it has to be through the Jukebox Network because that's the only avenue where it's being exposed here."

### COUP FOR BWP

Columbia has seen the effect of heavy Jukebox Network airplay at retail on BWP. Although "Two Minute Brother" is getting virtually no radio airplay, it went top 10 on Billboard's Hot Rap Singles chart, which is based solely on retail sales.

"I'd give a tremendous amount of credit to the Jukebox Network—40%-50% if you had to break it down to percentages—in helping us break this record and having an effect on record sales," says Eddie Pugh, Columbia's VP of R&B music.

Another song that benefited from a Jukebox push was Cheba's "The Piper." "We had a lot of sales out of the Detroit and Chicago markets. The Jukebox Network airplay helped tremendously, especially in Detroit," Pugh says. Pugh's department informed the branch offices about the success of the record in those markets. In turn, the branch reps went to local retail stores and were able to convince them to stock the record in many cases.

As Pugh and other sources note, the Jukebox Network's primary importance is in breaking new acts. "I don't go to the trouble of finding out market play on top artists," he says. "It's more of a development tool for younger acts; the ones who are making the grade."

### ADVERTISING DOLLARS

In return for supporting new artists, the labels are rewarding the network with advertising dollars. "We only started getting advertising from labels in November," says Garland. Since then, virtually every label has bought time on the channel. Such funds are helping fuel the network's expansion; Garland expects it to reach 20 million households by the end of 1991.

Also, though the network is having a palpable effect in several of its markets, many radio stations, even those with the network in their area, are still unaware of it. "Nine times out of 10, I'm educating the radio programmer about the Jukebox Network," says Daniel Glass, SBK's executive VP/GM.

Few labels consider the network a serious threat to MTV, which is in four times as many homes. Rather, it is seen as a complementary tool. "The Jukebox Network is in a different business than MTV," says Glass. "MTV is mass appeal. I think the Jukebox Network's appeal is to the young, urban black and Hispanic market. It's the future of interactive television."

## 'A NEW ERA': BPI/SOUNSCAN MERGE A MOVE TOWARD SALES-INFO ACCURACY

(Continued from page 5)

will propel music marketing into a new era."

The retailers and rackjobbers that have agreements with SoundScan and BPI represent more than 80% of the music retailers equipped to provide on-line POS data, according to the two firms.

According to Mike Shalett, SoundScan's chief operating officer, Musicland, Trans World, Camelot, Record Bar, Music Plus, Turtles, Sound Warehouse, Hastings, Record World, and Spec's have all made agreements with SoundScan; together, these accounts represent 2,275 retail stores. SoundScan also has contracts with Handleman Corp. and Western Merchandisers, two of the three leading rackjobbers, says Shalett.

While the abovementioned chains and racks have a large chunk of the music marketplace, BPI and SoundScan both are eager to enlist more on-line chains, which altogether comprise about 42% of the retail universe, according to Shalett.

In addition, SoundScan has signed up 40 independent retailers who have piece-count systems. It also plans to place 300 POS systems in independently owned stores that do not currently have them, Shalett says.

SoundScan is paying retailers for the POS information on the basis of their market shares. The size of the payments has not been disclosed, but it is thought to be substantial.

Shalett notes that his company has on-line terminals at most of the major labels on a trial basis and that it is willing to make them available to other record companies, large and small.

Asked how SoundScan can assure that retailers are not tampering with their own piece counts, Shalett replies, "We feel great about the idea of

POS in that POS is tied to the cash register. We're taking the entire transaction stream by store and we've built safeguards into the system that can assure that if a particular store sells an inordinate amount of a certain product, we will look into the transaction stream."

Under SoundScan's deals with retailers and racks, all sales information supplied by the accounts is confidential and can only be furnished to SoundScan customers as part of aggregate sales reports for particular markets or regions of the country. By the same token, retailers who have contracts with SoundScan cannot release either POS data or sales rankings to any outside parties.

Nevertheless, reacting to complaints of radio programmers that they can no longer obtain sales information from many stores in their markets, Shalett says, "We are prepared to make available to any radio station sales rankings for singles and albums on an ADI basis for no charge" except the cost of delivery (fax, postage, etc.).

### BDS NOT PART OF PACKAGE

Radio stations also generate information of great interest to the trade, and Broadcast Data Systems, a BPI subsidiary, has been using a computerized monitoring system to track airplay across the country for the past year. (Some of that data is published every week in the form of the Billboard Hot Country Singles & Tracks chart, as well as the Top 40 Radio Monitor.) Marty Feely, president of BPI's Information & Research Group, stresses that BDS information will continue to be marketed separately from that collected by SoundScan.

Feely cannot estimate exactly

when the first of the Billboard album charts will be converted to POS data from SoundScan. But he notes the conversion will take place as soon as possible and adds, "I expect the industry will see more than one POS-based chart [in Billboard] before the end of the year."

He adds that "POS-based information will not be integrated with sales rankings" on any Billboard chart. In other words, when Billboard is ready to switch from rankings to piece counts on a given chart, it will do so all at once and will eliminate non-POS store reports from the research for that chart.

Feely emphasizes that BPI's arrangement with SoundScan "is exclusive with respect to publication rights."

"There are no other publications [besides Billboard] that would have any right to view or publish this information," except for periodicals that reprint Billboard charts. Moreover, the raw data inputted to SoundScan will not be available to the Billboard staff.

For some time, BPI has operated a computerized research service known as the Billboard Information Network (BIN). The advent of POS-based charts and BDS, Feely acknowledges, "will alter some of BIN's business."

Commenting on the agreement between BPI and SoundScan, Feely says, "Record manufacturers and retailers want a single, reliable source of information. No one was looking forward to two sources competing for actual sales numbers. Everyone welcomes this breakthrough agreement, and recognizes that it is truly for the good of the industry."





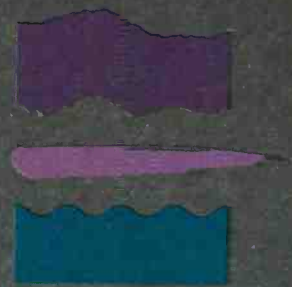


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# "Hot" 100

# YEAR-BY-YEAR

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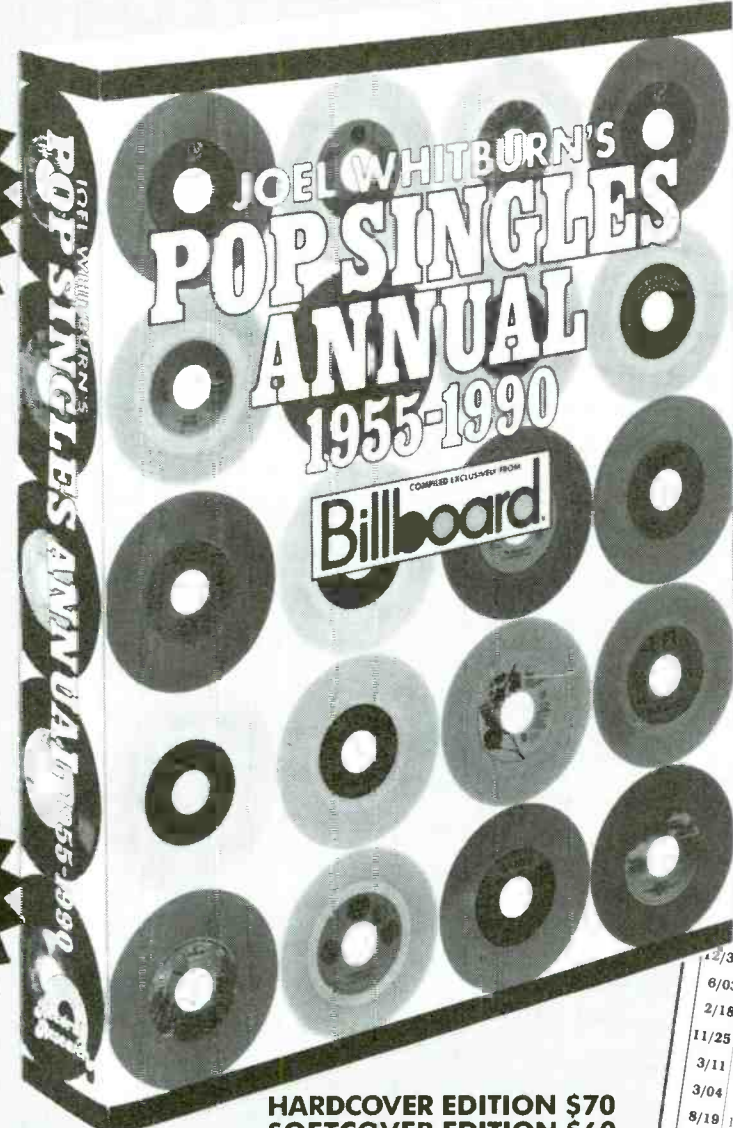
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PEAK DATE	WEEKS			RANK	GOLD	RECORD TITLE	PEAK POSITION	ARTIST	TIME	LABEL & NUMBER
	CH	40	10							
10/21	17	15	9	5		1 ● To Sir With Love	I	Lulu	2:44	Epic 10187
12/02	12	12	10	4		2 ● Daydream Believer		The Monkees	2:57	Colgems 1012
7/01	14	13	9	4		3 ● Windy		The Association	2:49	Warner 7041
8/26	14	12	9	4		4 ● Ode To Billie Joe		● Bobbie Gentry	4:13	Capitol 5950
4/15	13	11	9	4		5 ● Somethin' Stupid		Nancy & Frank Sinatra	2:35	Reprise 0561
7/20	13	11	9	4		6 ● Groovin'		The Young Rascals	2:25	Atlantic 2401
7/23	16	13	8	4		7 ● The Letter		● The Doors	1:58	Mala 565
2/9	17	14	9	3		8 ● Light My Fire		The Turtles	2:52	Elektra 15615
12/30	11	10	8	3		9 ● Happy Together		The Beatles	2:50	White Whale 244
6/03	12	11	7	2		10 ● Hello Goodbye		Aretha Franklin	3:24	Capitol 2036
2/18	13	10	7	2		11 ● Respect		● The Buckinghams	2:26	Atlantic 2403
11/25	16	14	9	1		12 ● Kind Of A Drag		● Strawberry Alarm Clock	2:05	C.S.A. 860
3/11	11	10	7	1		13 ● Incense And Peppermints		The Supremes	2:37	Uni 55018
3/04	12	9	7	1		14 ● Love Is Here And Now You're Gone				
8/19	11	9	7	1		15 ● Ruby Tuesday				
5/13	11	10	6	1		16 ● All You Need Is Love				
3/18	10	9	5	1		17 ● The Happening				
12/16	17	14	9	3		18 ● Penny Lane				
11/04	15	11	8	3		19 ● I Heard It Through The Grapevine				
3/25	10	9	6	3		20 ● Soul Man				
7/08	16	13	9	2		21 ● Dedicated To The One I Love				
12/02	16	12	8	2		22 ● Little Bit O'Soul				
2/04	16	12	8	2		23 ● The Rain, The Park & Other Things				
10/07	14	11	8	2		24 ● Georgy Girl				
7/29	15	12	7	2		25 ● Never My Love				
8/09	11	10	7	2		26 ● I Was Made To Love Her				
7/22	16	14	8	1		27 ● Reflections				
1/28	14	11	8	1		28 ● Can't Take My Eyes Off You				
5/13	15	11	7	1		29 ● Tell It Like It Is				
4/29	10	10	6	1		30 ● Sweet Soul Music				
9/09	16	13	7	3		31 ● A Little Bit Me, A Little Bit You				
5/27	13	9	6	3		32 ● Come Back When You Grow Up	3			
11/04	15	11	6	2		33 ● I Got Rhythm				
8/19	10	9	5	2		34 ● It Must Be Him				
3/11	11	8	5	2		35 ● Pleasant Valley Sunday				
6/17	11	8	4	2		36 ● Baby I Need Your Lovin'				
4/15	12	9	5	1		37 ● She'd Rather Be With Me				
5/27	14	10	5	4		38 ● This Is My Song				
7/01	12	10	5	4		39 ● Release Me (And Let Me Love Again)	4			
12/16	15	12	7	3		40 ● San Francisco (Be Sure To Wear Flowers In Your Hair)				
1/14	12	10	6	2		41 ● I Second That Emotion				
4/08	10	8	5	2		42 ● Good Thing				
						43 ● Bernadette				

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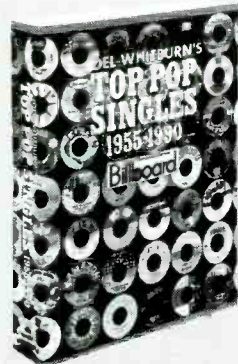
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## NEW ALTERNATIVE CD PACKAGE FINDS FAVOR WITH NARM COMMITTEE

(Continued from page 5)

and enhances merchandising.

Although the solution proposed by Ivy Hill, which is owned by Warner Bros., is a late entry into the alternative-packaging sweepstakes, it has captured the imagination of most of those who have seen it. Ivy Hill's package is said to measure 5-by-11½ inches and consists of an eight-panel encasement with the CD resting in a movable plastic tray. When the shrink-wrap is removed, the CD tray slides into position and the panels fold into the size of a jewel box.

WEA president Henry Droz says he likes the package, which he describes as offering "almost unlimited graphic capability. It is environmentally clean and has no plastic struts, and nothing else to throw away, except for cellophane."

Floyd Glinert, executive VP of marketing with New York-based Shorewood Packaging Corp. and president of the Entertainment Packaging Council, calls the new Ivy Hill package "ingenious."

"I think that it has so many positive attributes that address the envi-

ronmental concern, the merchandising concern, as well as all the retailer and security concerns," Glinert says. "Of all the prototypes that have been developed, that could be one that could be readily accepted."

At The Queens Group, in Long Island City, N.Y., Richard Roth says, "We have seen the [Ivy Hill] package and it does answer a lot of the critical questions."

Roth and other packagers say they understand that Ivy Hill is proposing to make its package available on a royalty-free basis, which would allow a label to choose whatever packaging company it wanted to manufacture the encasement. Ivy Hill officials were unavailable for comment at press time.

### PRESUMPTIVE FAVORITE

Rob Simonds, chief financial officer/VP of sales and distribution at Rykodisc and founder of the Ban The Box coalition, says that everything he has heard in the last week points to the NARM packaging committee choosing the new Warner/Ivy Hill

package at the upcoming meetings.

"All indications are that the NARM packaging committee is ready to adopt this new [Ivy Hill] package, and the only possible way that that might be headed off is if the corporate heads of the major labels decide that they really want to move toward jewel-box merchandising."

Up until now, some label and packaging executives have been describing the alternative packages as an interim solution on the way to a jewel-box-only environment. But merchandisers such as Russ Solomon, president of W. Sacramento, Calif.-based Tower Records, Steven Strome, president of Troy, Mich.-based Handelman Co., and Arnie Bernstein, executive VP of Minneapolis-based Musicland

Stores Corp. say that whatever package replaces the longbox will be the final solution.

Gary Rockhold, president and CEO of PGD, says that while the Ivy Hill package "is to be commended because it answers many of the environmentalists' and retailers' questions, my overwhelming concern is what does the consumer want. Up until now, we have mainly been moving along a path where mostly everything included a jewel box. And now we are looking up a path without it and are not checking with the consumer." According to PGD research, consumers have a love affair with the jewel box, he adds.

PGD is endorsing a jewel-box-only solution, which Rockhold acknowl-

edges would be "a very difficult transition to make. We would have to make a commitment to offset retailers' [fixturing] cost."

While PGD is endorsing jewel-box-only merchandising, "it doesn't mean that our label people can't be convinced to look at some other package. It really is up to the label as to how they want their product to look."

Assistance in preparing this story was provided by Paul Verna.

## U.K. TAX HIKE INCLUDES VIDEO, CONCERT TICKETS

(Continued from page 14)

the implications that has for depressing demand. We're extremely disappointed."

The HMV chief estimates that a frontline CD retailing for 10.99 pounds (\$19.60 at current exchange rates) will sell for 11.24 pounds (\$20) after April 1. Sell-through video titles retailing at 9.99 pounds (\$17.78) will move to around 10.20 pounds (\$18.16), he adds.

The video picture will be "interesting," McLaughlin notes, because suppliers have been trying to keep sell-through list prices below the 10 pound level. To maintain this, he states, manufacturers must cut wholesale prices. "Without that, HMV is not going to maintain that retail price," he concludes.

The VAT hike will also affect the margin on rental product, and stores will earn fractionally less unless they pass the rise onto consumers. Brian Short of five-outlet Hollywood Video in London comments, "The new rate is ludicrous—we have enough problems with 15%. It's not good news for the retail trade."

Video wholesaler Barrie Gold of S. Gold & Son addresses the sell-through price issue. "Distributors will have to decide quickly, because otherwise I may have a stock loss. I'll also have to resticker all the product

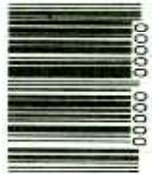
I hold if they don't include it in the short-term."

From the live music community, Midland Concert Promotions (MCP) director Stuart Galbraith says the VAT hike will only affect major tours, noting that on small outings, "the extra cost will be absorbed by whoever is covering a tour shortfall." Top-name tours, with tickets typically \$35, will see an extra 90 cents passed on, Galbraith suggests. He does welcome the government's corporate tax cut (from 35% to 33%), "since it will allow us to take more risks on new acts and effectively put back more into the industry."

Promoter Harvey Goldsmith takes the longterm view that the change is "just another cost," and says he is not surprised that VAT was drawn more in line with mainland Europe rates. In the immediate future, he says, he wants to avoid a price differential on tickets within a series of concerts by the same artist. "I'm about to put on sale a ninth show at Wembley Arena by Paul Simon. I've already sold eight shows at a fixed price, and will absorb the increase on the extra performance."

Assistance in preparing this story was provided by Howard Shannon and Peter Dean.

## Over The Counter



by Geoff Mayfield

A weekly look behind Billboard's album charts.

**NEW KIDS ON THE TOP:** With the National Assn. of Recording Merchandisers gathering for its annual convention in San Francisco, note that five of the first six titles on this week's Top Pop Albums chart are by acts that were essentially unknown entities when last year's NARM began in Los Angeles. Of those five, only the **Black Crowes** had made the chart in March 1990. How many of our readers had a clue this rockin' debut would end up in the top five? . . . Of course, the 1990 NARM is where the account base first became acquainted with **Mariah Carey**, who this week logs her fifth week at No. 1, a reign that seems likely to continue for at least the next week or two.

**NEW AND OLD:** One of those new acts, **C&C Music Factory**, owns the only bullet in the top 10. It scores top-five reports from **Record Bar**, **Turtles**, **National Record Mart**, **Wall To Wall**, and **WaxWorks/Disc Jockey**, and top-10 reports from four other multistate chains. Rackjobbers are also on board . . . An old act, the **Doors**, scores a hat trick, charting its third album since Oliver Stone's flick on the band hit the nation's screens. The cassette-only "Greatest Hits" is the only Top Pop Albums title that is not out on CD. Its re-entry is driven by reports from NRM, **Wall To Wall**, **Wee Three**, **Spec's**, and others.

**ENIGMATIC:** If music performed by and for Latinos is Latin music, how does one classify pop music that is sung in Latin? In the case of **Enigma**, just call it a hit. Its "MCMXC A.D." roars to No. 15, earning upward moves at 95 retail and one-stop accounts, while also catching some rack reports. Somewhere, a chorus of nuns and monks are muttering to themselves, "We could have had a hit!" . . . Gains scored by **Great White** (No. 18) would usually be enough for upward movement, but the soundtrack from "The Doors" jumps ahead. **Great White** sits just a few points behind the falling **Simpsons**.

**GROOVE TUBE:** This week's charts again reveal the power of TV. **Oleta Adams**, for example, moves 10 places to No. 20 in the wake of her shot on Oprah Winfrey's syndicated talk show (**Retail Track**, March 23). This, though, is not the first time Winfrey's program has been a hit-maker. In the Dec. 8 issue, when new-ager **Yanni** roared in as a pop re-entry at No. 71 just one week after falling off the 200-position chart, the fuel for that explosion was a Thanksgiving-week appearance that he and his sweetheart, **Linda Evans**, made on that show.

**TUBE, TAKE TWO:** PBS can sell music, too, as witnessed by the fact that "**Carreras-Domingo-Pavarotti In Concert**" regains its pop-chart bullet (44-41) after a couple of down weeks, benefiting from a PBS special that has anchored many public stations' fund-raisers. Not surprisingly, the title holds No. 1 on the Top Classical Albums list for its 25th week and still enjoys a commanding lead. **Placido Domingo** further cashes in on that TV exposure as his "Be My Love" grabs the top spot on the Top Classical Crossover chart.

## TRANS WORLD POSTS PROFITABLE FISCAL YEAR

(Continued from page 14)

be slower this year—"between 70 and 80 stores."

Profits declined in the fourth quarter because expenses rose faster than revenues. The company's selling, general, and administrative expenses went up 27.6% to \$34.6 million. Start-up costs for new stores were a major factor.

Interest expense also increased significantly in the quarter, rising 69.7% to \$1.36 million. Jones attributes this to short-term financing for inventory purchases and to expansion of a distribution center last year. New-store growth, he adds, is financed by cash flow.

After the numbers were released, the company's stock jumped \$1 a share in over-the-counter trading and closed at \$19. It had traded as high as \$33.50 in the past year.

Meanwhile, Trans World continues to be a target of speculation about whether it plans to acquire the bankrupt A&A music retail chain in Canada. **Garth Mitchell**, president of A&A, has confirmed that Trans World is

one of the bidders. Jones says his company does not comment on acquisitions.

Trans World's long-term debt is relatively low at \$31.1 million at the end of the fiscal year, compared with \$32.5 million one year earlier.

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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
				<b>★ ★ No. 1 ★ ★</b>	
1	1	1	40	MARIAH CAREY ▲ <sup>4</sup> COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY 5 weeks at No. 1
2	5	10	12	C&C MUSIC FACTORY ● COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
3	2	3	8	STING A&M 6405 (10.98)	THE SOUL CAGES
4	3	4	51	WILSON PHILLIPS ▲ <sup>4</sup> SBK 93745 (9.98)	WILSON PHILLIPS
5	6	9	54	THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
6	4	2	28	VANILLA ICE ▲ <sup>7</sup> SBK 95325* (9.98)	TO THE EXTREME
7	8	8	7	GLORIA ESTEFAN EPIC 46988 (10.98 EQ)	INTO THE LIGHT
8	11	11	23	CHRIS ISAAK ● REPRIS 25837 (9.98)	HEART SHAPED WORLD
9	7	5	19	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
10	9	6	56	M.C. HAMMER ▲ <sup>9</sup> CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
11	10	7	25	BETTE MIDLER ▲ <sup>2</sup> ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
12	13	15	18	TESLA ▲ GEFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
13	14	19	28	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE
14	12	12	18	MADONNA ▲ <sup>2</sup> SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
15	17	29	5	ENIGMA CHARISMA 91642* (9.98)	MCMXC A.D.
16	40	—	2	SOUNDTRACK ELEKTRA 61047* (10.98)	THE DOORS
17	15	14	15	THE SIMPSONS ▲ <sup>2</sup> GEFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
18	18	48	3	GREAT WHITE CAPITOL 95330 (9.98)	HOOKED
19	16	13	26	AC/DC ▲ <sup>2</sup> ATCO 91413 (9.98)	THE RAZORS EDGE
20	30	40	25	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
21	20	21	18	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
22	24	24	26	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
23	19	16	26	INXS ▲ ATLANTIC 82140 (9.98)	X
24	21	20	22	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
25	22	23	28	GARTH BROOKS ▲ <sup>2</sup> CAPITOL 93866* (9.98)	NO FENCES
26	35	42	4	ANOTHER BAD CREATION MOTOWN 6818* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
27	<b>NEW</b>		1	R.E.M. WARNER BROS. 26496 (9.98)	OUT OF TIME
28	31	28	31	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
29	25	17	19	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!
30	27	26	53	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
31	28	25	52	BELL BIV DEVOE ▲ <sup>3</sup> MCA 6387 (10.98)	POISON
32	26	22	37	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
33	32	36	27	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
34	34	32	37	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
35	29	30	9	DIGITAL UNDERGROUND ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
36	23	18	78	JANET JACKSON ▲ <sup>5</sup> A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
37	43	53	7	DIVINYLS VIRGIN 91397* (9.98)	DIVINYLS
38	36	34	6	QUEEN HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO
39	37	31	36	POISON ▲ <sup>3</sup> ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
40	33	27	27	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
41	44	41	26	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433* (9.98 EQ)	IN CONCERT
42	38	35	22	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER
43	39	33	17	RALPH TRESVANT ● MCA 10116 (9.98)	RALPH TRESVANT
44	42	37	19	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
45	50	69	5	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD
46	46	55	10	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME
47	41	39	17	CINDERELLA ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
48	68	—	2	JONI MITCHELL GEFEN 24302 (9.98)	NIGHT RIDE HOME
49	45	38	40	KEITH SWEAT ▲ <sup>2</sup> VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
50	57	77	6	JESUS JONES SBK 95715* (9.98)	DOUBT
51	71	129	25	THE DOORS ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS
52	73	—	2	MORRISSEY SIRE 26514*/REPRIS (9.98)	KILL UNCLE
53	47	44	59	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
54	51	46	10	ROGER MCGUINN ARISTA 8648 (9.98)	BACK FROM RIO

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	179	—	2	SOUNDTRACK GIANT 24409*/REPRIS (9.98)	NEW JACK CITY
56	48	51	9	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
57	55	54	28	STEELHEART MCA 6368 (9.98)	STEELHEART
58	49	49	7	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
59	130	—	2	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED
60	54	47	30	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
61	53	45	17	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
62	52	50	52	SOUNDTRACK ▲ <sup>2</sup> EMI 93492 (10.98)	PRETTY WOMAN
63	59	60	45	TONY! TON! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
64	119	—	2	AMY GRANT A&M 15321 (9.98)	HEART IN MOTION
65	60	61	34	BLACK BOX RCA 2221 (9.98)	DREAMLAND
66	70	86	10	HI-FIVE JIVE 1328 /RCA (9.98)	HI-FIVE
67	78	75	23	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
68	58	57	15	PETER GABRIEL GEFFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
69	79	92	6	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
70	72	87	6	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO
71	64	70	89	MICHAEL BOLTON ▲ <sup>3</sup> COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
72	61	58	13	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL
73	67	65	18	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY
74	75	72	37	STEVIE B ● LMR 2307 /RCA (9.98)	LOVE & EMOTION
75	76	67	40	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
76	62	63	19	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
77	85	148	3	GEORGE THOROGOOD AND THE DESTROYERS EMI 92514* (9.98)	BOOGIE PEOPLE
78	66	52	29	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
79	63	56	23	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
80	82	90	16	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
81	65	59	32	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
82	74	85	11	CELINE DION EPIC 46893* (9.98 EQ)	UNISON
83	56	43	9	DAVID LEE ROTH WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
84	84	78	47	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
85	83	88	28	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
86	77	64	31	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
87	69	66	25	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
88	81	73	34	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
89	113	149	4	FIREHOUSE EPIC 46186* (9.98)	FIREHOUSE
90	86	74	48	JOHNNY GILL ▲ <sup>2</sup> MOTOWN 6283 (8.98)	JOHNNY GILL
91	96	117	5	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
92	80	76	7	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
93	91	68	68	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
94	87	80	21	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
95	93	105	10	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
96	94	91	29	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
97	90	79	27	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
98	99	110	11	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS
99	110	108	36	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
100	<b>NEW</b>		1	BULLETBOYS WARNER BROS. 26168* (9.98)	FREAKSHOW
101	98	106	53	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
102	108	98	15	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
103	101	83	19	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
104	105	100	36	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
105	89	62	70	PHIL COLLINS ▲ <sup>3</sup> ATLANTIC 82050 (9.98)	...BUT SERIOUSLY
106	95	84	20	TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
107	117	134	6	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
108	92	81	20	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
109	<b>NEW</b>		1	RICK ASTLEY RCA 3004* (9.98)	FREE

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

# HUGGE

## WHEN LARGE JUST ISN'T BIG ENOUGH

### DIGITAL UNDERGROUND

#### THIS IS AN EP RELEASE (TB 964)

Over 600,000 EPs shipped as "Same Song" continues to explode at MTV and at urban and pop radio. Digital Underground's platinum-plus debut **SEX PACKETS** spawned the gold single "HUMPTY DANCE" and a Grammy nomination for best rap performance. Watch for their brand new album this summer.



### DE LA SOUL

#### "RING RING RING (HA HA HEY)"

(TB 965)

De La Soul return with "RING RING RING (HA HA HEY)," the lead single from their long-awaited new album **DE LA SOUL IS DEAD** (TB 1029). The most critically acclaimed rap act ever bury the daisy age and return with a hard-hitting follow-up to their brilliant Grammy nominated debut **3 FEET HIGH AND RISING** which sold over 1,500,000 units worldwide.

Single street date: April 16

Album street date: May 14



### 808 STATE

#### EX:EL (TB 1042)

The new album from England's most critically acclaimed dance group is already topping the UK charts and is set to explode stateside. Their debut album, **Ult. State 90**, dominated dancefloors throughout the world with "Cubik" and "Pacific." Their new album, **EX:EL** features guest vocals by Bernard Sumner of New Order and Bjork of The Sugarcubes. Watch for the new single "Ooops" (featuring Bjork).

Album street date: May 14



### QUEEN LATIFAH

Queen Latifah is undoubtedly America's reigning female rap star. She was voted the #1 female rapper in both Rolling Stone's critics and readers poll. Her debut album, **ALL HAIL THE QUEEN**, grabbed a Grammy nomination for best rap performance. Her film and television projects include the soundtrack for **New Jack City**, an appearance in Spike Lee's **Jungle Fever**, and a guest appearance on **Fresh Prince Of Bel Air**. This summer Latifah is set to unleash her brand new album, **THE NATURE OF A SISTER**.



### CLUB MTV

#### PARTY TO GO (TB 1037)

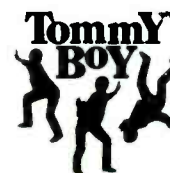
An all-star dance album featuring the biggest pop video hits of the last year custom-blended with special dance mixes for a non-stop party package. The simultaneous release on video, cassette, and compact disc includes smash hits by **Paula Abdul**, **Bell Biv DeVoe**, **Vanilla Ice**, **MC Hammer**, **Tony! Toni! Tone!**, **Depeche Mode**, **Digital Underground**, **Jane Child**, **Candyman**, **DNA** featuring **Suzanne Vega**, and **Information Society**. A portion of the proceeds from this project will go to benefit the **AMC Cancer Research Center**.

Street date: April 30

NEW RELEASES IN 1991: DADDY-O, FRESHCO & MIZ, GOLD MONEY, INFORMATION SOCIETY, L.F.O., JC LODGE, NAUGHTY BY NATURE, PARIS, PRINCE RAKEEM, STETSASONIC, TKA, WAY TO GO

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# Billboard Top Pop Albums continued

FOR WEEK ENDING MARCH 30, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	103	99	38	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
(111)	122	126	6	HAPPY MONDAYS ELEKTRA 60986* (9.98)	PILLS, THRILLS & BELLIES
112	114	116	46	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
113	102	82	32	JON BON JOVI ▲ 2 MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
114	88	71	7	CHICAGO REPRISE 26391* (9.98)	TWENTY 1
115	97	97	7	SUSANNA HOFFS COLUMBIA 46076* (9.98 EQ)	WHEN YOU'RE A BOY
(116)	128	121	4	DANIEL ASH BEGGAR'S BANQUET 3014*/RCA (9.98)	COMING DOWN
117	100	89	21	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
118	104	95	37	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
(119)	152	—	5	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
120	126	114	26	ALIAS EMI 93908* (9.98)	ALIAS
(121)	127	135	7	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
122	112	107	19	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
123	106	93	21	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
(124)	134	184	3	THE FIXX IMPACT 10205/MCA (9.98)	INK
125	120	104	6	BOB MARLEY AND THE WAILERS TUFF GONG 422-848-278/ISLAND (9.98)	TALKIN' BLUES
126	111	112	24	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
127	109	102	27	PEBBLES ● MCA 10025 (9.98)	ALWAYS
128	107	101	41	NEW KIDS ON THE BLOCK ▲ 3 COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
129	124	120	16	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
130	133	128	44	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON
131	121	96	19	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
(132)	139	131	9	THE TRASH CAN SINATRAS LONDON 828 201*/PLG (8.98)	CAKE
(133)	185	—	2	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD
134	118	111	64	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
135	115	118	80	MOTLEY CRUE ▲ 4 ELEKTRA 60829 (9.98)	DR. FEELGOOD
(136)	140	172	3	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
137	136	124	95	BOB MARLEY AND THE WAILERS ▲ 2 TUFF GONG 422-846-210 /ISLAND (9.98)	LEGEND
(138)	144	144	18	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
139	141	145	5	BLUES TRAVELER A&M 5308 (8.98)	BLUES TRAVELER
(140)	153	132	95	CLINT BLACK ▲ 2 RCA 9668 (8.98)	KILLIN' TIME
141	125	109	25	ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
142	143	140	38	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98)	BACK ON THE BLOCK
143	138	146	20	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
144	129	94	20	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
145	135	125	30	ANTHRAX ● MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
146	147	130	31	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
147	150	137	25	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
148	131	113	24	MEGADETH ● CAPITOL 91935 (9.98)	RUST IN PEACE
(149)	171	—	2	GRAHAM PARKER RCA 3013* (9.98)	STRUCK BY LIGHTNING
150	123	115	7	FRONT 242 EPIC 46998 (9.98 EQ)	TYRANNY FOR YOU
151	146	139	90	DON HENLEY ▲ 3 GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
152	137	119	35	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
(153)	163	170	3	MATERIAL ISSUE MERCURY 848 155 (9.98 EQ)	INTERNATIONAL POP OVERTHROW
154	148	158	7	DIANE SCHUUR GRP 9628 (9.98)	PURE SCHUUR
155	116	103	18	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
156	145	143	41	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
157	132	122	73	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."
158	160	153	115	SOUNDTRACK ▲ 2 ATLANTIC 81933 (9.98)	BEACHES
159	156	151	18	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
(160)	176	178	6	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
161	142	127	19	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
162	155	154	79	AEROSMITH ▲ 4 GEFEN 24254 (9.98)	PUMP
163	159	165	10	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404* (9.98)	BACK TO HAUNT YOU
164	158	156	18	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
165	149	142	21	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
166	151	123	27	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
167	164	190	4	STRUNZ & FARAH MESA 79023*/RHINO (9.98)	PRIMAL MAGIC
(168)	NEW ►	—	1	DINOSAUR JR. SIRE 26479*/WARNER BROS. (9.98)	GREEN MIND
(169)	177	—	2	DAVE KOZ CAPITOL 91643* (9.98)	DAVE KOZ
170	161	160	19	K.T. OSLIN ● RCA 2365* (9.98)	LOVE IN A SMALLTOWN
171	170	157	52	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
172	166	150	25	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
(173)	RE-ENTRY	—	16	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITI
174	168	155	69	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
175	173	176	13	THE REPLACEMENTS SIRE 26298*/WARNER BROS. (9.98)	ALL SHOOK DOWN
176	162	147	11	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
177	165	173	56	ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
178	157	133	23	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
(179)	RE-ENTRY	—	81	THE DOORS ▲ 2 ELEKTRA 515* (7.98)	GREATEST HITS
(180)	NEW ►	—	1	NILS LOFGREN RYKODISC 0170* (9.98)	SILVER LINING
181	154	141	7	TODD RUNDGREN WARNER BROS. 26478* (9.98)	2ND WIND
182	167	136	22	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
183	189	164	20	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
184	187	200	19	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC
185	183	—	2	MOTORHEAD WTG 46858/EPIC (9.98 EQ)	1916
(186)	197	181	26	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
187	186	169	103	BONNIE RAITT ▲ 2 CAPITOL 91268 (8.98)	NICK OF TIME
188	190	187	3	TANGIER ATCO 91603* (9.98)	STRANDED
189	180	138	15	SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)	THE CIVIL WAR
190	174	171	5	PLACIDO DOMINGO ANGEL 95468* (9.98)	BE MY LOVE
191	184	—	2	THEY EAT THEIR OWN RELATIVITY 1042* (9.98)	THEY EAT THEIR OWN
192	178	166	28	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
193	188	—	2	CHUBB ROCK SELECT 9063 (6.98)	TREAT 'EM RIGHT
194	182	167	42	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
195	193	163	19	SLAUGHTER CHRYSALIS 21816* (6.98)	STICK IT LIVE
196	181	159	36	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
197	172	162	43	CONCRETE BLONDE I.R.S. 82037* (9.98)	BLOODLETTING
198	196	192	51	RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ)	RVS III
199	169	152	52	SINEAD O'CONNOR ▲ 2 ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
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## SONY SAYS NO CD PACKAGE, NO RETURN

(Continued from page 13)

rance, Calif., says, "I was quite surprised that they went to that policy. I just think that they are the first company that has done something like this in the music world. It's a big change for the business and an indication to me of how Sony feels about their accounts.

"If I did the same thing to my customers, saying, 'There is no such thing as a defective,' I am making a bad statement to them. The relationship that is most important in the music industry is between the store and the customer. The Sony policy changes this. We are forced to question the customer's claim that an album is defective."

From a policy viewpoint, Sony may have eliminated its product from having in-store play at chains, he adds. Also, Wherehouse may not want to take the gamble of including Sony product in its developing-artist program, which allows customers to return albums they do not like.

Howard Appelbaum, executive VP at Kemp Mill Music in Beltsville, Md., says, "I think the Sony policy is going to ultimately hurt their ability to market their product and that's not good for me or for them."

In reviewing Kemp Mill's returns from 1990, the chain would have lost several hundred thousand dollars if Sony had used the policy last year.

"I am not about to tell our customers that they are crazy when they try to return a defective CD," he adds. "We don't want to impugn their judgment."

Appelbaum says Kemp Mill employs a good and fair return policy, replacing defective CDs with the same exact album.

"I think what will end up happening is that we will see a lot of chains selling used CDs and I don't like that," he adds. "I am not sure that we will sell used CDs but I am not about to take the loss for helping Sony to market their product. Wouldn't it have been more reasonable for Sony to make the penalties onerous and not burn the account like us who are out there trying to market their product."

Appelbaum also discounts the effectiveness of the 1% allowance that Sony is providing for defective CDs. "On the surface the 1% seems reasonable. But three months from now, they will think up a price increase to offset it."

### *'It's a big change for the business'*

In fact, at the same time it announced the policy on defective CDs, Sony also hiked its "Best Value" cassette line by \$1 to \$7.98, with a box-lot price of \$4.70. That move brings Sony in line with WEA, MCA, and CEMA, which have also bumped up their mid-line cassettes to that price level. BMG and PGD, meanwhile, still retain a \$6.98 line.

The price increase is effective April 1, although it does not apply to current solicitations on the line for "in store on April 9."

At the same time, the "Best Value" CD counterparts remain in the \$11.98 series. In another move, Sony has reduced its \$15.98 Nice Price Plus series, comprised of double albums on one CD, to the \$13.98 line.

## DEES, CLARK ORDERED TO COMPENSATE FOR DAMAGES

(Continued from page 14)

cessor venture for themselves."

On March 19, after a 3½-week trial, the jury found Dees and Clark guilty of acting "maliciously and oppressively" towards Cappellino, says Gradstein. The jury awarded Cappellino \$3.06 million in punitive damages against Dees and \$3.74 million in punitive damages against Clark.

Four days earlier, Cappellino had been awarded \$3.47 million in compensatory damages, a figure that was comprised of 25% of the local revenues that were wrongfully diverted to the Clark-Dees venture known as CD Productions, and 25% of the business value of "Rick Dees' Weekly Top 40."

Clark and his attorney David Evans, who also represents Dees in the case, calls the jury's decision "outrageous." Evans goes on to say that the verdict "has no basis in law or fact. We will be appealing it vigorously."

Gradstein says the ruling fit the crime. "Their conduct, as you can tell by the award, was pretty hair-raising. When you put what might pass for cold business practices in front of a jury, they are going to see what was wrong, and it is going to come out the right way." The jury deliberated for more than four days before reaching its decision.

Among those who testified during the trial were former Westwood One president Arthur Levine, radio consultant George Burns, and former Billboard radio editor Rollye [Bornstein] James.

The business dealings behind "Rick Dees' Weekly Top 40" are quite

complex and checkered. Rick Dees Productions was comprised of Dees Creations Inc. and Marina Pacific Inc. and was set to dissolve on Aug. 31, 1988. Dees Creations was solely owned by Dees, while Marina Pacific Inc. was a partnership between Clark and Cappellino.

### AD REVENUES SIPHONED

Less than a year after Rick Dees Productions was formed, Dees and Clark set up another company called CD Productions. The jury found that this firm illegally siphoned off \$2.47 million in local advertising revenues earned by Rick Dees Productions.

According to Gradstein, in July 1986, Clark and Dees, under a third company called Rick Dees Ventures, went on to sign an \$11 million deal with DIR Broadcasting to distribute "Rick Dees' Weekly Top 40" from Sept. 1, 1988 through 1990, unbeknownst to Cappellino.

After the deal with DIR expired, Dees and Clark brought the show back to Unistar (Billboard, Feb. 3, 1990), which had distributed the show nationally from early 1984 through 1988, when it was known as United Stations.

When the one-year deal with Unistar expired, Dees and Clark opted to open their own syndication firm, CD Media (Billboard, Dec. 8), which currently distributes the show.

Clark says CD Media has plans to launch other syndicated shows, including an AC countdown show, which will be hosted by WKQX Chicago personality Robert Murphy.

## A THRILLER OF A DEAL: JACKSON, SONY PARTNERSHIP VALUED AT \$1 BIL

(Continued from page 5)

for feature films and television projects. Additionally, several projects, including video games, will be developed by the new Sony Electronic Publishing division.

Although no monetary figures are available, a source in the singer's camp indicates Jackson will receive an advance of \$5 million for each of the six albums he has promised to record for Sony's Epic Records. This part of the deal represents a renewal of his association with Epic, for which he has recorded for the past 15 years.

However, another source close to Jackson says the deal includes no advance to Jackson at all; instead it rewards him solely on future performance.

"Michael's one of the wealthiest men in America. He wasn't concerned about getting advances; he was betting on his future success, and he'll win in spades," says the source.

Though no further details were available, a recent Business Week cover story on Sony Music Software president Michael Schulhof claims Jackson will receive recording royalties that are roughly twice as much as most artists receive.

Jackson's label, Nation Records, will feature both new and established acts. Its staff and first signings will be announced soon.

The Columbia Pictures deal calls for an unspecified number of feature films and television projects, according to a source. Shooting on the first film, a musical action adventure based on a Jackson storyline, will begin by year's end. Although no further information was available, it is believed that Jackson is starring in the movie.

All projects except this summer's album will be funneled through the new Jackson Entertainment Complex, which will most likely be located on the Columbia Studios lot in Hollywood. Bob Jones, VP of Jackson's MJJ Productions Co., says he expects that the 10-person staff of MJJ will be absorbed into the new complex and that more people will be hired.

Explaining how revenues from the Jackson projects could tally \$1 billion, Sony Music president Tommy Motola says, "If you look at the retail point of view, combine his previous album sales, potential sales from his new label where he's developing new artists, as well as his video projects for the term of the agreement, the deal can possibly rack up \$1 billion in sales worldwide."

Jackson's as-yet-untitled next album is due in June or July, says Motola. Though completed, no artwork or marketing plans have been set for the project. "I just heard the album last night, along with [Epic president] Dave Glew and the Epic Records senior staff," says Motola. "Michael has musically gone beyond anything that he has ever achieved in the past. He has once again created enormous commercial potential. He has delivered beyond what anyone would have expected."

### 'SHORT FILMS'

As part of the deal, "short films" based on songs from the record will be developed. These films, which it is believed will serve as promotional music videos, will be collaborations between Jackson and various film directors. According to Sony, David Lynch, Sir Richard Attenborough, Tim Burton and Chris Columbus are

being approached.

Sony is banking on Jackson's continued worldwide sales potential as well as his still-unproven box office appeal. His music videos, such as "Billie Jean," "Beat It," and the 14-minute "Thriller," broke new ground in terms of concept and production, and proved that Jackson could be a riveting TV entertainer. Similarly, his home video packages, "The Making Of Michael Jackson's 'Thriller,'" (500,000 units domestically) and "Moonwalker" (850,000 in the U.S.), were top-selling videocassettes in 1984 and 1989, respectively. But Jackson's only film appearances have been in "Captain EO," currently an attraction at Disneyland and Disney World, and 1978's "The Wiz," the Diana Ross vehicle that flopped at the box office.

Almost no information is available about Sony's financial commitment to Michael Jackson, either in dollar terms or in terms of the number of projects Sony has agreed to back. But, judging by Sony's past moves in the entertainment industry and the image benefit of keeping Jackson in the Sony fold, it is considered likely that Sony agreed to make a very substantial investment in the artist's future.

## Philips, Partner Take Control Of Super Club N.V.

BY ED CHRISTMAN

NEW YORK—Philips, the Dutch electronics conglomerate that owns 80% of PolyGram, and Euroventure, an investment group, have taken control of Super Club N.V. by infusing new capital into the company. Philips' investment in Super Club has increased to 51% and that of Euroventure to 15%, giving the two investors, which have said that they will act together, a 66% controlling interest in the Belgium-based home entertainment software company.

About 70% of Super Club's revenues are generated by its U.S. operations, according to published reports. In the U.S., Super Club owns four retail chains that together operate about 500 stores: The Record Bar, based in Durham, N.C.; Turtle's Music & Video, in Atlanta; Video Towne, in Dayton, Ohio; and MovieTime, in New Orleans. Super Club also owns Best Video Inc., a distributor based in Oklahoma City, Okla.

Super Club experienced losses in 1990 that apparently spurred the two investors to take control of the company. As part of the move, three senior Philips executives will sit on the Super Club board of directors, joining Philips executive VP and chief financial officer Jaap J. Van Weezendonk. According to a Reuters report, Van Weezendonk, who was named last September to Super Club's board of directors as vice chairman, will now head the company's executive committee.

Darrell Baldwin, who heads up Super Club's U.S. operation, will also have a seat on the new board of directors, as will Maurits DePrins, the company's founder.

DePrins, who has been serving as president, will now share that position in the new structure, says a reliable source in Europe. At press time,

### UP FROM CHILD STAR

After seven years with Motown as the Jackson 5, Jackson signed to Epic with his brothers as the Jacksons in 1976. In 1979 he broke temporarily from the group to record his first Epic solo project in four years. With Quincy Jones as producer, "Off The Wall" became a multi-platinum smash, selling 5 million U.S. and another 3 million worldwide. The album spun off four top 10 singles, two of them No. 1 gold-certified smashes.

Jackson recorded his blockbuster "Thriller" album in 1982; it has sold more than 40 million copies worldwide, including 20 million units domestically, and is acknowledged as the best-selling album in history. It also garnered eight of Jackson's 11 Grammy awards. His next album, "Bad," released in 1987, sold 25 million units worldwide, of which 6 million were sold domestically.

In 1989, Jackson parted with his manager of eight years, Frank DiLeo, whom he had plucked from his slot as VP of promotion at Epic to shepherd his solo career after breaking with his father, Joe Jackson. He is now managed by Sandy Gallin.

Neither Gallin, nor Jackson's attorneys Allen Grubman and Bertram Fields would comment on their client's deal with Sony.

it could not be determined who would be named co-president. Although DePrins retains a role in the company, his ownership stake in it is said to be significantly reduced.

Last year, Super Club had revenues of 14 billion Belgian francs (\$406 million based on the March 21 exchange rate). At a press conference, Van Weezendonk said Super Club experienced losses of billions of francs in the company's fiscal year ended Jan. 31, 1991, Reuters reports. Van Weezendonk also said at the press conference that Super Club had large debts. As part of the restructuring, Philips and Euroventure injected 4.4 billion Belgian francs (about \$127 million) into Super Club.

After aggressively acquiring chains in its first year of operation in the U.S., the company has limited itself to one small acquisition here in the last six months, the 20-unit Movies At Home chain.

Also, Super Club pulled the plug on a record label it had agreed to finance for Barrie Bergman when it acquired his Record Bar chain.

## FOR THE RECORD

The correct spelling of the name of Doc Pomus' songwriting partner is Mort Shuman.

The writers/producer of the Rude Boys' former No. 1 R&B single, "Written All Over Your Face" (Atlantic), are Larry Marcus and Jim Salamone/Jim Salamone, respectively. The March 23 The Rhythm & the Blues column incorrectly reported the producer.



## SOME SECTIONS OF INDUSTRY FEEL HAUNTED BY SUCCESS OF 'GHOST'

(Continued from page 5)

million in wholesale revenue, they are 25% larger than for any other rental title, according to Paramount.

But the very success that has many studio executives smiling is raising concerns among some that sales of B and C product as well as lesser A titles are being hurt as dealers shift dollars around. These observers also feel that retailers may be overbuying the hits in amounts that will oversaturate the market, depress retail profits, and create a ripple effect in coming months on retailers' open-to-buy.

Moreover, the huge shipment numbers being posted by such titles as Buena Vista's "Dick Tracy," CBS/Fox's "Die Hard 2," and now "Ghost" are raising fears among rackjobbers and sell-through-oriented retailers that the studios may find the rental market so attractive that they will be reluctant to risk a direct-to-sell-through strategy for hit movies outside the fourth quarter.

Mass merchants and the racks have already been feeling the effects of a lack of hit sell-through product in the first part of 1991, which they blame for holding down store traffic and hurting sales of catalog product (Billboard, Feb. 9).

The recent run of rental titles plowing through the 400,000-unit barrier began with Paramount's "The Hunt For Red October," which shipped 437,000 units in November, despite

the controversy surrounding its higher-than-normal wholesale price.

Since then, Buena Vista came close to 500,000 units with "Dick Tracy," CBS/Fox shipped 510,000 copies of "Die Hard 2," and Paramount unexpectedly broke 400,000 units on "Days Of Thunder," considered a box-office disappointment.

"In the last three to four months, you've seen a lot of purchases shifted from B to A product," says Bob Webb, VP of purchasing for Nashville-based Ingram Entertainment. "What we hear from a lot of retailers is that it's hard to justify another B horror title at the expense of another copy of a hit title."

### BLOCKBUSTER IMPACT

According to one major studio executive, that shift represents an effort on the part of independent retailers to compete with Blockbuster Video and other large chains.

"A lot of little guys are trying to compete with Blockbuster on A titles, so instead of buying four copies of something they're buying eight," the executive says. "That may not sound like much for a single store, but in the aggregate it can mean you go from 40,000 units from the mom-and-pops to 80,000 units. That can have a big impact on your total number."

Like many industry executives, however, this source believes such strategies exact a price on other

product. "What's breaking down the wall on the top end is that the bottom end has fallen out," he says.

According to several distributors, that effect extends beyond B titles and has impacted the sales of lesser and even some unequivocal A titles. Among the titles they say are being hurt currently are Warner Home Video's "Presumed Innocent," which is running 15%-20% below expectations, according to distributors, CBS/Fox's "Miller's Crossing," and LIVE Home Video's "Narrow Margin."

Paramount sales VP Jack Kanne, however, warns against reading too much into the sales of a handful of titles. "As you got into the first part of this year I think a lack of strong product was a problem, so you had a lot of focus on these mega-A titles," he says. "Now that we're getting into March and April, you have just the opposite. You have so much strong product that retailers are buying a broader base."

### 'RAMBO EFFECT'

The intense focus retailers put on a small handful of titles, particularly "Ghost," is leading some dealers and distributors to fear a repeat of the so-called "Rambo Effect," a reference to huge numbers garnered by "Rambo: First Blood Part II" several years ago.

"Everything suffered from 'Ghost' hysteria to some extent," one distrib-

utor says. "I'm concerned that purchases were very high on 'Ghost' and that dealers may not get the turns on it because demand will be satisfied too quickly. That would impact the next A title to come along, or the next few A titles. That's what happened with 'Rambo.'"

But Paramount's Kanne draws a distinction between "Ghost" and "Rambo." "Ghost" obviously soaked up a lot of open-to-buy, but it's a little different circumstances than 'Rambo,'" he says. "There's much more broad-based interest with this title. As for its profitability for retailers, you have the previously viewed campaign which should help retailers sell copies off for a profit after they've recovered the rental revenue."

Paramount has placed a 60-second commercial at the beginning of "Ghost" cassettes promoting the sale of previously viewed copies—a strategy that some observers say has helped boost sales numbers for several studios.

### HAUNTED RACKJOBBERS

Another industry constituency feeling haunted by the success of "Ghost" and other recent rental titles are the racks and sell-through-oriented retailers.

"I think it's a real possibility that these results could undermine the case for sell-through outside the fourth quarter," one rack executive says. "Now, if a movie breaks \$100 million at the box office, and if the

studios think they can do 500,000 units rental, it's a very easy decision, because the wall doesn't really seem to be there anymore."

Also expressing concern is Beth Bornhurst, head of specialty merchandise at Waldenbooks. "I hope it doesn't erode the sell-through market, but it could have some effect," she says. "Not having 'Ghost' at sell-through will hurt a lot of people. Also, the market will be flooded with used tapes cutting into the repriced market... If [Paramount] can do over 600,000 at rental, they could have done huge numbers in sell-through."

Once again, however, Kanne cautions against projecting too much from a small sample of titles. "Conceivably ['Ghost'] could have had the same demographic as 'Pretty Woman,' but we were looking at different circumstances," he says. "We were looking at a first-quarter environment, a recession, and a war. I think the industry will continue to supply hits for the sell-through market."

Many wholesalers, however, believe the lure of big rental numbers will be difficult for the studios to resist.

"Outside the fourth quarter, we really haven't seen anything go over 4 million to 5 million units in sell-through, except for Disney," one rack executive says. "We tried it last year, but it didn't really work. It worked and it didn't work. They shipped the numbers, but it wasn't real clean. Rental is very clean."

## HERON PUTS MEDIA HOME ENTERTAINMENT ON BLOCK

(Continued from page 13)

and parts of the real estate holdings. Media Home Entertainment is next."

Grief would not put a dollar figure on negotiations with potential purchasers, adding, "We're in the early stages of this process and are just entering into discussions." He declines to identify any potential suitors. Industry sources place the value of a sale between \$10 million and \$20 million. Media, reportedly, had sales in 1990 of about \$50 million.

Recently, Media, which, in addition to feature films, has a high profile in sports, children's, and fitness lines with NFL Films, "Baby Songs," and Kathy Smith product, significantly scaled down and refocused its operations.

As an example, Media entered into a distribution agreement with Twentieth Century Fox Film Corp., as well as co-production arrangements with two foreign distributors, Gaga America and Rank Distributors Ltd.

According to Grief, "It is through relationships such as these that Media plans to shift its emphasis from 'downstream' distribution of feature films to include direct control over all or most of the rights of films with which it will be involved.

"It's currently contemplated that all of those arrangements will stay intact," he continues. "In fact, that is part of the attraction for a new owner. In addition, the company has a strong management team, increasing access to independent product due to some of these strategic relationships, and well-crafted licensing agreements with Viacom and Miramax,

broad access to the sell-through market, and strong consumer identification."

Currently, Media has about 1,200 titles in its catalog. Recent film titles include "Wild At Heart," while upcoming product includes "Meet The Applegates" and "My Heroes Have Always Been Cowboys."

## Shorewood Profits Dip In Qtr. Packager Cites Sluggish Vid Sales

BY DON JEFFREY

NEW YORK—Shorewood Packaging Corp., a manufacturer of paperboard packaging for prerecorded music and video, says the sluggishness of home video sales was the principal reason for a 17.8% drop in third-quarter net profit.

For the three months that ended Jan. 26, Shorewood reports net income of \$2.9 million on net sales of \$34.1 million. Sales were up only 1.6% over the same period last year.

"The slump in home video reve-

nues was more pronounced than in any other area of business," says Murray Frischer, chief financial officer of the New York-based company.

But he adds that music revenues "were a little bit higher than last year."

Gary Wirt, analyst with The Chicago Corp., says Shorewood's results were "basically what everyone expected." He projects that the company will earn 66 cents a share for the fiscal year that ends in April. In the third quarter, the company made 16 cents a share.

Although sales increased only slightly in the quarter, selling, general, and administrative expenses were sharply higher—up 19.6% over last year to \$4.68 million.

The company attributes the increase to expenses incurred in the \$2.5 million acquisition last October of Toronto Carton Ltd., a Canadian manufacturer of folding cartons, and to increases in wages and benefits.

For the nine months that ended Jan. 26, Shorewood's net profit fell 26.8% to \$9.16 million on an 0.8% slip in revenues to \$103.2 million.

Shorewood's stock recently closed at \$10.375 a share in over-the-counter trading.

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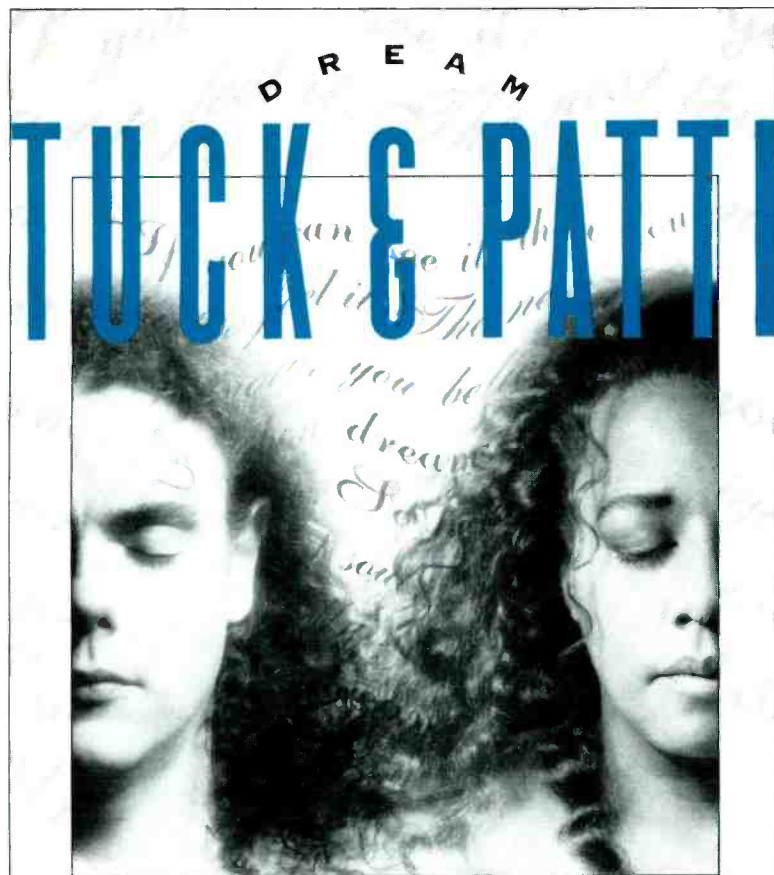
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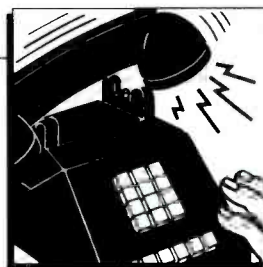
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## INSIDE TRACK



Edited by Irv Lichtman

**THEY'VE GOT HER NUMBERS:** Trudi Green and Don Passman, manager and lawyer for Janet Jackson, respectively, claim that the superstar's new deal with Virgin Records is worth "in excess" of \$50 million rather than the \$32 million to \$35 million stated in Billboard and other press reports (Billboard, March 23). For its part, Virgin has no comment, claiming a confidentiality clause in the contract with respect to its public stance. "It's the biggest deal ever struck in the music business," says Green, pointing out that Jackson's arrangements deal only with album product, unlike Michael Jackson's multitiered media pact with Sony Software (see story, page 1). "The two deals are also not comparable in view of future sales of Michael Jackson's best-selling album catalog, while Janet comes to her deal, of course, without any Virgin albums in the catalog," says Passman.

**ON THE OPENING DAY** of the annual convention of the National Assn. of Recording Merchandisers in San Francisco, Bill Teitelbaum, president and CEO of National Record Mart, was set to hold a meeting with other retailers to discuss record clubs and the issue of their impact on retail sales. Label executives are dismissing the issue, which retailers have complained about for as long as there have been record clubs, as old hat. But retailers say it's of greater concern because of the clubs' aggressive marketing campaigns.

**LADY'S NO TRAMP:** A Los Angeles jury awarded singer Peggy Lee \$2.035 million March 20 in her breach-of-contract suit against The Walt Disney Co. and Buena Vista Home Video resulting from a dispute over the videocassette release of the 1955 animated feature "Lady And The Tramp." Lee, who was originally paid \$4,500 for her work, wrote six songs for the film, sang three of them, and was the voice for four animated characters. Last year a court ruled in nonjury proceedings that Lee's 1952 contract with Disney prohibited Disney from selling the videos without Lee's permission. The video, released in 1987, earned Disney roughly \$72 million. A separate trial was held to determine damages. Disney VP, counsel Rick Clair says the company is still considering an appeal of the original ruling on the breach-of-contract claim.

**VID CHAIN BANKRUPT:** Azad Video U.K. Ltd., one of the U.K.'s biggest video rental chains, has gone into liquidation. The company, with about 60 Scotland-based stores, blames the recession and tax problems.

**ERIC CLAPTON'S** 4½-year-old son Conor died March 20 after he fell 53 stories from a Manhattan apartment building. Conor, who was with his mother, Lori Del Santo, in a friend's apartment, fell out a window after a housekeeper had opened the window to clean it. Following the tragedy, Clapton and Del Santo were treated for trauma at a local hospital.

**AS EXPECTED,** Doug Harvey has been appointed senior VP of merchandising at rackjobber Lieberman Enterprises. Meanwhile, Joe Pagano is re-assigned to senior VP of marketing and Dusty Bowling is promoted to VP of merchandising for video. Harvey joined Lieberman after a stint as senior buyer at Target Stores.

**GOING PUBLIC:** Privately held franchise web West Coast Video Enterprises announced plans to take the company public in 18 months. Coincidental with the public offering, the 520 franchisees will be offered 20% of the company at no cost. In a separate announcement, West Coast will phase out its company-owned and limited-partnership stores by offering to sell them to franchisees. "Nonviable" locations will be closed, it says.

**IF FICTION RECORDS** leaves the PolyGram fold, Track hears the new label outlet in the U.S. is likely to be Atlantic Records.

**PARTNERS:** Freddy Bienstock Enterprises and Steven Scharf Entertainment have entered into a partnership, with Scharf, a former producer, A&R exec, and artist manager, specializing in the management of writ-

ers, record producers, and engineers. He's working out of the Bienstock offices at 1619 Broadway in New York. Among Bienstock's interests are extensive holdings in music publishing.

**THE LATIN MARKET:** Warner Music International plans a Latin American marketing meeting April 21-23 at WEA Corp.'s HQ in Los Angeles. Attending will be VP/Latin American regional director Andre Midani, recently relocated to New York from Brazil; managing director Luiz Boaventura, who succeeded Midani in Brazil; Julio Saenz, newly appointed in Mexico; London-based senior VP Keith Bruce; Chacho Ruiz, Argentina; Luis Pisterman, US/WEA Latina; Inigo Zabala, marketing manager, Spain; and Manfred Bornmann, licensee administration.

**EXIT & ARRIVAL:** Laura Kuntz has left her post as senior director of dance promotion in the Northeast region for Chrysalis to join recently formed Impact Records as senior director of East Coast operations. A four-year veteran at Chrysalis, Kuntz is being replaced by Clarence Barnes out of the label's local promo setup in Boston. Impact, formed by manager Allen Kovac, is distributed by MCA in North America and by EMI Music elsewhere.

**NO CONTEST:** Rap superstar Vanilla Ice was fined \$500 and placed on four months' probation after pleading no contest March 14 to violating San Antonio, Texas' fire code during a Feb. 21 concert. In the incident, the performer invited fans toward the stage at the Municipal Auditorium, creating, the authorities said, an overcrowding of aisles, which is a violation of a fire-code ordinance. In another brush with the law, Ice had paid a fine on a misdemeanor assault charge filed in Dallas by a teenage boy who said the artist chased him, sprayed him with a chemical, and beat him on the head.

**THE GLOBAL VIEW:** Al Teller, chairman of MCA Music Entertainment Group, will talk about the globalization of the music industry at the Wharton School Zweigh Executive Dinner Series for Wharton M.B.A. students April 15.

**SONG OF THE SOUTH:** Tommy Valando, who has made his fortune in music publishing—i.e., Tommy Valando Music—could have a winner of the Kentucky Derby. His horse, Fly So Free, is an early favorite.

**THE URGE TO MERGE:** Gotham-based publicist David Salidor, head of his dis company for the last eight years, is teaming with New York Music Awards director Robbie Woliver to establish Salidor/Woliver Entertainment, starting April 1. The management/artist development concern starts off with clients Paula Brion, formerly on Tommy Boy Records, and dance/pop group Week Of Diversion.

**A NEW YORK LABELING BILL** has been introduced, this one in the Assembly by Rep. Antonio D'Andrea. A rewrite of last year's bill, it calls for a fluorescent yellow sticker with half-inch-high letters and a go-ahead for prosecutors to confiscate any and all nonstickered product. It also would make retailers carry written copies of lyrics of all New York stickered product. The bill has been referred to the Committee for Consumer Affairs. A somewhat less-specific bill was introduced on the Senate side in January by Sen. Joseph Holland.

**EAZY-E,** leader of the rap group N.W.A, says he plans to extend an offer to participate in a recording session to Rodney King, the black man whose March 3 beating by Los Angeles Police Department officers has led to a widespread outcry about the L.A.P.D.'s alleged racism and brutality. The rapper says he will ask King to cut a remake of the controversial song "Fuck Tha Police," which came under fire in a letter from the FBI in August 1989 (Billboard, Oct. 14, 1989).

**LOOKING EAST:** Four U.S. rackjobbers are vying for an opportunity to open up the Japanese video market to rackjobbing, according to Hikaru Sasahara, GM, international, for Osaka-based Culture Convenience Club. Sasahara reports that CCC, a 534-unit franchise web, is currently negotiating for a joint-venture partner for a spring launch of a video racking operation on its home turf. The four candidates are Handleman Co., Lieberman Enterprises, Rank Retail Services, and Sight & Sound Distributors, of Portland, Ore. (For more on CCC's plans, see story, page 48.)

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