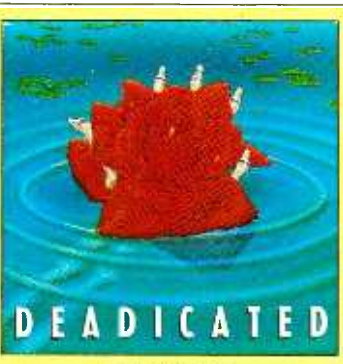



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Club Offers Hurt Retail, Echo Label Execs

BY KEN TERRY

NEW YORK—After decades of indifference, some record labels are finally taking seriously the complaints of leading retail chains about the marketing tactics of record clubs.

Besides Geffen Records, which

previously indicated it would no longer license material to the clubs (Billboard, April 6), EMI Records is seriously considering not renewing its club deals unless BMG Direct Marketing and Columbia House respond to retailers' concerns about their CD and cassette giveaway offers. And Mercury Records co-president Mike Bone says he has asked that the current eight-CDs-for-a-penny offers be excluded from PolyGram's new contracts with the clubs.

Sal Licata, president and CEO of EMI Records, says that "in negotiations [for renewals], I'd hold back [from signing] if certain points were not taken care of. Would I make the same kind of deals with the clubs that we have in the past? No. There have to be some adjustments made in order to go forward."

While Licata stresses he is speaking only for his own label, he says that he believes EMI Music (which is also the umbrella for Capitol, Chrysa-

lis, and SBK Records) will take a unified position on the clubs.

Besides eliminating eight-CDs-for-a-penny deals and raising the average price that consumers pay for club product, Licata would like to see the retail window for new releases lengthened beyond its present period of about three months.

The EMI president stresses that he is not putting down clubs, which he says serve a useful function. "But if

(Continued on page 81)

EMI Drops Marx, 4 Others After Left Bank Tiff

BY THOM DUFFY

NEW YORK—EMI Records USA has dropped five acts—including multiplatinum pop-rocker Richard Marx—by severing its relationship with Left Bank Management, according to EMI president/CEO Sal Licata.

The acts are Marx, Alias, Vix-

(Continued on page 79)

Vidclip Makers See Red In Label Deals

BY MELINDA NEWMAN

NEW YORK—Music video production companies, the firms that are hired by record labels to shoot clips, are becoming increasingly vocal about what they feel are low mark-ups, unfair contracts that favor label interests, and flagrantly late payments by record companies.

Many of the production companies fear they are in the midst of a shakeout, following the fall of sev-

eral major firms due to financial troubles.

In the past year, three outfits, AWGO, MGMM, and Calhoun Productions, all closed their doors. A fourth, Vivid Productions, is attempting to restructure after its British parent went into receivership three weeks ago (Billboard, April 6).

Members of the 7-year-old Music Video Producers Assn. say their troubles have been exacerbated by

what they claim are budget reductions by many labels. The MVPA, which has 42 member companies, claims to represent 90% of domestic video production houses.

While the actual number of videos produced has not dropped for all companies, much of the work has shifted from high-budget videos for adult-oriented artists to much lower-budget black and rap videos (Billboard, Nov. 6, 1990).

Additionally, some labels say they

(Continued on page 53)

Pitch Magic Is Unsung Tool Of Trade

First in an occasional series of in-depth inquiries into entertainment industry issues and trends.

BY SUSAN NUNZIATA

NEW YORK—The question "is it talent or technology?" is being asked with growing frequency as audio gimmicks and production trickery come into the media spotlight like never before.

In light of all this, it is curious that an audio-enhancement device used on 95% of today's popular recordings is being overlooked.

Known as the pitch transposer, this audio tool is widely used in live and recorded performances to lend extra style to a vocalist's sound, make a voice sound stronger, or correct pitch.

Although pitch transposers are employed to repair vocals or music or to buttress weak voices about 25% of the

time, their use is not limited to inexperienced artists or mediocre vocalists but spans all musical genres and vocal ranges. Chart-topping acts such as Phil Collins, Stevie Wonder, Peter Gabriel, Billy Joel, the Rolling Stones, Whitesnake, ZZ Top, Living Colour, Grace Jones, Chicago, and New Kids On The Block are among the many performers that use this technology.

While pitch transposers primarily serve as audio enhancement tools, apparent concerns about damaging the public image of top-notch artists have long kept discussion of these devices within the confines of pro audio circles.

Used increasingly since their invention more than 15 years ago, pitch transposers have found a home in nearly every recording studio and are a growing part of live tours.

"Everybody uses [pitch transposers] all the time on

(Continued on page 80)



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| TOP R&B ALBUMS | ★ HI-FIVE HI-FIVE (JIVE/RCA) |
| HOT COUNTRY SINGLES | ★ DOWN HOME ALABAMA (RCA) |
| TOP COUNTRY ALBUMS | ★ NO FENCES GARTH BROOKS (CAPITOL) |
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-Q Magazine
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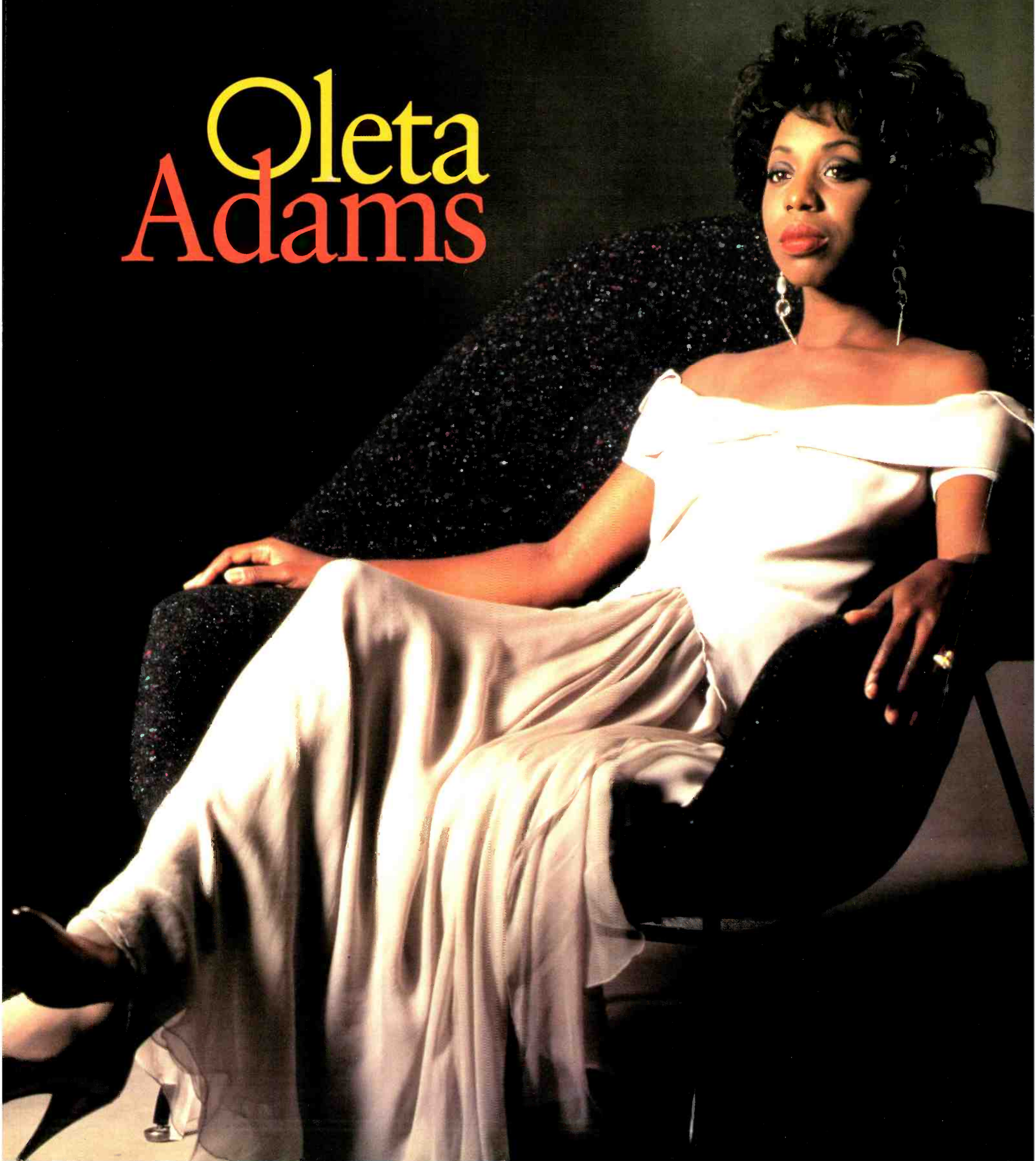
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CONTENTS

VOLUME 103 NO. 16

APRIL 20, 1991

HOW GOES MOJO RADIO?

At the top of the radio dial this week are details of Scott Shannon's Mojo methods and programming progression in his new post at WPLJ New York. Sean Ross has that and all the week's news in Vox Jox. **Page 12**

ONE TO ONE WITH JIM KOPLIK

In a wide-ranging discussion of the concert booking business with Billboard talent editor Thom Duffy, Metropolitan Entertainment president Jim Koplik stresses the strategy of acquiring equity interest in amphitheaters and offers his opinions on the future. **Page 30**

TUNING IN TO AVA ISSUES

What impact will pay-per-view have on smaller video retailers? Can mom-and-pop stores survive the arrival of Blockbuster on their block? And how? Those were some of the issues addressed by Baker & Taylor president James Warburton in his keynote speech at the American Video Assn. conference. Earl Paige was there. **Page 43**

A UNITED EUROPE FOR PROMOTERS

Deciding that a chorus has more impact than several voices clamoring for attention, Europe's promoters have formed a group through which to lobby on matters of interest. Jeff Clark-Meads reports. **Page 64**

MUSIC

| | | | |
|---------------------------|----|------------------------|----|
| Album Reviews | 69 | Jazz/Blue Notes | 27 |
| Boxscore | 31 | Latin Notas | 62 |
| Canada | 68 | Lifelines | 75 |
| Chart Beat | 8 | Music Video | 53 |
| Classical/Keeping Score | 27 | Newsmakers | 42 |
| Clip List | 54 | Over The Counter | 78 |
| Commentary | 11 | Power Playlists | 18 |
| Country | 33 | Pro Audio | 55 |
| Dance Trax | 29 | R&B | 22 |
| Executive Turntable | 6 | Radio | 12 |
| Gospel Lectern | 60 | Retail | 37 |
| Grass Route | 40 | Retail Track | 38 |
| Hits Of The U.K. | 65 | Rossi's Rhythm Section | 25 |
| Hits Of The World | 66 | Single Reviews | 72 |
| Hot 100 Singles Spotlight | 73 | Studio Action | 56 |
| In The Spirit | 61 | Talent | 30 |
| Inside Track | 82 | Update | 75 |
| International | 64 | | |

HOME VIDEO

Page 43

| | | | |
|---------------------|----|---------------|----|
| Box Office | 52 | Store Monitor | 48 |
| Health And Fitness | 48 | Video Rentals | 44 |
| Top Kid Video | 51 | Video Sales | 47 |
| Recreational Sports | 48 | Video Reviews | 48 |

MUSIC CHARTS

| | | | |
|------------------------|----|------------------------|----|
| Top Albums | | Hot Singles | |
| Contemporary Christian | 60 | Adult Contemporary | 14 |
| Country | 36 | Country | 34 |
| Gospel | 61 | Dance | 28 |
| Latin | 62 | Hot 100 | 70 |
| Modern Rock Tracks | 20 | Hot 100 Singles Action | 73 |
| New Age | 39 | R&B | 26 |
| Pop | 76 | R&B Singles Action | 25 |
| R&B | 23 | Rap | 24 |
| Rock Tracks | 20 | Top 40 Radio Monitor | 74 |
| World Music | 39 | | |

CLASSIFIED/REAL ESTATE

Page 58

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WEA, CEMA Join Drive Vs. Exports Violators Will Pay, Say Sony, PolyGram

■ BY ED CHRISTMAN

NEW YORK—WEA and CEMA have joined Sony Music Distribution and PolyGram Group Distribution in banning U.S. wholesalers from exporting their merchandise.

WEA issued a letter April 1 that "asks" accounts not to export any of the company's product. One-stop sources, however, say they consider the letter a "pussycat" approach compared to the forcefulness displayed by WEA president Henry Droz in private meetings at the March 22-25 convention of the National Assn. of Recording Merchandisers.

CEMA also has begun enforcing a policy it put into effect in 1989, when it sent a letter to accounts that basically banned the exportation of U.S.-manufactured product. "We are implementing that policy," says CEMA president Russ Bach. "In particular, calls were made to one-stops regarding the export of a couple of our recent releases, specifically the last one being Roxette's 'Joyride.' In no uncertain terms, they were told that there would be penalties if we could prove that exports came from those one-stops. So we are attempting to control the marketplace."

BMG Distribution and Uni Distribution have yet to ban exporting. But BMG Distribution president Pete Jones says, "Exporting is an issue to BMG like it is to other multinationals. We continue to look at it, and we are reviewing the situation." A Uni spokesman reiterates that the com-

ny has "serious concerns" about the practice and is continuing to review the issue (Billboard, March 23).

The weakness of the U.S. dollar and the higher pricing structure for music in Europe allow American exporters to undersell the international arms of the six majors in foreign markets. Although the dollar has recently strengthened somewhat, the spread still is attractive to exporters.

Many of the one-stops that admit they were shipping product out of the

country say they have discontinued the practice. But they complain that some of their competitors are still exporting to Europe.

"We have heard from some of our customers abroad that they have been getting an uninterrupted supply of U.S.-manufactured product from all labels, including WEA and Sony," says a one-stop executive. "Those customers want to know why we won't ship them, too."

(Continued on page 80)

RIAA Again Seeking Way To Prevent Analog Duping

■ BY BILL HOLLAND

WASHINGTON, D.C.—Efforts by the recording industry to block the home copying of analog recordings, dormant for years, have come to life again in the post-DAT age.

The Justice Department last month gave antitrust approval to a request by the Recording Industry Assn. of America to enter into a research and development joint venture with a Massachusetts company to create a new system to control or prevent analog copying in new-technology digital recorders.

Hardware manufacturers say they are taking a dim view of the development and will closely moni-

tor the venture.

"We're going to keep our eyes on it; put it that way," says Gary Shapiro, general counsel of the Electronics Industries Assn.'s Consumer Electronics Group.

"If you're asking me if I'm jumping up and down that the recording industry has come up with another anti-copying plan, the answer is no," Shapiro adds.

In recent years, the RIAA had focused almost all of its anti-copying efforts on digital-to-digital, but has occasionally said it would eventually pursue remedies to analog home copying.

On March 14 the Justice Department (Continued on page 80)

Music Biz Putting Pop-Star Lines On Hold Interactive Phone Use Shifts To Video, Record Promos

■ BY CRAIG ROSEN

LOS ANGELES—The interactive telephone business, once heavily populated by pop-star lines, has gone through a shakeout. Now only a handful of major stars remain on the lines, with the interactive phone business shifting to promotional use for the video and record trades.

"Certainly within the last year there has been a pretty large shakeout in the business," says Corey

Eisner, executive VP of sales for the New York-based Phone Programs. "Once we hit on a few programs and a few groups that clicked, everybody and their brother decided to get a 900. They saw it as an easy way to make money and promote their artists, but only a few groups make it."

The most notable act that "made it" on a phone line is rap duo D.J. Jazzy Jeff & the Fresh Prince. The duo's 900 line went up on June 24, 1988, as "a two-week test," says

Eisner. In March, after 33 months, the Fresh Prince line finally signed off, after grossing more than \$10 million. As Eisner puts it, "It is going to be a while before another music group eclipses that."

But the success of the D.J. Jazzy Jeff & the Fresh Prince line also had a negative impact on the business as a whole. "People saw the success we had with D.J. Jazzy Jeff & the Fresh Prince, Samantha Fox, Al B. Sure!, and Bobby Brown, and they thought this was a piece of cake," Eisner says.

Several rap-related lines popped up, based on the premise "if a record sold 100,000 copies, the line would get 100,000 phone calls," says Eisner. "A lot of people learned quickly that that math doesn't work."

While acts like Vanilla Ice and New Kids On The Block continue to be hot on 900 lines, they are the exception to the rule. "Basically there has been an oversaturation," says Michael Omansky, president of Worldwide Entertainment Marketing. "Now, like anything else, only the cream rise to the top."

Eisner concurs. "You have to be a lot more selective with who you want to put on," he says. "It's easy to lose a lot of money if you put on the wrong act or if the public is not excited and they just won't call."

Says Andy Batkin, executive VP/creative director of West Interactive: "Like any maturing business, there was a shakeout—a shakeout of com-

(Continued on page 79)

Limited-Play Video Test Is Disappearing Act Again

■ BY PAUL SWEETING

NEW YORK—The fate of Rank Video Services' test of a limited-play videocassette was up in the air at press time after Orion Home Video's May release "Mermaids," the latest title slated to kick off the four-to-six-month trial, was dropped from the program at the last minute.

The move marks at least the fourth such delay of the test, which was originally slated to commence in February. Sources attribute the delays to studio ambivalence about the concept and a general reluctance to assume the

risk of releasing the first title on the new cassettes.

The four studios committed to participating in the test are Orion, Paramount Home Video, LIVE Home Video, and RCA/Columbia.

Sources familiar with the trial say the repeated delays are costing Rank credibility with distributors and retailers in the Sacramento, Calif., test market—a factor that could hold down participation in the test. The retraction of "Mermaids" marks the second time orders for the new cassettes had been solicited only to be canceled after the

(Continued on page 79)

B&T Expanding 1-Stop Audio Service

Distrib's New Program Targets Vid Outlets

■ BY EARL PAIGE

SAN DIEGO—Baker & Taylor Video/Audio, a distributor owned by W.R. Grace, is about to expand its music one-stop service from its current two-branch operation to a national, computer-linked network targeting video stores as accounts.

Although elements of the expansion are still in test stages, hints of the move came in a seminar during the American Video Assn. convention April 6-8 at the Marriott Marina/Convention Center here.

Baker & Taylor marketing VP Jim Ulsamer acknowledges the test and says the program will probably be on line in the third quarter of this year. He says the system still requires "minor modifications."

Ulsamer also says music product may be rolled out to additional branch locations if necessary.

Baker & Taylor is not the only predominantly video-oriented wholesaler eyeing expansion in music. Artec Distributing; Video Channels, under its new name Rank Retail Services of America; and Ingram Video, newly dubbed Ingram Entertainment, are all stepping up music distribution (Billboard, Feb. 16).

Indications of Baker & Taylor's ambitious plans surfaced during the seminar "Video Retailer Survival In The '90s" in remarks by two Baker & Taylor staffers, Steve Harkins, audio director at the Chicago Branch, and Patty Lewis, sales manager in Pittsburgh.

Without divulging what went on,

Harkins said he had just come from the first meeting Baker & Taylor had held with its 15 audio representatives from around the country. Music labels were also involved in the Colorado summit.

Harkins previewed a commercial aimed at store operators, touting the concept of the "total entertainment store," and also plugged music video.

Baker & Taylor Audio was the first one-stop to develop a music-video program for video stores, Harkins said,

adding, "This is what alerted us to the potential in audio."

Harkins said the music program is being tested at three stores and that it offers access to 60,000 titles in both compact disc and cassette. Like a similar program Baker & Taylor has in place for video, it allows ordering via an 800 number.

The ordering process will be an extension of the present Baker & Taylor "Video Talk" store-ordering system. (Continued on page 75)

Musicland Outlet Gets Bad Rap For Product Placement

■ BY ED CHRISTMAN

NEW YORK—A group of Cornell Univ. students last week boycotted a Musicland outlet in Ithaca, N.Y., because of the store's placement of rap music behind the counter.

The boycott quickly resulted in Musicland placing rap product back on the selling floor of its Discount Records outlet in Ithaca. But Robert Holden, the student who organized the protest, says that the store's initial treatment of rap music has "possibly racist overtones." No other genre of music was singled out in that manner, he states in an article published by the Ithaca Journal.

While some rap product with parental warning stickers is kept behind the counter by many retailers to avoid adverse community reaction, this was apparently not a factor at the Discount Records store, which had all rap product under wraps.

"The reason why [rap was placed behind the counter] was for inventory concerns," says Don Bergenty, regional director of the Minneapolis-based chain. "It was only done due to shrinkage in that particular product area. It had nothing to do with the type of music or the lyrical content."

But Holden says he was told by a (Continued on page 81)



George Meets Johnny. President George Bush, left, thanks Motown recording artist Johnny Gill, who is acknowledging "Daily Points of Light" on behalf of the President in various cities along his tour. (A "Point of Light" is an individual, business, or organization helping to solve serious social problems.) Gill's self-titled solo album went platinum, and his single "My, My, My" went gold. He was also nominated for two Grammy Awards. His current single is "Wrap My Body Tight"

EXECUTIVE TURNTABLE

RECORD COMPANIES. Randy Miller is named VP of marketing for MCA Records in New York. He was VP of artist development for RCA.

Mark Fine is appointed senior VP of special markets for PolyGram Records in New York. He was VP of product development for the music division of American Interactive Media, a PolyGram/Philips corporation.

East West Records America in New York appoints John Mrvos VP of A&R and Wendy Goldstein senior director of A&R. They were, respectively, director of talent acquisition for Columbia, and senior director of A&R for RCA.

Tommy Boy Records in New York appoints Daniel Hoffman senior VP and Jim Leventhal director of international. They were, respectively, VP of busi-

Show Biz Stocks Ride 1st-Quarter Surge

But Growth of 7.04% Is Less Than Other Industries

■ BY DON JEFFREY

NEW YORK—Entertainment stocks were not the brightest performers during the first quarter as the overall market rallied and small stocks hit record levels.

A survey of 40 entertainment companies whose stocks are tracked by Billboard shows that their average share price went up 7.04% in the three-month period that ended March

28. By comparison, the Dow Jones Industrial Average of 30 blue-chip stocks rose 10.6% in the quarter. The broader, Standard & Poor's 500-stock index went up 13.6%. And the Nasdaq composite index, which measures the stocks of smaller companies, increased a healthy 29% to a record 482.3.

Many analysts believe that entertainment stocks were already valued fairly, which may explain why their

prices did not rise as much as those of other industries. In addition, some say softness in the home video and music markets has diminished investors' enthusiasm for the stocks.

Of the 40 stocks surveyed, 28 rose in price and 12 fell.

The three with the biggest percentage declines in the quarter are home video suppliers. Prism Entertainment, which markets B titles, had the sharpest drop, falling 37.5%, or 75 cents a share, to \$1.25. Then came NHI Nelson Holdings International, the parent of Nelson Entertainment, which slid 31.5% to \$1.625. During the quarter, investor Stephen Swid signed a letter of intent to acquire Nelson, but the deal fell through. And, Orion Pictures, despite its success at the box office with "Dances With Wolves" and "The Silence Of The Lambs," dropped 22.6% to \$10.25. Orion was the subject of takeover speculation during the quarter.

The stock that made the biggest percentage gain was Recoton, a relatively small company that distributes home-electronics accessories. It rose 79.6% to \$5.50. The second biggest gainer was News Corp., rising 74.6% to \$13.75. News Corp. operates Fox-Video and the 20th Century Fox film studio, which has the biggest-grossing film of the past year, "Home Alone."

In dollar terms, the top performer was Time Warner, which rose \$22, or 25.6%, to \$107.75. The stock had lagged before because of the enor- (Continued on page 78)

Wall Street Firm, Radio Vet In \$50 Mil B'cast Venture

NEW YORK—Heavyweight investment banker Kohlberg Kravis Roberts & Co. has entered the radio business through a \$50 million partnership deal with radio veteran Herb McCord's Granite Capital Group. KKR will have a 90% stake in the new company, to be known as Granum Communications Limited Partnership. Sources say the investors plan to raise as much as \$200 million to acquire stations.

McCord says the new company plans to acquire an existing radio group and that he is already "looking at several deals." After acquiring a group, Granum plans to fill in missing major markets

with individual station purchases, according to McCord.

He notes that KKR is "no stranger to the communications business," having made previous investments in TV, cable, and publishing interests. "They share our opinion that this is a good time to get into the radio business," he says.

Prior to the deal with KKR, McCord was in the process of purchasing KDBN/KMEZ Dallas from Gilmore Broadcasting for an estimated \$9 million. That deal awaits approval from the FCC and, McCord says, these stations "may or may not be later folded (Continued on page 75)



MILLER



FINE



MRVOS



GOLDSTEIN

ness and legal affairs for RCA, and associate director of business affairs and international for Tommy Boy.

RCA Records in New York names Ron Howie VP of field marketing, Daryl Booth senior director of account development, and Phil Hardy director of artist development/special rock operations. They were, respectively, senior director of product development for RCA Nashville, director of national sales for RCA, and VP of AIM Marketing.

Jeffrey Liebenson is appointed VP of legal and business affairs for BMG in



HOFFMAN



HOWIE



DUVAL



PERKINS

New York. He was director of legal and business affairs for SportsChannel America.

Clark Duval is promoted to senior director of artist development and strategic marketing for Capitol Records in Los Angeles. He was director of artist development.

Iris Perkins is promoted to director of black music marketing at A&M Records in Los Angeles. She was regional promotional manager/R&B, Northeast.

Mercury Records in New York appoints John Mazzocco national director of product development, Josh Zieman director of product development, Walter Greene director of East Coast publicity for the Rhythm and Black Music Group, Leighton Singleton director of national sales for the Rhythm and Black Music Group, and Alyssa Levy national dance retail manager. They (Continued on page 75)



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Battle For Marley Estate Stirred Up

Blackwell Not Only One Interested In Assets

This story was prepared by Maureen Sheridan in Jamaica and Ken Terry in New York.

KINGSTON, Jamaica—Ten years after Bob Marley's death, various parties are still fighting over his estate, and it no longer appears that Island founder Chris Blackwell is the presumptive victor in the battle for Marley's legacy.

In 1989, the Jamaican Court of Appeals approved a bid by Island Logic to acquire the estate's assets for \$8.2 million. But Blackwell was not able to consummate the deal be-

cause the U.K. Privy Council, which has some jurisdiction over Jamaican courts, reversed the appellate court's ruling in July. The Privy Council also ordered the administrator of the Marley estate to advertise the sale of the assets internationally.

After a serious but unsuccessful attempt by Blackwell to reach a settlement with the Marley heirs, the assets sale was advertised last month in various international publications, including Billboard.

Blackwell remains in the running, but now Los Angeles-based Wind-

swept Pacific and a number of other "major companies" in the music business have expressed interest, says Reid Bingham, a Miami attorney who represents the estate.

Windswept, a music publishing and soundtrack supervision firm bankrolled by Japan's Fujisankei conglomerate, first approached Kingston's Mutual Security Merchant Bank, the estate's administrator, late last year and said it would be willing to spend up to \$16 million to buy the assets, according to Bingham. Since the auction advertisements ran, he adds, Windswept has sent in an application, but neither

(Continued on page 78)



This Album Is 'Free.' RCA recording artist Rick Astley visits the label's New York headquarters during a promotional visit in support of his new album, "Free." The album's first single is "Cry For Help." Shown, from left, are Robbie Snow, director of marketing, RCA; Geary Tanner, VP of national promotion, RCA; Randy Goodman, VP of product development, RCA; Tops Henderson, Astley's manager; Astley; Joe Galante, president, RCA Records Label; Pete Jones, president, BMG Distribution; Butch Waugh, VP of promotion; and Heinz Henn, senior VP of international A&R and marketing, BMG International.

Ecology Concerns Prompt Changes At Earth Day Venue

BY GREG REIBMAN

BOSTON—The first major outdoor concert of the season will be held here Saturday (20) with the hopes of both raising money for 12 environmental groups and changing the face of future concerts.

"Because The Earth Can't Wait," this year's Earth Day concert, will be held at the 45,000-seat Foxboro Stadium in nearby Foxborough, Mass., and will feature 10,000 Maniacs, Billy Bragg, Boogie Down Productions, Bruce Cockburn, Bruce Hornsby & the Range, Indigo Girls, Jackson Browne, Rosanne Cash, Queen Lati-

fah, Willie Nelson, and others. The show will be presented by Concerts for the Environment (CFE), the Minneapolis-based not-for-profit organization that produced last year's Earth Day '90 concert in Washington, D.C., and several other benefit concerts.

But just as important as the music, organizers say, are efforts to demonstrate to attendees, radio listeners in 70 radio markets, and the concert industry how environmentally sound practices can be implemented.

"It is our intention to use this concert to become the standard for envi-

(Continued on page 81)

P'Gram Special Products Arm Angles For A Higher Profile

BY IRV LICHMAN

NEW YORK—PolyGram Special Products is seeking a higher trade and consumer profile for its line of budget cassettes and master-licensing activities.

In regard to its catalog of cassettes, the division is now a unit of PolyGram Group Distribution. It has scheduled a regular release of new budget product and has gone beyond its own corporate borders for representation at the subdistribution level with Essex Entertainment.

"A year ago we decided to make our product available on a pro-active

basis rather than a reactive one, which gave us the image of being a service organization rather than that of a serious profit-making division of PolyGram," says Brian Kelleher, VP of special markets, who in 1988 joined PSP's predecessor, PolyGram's direct-marketing division, after several years in administration.

"One immediate change was subtle but important, which was to drop the 'projects' part of our division in favor of 'products.' The word 'projects' just didn't connote what we were actually doing. This also brought us in with other major labels' special-products

(Continued on page 78)

Rough Trade Mulling Offers Firms Bid For U.K. Label Group

BY JEFF CLARK-MEADS

LONDON—The future of the troubled Rough Trade group will be on the table by Wednesday (17).

It is then that the names of the companies interested in buying all or part of the group's operations will be revealed to the labels Rough Trade distributes.

David Murrell, the accountant who is effectively managing director of the operation, says there is one package offer for the whole of Rough Trade's activities and several piecemeal bids. He says it is "odds on" that the company's U.S. division will

be bought by an American company. He declines to reveal which firms are bidding in either the U.K. or the U.S.

It is strongly rumored in the U.K. that the only viable offer for the group's distribution arm is from Steve Mason, owner of the country's biggest indie distributor, Pinnacle. It is believed that, if successful, Mason would run Rough Trade as an autonomous unit within his business empire, which already includes a record company, an importer, and a pressing plant in addition to Pinnacle.

Rough Trade's management committee has promised to reveal to la-

(Continued on page 75)

'60s Redux: Stones, Dylan, Et Al. Score Big; Roxette Rides High; Bolton's 'Wonderful' Bow

WHAT YEAR is this, anyway? The Rolling Stones have the week's highest-debuting album, **Rod Stewart** and **Bob Dylan**—who had last week's top new albums—both make strong gains, and the **Doors** continue to be the only act with two albums in the top 40. Other '60s vets who are riding high on this week's chart: **Paul Simon**, **Joni Mitchell**, and **Roger McGuinn**.

The Stones' "Flashpoint" enters the chart at No. 39. It's the band's fifth live album; the previous four all reached the top 10. This is the Stones' highest-debuting live album since "Get Yer Ya-Ya's Out!" in 1970.

Stewart's "Vagabond Heart" vaults from No. 61 to No. 20 in its second week. It's Stewart's fastest-breaking album since "Foolish Behaviour" in 1980. His last studio set, "Out Of Order," took 44 weeks to reach No. 20, where it peaked two years ago.

And Dylan's "The Bootleg Series (Rare & Unreleased) 1961-1991" jumps from No. 76 to No. 49 in its second week. It's climbing even faster than his 1985 "Biograph" collection, which took four weeks to reach the top 50.

Another Dylan song is on the move this week. "Emotionally Yours" is the top new entry on the Hot R&B Singles chart, thanks to a new recording by the **O'Jays**.

ROXETTE's second album, "Joyride," enters the pop chart at a potent No. 41. And the title track jumps to No. 5 on the Hot 100, becoming the Swedish duo's fifth top-five hit in two years.

The album will likely need just a week or two to top the No. 23 peak of Roxette's platinum 1989 debut, "Look Sharp!" And the album could easily reach the top 10, something that '70s Swede phenom **Abba** never managed to do. That quartet's highest-charting album, "The Album," peaked at No. 14. The follow-up, "The Follow-up," reached No. 19. (Actually, it was called "Voulez-Vous.")

FAST FACTS: **Michael Bolton's** "Love Is A Wonderful Thing," the first single from his upcoming album, "Time, Love & Tenderness," is the top new entry on the Hot 100 at No. 36. Bolton co-wrote the song—his highest-debuting single to date—with **Andy Goldmark**. The two also collaborated on the first single (and title track) from Bolton's last album, "Soul Provider." That album sold more than 3 million copies and yielded three top 10 singles.

Wilson Phillips' "You're In Love" jumps to No. 1 on the Hot 100, becoming the third top-charted sin-

gle from the trio's smash debut album. The album has been listed in the top 10 for 46 straight weeks.

C&C Music Factory lands its second straight top 10 hit as "Here We Go" jumps to No. 10 on the Hot 100. The group's "Gonna Make You Sweat" album holds at No. 10 for the fourth straight week.

Grammy-winning producer **David Foster** is back on track as the all-star "Voices That Care" jumps to No. 14. It's Foster's biggest hit since **Chicago's** "Will You Still Love Me?" hit No. 3 in early 1987.

Mike + the Mechanics' "Word Of Mouth," the first single from their new album of the same name, stalls at No. 78 in its third week on the Hot 100. Panic time? Not necessarily. "Nobody's Perfect," the first single from the group's last album, was hit No. 1.

"**Teenage Mutant Ninja Turtles II**" vaults from No. 156 to No. 60 in its second week on the pop albums chart. The first "Mutant" soundtrack reached No. 13 in May.

Lenny Kravitz's "Mama Said" enters the chart at No. 84. Kravitz's critically acclaimed debut album, "Let Love Rule," reached No. 61 in early 1990.

The Kentucky Headhunters' second album, "Electric Barnyard," bows at No. 165. The band's debut, "Pickin' On Nashville," was a sleeper smash, reaching No. 41 on the pop chart in May.

"**Tame Yourself,**" featuring such stars as **Belinda Carlisle**, the **B-52's**, and the **Indigo Girls & Michael Stipe**, bows at No. 184. Proceeds benefit People for the Ethical Treatment of Animals, the animal-rights organization.

Tony! Toni! Toné! lands its fourth consecutive No. 1 R&B hit with "Whatever You Want." The songs jumps to No. 77 in its second week on the Hot 100.

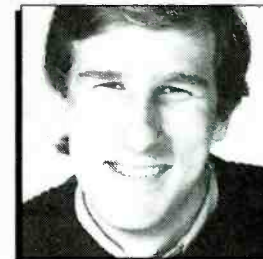
WE GET LETTERS: Rich Appel of CBS-TV in New York notes that this is the first time that both twins (**Nelson**) and triplets (**the Triplets**) have appeared in the top 30.

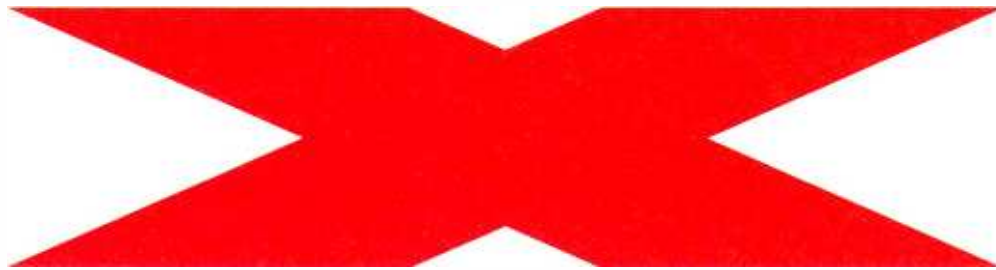
Rob Durkee of "American Top 40" notes that **Another Bad Creation** is the youngest group to land a top 10 hit on the Hot 100. The boys' average age is 10, breaking a record set in 1957 by the **Bobbettes**. Those girls' average age was 13 when they recorded "Mr. Lee."

William Simpson of Los Angeles notes that the combined playing time of the A and B sides of **Wilson Phillips' "You're In Love"** is 15:07, a record for a No. 1 single.

CHART BEAT

by Paul Grein





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Editorial

GIVE CONSUMERS A SAY ON THE ECO-PAK

WITHIN THE MUSIC TRADE, the Eco-Pak has rapidly become as familiar as one of the industry's best-selling acts. Although the new paperboard-and-plastic CD package was introduced to most retailers and labels only a few weeks ago, it already dominates the discussion about the future of CD merchandising.

The Ivy Hill-developed package has attracted so much attention not only because of WEA's endorsement, but because it seems to answer both environmental concerns and retailers' fixturing needs. Even though relatively few people have seen any of the three or four handmade Eco-Paks in existence, there is still reason to applaud the package's claimed attributes.

But hold on a minute! There's a missing component, an element that the music industry rarely fails to address when it creates its music or devises the manner in which it is to be delivered: the consumer.

We have heard of no attempt to determine what kind of CD packaging the consumer prefers. In fact, WEA has gone so far as to say it sees no need for test-marketing of the Eco-Pak. This is strange indeed, since the eight-year history of the CD in this country is littered with stillborn replacements for the jewel box. That sturdy plastic case has been maligned by many in the industry, but, so far, the consumer has rejected all the alternatives. Most recently, retailers say some consumers have protested the use of the DigiTrak package on the new Sting release.

It is now a given that the throwaway longbox is wasteful and must be phased out. Indeed, in every other country the jewel box is merchandised by itself without a longbox. Due to fixturing and security concerns, however, U.S. retailers and rackjobbers have discarded that option. They believe the consumer will embrace the Eco-Pak, and perhaps they are right. Although the pioneer CD buyers re-

garded the jewel box as an intrinsic part of the digital disc's value, maybe the new generation of CD aficionados will welcome change.

But, even if consumers are ready to abandon the jewel box, the industry cannot be sure they will embrace the Eco-Pak. Perhaps they will find it unattractive or cumbersome or hard to assemble. Maybe first-time Eco-Pak buyers will rip it apart, thinking it is a newfangled longbox.

Considering the millions that will be spent on conversion of manufacturing equipment and the millions that could be lost to consumer confusion, the industry should proceed cautiously before it commits itself irrevocably to the Eco-Pak. Even if market-testing is not deemed practical right now, the record companies could follow the example of other consumer-product businesses and test the concept of the package, starting with focus groups.

Let's remember "new Coke" and not enter into this brave new world of CD packaging blindly.

Pre-Video Era Band Had Strong Visual Style

FILM SENSIBILITY SET THE DOORS APART

BY BRUCE HARRIS

As a joke, I once asked Jim Morrison to name the group he most liked to listen to—besides the Doors, of course. He pondered this question thoughtfully for a few moments, as though it were the toughest question in the world, and then replied, "You know the soundtrack from Fellini's '8½'? I really like that."

Morrison's world was the world of film.

In sharp contrast to the rest of the Doors, Jim had no pick-hit top 10 favorites. He was certainly not a "music fan" in the common manner of the '60s: each new Beatles album was not a revelation for him; the Jefferson Airplane did not carry the message of his day; the stylistic experiments of the Byrds did not move him. He listened a bit to Dylan (but only "John Wesley Harding"), and he occasionally mentioned Elvis. But he much preferred watching Alfred Hitchcock's "The 39 Steps" to hearing anything.

Appropriately enough, one of the Doors' only "cover" songs was "Alabama Song (Whisky Bar)," a Kurt Weill-Bertolt Brecht musical-theater piece. Originally performed by Lotte Lenya and later recorded by David Bowie (who else?) in the '80s, "Alabama Song" was most recently sung by Sting in the Broadway production of "The Threepenny Opera."

The influence of theater and film on the Doors set them apart from their contemporaries. While the Beatles drew upon Carl Perkins and Buddy Holly, and the Rolling Stones drew upon Chuck Berry and the R&B music of the '50s, the Doors forged a completely different lyrical and musical path—and their apartness is reflected in their lack of descendants.

Countless groups have tried to imitate the Beatles, or Jellyfish to compare with the Doors. This is because, for all of their tremendous impact and success, the Doors have always been more of a monument than an influence.

Morrison's image was a cinematic mystique made up of the masculine/



'Morrison preferred watching Hitchcock's "The 39 Steps" to hearing anything'

Bruce Harris was director of advertising and publicity for Elektra Records, the Doors' label, and has also done A&R for Epic and RCA Records.

feminine mystery of Marlene Dietrich, the tragic (vaguely psychotic) fragility of Greta Garbo, and the tough yet sensitive soul of James Dean.

Jim was rock's first true actor. He made recitative a major part of every Doors recording and performance. He spoke his lines and created theater; but the true drama of the Doors lay in the suspense created by his self-destructive tendencies, evolving at last into a sort of living theater for the dying. There was a sense at a lot of Doors concerts that maybe tonight no one here would get out alive.

It is of note that all this visual communication took place in an era before the explosion of music video, before MTV, and before the broad media coverage of rock artists. In their heyday, more people heard the Doors via their albums and hit records on the radio than ever got to see them past an LP cover.

Hence it is fascinating to consider what might have happened if the Doors, instead of being a '60s group, had been a new act contending in today's marketplace: Would they be the masters of the video vehicle of exposure or victims of it? "The End" would seem like quite a different entity in heavy rotation on MTV. Every skin pore, every drop of sweat, every hemidemisemiquaver of a gesture would be under the video microscope. And repetition in the TV eye can breed, if not contempt, then certainly boredom.

Nevertheless, there is no question

Jim starring as a Christ-like figure executed by the other Doors members, no less. And it intercut surreal blood-and-roses religious imagery with harsh TV news realities, creating a visual Greek chorus to the action. (R.E.M.'s current video of "Losing My Religion" for all its brilliance, is no more arcane.)

Oliver Stone's new bio-pic "The Doors"—really a two-hour-long rock video—shows what the Doors might be doing visually if they were still intact: Their videos might well look like Stone's movie.

Largely due to their intrinsic cinematic qualities, the Doors' image and music are still as vital now as they were the day "Light My Fire" went to No. 1.

"My eyes have seen you," Jim sang, "Free from disguise, gazing on a city under television skies." He subtitled his first published book of poetry "Notes On Vision." He had the vision to become the vision. Unfortunately, Jim Morrison's life was his first and only video.

It is of little consolation that the flame that burns twice as bright burns half as long.



SONY NURTURES TALENT

Congratulations are in order to Time Warner's Steve Ross for his excellent Commentary (Billboard, March 9) on the internationalization of the entertainment business. I most appreciate his recognition of a positive goal being "to forge enlightened partnerships that recognize cultural diversity, nurture creativity, and take the risks necessary to make great leaps forward."

Fortunately, Sony, in its \$2 billion acquisition of CBS Records, did not merely sit back and chuckle over its purchase of Americana in the form of recordings of Duke Ellington,

Johnny Cash, Bruce Springsteen's "Born In The U.S.A.," and the Mormon Tabernacle Choir singing "The Battle Hymn Of The Republic." It has proceeded to nurture talent (e.g., Mariah Carey, Gloria Estefan, George Michael) so that the CBS Records price tag, which was based upon a historic earnings multiple of 10 times, would be substantially higher today if the same multiple were applied to current earnings.

Hopefully, Matsushita, which has bought up MCA, will also support the development of new talent and not merely rely upon back catalog.

Germany's Bertelsmann Music Group could further add to an American jingoist alarm because it now owns John Philip Sousa's band rendition of "The Stars And Stripes" (Continued on page 75)

Radio

Shannon, Curelop, Rivers: When PDs Cross Town

■ BY CRAIG ROSEN

LOS ANGELES—Scott Shannon returns to New York to program WPLJ and go head-to-head with WHTZ (Z100), the station he launched eight years ago. Carey Curelop and Ted Prichard jump ship at KLOS Los Angeles to become PD and morning man, respectively, at crosstown rival KQLZ (Pirate Radio). Steve Rivers leaves WZOU Boston, to take the reigns over at WXKS-FM (Kiss 108).

These are all examples of the intensified competition that takes place when a key player leaves for a rival station in the same market. And, according to Rivers, that situation "is more present today than it has been any time in recent history."

Album rock KLOS GM Bill Sommers, whose station has been a victim of personnel raids by crosstown Pirate, attributes the increase in crosstown traffic to desperation on the part of owners with large mortgages to pay. While that does not sound like a very flattering portrayal of KQLZ's motives, Bob Moore, executive VP of the Westwood One Stations Group and the man behind KQLZ's raids of KLOS, concurs.

"If you are looking to replace someone in New York, Chicago, or Los Angeles, the odds are that some of the best candidates are already in that market," he says. Moore himself

came across town from Greater Media oldies/classic rock combo KRLA/KLSX, to head WW1's station group.

Rivers, who came to Kiss 108 in early January, says crossing the street has its obvious advantages. One is "the reduced lag time in the learning curve," he says. "Any time a program director comes to a new market, he has to study that market, and learn about people's work habits, etcetera. Any time that is reduced, it's a supreme advantage."

Working inside the rival station only gives a limited edge, says KQLZ's Curelop. "Obviously I know what the [KLOS] operating philosophy is, but after I leave, I no longer know what the day-to-day decisions are. It's only a short-term edge."

Shannon's decision to go up against old station Z100 is a move he downplays. "I'm certainly not captivated by that," he says. "I'm not obsessed with it."

While some might find it tough to compete with their former cohorts, Shannon foresees no problems. "It is only tough because a lot of people don't have the ability to separate their personal life from their professional life. I have always worked hard at accomplishing that."

Surprisingly, Shannon doesn't feel he will have any advantages in going head-to-head with a station he helped put on the map. "Obviously it is not

the same station as it was when I was there," he says. "When I programmed it, it was in first place. It led the market consistently."

He does, however, acknowledge that he feels "comfortable" in the New York market, but didn't return to New York because it was an easy way to re-establish himself after the failure of his former station, Pirate Radio, as a Rock 40 outlet. "The easiest thing I could have done was stay in Los Angeles and continue to develop my career there," he says.

In going up against Z100, Shannon has apparently severely damaged his relationship with his former cohort

Z100 VP programming Steve Kingston. Shannon says that Kingston, apparently under the impression that Shannon would return to Z100, sent him a week's worth of call-out music research. That move, coupled with an on-air attack on Kingston using his real last name, hit Kingston's "hot button," Shannon says.

Shannon claims the attack on Kingston only aired once and as soon as Shannon heard Kingston was upset, he pulled the promo. "I have no vendetta against Steve," he says. "I like to consider him a friend. Unfortunately, it doesn't seem to be mutual."

"The funny thing is [that] in

sports, politics, in big corporations, and in a lot of other arenas of big business, what I did was considered commonplace," Shannon says.

For his part, Kingston says the "research" in question was nothing that Shannon couldn't have learned about Z100's music by reading the trades.

To even the score, WPLJ VP programming Tom Cuddy claims to have sent Kingston some call-out research the following week.

As for the promo WPLJ aired, Kingston's only comment is that "I'd appreciate him keeping my personal business and professional life separate."

(Continued on page 14)

Dick Bartley's Oldies Shows Get A New Home On ABC

LOS ANGELES—When former "American Top 40" host Casey Kasem couldn't come to terms with ABC Radio Networks, rival Westwood One picked up the countdown king. Now, after failing to renegotiate his contract with WW1 (Billboard, Feb. 16), Kasem's oldies counterpart, Dick Bartley, has signed what he calls "a multiyear, multiprogram deal" with ABC.

Although the details of Bartley's

move by late May or early June. Although there is the possibility of a gold-based shortform show hosted by Bartley, à la "New Gold On CD," which he created at WW1, it won't be included in the initial rollout.

Bartley and ABC VP of programming Corinne Baldossano worked together at RKO, later United Stations, in the '80s.

Although Bartley's move from WW1 to ABC creates more competition in the oldies syndicated arena, much the same way that Kasem's move created increased top 40 countdown competition, Bartley says there is plenty of room for quality oldies programming. "The oldies format has never been healthier," he says. "There is more interest in the '60s and early '70s, which I focus on, than ever before. We will be very successful regardless of the competition."

AROUND THE INDUSTRY

WW1's "Scott Shannon's All-Request Top 30 Countdown," which was dropped by WHTZ (Z100) New York literally in midshow, after PD Steve Kingston got word that Shannon would be joining rival WPLJ, will be added to WPLJ Sundays at 7 p.m. "We run 'em all," Shannon says, referring to the station's collection of countdowns—"American Top 40" and CD Media's "Rick Dees Weekly Top 40." When Shannon was in Los

(Continued on next page)

Mojo Gets Shannon Working In Mornings; Entercom Flips Bird; San Antonio Shuffle

WITHIN SCOTT SHANNON'S first 10 minutes on "Mojo Radio" WPLJ New York, there were already two lines worth quoting. One was a promo that declared, "Smells like a damn zoo in here." The other was "Nancy Reagan, put down that bong and sing along," before "I Touch Myself." Nancy came up again later when guest Rush Limbaugh, discussing Kitty Kelley's book, asked, "Would you rather believe Nancy Reagan or a former slut?" and Shannon replied, "A former slut."

Other first-morning guests April 11 included WIOQ Philadelphia OM Mark Driscoll, also the voice of Mojo's production, and two blues musicians who did indeed play "Got My Mojo Working." Shannon was actually the last of the WPLJ air staff to return to the air; the rest of the jocks started the day before.

On Sunday (14), WPLJ will debut FilmHouse's Direct TV campaign, something that had been a WHTZ (Z100) staple for years. Z100 will counter with its own birthday game.

PROGRAMMING: K-BIRD FLIPPED

Entercom's easy KBRD Seattle has become the latest convert to rock/AC as KMTT (The Mountain). The new PD is Chris Mays, last with Broadcast Programming Inc.; Alan Burns will consult. Former PD Bruce Cannon may stay on in another capacity.

At press time, the last details were just worked out on the deal that would bring KLOL Houston PD Ken Anthony to album KLOS Los Angeles as PD. Also, KGB San Diego night jock Andy Geller has resigned to join KLOS as engineer for morning team Mark & Brian.

It's a big week for the Ware family of San Antonio, Texas. AC KQXT PD Trey Ware is going across town to the PD slot at KSRR, replacing Jeff Scott. Also, midday host Chris Knight is the new MD, replacing Michael Newman. Across town, adult standards KTSA has

gone N/T and Trey's father, Ricky Ware, who had been doing sales, is now doing afternoons.

Arbitron will flag at least three stations for diary activity when the winter books come out next week: KQLD New Orleans, WMC-FM Memphis, and WNVZ Norfolk, Va. Five other outlets—KKIK Lubbock, Texas; KQWB Fargo, N.D.; KHOM New Orleans; WHTT Buffalo, N.Y.; and WWFE Miami—are under investigation by Arbitron.



by Sean Ross with
Craig Rosen & Phyllis Stark

After several weeks as interim OM at top 40 WBZZ (B94) Pittsburgh, former WIOQ Philadelphia PD John Roberts is now official. . . APD Dom Testa is upped to PD at top 40 KRXY (Y108) Denver, replacing Mark Bolke. . . KIIS Los Angeles morning producer Jack Silver is named PD at N/T WLUP Chicago.

KERN-FM (Oldies 94) Bakersfield, Calif., PD John Demick returns to Salt Lake City as OM/PD of album KBER. In other hard-rock news, KNAC Los Angeles PD Pam Edwards exits for a West Coast album-rock job with Columbia.

KROQ Los Angeles has admitted to the county sheriff's department that an alleged murder confession the station broadcast last June was a hoax. Morning men Kevin Ryder & Gene Baxter made it onto NBC's "Unsolved Mysteries," when a caller claimed to have killed his girlfriend. KROQ now says an internal investigation proved the caller was

Doug "The Slug" Roberts, now KROQ's night jock.

WTIC Hartford, Conn., GM Bob Dunn resigns to pursue station ownership. . . WZKS Louisville segues from adult to mainstream top 40.

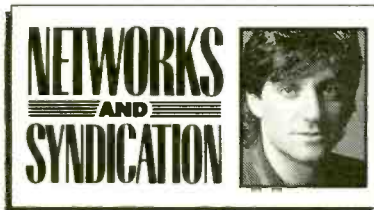
Jay Scott is out as PD of AC WKJY Long Island, N.Y. . . PD Bret Werb is out at classical KKGO-FM Los Angeles. He will not be replaced directly, but Bob Wennersten has been named MD. . . KOBO Yuba City/Sacramento, Calif., returns to the air simulcasting the new age/motivational programming of KEST San Francisco.

AC WAXY Miami becomes Mix 105.9. WFYR Chicago's T.K. O'Grady and WSTF Orlando, Fla.'s Latrell Kielbasa replace Greg Budell in mornings. WSTF's Mike Roberts replaces Mark Denver at night. . . Country WCTK Providence, R.I., ups OM Tom Devoe to station manager, replacing Christine Lodge. MD Jim O'Brien becomes PD. . . Milwaukee gets its first easy outlet since WEZW as country WHKQ Racine, Wis., switches format and upgrades its signal. Former WEZW PD Don Rosen is PD/morning man.

When owner George Tobin closes on KMMK Las Vegas, currently a rock/AC hybrid, look for former WZOU Boston PD Tom Jeffries to be station manager and, initially, PD. C.J. Cook, now programming assistant at WZOU Boston, will be MD. . . At WMGL (Jazz 101.7) Charleston, S.C., Steve Newcombe has been named station manager. He was the former GM of crosstown WJYQ. Also, MD Drew May has been named chief announcer.

Former WVKZ Albany, N.Y., PD Tom Kelly will be the new PD/morning man of top 40 WFBQ (Q98) Chayenne, Wyo., replacing J.D. Daniels about the time you read this. . . Bob West is out as PD of KEZB-FM (B94) El Paso, Texas. B94 segues from top 40 to AC under new PD Cesar Chavez, who was already

(Continued on page 14)



by Craig Rosen

ABC programs are still being worked out, Bartley says he will do two four-hour weekly oldies programs—one live, one on compact disc—for ABC. "In essence, it will be what Dick Bartley is known for doing on the national level, the kind of stuff that has won three consecutive Billboard awards, and that is something I am very, very proud of," he says.

Bartley will write, produce, and assemble the CD show at his home studio. The live show will likely be done out of ABC studios in New York. Bartley expects the shows to debut

Crown B'casting Seeking To 'Move In' On Atlanta

BY BILL HOLLAND

WASHINGTON, D.C.—Crown Broadcasting president Tom Gannon has asked the FCC to loosen its city-of-license rules and grant it permission to move its Class C WHMA-FM from Anniston, Ala., to Sandy Springs, Ga.—but treat it “as though it were a proposal to relocate to Atlanta.”

In the March 28 letter, Gannon admitted that the proposal might be “surprising” in view of current FCC

much power to be logistically—and economically—feasible. NAB has been invited to participate in the tests, and the Canadians will participate in NAB's tests this fall.

NAB: KEEP FM TRANSLATORS BRIDLED

Eager to preserve reforms that protect against the abusive practices of some FM translator firms, NAB has asked the commission to reject proposals from such firms that would “transform FM translators into a for-profit, low-power radio service.” The FCC is currently overhauling all of its rules; later this spring it may even modify its multiple-ownership and cross-ownership rules.

Despite the 1990 FCC reforms, NAB says translator firms are seeking rule modifications so they can increase transmission power and originate commercials—in other words, gain entry into a radio market themselves. NAB wants the FCC to preserve the original function of translators as “fill in” aids to sparsely populated areas.

The NAB has also asked the FCC to make sure that newer short-spaced FM stations do not have their service areas “put at risk” by the prospect of older FMs, allocated before 1964 (so-called “grandfathered” stations) modifying and upgrading their facilities so as to cause signal-overlap problems and interference.

HOUSE UNIT LOOKS AT FCC BUDGET

The FCC was back on the Hill again April 10 for a budget authorization hearing, this time before the House Telecommunications Subcommittee.

Back in February, the FCC asked the House Appropriations Committee to approve its administration budget request of \$133.4 million for fiscal 1992—more than \$17 million more than FY 1991.

Some committee members at that hearing were not optimistic that the increase would sail, despite testimony from FCC chairman Al Sikes that the FCC could collect more than \$4 million from radio and TV if they approved so-called user fees from broadcasters.

In addition, NAB president Eddie Fritts sent a letter to John Dingell, D-Mich., House Commerce Committee chairman, citing unfair treatment by the administration and FCC proposals, including the user fee and ad deductibility proposals, and asking for congressional help.

WASHINGTON ROUNDUP

rules. Last November, the commission voted to say no to move-ins, and Atlanta broadcasters have been successful in the past in arguing against move-in proposals.

The proposal asks the FCC for continued (but upgraded to C3) service in Anniston, new Class C1 service for Atlanta-Sandy Springs, and first-time Class A service in Lineville, Ala.

The letter argues that such an action is warranted because Atlanta is “grossly underserved” and needs a new city-grade signal (it has only eight city-grade FMs), and that the new station would also help out service in eastern Alabama.

NAB ADDS SIMULCAST SESSION

In light of the controversy over simulcast and time-brokerage deals, the National Assn. of Broadcasters has announced a new session—“Time Brokerage—Who's In Charge Here?”—for its upcoming convention in Las Vegas. Panelists for the session, scheduled for Wednesday afternoon (17), will include the FCC's Roy Stewart, the chief of the Mass Media Bureau and the man who has given the green light to the growing practice.

CANADIAN L-BAND TEST SCHEDULED

With continued calls from skeptical broadcasters for U.S. tests of DAB in the L-band (1435-1525 MHz) before committing the resources of the entire industry, all eyes will be on the results of the May tests in Ottawa by the Canadian Assn. of Broadcasters. The CAB tests will use analog signals, not digital, but the objective will be to further analyze how well radio performs and whether the higher-megahertz signal will require too

NETWORKS AND SYNDICATION

(Continued from preceding page)

Angeles at Pirate he frequently slammed Dees on the air.

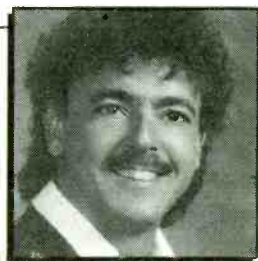
More changes at Unistar Radio Networks. Beginning the weekend of April 26, Z100 personality **Patty Steele** will replace **Steve O'Brien** as the host of “The Weekly Special.” That same weekend the show will make its debut on CD in a new one-hour format, trimmed down from 90 minutes. Unistar will also present “Back To Bandstand With **Dick Clark**” April 26. The three-hour special will feature **Chuck Berry**, **Sly Stone**, **Smokey Robinson**, **Frankie**

Valli, and others.

L'Jazz Productions' internationally syndicated “**Jazz Continental**” is set to cover the **Pori Jazz Festival**, July 13-21 in Pori, Finland... **Westwood One News'** new Capitol Hill correspondent is former **UPI Radio Los Angeles** bureau chief **Robert J. Fuss**. **Fuss** replaces **Al Freeman**, who will work part-time so he can pursue other interests. Veteran network radio writer **Allen Goldblatt** has joined “**Casey's Top 40**” as writer; he replaces **Leonard Pitts Jr.**

Billboards PD of the week

Tom Carroll
WTUE Dayton, Ohio



THE LAST TIME you heard a lot about heritage album rocker WTUE Dayton, Ohio, was two years ago when hard-rocking WAZU signed on against it and made some fast inroads. In spring '89, WAZU was up to a 7.3 share 12-plus and WTUE, usually a double-digit player in the past, was off to a 9.2. That summer, WTUE went back to a 10.1 while WAZU rose to a 7.8.

That was the closest that WAZU got to WTUE. But for the next year, having a second album outlet in town was enough to keep WTUE out of the top slot. Top 40 WGTZ (Z93) was No. 1 in three out of the next four books. Country WHKO took the remaining book. WTUE was third for most of the year.

So it was good news for longtime PD Tom Carroll when WTUE rebounded 7.4-9.7 this fall, putting it ahead of both Z93 (11.0-9.1) and WHKO, which held at an 8.5. This despite the fact that WAZU also rose, going 5.0-6.0.

But the WTUE staff didn't have much time to enjoy being No. 1. Several weeks ago, owner Summit Communications made a deal to sell WTUE to Lake Shore Communications. That deal was reportedly shaky at press time, but Carroll expects that there will be another buyer at some point, based on Summit's phasing-out of its medium-market stations.

Carroll started at WTUE 10 years ago as a part-timer, moving up into overnights, then middays. When PD Bill Pugh left for WKDF Nashville in 1985, Carroll succeeded him. He has been PD through WTUE's softening to almost an adult-rock format (something that also affected then co-owned KAZY Denver and WONE-FM Akron, Ohio), its subsequent move back to the mainstream, then a toughening up when WAZU came to town.

Now WTUE is essentially back where it was two years ago before WAZU. When that station came on, Carroll says, “We tried to blunt it as much as possible. We felt that was a good strategy at the time. After we let that go for a few months, when we saw that they weren't making the inroads that everybody had presumed they would make, we went back to the business of being a 25-plus station.”

In retrospect, Carroll says, “Having seen a history of that type of station not doing all that well, I probably would not be as tough.” About six to eight months after WTUE went harder, Carroll began worrying that WTUE might be sending its upper demos to its AC or oldies rivals. “While we were spending a lot of time trying to head WAZU off at the pass, I felt we might be getting flanked at the other end. We did some perceptual and found that we were starting to be perceived as too hard and unfamiliar.”

“We came to the realization that you can't have everything and it's better if you choose what you're go-

ing to live without. We decided to let them be the 18-24 station and stay true to our money demos... There's no need for me to waste a lot of my valuable airtime trying to appease their listeners. I don't need to be playing hard rock during my morning show.”

To that end, Carroll didn't play Jane's Addiction or Steelheart, both of which were WAZU hits. WTUE will play Fleetwood Mac, Elton John, and some '60s material during middays, although he says “there's so little of that in the library that it really doesn't account for a good percentage of it anymore.”

This is WTUE in p.m. drive: Led Zeppelin, “Goin' To California”; Billy Squier, “She Goes Down”; Supertramp, “The Logical Song”; Who, “Magic Bus”; Jon Bon Jovi, “Blaze Of Glory”; Triumph, “Lay It On The Line”; Def Leppard, “Armageddon It”; Firehouse, “Don't Treat Me Bad”; CCR, “Green River”; Bad Company, “Stranger Stranger.”

WAZU, meanwhile, has become more heavily dayparted and, according to Carroll, has gone from 70% current and 30% gold to a 50/50 mix. It remains WTUE's No. 1 sharing station followed by ACs WVUD (WTUE's last head-to-head rock competitor) and WWSN, as well as Z93. The latter has been known to play an occasional rock record that is not a national top 40 hit, e.g., Giant's “It Takes Two.”

There's also new Z-Rock affiliate WZRZ, located halfway between Dayton and Cincinnati. As country WBVE, that station pulled up to a 1.5 share in Dayton last year. But Carroll insists that having another rock station audible in town will have “absolutely no impact on us because we don't play to that demo. It will certainly affect WAZU more than us.”

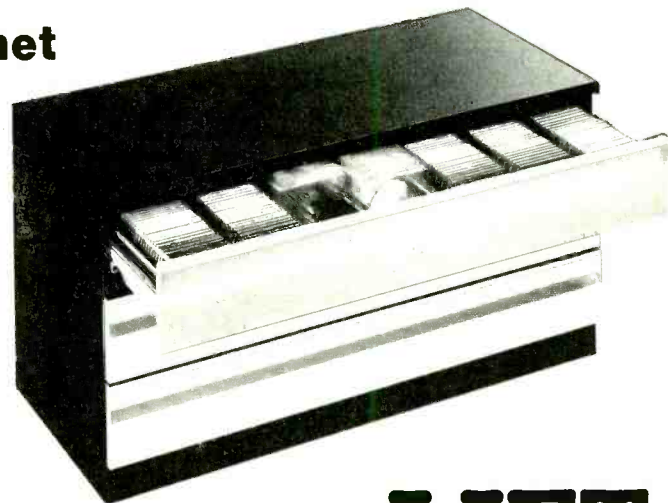
“I hear people here talking about Z-Rock a little. They're certainly not making the splash here that WAZU did, but they're aiming for Cincinnati, which is smart for them. They've always tried to [target] both cities and it's never worked. Now [WEBN PD] Tom Owens is playing records he probably wouldn't have played six months ago. I've been through that already.”

In the fall, WTUE did some TV. (“The economy is horrible here... so instead of having an agency tell us that running our spot in the middle of a certain program was good for us, we just placed them around sporting events and those kinds of things.”) It isn't doing TV this spring, although it does have a handful of billboards. Instead, WTUE is concentrating its efforts on street promotions and on the Yes reunion show, which will be billed as WTUE's 15th anniversary show. Dayton just opened its fourth venue, which has allowed the city “to pull some major shows from Cincinnati.”

SEAN ROSS

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STING

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Timothy White
and many thanks to
Sting & his band
for bringing us this
unprecedented
North American
Broadcast Event!

*"Timothy has really outdone himself. The interview and live music made for a magical 2 hours on the radio."
Mark Chernoff, PD WXRK-FM*

*"A revealing and vastly entertaining glimpse of one of contemporary music's key figures. A one of a kind radio event!"
Norm Winer, PD WXRT-FM*

*"STRONG PROGRAMMING!
A rare opportunity to hear live performances with a great interview, from one of the truly great performers."
Pat Evans, PD KFOG-FM*



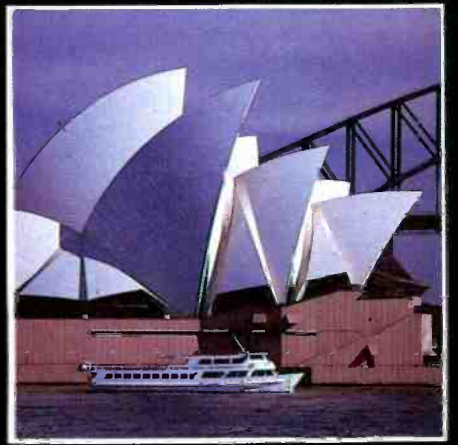
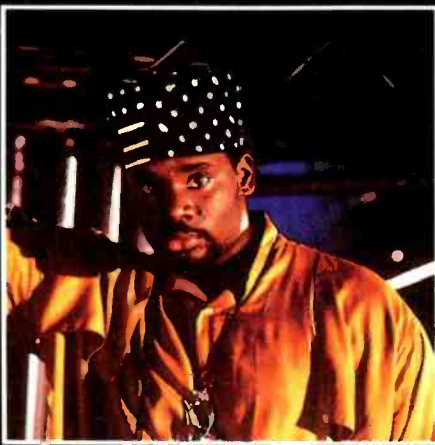
WESTWOOD ONE RADIO NETWORKS



Management: Miles Copeland

Look for Timothy White's critically acclaimed book
"Rock Lives: Profiles and Interviews" in book stores everywhere.

INTERNATIONAL LEADERS



Whitney Houston

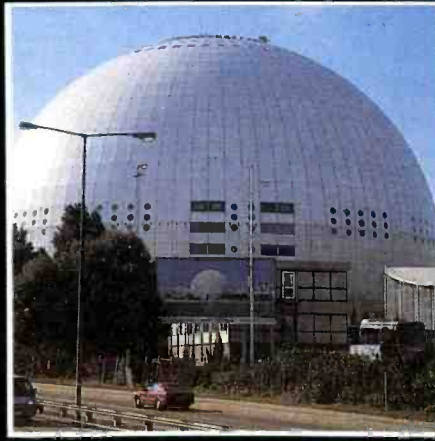
Snap!

Patrick Bruel

Photo G. Schachmes

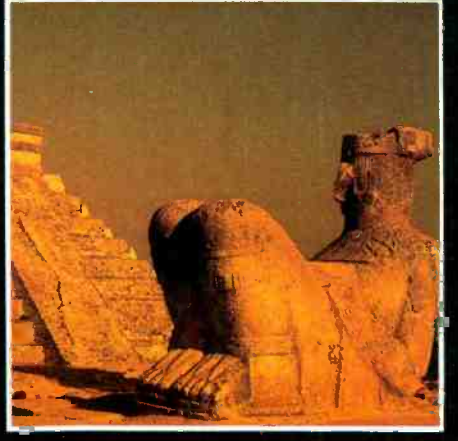


Cowboy Junkies



Tomas Ledin

Juan Gabriel



Vaya Con Dios

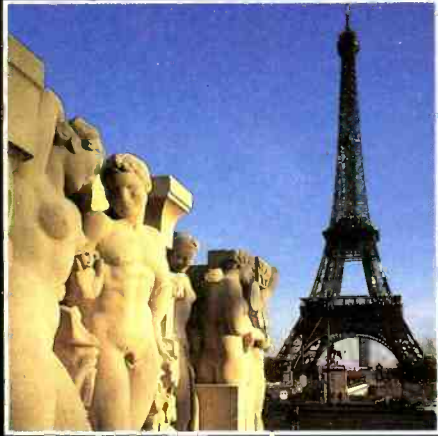
INTERNATIONAL LEADERS



John Farnham



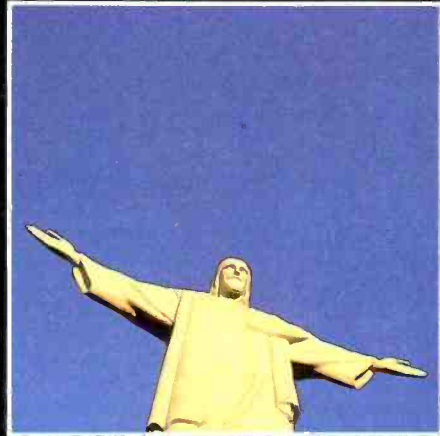
Lisa Stansfield



Lucio Dalla



Mecano



Xuxa



Acclaimed
around the
World



B'z



B
INTE

M
RNATI

G
ONAL

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. | | | | | |
| 1 | 1 | 3 | 7 | ★★ NO. 1 ★★ LOSING MY RELIGION WARNER BROS. 4-19392 | R.E.M. 2 week at No. 1 |
| 2 | 3 | 4 | 6 | LAYING DOWN THE LAW ATLANTIC LP CUT | THE LAW |
| 3 | 2 | 1 | 13 | SILENT LUCIDITY EMI 50345 | QUEENSRYCHE |
| 4 | NEW ▶ | | 1 | ★★★ FLASHMAKER ★★★ LIFT ME UP ARISTA 2218 | YES |
| 5 | 6 | 9 | 4 | SHE GOES DOWN CAPITOL 44688 | BILLY SQUIER |
| 6 | 12 | — | 2 | DANGEROUS CAPITOL LP CUT | THE DOOBIE BROTHERS |
| 7 | 7 | 8 | 11 | THE SOUL CAGES A&M 1556 | STING |
| 8 | 5 | 7 | 8 | IF YOU DON'T START DRINKIN' EMI LP CUT | GEORGE THOROGOOD |
| 9 | 11 | 10 | 7 | SENSIBLE SHOES WARNER BROS. LP CUT | DAVID LEE ROTH |
| 10 | 4 | 2 | 7 | HIGHWIRE COLUMBIA 38-73742 | ROLLING STONES |
| 11 | 10 | 12 | 10 | HEARTBREAK STATION MERCURY 878 796-4 | CINDERELLA |
| 12 | 9 | 6 | 14 | SHE TALKS TO ANGELS DEF AMERICAN 4-19403/REPRISE | THE BLACK CROWES |
| 13 | 16 | 15 | 6 | TRADEMARK CAPITOL LP CUT | ERIC JOHNSON |
| 14 | 15 | 17 | 5 | SEE THE LIGHTS A&M 1553 | SIMPLE MINDS |
| 15 | 14 | 13 | 6 | RHYTHM OF MY HEART WARNER BROS. 4-19336 | ROD STEWART |
| 16 | 17 | 18 | 7 | ARE YOU READY ATCO LP CUT | AC/DC |
| 17 | 20 | 21 | 6 | INNUENDO HOLLYWOOD LP CUT/ELEKTRA | QUEEN |
| 18 | 26 | 26 | 4 | SOMEONE TO LOVE ARISTA 2214 | ROGER MCGUINN |
| 19 | 21 | 23 | 9 | UNCLE TOM'S CABIN COLUMBIA 38-73644 | WARRANT |
| 20 | 24 | 36 | 3 | PAYIN' THE COST TO BE THE BOSS CHRYSALIS 23695 | PAT BENATAR |
| 21 | 19 | 19 | 11 | FLY ME COURAGEOUS ISLAND LP CUT | DRIVIN' N' CRYIN' |
| 22 | 13 | 11 | 10 | STRANGER STRANGER ATCO LP CUT | BAD COMPANY |
| 23 | 8 | 5 | 9 | CALL IT ROCK N' ROLL CAPITOL 44676 | GREAT WHITE |
| 24 | 22 | 22 | 5 | DEDICATION MERCURY LP CUT | THIN LIZZY |
| 25 | 32 | 47 | 3 | ★★★ POWER TRACK ★★★ WIND OF CHANGE MERCURY 868 180-4 | SCORPIONS |
| 26 | 23 | 24 | 9 | SAVED BY LOVE CHARISMA LP CUT | RIK EMMETT |
| 27 | 25 | 25 | 8 | MORE THAN WORDS A&M 1552 | EXTREME |
| 28 | 31 | 39 | 3 | WALKING IN MEMPHIS ATLANTIC 4-87747 | MARC COHN |
| 29 | 29 | 28 | 6 | PARADISE GEPFEN LP CUT | TESLA |
| 30 | 18 | 14 | 7 | DECISION OR COLLISION WARNER BROS. LP CUT | ZZ TOP |
| 31 | 30 | 30 | 4 | WORD OF MOUTH ATLANTIC 4-87714 | MIKE + THE MECHANICS |
| 32 | 28 | 20 | 14 | DON'T TREAT ME BAD EPIC 34-73676 | FIREHOUSE |
| 33 | 27 | 16 | 12 | BITTER TEARS ATLANTIC 4-87760 | INXS |
| 34 | 34 | — | 2 | DIRTY LOVE GEPFEN LP CUT | THUNDER |
| 35 | 37 | 43 | 3 | RIGHT HERE, RIGHT NOW SBK 07345 | JESUS JONES |
| 36 | 35 | 40 | 5 | I TOUCH MYSELF VIRGIN 4-98873 | DIVINYLS |
| 37 | 33 | 35 | 22 | RIGHTEOUS CAPITOL LP CUT | ERIC JOHNSON |
| 38 | 47 | — | 2 | BLACK, WHITE AND BLOOD RED SLASH LP CUT/REPRISE | BODEANS |
| 39 | 36 | 38 | 10 | BURNING TIMBER ATCO LP CUT | THE REMBRANDTS |
| 40 | 39 | 44 | 8 | I DO YOU SBK 07344 | KINGOFTHEHILL |
| 41 | NEW ▶ | | 1 | LOVE DON'T COME EASY ATLANTIC 4-87734 | WHITE LION |
| 42 | 42 | — | 2 | MAN IN THE BOX COLUMBIA LP CUT | ALICE IN CHAINS |
| 43 | 45 | — | 2 | THREE PISTOLS MCA LP CUT | THE TRAGICALLY HIP |
| 44 | 48 | — | 2 | HEAVEN HELP THE LONELY COLUMBIA LP CUT | WILLIE NILE |
| 45 | 41 | 34 | 11 | GOOD TEXAN EPIC 34-73673 | VAUGHAN BROTHERS |
| 46 | NEW ▶ | | 1 | DON'T MAKE ME DREAM ABOUT YOU REPRISE 4-19357 | CHRIS ISAAK |
| 47 | 40 | 37 | 8 | VALENTINE RYKO LP CUT | NILS LOFGREN |
| 48 | 44 | 49 | 3 | MORE THAN EVER DGC 19002 | NELSON |
| 49 | NEW ▶ | | 1 | GREEN-TINTED SIXTIES MIND ATLANTIC LP CUT | MR. BIG |
| 50 | NEW ▶ | | 1 | MAD ABOUT YOU CHRYSALIS LP CUT | SLAUGHTER |

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

RADIO

PDs AT RIVAL STATIONS

(Continued from page 14)

have a competitive edge, having worked for nearly a decade at what is now his competition.

"A lot can happen in a marketplace when you are away a year. The perceptions of the marketplace change. The needs of the listeners change. The marketplace changes."

Novak, however, notes that if the move across the street is immediate, like his own jump from KFRC San Francisco to KYUU in the mid-'80s, inside knowledge of the competition could give a programmer an edge. "If you are in the ball game every inning and just change batting order, that is one thing, but if you get traded away for a year-and-a-half, everything in the organization is different," he says.

Curelop, whose move across the street came after a four-day break, is a weapon against KLOS in another way, Moore says. "Every day without a leader is a day that causes problems. I'm fortunate in Carey's respect. I got the best guy in the country, and I was able to devastate the competitor."

Moore says he didn't hire Curelop solely to hurt KLOS. In fact, Moore says, "because of that, he had to go through more hoops to prove he was the man for the job."

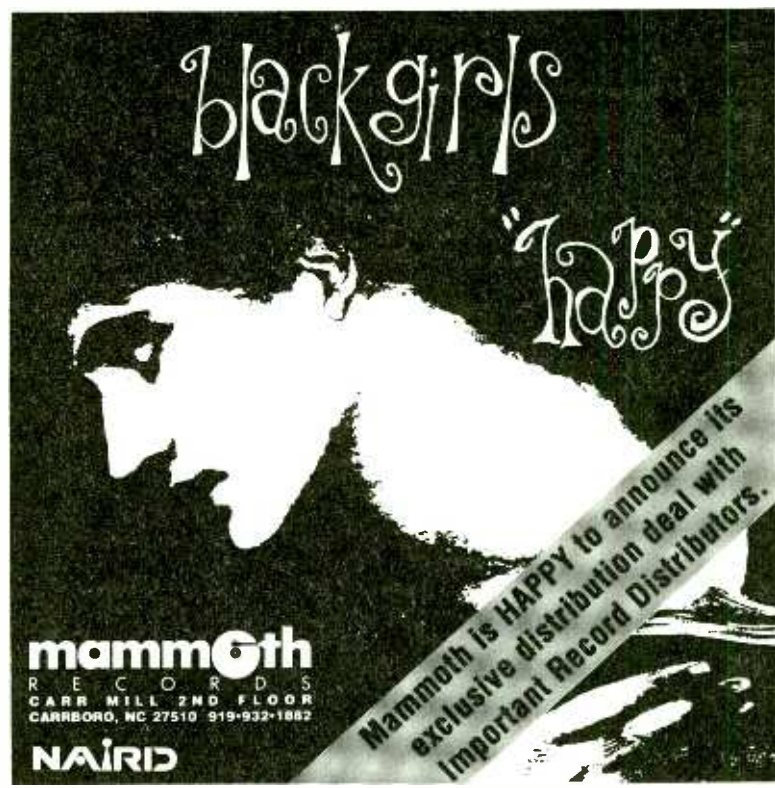
KLOS' Sommers, however, denies that the departure of two staffers to Pirate will hurt KLOS, which is anchored by the rock-solid Mark & Brian morning show and more than two decades as Los Angeles' rock leader. "There isn't anything Carey or Ted can take across the street to hurt us," he says.

Meanwhile in New York, Kingston has beefed up the Z100 staff with two other of Shannon's former cohorts—Randy Kabrich and Shadow Steele. He denies, however, that they were brought in exclusively to counter Shannon's moves, and maintains that both were hired to fill positions the station happened to have open. He does take one jab at Shannon, however, by noting that "the only reason [Steele] was available is because of the failure of Pirate Radio."

"I have nothing but respect for the entire collection of programmers involved at WHYZ, but they can only play one record at a time," says Shannon, who dismisses the notion that the collection of his former cohorts at Z100 will be able to anticipate his next move. "If I don't know what I'm going to do, how can they know what I am going to do?," he says. "Each one of them know me good enough to know that is an accurate statement."

In addition to personal relationships, market rivalries can have the potential to damage record company relationships. A lot of label people have been apprehensive about the prospect of being forced to choose sides between WPLJ and Z100, especially following a New York Post report that Kingston "informed record companies that any recording artist who appears on WPLJ would be persona non grata at the WHYZ studios." Kingston says, "There's no truth to that. I believe in free enterprise. Any record rep will tell you that I don't threaten them."

Assistance in preparing this story was provided by Phyllis Stark.



Modern Rock Tracks™

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|---|--------------|-----------|---------------|---|----------------------------|
| COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS. | | | | | |
| 1 | 1 | 1 | 7 | ★★ NO. 1 ★★ LOSING MY RELIGION WARNER BROS. 4-19392 | R.E.M. 6 weeks at No. 1 |
| 2 | 3 | 5 | 5 | SEE THE LIGHTS A&M 1553 | SIMPLE MINDS |
| 3 | 2 | 2 | 6 | OUR FRANK SIRE 4-26514/REPRISE | MORRISSEY |
| 4 | 10 | 13 | 3 | MISS FREELove '69 RCA 2805 | HOODOO GURUS |
| 5 | 4 | 3 | 10 | VALERIE LOVES ME MERCURY LP CUT | MATERIAL ISSUE |
| 6 | 11 | 12 | 5 | INTERNATIONAL BRIGHT YOUNG THING SBK LP CUT | JESUS JONES |
| 7 | 6 | 7 | 7 | UNREAL WORLD EPIC LP CUT | THE GODFATHERS |
| 8 | 12 | 14 | 6 | THE PERSON YOU ARE SIRE LP CUT/REPRISE | JOHN WESLEY HARDING |
| 9 | 15 | 23 | 3 | ALWAYS ON THE RUN VIRGIN LP CUT | LENNY KRAVITZ |
| 10 | 9 | 10 | 9 | NATIVE SON SIRE LP CUT/WARNER BROS. | THE JUDYBATS |
| 11 | 21 | — | 2 | THERE SHE GOES LONDON 869 370-4/PLG | THE LA'S |
| 12 | 16 | 17 | 4 | COUNTING BACKWARDS SIRE 4-21833/WARNER BROS. | THROWING MUSES |
| 13 | 19 | 22 | 3 | 3 STRANGE DAYS CAPITOL LP CUT | SCHOOL OF FISH |
| 14 | 20 | — | 2 | SUNLESS SATURDAY COLUMBIA 38-73668 | FISHBONE |
| 15 | 8 | 8 | 10 | REACH THE ROCK I.R.S. LP CUT | HAVANA 3 A.M. |
| 16 | 5 | 6 | 10 | UNBELIEVABLE EMI 56209 | EMF |
| 17 | 13 | 9 | 6 | THE SOUL CAGES A&M LP CUT | STING |
| 18 | 17 | 20 | 4 | CLOUD 8 CHARISMA 2-96378 | FRAZIER CHORUS |
| 19 | 23 | 28 | 3 | SOONER OR LATER A&M LP CUT | THE FEELIES |
| 20 | 27 | — | 2 | QUICK AS RAINBOWS A&M LP CUT | KITCHENS OF DISTINCTION |
| 21 | 28 | — | 2 | AMERICAN MUSIC SLASH LP CUT/REPRISE | VIOLENT FEMMES |
| 22 | 25 | 27 | 3 | THE WAGON SIRE LP CUT/WARNER BROS. | DINOSAUR JR. |
| 23 | 30 | — | 2 | PHOENIX OF MY HEART WING 868 133-2/MERCURY | XYMOX |
| 24 | 24 | 25 | 11 | X,Y & ZEE RCA 2763 | POP WILL EAT ITSELF |
| 25 | 29 | 26 | 8 | DETONATION BOULEVARD ELEKTRA LP CUT | SISTERS OF MERCY |
| 26 | 14 | 18 | 8 | DE-LUXE 4.A.D. LP CUT/REPRISE | LUSH |
| 27 | 26 | 21 | 11 | DRIVE THAT FAST A&M LP CUT | KITCHENS OF DISTINCTION |
| 28 | NEW ▶ | | 1 | I WANT MORE I.R.S. LP CUT | DAVE WAKELING |
| 29 | 22 | 15 | 14 | RIGHT HERE, RIGHT NOW SBK 07345 | JESUS JONES |
| 30 | 7 | 4 | 11 | I TOUCH MYSELF VIRGIN 4-98873 | DIVINYLS |

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

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Kiss On My List**, Daryl Hall & John Oates, RCA
2. **Rapture**, Blondie, CHRYSALIS
3. **Morning Train**, Sheena Easton, EMI-AMERICA
4. **Just The Two Of Us**, Grover Washington Jr., ELEKTRA
5. **Woman**, John Lennon, GEFEN
6. **Angel Of The Morning**, Juice Newton, CAPITOL
7. **While You See A Chance**, Steve Winwood, ISLAND
8. **Being With You**, Smokey Robinson, TAMLA
9. **The Best Of Times**, Styx, A&M
10. **Don't Stand So Close To Me**, The Police, A&M

POP SINGLES—20 Years Ago

1. **Joy To The World**, Three Dog Night, DUNHILL
2. **What's Going On**, Marvin Gaye, TAMLA
3. **Just My Imagination (Running Away With Me)**, Temptations, GORDY
4. **She's A Lady**, Tom Jones, PARROT
5. **Another Day/Oh Woman Oh Why**, Paul McCartney, APPLE
6. **Put Your Hand In The Hand**, Ocean, KAMA SUTRA
7. **Me And Bobby McGee**, Janis Joplin, COLUMBIA
8. **Doesn't Somebody Want To Be Wanted**, Partridge Family, BELL
9. **For All We Know**, Carpenters, A&M
10. **One Toke Over The Line**, Brewer & Shipley, KAMA SUTRA

TOP ALBUMS—10 Years Ago

1. **Hi Infidelity**, REO Speedwagon, EPIC
2. **Paradise Theater**, Styx, A&M
3. **Arc Of A Diver**, Steve Winwood, ISLAND
4. **Moving Pictures**, Rush, MERCURY
5. **Winelight**, Grover Washington Jr., ELEKTRA
6. **Face Dances**, The Who, WARNER BROS.
7. **Zenyatta Mondatta**, Police, A&M
8. **Another Ticket**, Eric Clapton, RSO
9. **Double Fantasy**, John Lennon/Yoko Ono, GEFEN
10. **The Jazz Singer**, Neil Diamond, CAPITOL

TOP ALBUMS—20 Years Ago

1. **Pearl**, Janis Joplin, COLUMBIA
2. **Soundtrack, Love Story**, PARAMOUNT
3. **Various Artists, Jesus Christ Superstar**, DECCA
4. **Cry Of Love**, Jimi Hendrix, REPRIS
5. **Love Story**, Andy Williams, COLUMBIA
6. **Chicago III**, COLUMBIA
7. **Golden Biscuits**, Three Dog Night, DUNHILL
8. **Abraxas**, Santana, COLUMBIA
9. **Tea For The Tillerman**, Cat Stevens, A&M
10. **Close To You**, Carpenters, A&M

COUNTRY SINGLES—10 Years Ago

1. **Old Flame**, Alabama, RCA
2. **A Headache Tomorrow (Or A Heartache Tonight)**, Mickey Gilley, EPIC
3. **Pickin' Up Strangers**, Johnny Lee, FULL MOON/ASYLUM
4. **Rest Your Love On Me/I Am The Dreamer (You Are The Dream)**, Conway Twitty, MCA
5. **Hooked On Music**, Mac Davis, CASABLANCA
6. **Am I Losing You**, Ronnie Milsap, RCA
7. **I Loved 'Em Every One**, T.G. Sheppard, WARNER/CURB
8. **Falling Again**, Don Williams, MCA
9. **You're The Reason God Made Oklahoma**, David Frizzell & Shelly West, WARNER/VIVA
10. **Leonard**, Merle Haggard, MCA

SOUL SINGLES—10 Years Ago

1. **Being With You**, Smokey Robinson, TAMLA
2. **Sukiyaki**, A Taste Of Honey, CAPITOL
3. **Just The Two Of Us**, Grover Washington Jr., ELEKTRA
4. **Thighs High**, Tom Browne, ARISTA/GRP
5. **How 'Bout Us**, Champaign, COLUMBIA
6. **It's A Love Thing**, Whispers, SOLAR
7. **When Love Calls**, Atlantic Starr, A&M
8. **All American Girls**, Sister Sledge, COTILLION
9. **Watching You**, Slave, COTILLION
10. **A Woman Needs Love**, Ray Parker Jr. & Raydio, ARISTA

Dough & Dough Boys, Peanuts & Panties Mark Debuts Of Stations' Morning Men

NEW YORK—Among the most common introduction stunts for a new morning man are having the jock hand out cash on a street corner and putting the jock on a billboard under a sign reading "I need a job" for several days and then "hiring" him. But some recent morning-show sign-ons have involved everything from panties and peanuts to the Pillsbury Dough Boy.

KQHT (Hot 97.7) San Jose, Calif.'s new morning team of **Bill Kelly & Al Kline** will be marketed with an extensive billboard campaign starting next month, but the duo made a splash immediately after its April 1 sign-on by marking the birthday of the Pillsbury Dough Boy. Broadcasting from a busy intersection, Kelly & Kline offered \$100 to listeners who would cover themselves with flour and knock on the windows of passing cars to ask the drivers to sing "Happy Birthday" to them.

KKBQ (93Q) Houston's new incarnation of the Morning Zoo is also being promoted with a massive board campaign, but the team generated some immediate attention with wacky on-air giveaways, including a 1991 red convertible porch, bamboo steamers, clappers, and a palm reading. The team also played off its newness in the market by soliciting listener recommendations on "the best and worst of Houston"—best burger, worst bar, etc.

Two weeks after the 93Q Zoo started, listeners were invited to a "meet and greet" party at the Hard Rock Cafe, but the station hopes to make a bigger splash this spring with the "makin' bacon" promotion. Listeners will write in asking the team to broadcast from their house, but the winners will not be announced. Instead, the morning team plans to show up at listeners' homes at 6 a.m. with bullhorns to wake them up. Special aprons reading "makin' bacon with Cleveland Wheeler and the Q morning zoo," were made up for the promotion.

WEGX (Eagle 106) Philadelphia morning man **John Lander** debuted in the market March 29 with a seven-hour broadcast that included several celebrity visits. The show is being called "John Lander live from the Nut Hut," so the staff immediately hit the streets handing out bags of specially packaged peanuts while encouraging passers-by to "try our nuts." In addition, the station positioned staffers at every major bridge and road into the city to give out \$100 bills to anyone wearing underpants on their head. Participants also got "show us you're nuts" T-shirts. That same week, listeners went on a Center City Easter Egg and matzoh hunt.

On April 8, Lander kicked off the station's spring book promotion, a \$10,000 "outrageous contest" in which finalists will perform their stunts during a May 4 Phillies baseball game.

IDEA MILL: CLASSICAL CUISINE
Classical WNCN New York is

Promotions & Marketing



by Phyllis Stark

celebrating Carnegie Hall's 100th anniversary by soliciting listener suggestions for a centennial sandwich to be included on the menu at Carnegie Deli the week of May 5. The first sandwich will be eaten by violinist **Isaac Stern**. The creator of the winning entry receives a pair of tickets to a Carnegie Hall concert, a CD player, the complete Stern discography, and a \$100 gift certificate for the deli.

KQLZ (Pirate Radio) Los Angeles afternoon jock **Jeff Jensen** kicked off the "cellular pizza network" by soliciting calls from listeners stuck in traffic. Listeners described their locations and their cars, and then Pirate mail-room employee "Dominic" (as in "Dominic delivers") headed out in the station vehicle, the Pirate Radio Eyesore, with a pizza. Jensen, who says he may try tacos the next time, claims the promotion is "designed for highway snacking."

WRQN (93Q) Toledo, Ohio, gave away pizza during a Little Caesar weekend in which music from the band Little Caesar was featured. Winners, who received a CD and free pizza, qualified for a grand prize of a year's supply of pizza. The station also gave away tickets to a Sting concert in Detroit to the listener with the largest beehive hairdo.

KRFX Denver jock **Rich Goins**, who gained national attention by sitting on top of a billboard for more than a month until the Broncos won a football game, joined **Jim Scott**, morning man at sister WLW Cincinnati, atop a Cincinnati billboard for a live broadcast April 8 to mark the start of Reds baseball season.

WPLJ New York marks Secretaries Day, April 24, with a private secretaries concert featuring **Alias** and **Styx's Dennis DeYoung**. In ad-

dition, bosses can win trips to Jamaica for their secretaries by performing outrageous stunts... **KLAU/KMBY** Monterey, Calif., are sponsoring an Earth Day concert Saturday (20). Listeners who write or fax in ways they are helping the environment win tickets. Cover charge for the show is a recyclable item... **WYST** Baltimore is staging a recycl-a-thon weekend in support of a proposed U.S. Senate resolution designating Monday (15) as National Recycling Day. The recycl-a-thon is billed as an "information fair" where listeners can learn more about recycling.

WEGX will attempt to set a Guinness record for most recyclable items collected on Earth Day... Across town, N/T **KYW** participated in the ceremonial ringing of the Liberty Bell April 7 that kicked off a national bell-ringing campaign to mark the end of the war in the Persian Gulf.

WAYY/WAXX Eau Claire, Wis., is running a public-service campaign promoting auto sales... Hundreds of **KSON** San Diego listeners signed a giant sympathy card for **Reba McEntire** following the deaths of her band members and road manager in a plane crash.

PRO-MOTIONS

Former top 40 **WERZ** Portsmouth, N.H., MD/night jock/promotion coordinator **Scott Lief** joins similarly formatted **WPLJ** New York as promotion coordinator... Top 40 **KKBQ** (93Q) Houston director of promotions and marketing **Jim Marchyshyn** is looking for a new opportunity. Call 713-835-0346.

WKQX (Q101) Chicago has restructured its promotion department. **Susan Ogden** and **Martha Carillo** have been upped from promotions assistants to marketing coordinator and sales promotion coordinator, respectively. **Marssie Mencotti** becomes director of business development. She was director of retail development... **WYNF** Tampa, Fla., promotions assistant **Steve McCreeny** joins **WKGR** West Palm Beach, Fla., as promotions director.



KKBQ (93Q) Houston introduced its new morning show with a showing of 50 billboards. Pictured, from left, are **Chuck Carlberg**, president of the agency that created the boards, **93Q GM Al Brady Law**; and morning co-hosts **Nancy Alexander**, **Cleveland Wheeler**, and **T.R. Benker**.



Hot Hits in Tokio

Week of March 31, 1991

1. Joyride Roxette
2. All This Time Sting
3. Let's Go Round Again Yell
4. Because I Love You Stevie Nicks
5. State Of The World Janet Jackson

6. I Don't Want To Say Goodnight Planet 3
7. Gonna Make You Sweat C&C Music Factory
8. Rescue Me Madonna
9. You're In Love Wilson Phillips
10. Someday Mariah Carey

11. The World Is A Ghetto Will Downing
12. Hold You Tight Tara Kemp
13. All True Man Alexander O'Neal
14. For Tomorrow Sade
15. One More Try Timmy T

16. All The Man That I Need Whitney Houston
17. Never Been In Love Before Marva Hicks
18. I'm Dreamin' Christopher Williams
19. 3 A.M. (Live At The S.S.L.) The KLF
20. Cry For Help Rick Astley

21. Only The Ones We Love Tanita Tikaram
22. In Yer Face 808 State
23. Show Me The Way Styx
24. Coming Out Of The Dark Gloria Estefan
25. Temple Of Love Harriet

26. Touch Me (All Night Long) Cathy Dennis
27. From A Distance Bette Midler
28. Sex Cymbal Sheila E
29. Wrap My Body Tight Johnny Gill
30. Love Story Wa Totsuzenni Kazumasa Oda

31. Enter Lyon Et Barcelona Nilda Fernandez
32. So You Wanna Be A Gangster M.C. Fiddler
33. The Girl From Ipanema Lio
34. Highwire The Rolling Stones
35. Baby Baby Amy Grant

36. I Don't Want To Lose Your Love Angie B
37. Get Here Oleta Adams
38. Stone Cold Gentleman Ralph Tresvant
39. Mercy Mercy Me/I Want You Robert Palmer
40. Where Does My Heart Beat Now Cevin Don

41. Losing My Religion R.E.M.
42. This House Tacie Spencer
43. Reve Un Peu A Moi Marie Audigier
44. Blue (Is The Colour Of Pain) Caron Wheeler
45. Sadness Part 1 Enigma

46. Chasin The Wind Chicago
47. I'll Be By Your Side Stevie B
48. Smile Aswad
49. Here Comes The Hammer M.C. Hammer
50. Four To Three Mishro Ogawa



J-WAVE
81.3FM

Downing Moves Up With New Jazz-Tinged Album

BY DAVID NATHAN

LOS ANGELES—Stretching out creatively can be a risk for any developing artist. With two albums behind him, Will Downing had already built a strong core following in the U.K. when he cut "A Dream Fulfilled," his latest set for Island Records. But although the Brooklyn, N.Y.-born singer/songwriter/producer had scored some U.S. success with singles such as the Deniece Williams cover "Free" and "Come Together As One" (the title track of his 1989 album), Downing had not forged a clear identity in a crowded marketplace. By recording a strongly jazz-tinged album, Downing has attempted to carve a niche as the male equivalent to female vocalists such as Anita Baker, Dianne Reeves, and Phyllis Hyman.

"These days, you don't have to sing well as long as you know how to dance," says Downing, 27. "My big-

gest fear has been having to compete with younger performers who emphasize the entertainment aspect rather than their singing. When the idea was put to me that my third album should be more dance-oriented, I knew it was time to really define myself musically on record and go back to my roots."

Downing says that when he first broached the idea of making the album with executives at Island, "There were some folks who thought it was very strange, especially when I said I wanted to record the album live with top session musicians." But Island Records' founder, Chris Blackwell, advised him "to do what was in my heart."

Working with producers Barry Eastmond, Wayne Brathwaite, Onaje Allan Gumbs, and Zane Marks, Downing put together an inspiring collection of songs. Downing and his producers took six months searching

out such top musicians as Jonathan Butler, Omar Hakim, Anthony Jackson, Kevin Eubanks, Victor Bailey, Eddie Henderson, and Buddy Williams. "I'd never worked with them before and I knew that as killin' musicians, they'd get most of the songs on one or two takes. That meant I had to spend a lot of my time with my four-track machine at home preparing," says Downing.

He recently previewed material from the new album at a live performance at London's Shaw Theater before a wildly supportive audience, working with a backup band that recreated the album's musical flavor. Downing's performance of "I Try," the first single, as well as War's "The World Is A Ghetto" (the new U.K. single), and original tunes "I'll Wait" and "She" elicited much enthusiasm. His performance of Donny Hathaway's "For All We Know" earned him a standing ovation.

"We're not necessarily going for immediate adds on all formats with the first single," says Kevin Fleming, VP of black music. "We're servicing all the quiet storm shows, the black ACs, and the jazz stations before going out for a major push. We're working with a plan put together by Chelle Sebron [national director of black music promotion] and Ron Ellison [PolyGram Label Group VP of promotion] that has included a selective advance mailing on the album to specific stations like [black ACs WVAZ] V103 Chicago and KACE Los Angeles. We want people to relate to the album as an entire piece of work that is focused on real singing, real songs, and real musicians."

Matthew Stringer, VP of marketing, adds, "We're also going after a print campaign that will include jazz publications, and our radio promotion will eventually involve six formats. Key cuts are being stickered differ-

ently on the CD for radio so that they can easily identify which tracks are best-suited for their particular format."

IAAAM To Host Music Forum

NEW YORK—The first-ever IAAAM '91 Celebration of African American Music Month, sponsored by the International Assn. of African American Music, will be held June 7-9 at the Wyndham Franklin Plaza Hotel in Philadelphia. Co-chairing the event will be Ray Harris, VP of black music, Warner Bros.; Sharon Heyward, senior VP/GM of black music, Virgin Records; singer Teddy Pendergrass; and trumpeter Wynton Marsalis. The city of Philadelphia will also be a co-sponsor.

The celebration is designed as a forum for educating the public about the craft and the business of music. Exhibit space will be provided for vendors and workshops will address such issues as radio programming, the history of African American music, video and film, hip-hop, and gospel. There will be listening sessions for experts to review demo tapes and a session with flutist Bobbi Humphrey. Master classes will be led by writer/producer Gabriel Hardemann and Take 6's Mervyn Warren on gospel; producer Spencer Harrison on vocal technique; and jazz artist Kevin Eubanks on jazz. Other scheduled panelists are Jean Carne, Maurice Starr, Onaje Allan Gumbs, Donald Robinson, Jeff Cooper, Will Downing, Miles Jaye, Randy Bolling, radio personality Vaughn Harper, and gospel artists Myrna Summer and Douglas Miller.

A June 7 luncheon will honor songwriter Diane Quander and A&M executive Boo Frazier. The celebration will climax with the Diamond Awards for Excellence Dinner June 8. Awards will be presented to Billy Eckstine, the O'Jays, Run-D.M.C., Kenny Gamble/Leon Huff/Al Bell, Stevie Wonder, and Shirley Caesar. Presenters include Jimmy "Jam" Harris and Terry Lewis. Air personality and "Video Soul" host Donnie Simpson and singer Patti LaBelle will serve as MCs.

Radio veteran Dyanna Williams and public relations entrepreneur Sheila Eldridge began IAAAM in 1990 as a nonprofit organization devoted to the promotion and perpetuation of African American music. Registration is \$200 (\$75 for students) by May 7, and \$225 (\$100 for students) after that. Call 215-664-4751 for info.

JANINE McADAMS

BRE's New Orleans Confab Stresses 'Heritage'

BRE BREWS: New Orleans is often called the Big Easy, and that's what the 15th annual Black Radio Exclusive Conference often felt like. Held at the Sheraton New Orleans April 4-7, the meet was fairly well-attended, though many appeared only at the evening dinner receptions and hospitality suites. But the BRE confab has successfully shaken to a large degree the overwhelming reputation it earned during the years it was held in Los Angeles as an overcrowded, rambunctious jamfest. While many conferees agreed that publisher Sidney Miller's decision to move the conference from Los Angeles to New Orleans last year in effect "saved" the convention, others felt that his decision to move it up in the year from June to April mangled many industryites' travel-budget plans and caused several to stay home. No attendance figures for the meet were available at press time.

The theme of the conference was "Black Radio—Marketing Our Black Heritage," and the panels dealt with a number of aspects from rap to film to R&B pioneers. At the opening session, keynote Paul Major, owner/GM of WTMP Tampa, Fla., noted that radio programmers have a responsibility to program with an eye toward informing and educating as well as entertaining the black community. "Heritage is our birthright," said Major. "It is our responsibility to reach out and touch our [radio] market, to uphold our heritage. We have to do more than just play beats." Major noted that many black-oriented stations have cut down on or cut out public service announcements, news segments, and Black History Month programming to the detriment of core listeners.

He also pointed to ways that stations could reach for adult listeners, many of whom are increasingly more affluent (just what advertisers are looking for), by playing more AC and classic cuts. "If we don't reflect the classics we are negating our heritage... Let's not allow our music to have one approach. Black radio cannot afford the image as teen stations. We are the messengers of culture; if we do not protect it by widening our reach, we will be lost. Don't let opportunistic people lead us toward narrowcasting," he said. As a member of the

board of directors for the National Assn. of Black Owned Broadcasters, Major also stressed ownership as key to controlling and preserving black radio.

Similar notes were sounded throughout the confab. The Benny Medina-moderated session, "Nothing Like The Real Thing," featured representatives of the R&B Foundation and singer Sam Moore, among others. Don Mizell, U.S. manager of Virgin's Night, Real World, Earthworks, and Ace/Modern Records, former GM of KJLH Los Angeles, and moderator of "Marketing Our Forgotten Heritage: Jazz,

that record doesn't go breakers or No. 1 in the trades, the pressures are enormous." He added that certain blends work in different markets (as blues works at his Milwaukee station).

One of the conference's most valuable seminars was the "Taking Care Of Your Own Business" session, pioneered by artist Anita Baker (who personally introduced the session) and moderated by L. Benet McMillan of the New York Entertainment & Sports Advisers. First held at last year's Jack The Rapper convention, "TCYOB" was expanded with more panelists. Vital, straightforward information was given to current and aspiring artists regarding the ins and outs of contracts, personal and business management, record company practices, royalties, insurance, taxes, and more.

And what's more, every panelist had something positive to contribute. Pebbles related her years of trying to wear all the hats in her career and risked losing her creativity. Producers L.A. & Babyface, who rarely make public speaking appearances, were refreshingly candid about why they started LaFace Records and about their falling out with Midnight Star (who produced some of The Deele's early work) because of the machinations of managers and lawyers. They noted that after more than a decade they were finally going to work with the group again. Midnight Star member Jeff Cooper, editor/publisher of the African American Recording Artist newsletter, was particularly intense as he encouraged a sense of fair play and unity within the industry. High-powered attorney Stephen Barnes and CPA Jeff Turner offered serious advice on legal and financial matters.

Labels held the now-obligatory showcase/dinners. The performing hits of the conference were Motown warblers Boys II Men, who thrilled the crowd with their a cappella harmonies; Columbia's Cheryl "Pepsi" Riley, whose emotional performance of "How Can You Hurt The One You Love," about an abusive relationship, and "In God's Hands," dedicated to her brother who died of cancer at a young age, had many in tears; and Giant's Color Me Badd, whose interracial makeup was a surprise to

(Continued on next page)



by Janine McAdams

Blues, Reggae," delineated the African roots running through all forms of contemporary music and spoke of ways in which blues, reggae, and jazz could be part of the day's regular programming mix.

"Others are plundering our roots and heritage, recycling and repackaging it and making big bucks," said Mizell, referring to the current popularity of solid-gold soul sounds. "Not only do you succeed with blacks by programming the blend, you succeed with whites as well... The rappers are recycling funk & soul. Build a bridge by playing those recycling artists and tag the front or back with the real deal [soul/blues/reggae artists]... We were getting good demos [at KJLH] with working adults and with 'hip young whites,' and we pulled in the advertisers."

But programming the blend can be difficult, said panelist Billy Young, because of the "enormous pressure brought to bear on stations in having to report to the trades... If

Billboard **TOP R&B ALBUMS**

FOR WEEK ENDING APRIL 20, 1991

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

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|---------------|-----------|------------|---------------|--|---|
| ★ ★ No. 1 ★ ★ | | | | | |
| ① | 2 | 5 | 22 | HI-FIVE JIVE 1328/RCA (9.98) | HI-FIVE <small>1 week at No. 1</small> |
| 2 | 3 | 3 | 21 | GUY ▲ UPTOWN 10115/MCA (9.98) | THE FUTURE |
| 3 | 4 | 7 | 10 | O'JAYS EMI 93390 (9.98) | EMOTIONALLY YOURS |
| 4 | 1 | 1 | 20 | RALPH TRESVANT ▲ MCA 10116 (9.98) | RALPH TRESVANT |
| ⑤ | 12 | 27 | 4 | SOUNDTRACK GIANT 24409/REPRISE (9.98) | NEW JACK CITY |
| 6 | 7 | 6 | 21 | FREDDIE JACKSON ● CAPITOL 92217 (9.98) | DO ME AGAIN |
| ⑦ | 8 | 10 | 9 | ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ) | ALL TRUE MAN |
| 8 | 6 | 2 | 12 | EPMD RAL 47067/COLUMBIA (9.98 EQ) | BUSINESS AS USUAL |
| 9 | 5 | 4 | 21 | WHITNEY HOUSTON ▲ 2 ARISTA 8616 (10.98) | I'M YOUR BABY TONIGHT |
| 10 | 9 | 8 | 42 | MARIAH CAREY ▲ 4 COLUMBIA 45202 (9.98 EQ) | MARIAH CAREY |
| 11 | 10 | 9 | 29 | L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) | MAMA SAID KNOCK YOU OUT |
| ⑫ | 16 | 20 | 7 | ANOTHER BAD CREATION ● MOTOWN 6318* (9.98) | COOLIN' AT THE PLAYGROUND YA' KNOW! |
| 13 | 11 | 15 | 20 | RUDE BOYS ATLANTIC 82121* (9.98) | RUDE AWAKENING |
| 14 | 13 | 11 | 35 | OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ) | CIRCLE OF ONE |
| 15 | 14 | 13 | 15 | C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ) | GONNA MAKE YOU SWEAT |
| 16 | 15 | 14 | 43 | KEITH SWEAT ▲ 2 VENTURE 60861/ELEKTRA (9.98) | I'LL GIVE ALL MY LOVE TO YOU |
| 17 | 17 | 17 | 22 | SPECIAL GENERATION BUST IT 94846/CAPITOL (9.98) | TAKE IT TO THE FLOOR |
| ⑮ | 21 | 29 | 4 | TEDDY PENDERGRASS ELEKTRA 60891* (9.98) | TRULY BLESSED |
| 19 | 19 | 22 | 48 | TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ) | THE REVIVAL |
| ⑳ | 24 | 26 | 9 | DJ QUIK PROFILE 1402 (9.98) | QUIK IS THE NAME |
| 21 | 20 | 23 | 11 | GANG STARR CHRYSALIS 21798 (9.98) | STEP IN THE ARENA |
| 22 | 18 | 12 | 11 | DIGITAL UNDERGROUND ● TOMMY BOY 964* (6.98) | THIS IS AN E.P. RELEASE |
| 23 | 26 | 25 | 22 | CHUBB ROCK SELECT 9063 (6.98) | TREAT EM' RIGHT |
| 24 | 23 | 18 | 19 | JEFFREY OSBORNE ARISTA 8620 (9.98) | ONLY HUMAN |
| 25 | 22 | 19 | 55 | BELL BIV DEVOE ▲ 3 MCA 6387 (9.98) | POISON |
| 26 | 25 | 16 | 16 | ICE CUBE ● PRIORITY 7230* (6.98) | KILL AT WILL |
| 27 | 28 | 24 | 21 | LEVERT ATLANTIC 82164 (9.98) | ROPE A DOPE STYLE |
| 28 | 30 | 30 | 22 | MONIE LOVE WARNER BROS. 26358 (9.98) | DOWN TO EARTH |
| 29 | 27 | 21 | 58 | M.C. HAMMER ▲ 9 CAPITOL 92857 (9.98) | PLEASE HAMMER DON'T HURT 'EM |
| 30 | 29 | 28 | 51 | JOHNNY GILL ▲ 2 MOTOWN 6283 (8.98) | JOHNNY GILL |
| 31 | 32 | 31 | 21 | SURFACE COLUMBIA 46772 (9.98 EQ) | 3 DEEP |
| ⑳ | 39 | 51 | 4 | ED O.G. & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ) | LIFE OF A KID IN THE GHETTO |
| 33 | 31 | 32 | 30 | TOO SHORT ▲ JIVE 1353/RCA (9.98) | SHORT DOGS IN THE HOUSE |
| 34 | 36 | 38 | 9 | TARA KEMP GIANT 24408*/WARNER BROS. (9.98) | TARA KEMP |
| 35 | 33 | 35 | 36 | WHISPERS CAPITOL 92957 (9.98) | MORE OF THE NIGHT |
| ⑳ | 55 | 71 | 3 | BOOGIE DOWN PRODUCTIONS JIVE 1425/RCA (9.98) | LIVE HARDCORE WORLDWIDE |
| 37 | 34 | 37 | 29 | PEBBLES MCA 10025 (9.98) | ALWAYS |
| 38 | 37 | 34 | 7 | BWP NO FACE 47068/COLUMBIA (9.98 EQ) | BYTCHES |
| 39 | 38 | 40 | 15 | BRAND NUBIAN ELEKTRA 60946 (9.98) | ONE FOR ALL |
| ④ | 44 | 45 | 9 | MAIN SOURCE WILD PITCH 2004 (8.98) | BREAKING ATOMS |
| 41 | 40 | 39 | 36 | BLACK BOX RCA 2221 (9.98) | DREAMLAND |
| ④ | 52 | 70 | 4 | PHIL PERRY CAPITOL 92115 (9.98) | THE HEART OF THE MAN |
| ④ | 45 | 57 | 13 | POISON CLAN EFFECT 112/LUKE (9.98) | 2 LOW LIFE MUTHAS |
| 44 | 35 | 33 | 22 | BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98) | TASTE OF CHOCOLATE |
| 45 | 41 | 36 | 24 | AL B. SURE! ● WARNER BROS. 26005 (9.98) | PRIVATE TIMES...AND THE WHOLE 9! |
| ④ | 59 | 65 | 5 | GEORGE HOWARD GRP 9629 (9.98) | LOVE AND UNDERSTANDING |
| 47 | 50 | 44 | 27 | GERALD ALSTON TAJ 6298/MOTOWN (9.98) | OPEN INVITATION |
| 48 | 43 | 42 | 29 | TRACIE SPENCER CAPITOL 92153 (9.98) | MAKE THE DIFFERENCE |
| 49 | 56 | 64 | 4 | MARVA HICKS POLYDOR 847 209/PLG (9.98 EQ) | MARVA HICKS |

| | | | | | |
|-----|-------|----|----|---|------------------------------------|
| 50 | 42 | 41 | 22 | FATHER M.C. UPTOWN 1006/MCA (9.98) | FATHER'S DAY |
| 51 | 60 | 60 | 4 | TYRONE DAVIS ICHIBAN 1103 (9.98) | I'LL ALWAYS LOVE YOU |
| 52 | 48 | 53 | 14 | THE 2 LIVE CREW EFFECT 3003/LUKE (9.98) | LIVE IN CONCERT |
| 53 | 51 | 54 | 6 | ONE CAUSE ONE EFFECT BUST IT 94847/CAPITOL (9.98) | DROP THE AXE |
| 54 | 46 | 46 | 52 | EN VOGUE ▲ ATLANTIC 82084 (9.98) | BORN TO SING |
| 55 | 47 | 50 | 21 | LOOSE ENDS MCA 10044 (9.98) | LOOK HOW LONG |
| 56 | 57 | 56 | 11 | DOROTHY MOORE MALACO 7455 (8.98) | FEEL THE LOVE |
| ⑤ | 64 | 74 | 3 | HERB ALPERT A&M 5345 (9.98) | NORTH ON SOUTH ST. |
| 58 | 62 | 69 | 4 | MICA PARIS ISLAND 846 814 (9.98) | CONTRIBUTION |
| 59 | 49 | 43 | 39 | ANITA BAKER ▲ ELEKTRA 60922 (9.98) | COMPOSITIONS |
| ⑥ | NEW ▶ | | 1 | SHEILA E WARNER BROS. 26255 (9.98) | SEX CYMBAL |
| 61 | 58 | 49 | 68 | MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98) | MICHEL'LE |
| ⑥ | 74 | 75 | 34 | LALAH HATHAWAY VIRGIN 91382 (9.98) | LALAH HATHAWAY |
| 63 | 61 | 55 | 16 | VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98) | BACK TO HAUNT YOU |
| 64 | 63 | 59 | 12 | TONY TERRY EPIC 45015 (9.98 EQ) | TONY TERRY |
| 65 | 67 | 67 | 20 | RUN-D.M.C. PROFILE 1401 (9.98) | BACK FROM HELL |
| 66 | 66 | 58 | 26 | THE BOYS ● MOTOWN 6302 (9.98) | THE BOYS |
| ⑥ | NEW ▶ | | 1 | YO-YO EAST WEST 91605* (9.98) | MAKE ROOM FOR THE MOTHERLOAD |
| ⑥ | 76 | | 2 | WHODINI MCA 10201 (9.98) | BAG-A-TRIX |
| ⑥ | 93 | | 2 | WILL DOWNING ISLAND 848 278/PLG (9.98) | A DREAM FULFILLED |
| 70 | 69 | 61 | 13 | BLUES BOY WILLIE ICHIBAN 1064 (8.98) | BE-WHO |
| 71 | 54 | 47 | 35 | VANILLA ICE ▲ 7 SBK 95325* (9.98) | TO THE EXTREME |
| ⑦ | 92 | | 2 | RIFF SBK 95828 (8.98) | RIFF |
| 73 | 71 | 76 | 5 | VARIOUS ARTISTS PANDISC 8813 (9.98) | MIAMI BASS WARS VOL. II |
| ⑦ | 75 | 78 | 6 | AMERICA'S MOST WANTED TRIAD 007 (8.98) | CRIMINALS |
| 75 | 53 | 48 | 81 | JANET JACKSON ▲ 2 A&M 3920 (9.98) | JANET JACKSON'S RHYTHM NATION 1814 |
| 76 | 70 | 63 | 21 | ISIS 4TH & B WAY 444 030/ISLAND (9.98) | REBEL SOUL |
| 77 | 68 | 62 | 11 | MARION MEADOWS NOVUS 3097*/RCA (9.98) | FOR LOVERS ONLY |
| 78 | 77 | 80 | 10 | M.C. TWIST LETHAL BEAT 104 (8.98) | BAD INFLUENCE |
| ⑦ | 80 | 84 | 41 | D.J. MAGIC MIKE CHEETAH 9403 (9.98) | BASS IS THE NAME OF THE GAME |
| ⑧ | 86 | 79 | 26 | CARON WHEELER EMI 93497 (9.98) | UK BLAK |
| 81 | 65 | 52 | 24 | JASMINE GUY WARNER BROS. 26021 (9.98) | JASMINE GUY |
| 82 | 72 | 73 | 8 | GERARDO INTERSCOPE 91619/EAST WEST (9.98) | MO' RITMO |
| ⑧ | 85 | | 2 | DETROIT MOST WANTED BRYANT 310 (8.98) | TRICKS OF THE TRADE |
| 84 | 81 | 85 | 9 | THE MALEMAN MUSCLE SHOALS 2207/MALACO (8.98) | FIRST CLASS MALE |
| 85 | 84 | | 2 | M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98) | M.C. BREED & D.F.C. |
| 86 | 79 | 66 | 34 | BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98) | BASIC BLACK |
| ⑧ | NEW ▶ | | 1 | LATIMORE MALACO 7456 (8.98) | ONLY WAY IS UP |
| ⑧ | 94 | 86 | 32 | M.C. CHOICE RAP-A-LOT 105 (8.98) | THE BIG PAYBACK |
| 89 | 78 | 72 | 27 | TEENA MARIE EPIC 45101 (9.98 EQ) | IVORY |
| 90 | 89 | | 2 | CHAMPAIGN MALACO 7461 (8.98) | CHAMPAIGN IV |
| 91 | 83 | 77 | 9 | GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ) | INTO THE LIGHT |
| 92 | 87 | 93 | 5 | KID CAPRI COLD CHILLIN' 26474/WARNER BROS. (9.98) | THE TAPE |
| 93 | 73 | 68 | 25 | CANDYMAN ● EPIC 46947* (9.98 EQ) | AIN'T NO SHAME IN MY GAME |
| ⑨ | NEW ▶ | | 1 | K-9 POSSE ARISTA 8665 (9.98) | ON A DIFFERENT TIP |
| 95 | 90 | | 8 | DISCO RICK FEATURING 'THE DOGS' ON TOP 2004/JOEY BOY (8.98) | THE NEGRO'S BACK |
| 96 | 82 | 87 | 28 | DEEE-LITE ● ELEKTRA 60957 (9.98) | WORLD CLIQUE |
| 97 | 91 | 81 | 28 | ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ) | BE-BE'S KIDS |
| 98 | 88 | 82 | 19 | GERALD ALBRIGHT ATLANTIC 82087* (9.98) | DREAM COME TRUE |
| 99 | 95 | 97 | 18 | KING SUN PROFILE 1299 (9.98) | RIGHTEOUS BUT RUTHLESS |
| 100 | 97 | 99 | 6 | GRANDDADDY I.U. COLD CHILLIN' 26341/REPRISE (9.98) | SMOOTH ASSASSIN |

○ 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.

RHYTHM AND BLUES

(Continued from preceding page)

many and whose vocal and choreographic dexterity impressed. LaFace/Arista also unveiled the new act **Damian Dame**, a fiery, rappin' male and singin' female duo with shiny pageboys. Their energetic and suggestive dancers (movin' to smokin' L.A. & Babyface beats) caused jaws to drop.

STUFF: Tuff City Records has a new album out called "The 45 King Presents The Flavor Unit."

It features **Queen Latifah, Lakim Shabazz, Lord Alibaski, Apache, and Double J.** Also due this month is "YZ—EP" by rapper **YZ.** In progress is an album from **Grandmaster Caz**, leader of the legendary Cold Crush Brothers and an album called "Funkmania" produced by the 45 King with **Maceo Parker and Fred Wesley**. . . New York-based **Pretty Special Public Relations** has expanded into artist management through Dia-

mond Cut Management. Originally a production company developing scripts for theater, TV, and film, Diamond Cut now has four acts on the roster: **Ex-Girlfriend**, signed to Forceful/Warner Bros.; **Blue-I-Soul** on Philadelphia International; and **Melody Washington** on Columbia/Sony. Diamond Cut is co-chaired by **Priscilla Chapman and Toni Greene.**

**"It's not a hit until
it's a hit in Billboard."**

Winners Board The Soul Train

LOS ANGELES—The fifth annual Soul Train Music Awards, March 12 at the Shrine Auditorium here, were a cause for celebration, both before and after the presentation.



M.C. Hammer, winner of best rap album and best R&B/urban contemporary song of the year as well as the Sammy Davis Jr. Award, throws down onstage with his dancing/singing/playing entourage.



Sprite, co-sponsor of the Soul Train Music Awards, held a pre-awards reception that featured the presentation of a platinum-album award to Atlantic recording act En Vogue for its "Born To Sing." The group also took home a Soul Train award for "Hold On," voted best single by a group. Seen with En Vogue (holding plaques) are producers Denzil Foster & Thomas McElroy and Sylvia Rhone, co-president of East West America Records.



The awards program's superstar hosts—from left, Dionne Warwick, Patti LaBelle, and Luther Vandross—command the podium.



Above, Hammer chats with Chuck Morrison, VP of African American & Hispanic marketing for Coca-Cola, and the Sprite-sponsored prep work. At right, veteran performer Smokey Robinson accepts Soul Train's Heritage Award for his career achievements.



by Jeff Levenson

EACH YEAR, after the JVC jazz fest packs up and leaves New York, industry pundits debate the programming changes needed to keep the annual extravaganza rolling. This practice has been going on for no less than 35 years, precisely as long as the festival has been with us (with its various sponsorship affiliations).

It's hard to know how much of this chit-chat festival organizer George Wein actually hears when he schedules his lineup. But I recall that after last summer's jazz-as-usual bash he felt it was time for a change. The artist demographic, like that of the audience, was evolving: The old guard was dying, replaced by a new guard composed largely of neo-con types whose attitudes were perfect for a young, broad, consumer base.

Not for nothing has Wein been one of jazz's most successful impresarios. He plays both the piano and the calculator, a nifty version of doubling that finds him among the most respected men in the business.

This year's fest will, of course, highlight Miles Davis and B.B. King (both scheduled for June 21, opening night, at Avery Fisher Hall), and Ray Charles (double-billed with Regina Belle, again at Avery, on June 29).

But it will also feature many of those so-called youngbloods—don't worry, it will be years before we have to stop calling them that—upon whose shoulders jazz will ultimately ride. "Wynton Marsalis & Jazz Futures" (June 22 at Avery) will feature the likes of Roy Hargrove, Marlon Jordan, Benny Green, and Mark Whitfield; "Swing: 40 And Under" (June 26 at the Equitable Center Auditorium) brings together a bevy of fine mainstream players, including Howard Alden, Scott Hamilton, Ken Peplowski, Randy Sandke, Byron Stripling, and Warren Vache; and "Bebop: 40 And Un-

der" (Equitable, June 27) will showcase Mulgrew Miller, Billy Drummond, Wallace Roney, Renee Rosness, and program producer Jon Faddis.

Faddis, Vache, and Marsalis will appear on "A Salute To Doc Cheatham" (June 24 at Town Hall), a tribute to the 86-year-old trumpeter that should provide affectionate remembrances and heated blowing in equal measure. Other performers scheduled include Dizzy Gillespie, Harry "Sweets" Edison, and Al Grey.

New to the fest will be a jazz and blues jam (June 22 at the Ritz) matching the talents of Bobby "Blue" Bland, Arthur Blythe, Jimmy McGriff, Philip and Winard Harper, and Elvin Bishop; a free, outdoor gathering (June 23 in Damrosch Park at Lincoln Center) that will stage together the groups of Blythe, David

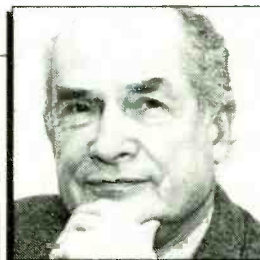
The JVC jazz fest boasts a host of youngbloods

Murray, Steve Lacy, Donald Harrison, and the Microscopic Septet; and a three-week jazz film festival (June 21-July 11) at the Film Forum.

Even the newly deceased will get a play on this year's program. A tribute to Sarah Vaughan (June 25 at Carnegie) attracts a host of her friends: Gillespie, Billy Eckstine, Carmen McRae, Shirley Horn, Joe Williams, Bob James, and Roberta Flack; and the world premiere of "Bebop Caravan" (June 28 at Avery) honors the memory of Dexter Gordon. Those celebrating his life will include Gillespie, Bobby Hutcherson, Slide Hampton, George Cables, and musical director Shirley Scott.

Perennials, of course, will once again bloom. Mel Torme makes a return engagement (June 21 at Carnegie) in a program devoted to the music of Duke Ellington; Lee Ritenour leads a cast of GRP All-Stars (June 29 at the Beacon Theater); Bobby Short will host an evening titled "New York, New York" (June 23 at Carnegie); and the festival will honor Marian McPartland (June 26 at Avery) for her radio work with "Piano Jazz."

Lastly, the surprise booking of the fest is none other than Ornette Coleman (June 29 at Carnegie).



by Is Horowitz

SALES STUFF: Tower's uptown Manhattan store, which abuts Lincoln Center, is understandably strong in classics. But it set a record of sorts the last week in March when London's "Three Tenors" and Deutsche Grammophon's "Spirituals" CDs placed second and third, respectively, in the store's list of top-25 best sellers, topped only by R.E.M.'s "Out of Time."

PolyGram scored again last week when five operas placed on the Billboard classical chart, an exceedingly rare, perhaps unique, event. All came from the PolyGram label stable. Impetus behind the quick chart entry of the fifth, Mascagni's "Cavalleria Rusticana," may well have been use of the music in "Godfather III."

BMG CLASSICS is halfway to its goal of releasing all its refurbished Toscanini reissues by March 25, 1992, the 125th anniversary of the maestro's birth. A numbered, limited-edition boxed set, containing all 82 discs, will be made available on that date.

Meanwhile, BMG will prime the consumer pump with the release of a Toscanini sampler in June. The budget-priced entry, holding portions of eight works, will run just less than 70 minutes.

Fanciers of the more intimate forms of Czech music can look forward to another recorded contribution by Rudolf Firkusny on RCA Victor. Now the pianist and soprano Gabriela Bernackova, who recently made her Met opera debut in Janacek's "Katya Kabanova," have recorded a program of songs by Martinu, Dvorak, and Janacek.

KEEPING MUSIC ALIVE: Alfred Brendel makes a strong case for live recording in "Music Sounded Out," a

collection of essays by the master pianist just published by Farrar Strauss Giroux.

"There are chance recordings that bring a piece of music to life and studio performances that destroy it," he writes. "Those who consider spotless perfection and undisturbed technical neatness the prerequisite of a moving musical experience no longer know how to listen to music."

Publication of the book coincided with the launch April 6 of a monthlong U.S. tour by Brendel, and the release of two new solo recordings by Philips (both studio jobs, incidentally). In September Brendel will record the Brahms Piano Concerto No. 2 with the Berlin Philharmonic Orchestra conducted by Claudio Abbado.

Philips domestic topper Nancy Zannini says the label is priming its promotional guns for another stateside

Tower outlet conducting big business with classical titles

visit this June when Bernard Haitink and the BPO arrive for Carnegie Hall centennial-year concerts. More Mahler is due from these artists; the 4th Symphony will be recorded for Philips in December.

PASSING NOTES: In a sudden shift of direction, Musical America, the country's oldest classical music magazine, is aborting its longtime role as a chronicler of live-music events to move into the trade-publication field.

Charles Passy, who replaces Shirley Fleming as editor, says the magazine will cover the business of concert music, perhaps including recordings, although an editorial profile has yet to be drawn.

Fleming, as well as Sedgwick Clark, who was brought in recently to edit Musical America's record-review department, left the magazine April 12. Fleming served as the magazine's editor for the past 25 years, and before that was on the staff of High Fidelity. Among other editorial posts, Clark was editor of Keynote, the magazine published by WNCN New York.

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 |
|-----------|--------------|-----------|---------------|---|-------------------------------|
| 1 | 1 | 2 | 7 | ★★ No. 1 ★★ HERE WE GO COLUMBIA 38-73690 2 weeks at No. 1 ◆ C&C MUSIC FACTORY | |
| 2 | 2 | 5 | 7 | STRIKE IT UP RCA 2792-1-RD | ◆ BLACK BOX |
| 3 | 5 | 7 | 9 | WHERE LOVE LIVES ARISTA IMPORT | ALISON LIMMERICK |
| 4 | 3 | 1 | 9 | I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992/MCA | ◆ LONDONBEAT |
| 5 | 4 | 3 | 11 | IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791 | ◆ MONIE LOVE |
| 6 | 8 | 9 | 9 | ANTHEM RCA 2775-1-RD | ◆ N-JOI |
| 7 | 6 | 6 | 7 | RESCUE ME SIRE 0-19490/WARNER BROS. | MADONNA |
| 8 | 13 | 24 | 3 | E.S.P. ELEKTRA PROMO | DEEE-LITE |
| 9 | 10 | 11 | 6 | STATE OF THE WORLD A&M PROMO | JANET JACKSON |
| 10 | 7 | 4 | 9 | HOW TO DANCE ATLANTIC 0-86083 | ◆ BINGO BOYS |
| 11 | 11 | 12 | 7 | UNBELIEVABLE EMI V-56209 | ◆ EMF |
| 12 | 19 | 38 | 3 | PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG | LATOUR |
| 13 | 9 | 8 | 10 | DO YOU WANNA DANCE CARDIAC 3-4008 | ◆ BROTHER MAKES 3 |
| 14 | 12 | 13 | 10 | KID GET HYPED RCA 2769-1-RD | DESKEE |
| 15 | 20 | 28 | 4 | FEEL THE GROOVE SCOTTI BROS. 5281-1 | CARTOUCHE |
| 16 | 24 | 43 | 3 | WEEKEND TSR 866 | DJ DICK |
| 17 | 17 | 21 | 6 | X,Y & ZEE RCA 2763 | POP WILL EAT ITSELF |
| 18 | NEW ▶ | 1 | | ★★★HOT SHOT DEBUT★★★ GYPSY WOMAN (SHE'S HOMELESS) MERCURY 868 209-1 | CRYSTAL WATERS |
| 19 | 15 | 19 | 8 | SAME SONG TOMMY BOY PROMO | DIGITAL UNDERGROUND |
| 20 | 31 | — | 2 | SPILLIN' THE BEANS ATLANTIC 0-86031 | JELLYBEAN |
| 21 | 28 | 45 | 3 | CLOUD 8 CHARISMA 0-96378 | FRAZIER CHORUS |
| 22 | 23 | 33 | 5 | SUPERFICIAL PEOPLE ATLANTIC 0-86077 | TEN CITY |
| 23 | 29 | 34 | 4 | STEP TO ME CAPITOL V-15670 | MANTRONIX |
| 24 | NEW ▶ | 1 | | TONITE MCA 54069 | THOSE GUYS |
| 25 | 36 | — | 2 | CRAZY LMR 2790-1-RD/RCA | DAISY DEE |
| 26 | 38 | — | 2 | HIP HOP ATLANTIC 0-86029 | CHRIS CUEVAS |
| 27 | 18 | 18 | 6 | ELVIS IS DEAD EPIC 49-73677 | ◆ LIVING COLOUR |
| 28 | 21 | 14 | 12 | ALL WE GOT REPRISE 0-21734/WARNER BROS. | MICHAEL MCDONALD |
| 29 | 14 | 10 | 11 | TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1/PLG | ◆ CATHY DENNIS |
| 30 | 30 | 35 | 5 | SAME SUN SAME SKY RCA 2771-1-RD | TONY MORAN |
| 31 | 49 | — | 2 | ★★★POWER PICK★★★ MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA | ◆ L.L. COOL J |
| 32 | 16 | 16 | 12 | LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400 | TRIOLOGY |
| 33 | 39 | — | 2 | THE PARALLAX VIEW CAROLINE 2503-2 | A SPLIT SECOND |
| 34 | 25 | 22 | 8 | ALICE EVERYDAY SIRE 0-21767/WARNER BROS. | BOOK OF LOVE |
| 35 | NEW ▶ | 1 | | WHERE THE STREETS HAVE NO NAME EMI 56217 | PET SHOP BOYS |
| 36 | 34 | 41 | 5 | MOTHER UNIVERSE BIG LIFE 879 545-1/MERCURY | THE SOUP DRAGONS |
| 37 | 41 | — | 2 | RECONSIDER RCA 2773-1-RD | OSCARÉ |
| 38 | 32 | 32 | 6 | THIS LOVE RCA 2754 | ◆ DANIEL ASH |
| 39 | 33 | 25 | 8 | NAIVE WAX TRAX 9160 | KMFDM/THRILL KILL KULT |
| 40 | NEW ▶ | 1 | | SEASONS OF LOVE GIANT 0-40008/WARNER BROS. | KEITH NUNNALLY |
| 41 | 22 | 17 | 12 | YOU THINK YOU KNOW HER EXILE 74002/NASTYMIX | ◆ CAUSE & EFFECT |
| 42 | 47 | 49 | 4 | ALRIGHT COOTEMPO V-23712/CHRYSALIS | URBAN SOUL |
| 43 | 45 | 50 | 4 | SHOOT TO KILL ALPHA INT'L V-73017 | THE HUNGER |
| 44 | NEW ▶ | 1 | | NOW IS TOMORROW CARDIAC 4010 | DEFINITION OF SOUND |
| 45 | 37 | 31 | 7 | MOVIN' QUALITY VL-15157-1 | LEE MARROW |
| 46 | 44 | 37 | 10 | TREAT 'EM RIGHT SELECT 62358 | ◆ CHUBB ROCK |
| 47 | NEW ▶ | 1 | | BABY BABY A&M 1549 | ◆ AMY GRANT |
| 48 | NEW ▶ | 1 | | CONTRIBUTION ISLAND 422-868185 | MICA PARIS |
| 49 | 27 | 20 | 14 | DANGEROUS ON THE DANCEFLOOR RCA 1253 | MUSTO AND BONES FEATURING PCP |
| 50 | 26 | 15 | 13 | SOMEDAY COLUMBIA 44-73560 | ◆ MARIAH CAREY |

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 |
|-----------|--------------|-----------|---------------|--|--|
| 1 | 1 | 1 | 5 | ★★ No. 1 ★★ RESCUE ME SIRE 0-19490/WARNER BROS. 3 weeks at No. 1 | MADONNA |
| 2 | 3 | 5 | 6 | HERE WE GO COLUMBIA 38-73690 | ◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS |
| 3 | 2 | 2 | 9 | I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992 | ◆ LONDONBEAT |
| 4 | 5 | 6 | 7 | TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1 | ◆ CATHY DENNIS |
| 5 | 4 | 4 | 9 | HOW TO DANCE ATLANTIC 0-86083 | ◆ BINGO BOYS |
| 6 | 7 | 8 | 5 | STRIKE IT UP RCA 2792-1-RD | ◆ BLACK BOX |
| 7 | 9 | 21 | 4 | IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791 | ◆ MONIE LOVE |
| 8 | 8 | 9 | 9 | DO YOU WANT ME NEXT PLATEAU NP-50137 | SALT-N-PEPA |
| 9 | 16 | 23 | 5 | DANGEROUS ON THE DANCEFLOOR RCA 1253 | MUSTO AND BONES FEATURING PCP |
| 10 | 6 | 3 | 10 | SADENESS PART 1 CHARISMA 0-96395 | ◆ ENIGMA |
| 11 | 15 | 18 | 5 | UNBELIEVABLE EMI V-56209 | ◆ EMF |
| 12 | 14 | 17 | 5 | LET'S CHILL UPTOWN 54051/MCA | ◆ GUY |
| 13 | 17 | 20 | 5 | ALL WE GOT REPRISE 0-21734/WARNER BROS. | MICHAEL MCDONALD |
| 14 | 11 | 10 | 8 | SERIOUSLY/BEING BORING EMI V-56204 | ◆ PET SHOP BOYS |
| 15 | 12 | 11 | 11 | TREAT 'EM RIGHT SELECT 62358 | ◆ CHUBB ROCK |
| 16 | 19 | 25 | 5 | CRAZY LMR 2790-1-RD/RCA | DAISY DEE |
| 17 | 13 | 12 | 10 | RICO SUAVE INTERSCOPE 0-98871/ATLANTIC | ◆ GERARDO |
| 18 | 25 | 31 | 4 | ELVIS IS DEAD/LOVE REARS ITS UGLY HEAD EPIC 49-73677 | ◆ LIVING COLOUR |
| 19 | 34 | 40 | 3 | SHE'S DOPE MCA 54064 | BELL BIV DEVOE |
| 20 | 28 | 33 | 6 | ANTHEM RCA 2725-1-RD | ◆ N-JOI |
| 21 | 35 | 50 | 3 | MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA | ◆ L.L. COOL J |
| 22 | 10 | 7 | 9 | MADE UP MY MIND MERCURY 878 785-1 | ◆ SAFIRE |
| 23 | 43 | — | 2 | ★★★POWER PICK★★★ PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG | LATOUR |
| 24 | 22 | 19 | 8 | DO YOU WANNA DANCE CARDIAC 3-4008 | BROTHER MAKES 3 |
| 25 | 18 | 15 | 9 | ALL TRUE MAN TABU 45-73626/EPIC | ◆ ALEXANDER O'NEAL |
| 26 | 29 | 38 | 4 | WHAT IS SADNESS ARISTA AD-2184 | DEVICE |
| 27 | 33 | 43 | 3 | WHATEVER YOU WANT WING 879 591-1/MERCURY | ◆ TONY! TONI! TONE! |
| 28 | 23 | 26 | 7 | SHE'S GOT ME GOING CRAZY CUTTING 0-96384/CHARISMA | 2 IN A ROOM |
| 29 | 26 | 27 | 6 | THANX 4 THE FUNK MOTOWN 4758 | THE BOYS |
| 30 | 39 | — | 2 | SEX CYMBAL WARNER BROS. 0-19435 | ◆ SHEILA E. |
| 31 | 37 | 41 | 4 | I GOT TO HAVE IT PWL AMERICA 878881-1/MERCURY | ED O.G. & DA BULLDOGS |
| 32 | 32 | 24 | 14 | TOGETHER FOREVER COLUMBIA 44-73630 | ◆ LISETTE MELENDEZ |
| 33 | 36 | 36 | 6 | I LIKE THE WAY (THE KISSING GAME) JIVE 1424-1-JD/RCA | ◆ HI-FIVE |
| 34 | 40 | — | 2 | STONE COLD GENTLEMAN MCA 54043 | ◆ RALPH TRESVANT |
| 35 | 24 | 16 | 12 | HOLD YOU TIGHT BIG BEAT BB-9102/GIANT | ◆ TARA KEMP |
| 36 | 30 | 29 | 7 | SITUATION '91 SIRE 0-29950/WARNER BROS. | YAZ |
| 37 | 31 | 34 | 10 | THIS HOUSE CAPITOL V-15649 | ◆ TRACIE SPENCER |
| 38 | 45 | — | 2 | IS IT LOVE/SCANDAL ETERNAL 0-40007/WARNER BROS. | ULTRA NATE |
| 39 | 42 | — | 2 | YOU THINK YOU KNOW HER EXILE 74002/NASTYMIX | ◆ CAUSE & EFFECT |
| 40 | 44 | — | 2 | I'M DREAMIN' GIANT 0-19441/REPRISE | CHRISTOPHER WILLIAMS |
| 41 | NEW ▶ | 1 | | ★★★HOT SHOT DEBUT★★★ THROUGH EPIC 73708 | ◆ VICTORIA WILSON-JAMES |
| 42 | 20 | 22 | 12 | THE ROOF IS ON FIRE/...AND PARTY TSR 865 | ◆ WESTBAM |
| 43 | NEW ▶ | 1 | | STEP TO ME CAPITOL V-15670 | MANTRONIX |
| 44 | NEW ▶ | 1 | | TONITE MCA 54069 | THOSE GUYS |
| 45 | NEW ▶ | 1 | | TONIGHT/SHOOT TO KILL ALPHA INT'L V-73017 | THE HUNGER |
| 46 | 27 | 14 | 15 | FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650 | THE COVER GIRLS |
| 47 | NEW ▶ | 1 | | NEW JACK HUSTLER GIANT 0-19942/WARNER BROS. | ◆ ICE-T |
| 48 | 21 | 13 | 9 | ALICE EVERYDAY SIRE 0-21767/WARNER BROS. | BOOK OF LOVE |
| 49 | 47 | 44 | 23 | GONNA MAKE YOU SWEAT COLUMBIA 44-73605 | ◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS |
| 50 | 41 | 28 | 18 | ANOTHER SLEEPLESS NIGHT ARISTA AD-2141 | ◆ SHAWN CHRISTOPHER |

Titles with the greatest sales or club play increase this week. ◆ Videoclip availability. Records listed under Club Play are 12-inch unless indicated otherwise. © 1991, Billboard/BPI Communications, Inc.

WARNING!

THIS BEAT IS HOT!


4 out of 5 doctors surveyed suggest a steady diet of hot dance music.

"THIS BEAT IS HOT... THE COMPILATION" features the best of Epic's old and new dance remixes; club hits like The Cover Girls' "FUNK BOUTIQUE," Lil Louis & The World's "FRENCH KISS," and Double Dee's "FOUND LOVE." Plus previously unreleased tracks, including Off Shore's "I CAN'T TAKE THE POWER," Secchi's "I SAY YEAH," and B.G. The Prince Of Rap's "THIS BEAT IS HOT."

IN-STORE MAY 21.

"THIS BEAT IS HOT... THE COMPILATION"

On Epic Cassettes, Compact Discs and Records.



Will Funk'N'Roll Have Longer Dance Than Rock/Disco?

A NEW BRAND OF MUSIC: In last week's edition of *Billboard*, the lead news story by Thom Duffy and Jeff Clark-Meads took a look at a new subgenre of rock music that merges elements of funk, rock, and dance. Placed under the heading "funk'n'roll," acts like EMF and Urban Dance Squad are credited with filling the void left by traditional rock acts on the pop album and singles charts.

As we contemplate the future of this genre and the longevity of its leading acts, memories of the ill-fated rock/disco movement of the late '70s come to mind. We're not referring to the remixed rock records, but rather tunes like Rod Stewart's "Da Ya Think I'm Sexy," "Miss You" by the Rolling Stones, and "I Was Made For Lovin' You" by Kiss. These were among the more successful singles that integrated aggressive rock sensibilities with disco strings and beats. As quickly as this trend caught on, it faded, with its originators staunchly denouncing the tunes.

While our defensive and cynical side wonders if rock acts are once again trying to cash in on the success of dance-oriented music, we sense a less calculated, more creatively organic vibe in the music and attitude of groups like EMF and Urban Dance Squad. Their music has helped bring hip-hop, funk, and house music into the pop mainstream.

Perhaps rockers are rediscovering something that we in clubland have never forgotten: Great music is music that moves both your body and your mind.

HOUSE ON FIRE: Jive Records' Chicago office was recently vandalized. According to label representative Wayne Williams, someone broke into the building, which includes a state-of-the-art recording studio, and stole approximately \$30,000 in equipment. Additionally, a cabinet of demo and master tapes was thrown onto the floor and set on fire. Williams says most of the tapes were saved.

"Actually, we were pretty lucky in that the sprinkler system kept the entire building from going up in flames," says Williams.

The incident temporarily inter-

rupted plans for in-house producers Hula & Fingers to work on new material with the Fresh Prince. The team has relocated to Zomba-owned Battery Studios in New York to record tracks.

Police are currently pursuing several leads.

ALBUM OF THE WEEK: An unexpected treat is offered by Nicki Richards with her debut disc, "Naked (To The World)" (Atlantic). She reveals a unique vocal charm that combines the sass and attitude of Janet Jackson with the technique



by Larry Flick

of Chaka Khan. The title cut is a spine-stirring funk/R&B workout that is essential to jocks who prefer chunky-beated, slower-paced jams. We've yet to hear of an extended 12-inch remix—though it sure would be a good idea.

Also of club note on the album is a shuffling groove reading of the Seals & Crofts rocker "Summer Breeze" (which is begging for house remodeling) and "New Days Of Rage," which links headline-savvy lyrics with a swing/hip-hop beat.

SINGLES SCENE: Speaking of Atlantic releases, "Ich Will Dich (I Want You)" by Ooscha, the label's joint venture with New York-based indie Quark, has begun to circulate. To refresh your memory, Atlantic paid for the recording of the single, while Quark paid for the pressing and distribution. Both labels will promote the track at club level. The intention is to explore alternative options for keeping 12-inch vinyl alive once major labels stop manufacturing it.

Musically, the track melds a slamin' house'n'sample vibe with the singer's breathy German rapping/cooing. Much credit goes to the guiding hands of producers Mojo Nicosia and Warren Rosenstein for creating a peak-hour gem that is catchy enough to spark crossover radio action.

From somewhat out of left field comes "It's A Sin" by Maggie's Dream (Capitol). Although the act operates primarily on a rock/R&B base, this 12-inch single sports several down-tempo funk/hip-hop remixes by the Dust Brothers that should entice fans of Sly Stone-influenced retro grooves.

To fill your weekly diva quota check out "More Love" by Tamara Knight (About Music, Washington, D.C.). Knight stretches out over a heavily percussive house foundation with fire and energy. Fab remixer Yvonne Turner turns out several nifty remixes, which range from the underground-smart "Alternative Mix" to the accessible radio version. Invigorating.

CHART CHATTER: A quick glance at this week's Club Play

chart ushers in the beginning of what should be an interesting duel between a pair of singles that feature the talents of production/songwriting team the Basement Boys. "Tonight" by Those Guys (MCA) enters at No. 24, while "Gypsy Woman" by Crystal Waters (Mercury) comes on at No. 18. Both tracks were preceded by extensive underground activity on tape and test pressings, and inspired heavy bidding from major labels. We hear through the grapevine that the Boys have yet another hot track up for grabs... any takers?

EXECUTIVE TURNTABLE: Anthony Sanfilippo has been appointed to the highly coveted position of director of dance music A&R and club promotion at London/FFRR Records. Sanfilippo was national promotion manager in the contemporary music department at Warner Bros.

Leotis Clyburn joins Polydor as director of A&R. He was most recently associate director of member relations at ASCAP.

Over at Smash Records in Chicago, Cindy Levine is named national promotion director. She was a college promotion manager at A&M.

NEWSLINE: After a round of fierce bidding, Capitol has inked a deal with hot Euro act Nomad. The label will issue fresh remixes of its international smash "(I Wanna Give You) Devotion." In the meantime, DJs who like to stay ahead of the pack have no doubt already begun to jam on the group's slamin' new 12-incher, "Just A Groove." Finishing touches are being made on Nomad's debut album, which should be out in early summer.

Add Next Plateau to the compilation-album sweepstakes. It has just shipped "Street Buzz," a two-record/CD set that offers mostly new remixes of previously available singles from the indie label. Among the

choice material is "Love's Calling" by Sybil and "Independence" by Salt-N-Pepa. Our only gripe is the fact that the songs are mixed into each other à la compilations from the late '70s.

Sometimes you never know where support is going to come from. "Entertainment Tonight" has recently been featuring bits of such hardcore club hits as "Luv Dancin'" by Underground Solution and "Where Love Lives" by Alison Limerick during its segment lead-ins and lead-

outs. Kudos to the show's music coordinator, Chris Bonyo, for helping to bring club music into middle American households.

Remixer Daniel Abraham has been keeping busy lately, adding a club vibe to such pop tunes as "Every Heartbeat" by Amy Grant (by the way, his swing transformation of her current hit, "Baby Baby," is fierce!), "Your Swaying Arms" by Deacon Blue, and "Everybody Plays The Fool" by Aaron Neville.



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- TELL ME THAT YOU WAIT CULTURE BEAT EPIC
- GIVE YOUR LOVE TO ME TKA TOMMY BOY

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

Talent

Metropolitan's Jim Koplik Talks Shop Prez Says Amphitheater Development Key

■ BY THOM DUFFY

NEW YORK—In a Billboard news story in late 1989 on the volatility of the concert promotion business, Jim Koplik, then head of Cross Country Concerts, predicted that midsize promoters like himself faced being bought out—or put out—of business by larger companies.

Less than a year later, Cross Country, with its focus on Connecticut and southern New England, was merged with John Scher's Metropolitan Entertainment, which books venues throughout the New York metropolitan area, across upstate New York, and, most recently, in western Pennsylvania.

But it was a friendly merger in the truest sense. Scher, a longtime colleague of Koplik, became president of the PolyGram Diversification Division, an arm of PolyGram Holding Inc., which took a minority interest in the combined companies (Billboard, Oct. 6). The deal was engineered by Eric Kronfeld, now president and chief operating officer of PolyGram Holding.

And Koplik was Scher's choice as the new president of Metropoli-

tan Entertainment.

"I swear," Koplik says, laughing about the welcome way his earlier prediction panned out, "I didn't know it would happen then."

In the six months since the Metropolitan-Cross Country merger, and PolyGram's investment in the combined companies, Koplik has assumed overall responsibility for

'It's increasingly difficult to make money strictly off ticket sales'

booking Metropolitan's varied venues while working with Scher and PolyGram on the company's long-range strategy. The key to that strategy is Metropolitan's development of new amphitheater venues—the issue Koplik focused on in this interview.

Billboard: While you book the Finger Lakes amphitheater and the Lakeside amphitheater, both in upstate New York, Metropolitan does not, in fact, book a shed in the New York metropolitan area.

Koplik: You're right. Connecti-

cut, Long Island, and New Jersey outdoor concerts are booked by promoters other than Metropolitan. That has to change. [Ron Delsener books the Jones Beach Theater on Long Island and the Garden State Arts Center in New Jersey.]

BB: In southern New England, Metropolitan has acknowledged negotiations with Joseph Bales-trieri, who now books the Lake Compounce amphitheater in Bristol, Conn.—although no agreement has yet been announced. What impact has Lake Compounce had on Connecticut concert bookings in recent years?

JK: It has taken over the summer concert business there to the tune of 75%. We were lucky enough for various reasons, (Continued on page 32)



Rhythm Of The Garden. Before a sold-out performance of his "Rhythm Of The Saints" tour March 16 at New York's Madison Square Garden, Paul Simon, center, meets backstage with Bruce Moran, VP of Madison Square Garden Enterprises, left, and Wayne Sharp, MSG director of concerts. The U.S. leg of Simon's tour, sponsored by American Express and VH-1, continues through a Wednesday (17) date in East Lansing, Mich., with an international leg opening May 3 in Oslo, Norway.

White Lion Swallows 'Pride,' Focuses On 'Mane Attraction'

■ BY JIM BESSMAN

NEW YORK—With the release of their third Atlantic album, "Mane Attraction," the members of White Lion are no longer young cubs. And they have grown into their platinum-selling stature.

The Brooklyn, N.Y., quartet's 1987 debut disc, "Pride," went double-platinum on the strength of singles such as "When The Children Cry," which

'Saving whales doesn't sell rock albums—tight leather pants do'

was still rising up the Hot 100 chart when the group went into the studio to record its second album, "Big Game," released in 1989. That pace proved a bit much, says vocalist Mike Tramp.

"We became superstars too quickly," says Tramp. "We were still doing interviews for 'Pride' while we were in the studio for the 'Big Game.' It made us feel immortal, and we went in with the attitude that it didn't matter what we did, which is the worst thing that could happen."

A heavy tour schedule to promote "Pride" also did not help the band's attitude during its follow-up.

"We did over 400 shows in 18 months, touring with heroes like Kiss, AC/DC, and Aerosmith," Tramp continues. "Then we immediately started writing new songs and were back in the studio" for "Big Game."

In contrast, says Tramp, he and guitarist Vito Bratta spent a year working on material for "Mane Attraction."

Adds Bratta, "We didn't record it a month after writing it—and then a month afterward get sick of it because we didn't live with it. On 'Pride,' we'd written the songs and toured clubs before we were even signed."

"Mane Attraction" also benefits from groundwork in the band's new home-studio setup, as well as input from new producer Richie Zito.

"This album is very polished," says Tramp, contrasting it with the "confusion evidenced in 'Big Game.'" "When it came down to choosing the single, we knew it was 'Love Don't Come Easy' from the first chord."

Tramp adds that "Mane Attraction" focuses on "major key instead of minorish songs this time," and is also less political, despite the anti-war theme of "Warsong."

"Saving whales doesn't sell rock albums—tight leather pants do," he says, alluding to the track "Little Fighter" from the "Big Game" album. A tribute to Greenpeace's Rain-

(Continued on next page)

Will Biz Meet Earth Day's Challenge? Luther's Love Power; Bessie's Blues

WAS ENVIRONMENTALISM just last year's fad, particularly in the entertainment business? One year after the 20th anniversary of Earth Day, we're bound to see fewer cover stories, TV specials, and benefit concerts. In the wake of a war and in the midst of a recession, public attention has turned elsewhere.

Remember when Don Henley and his pop-music pals helped save Walden Pond? Since then, voters from California to New York have nixed other measures to save open land and aid the earth, nervous about the cost of such efforts.

Some pop musicians are still playing up their concern, as in the **Earth Day 1991 Concert Saturday (20)** at the Foxboro (Mass.) Stadium, featuring **Jackson Browne, Billy Bragg, Boogie Down Productions and KRS-One, Rosanne Cash, Bruce Cockburn, Bruce Hornsby, Indigo Girls, Queen Latifah, Willie Nelson, and 10,000 Maniacs.** The production of the concert itself reflects its environmental focus.

But what's next?

The attitude expressed last year in such best sellers as "50 Simple Things You Can Do To Save The Earth" overlooks the far-from-simple questions that businesses must face if they profess environmentalism—as the entertainment industry does so often. What industrial wastes result from software manufacturing? How many truckloads of staging are really necessary for this tour? How much disposable garbage—from gimcracks to press releases—are really needed to promote this week's product?

And, finally, where are the other artists who will press the environmental agenda beyond benefit concerts to the day-to-day practices of their business?

ON THE BEAT: The inimitably soulful Luther Vandross, with that well-earned first Grammy tucked under his arm, returns to both pop and R&B radio with a gorgeous new—and old—love groove. "Power Of Love/Love Power" melds a newly written midtempo track with a choice remake of the 1967 Sand Pebbles hit "Love Power," bolstered by the backing gospel vocals of Cissy Houston, Darlene Love, Tawatha Agee, and Fonzi

Thornton. The single comes from Vandross' upcoming Epic release, "The Power Of Love," whose other treats include a duet with **Martha Wash** on a remake of **Leiber & Stoller's** "I Who Have Nothing" . . . Speaking of soul providers, **Michael Bolton's** "Time, Love & Tenderness" arrives at retail April 23 preceded by the sure-fire single "Love Is A Wonderful Thing." Never one to shy away from a classic, Bolton takes on the **Percy Sledge** masterpiece "When A Man Loves A Woman" on this album. He duets with **Patti LaBelle** on "We're Not Making Love Anymore" and collaborates with hit-makers **Diane Warren, Desmond Child**—and **Bob Dylan.** And when Bolton inevitably breaks the triple-platinum mark of his previous "Soul Provider" disc, the Beat suggests this New Haven, Conn., native treat the entire Columbia staff to those famous pies from **Sally's Pizza.**



by Thom Duffy

DISCS DUE: After producing the wailing-wonder of **Neil Young's** "Ragged Glory," what can **David Briggs** offer as an encore? The new SBK disc "13 Engines," that's what. Briggs is producer of the Detroit band's fearsome, fuzz-toned, major-label debut . . . "Temple Of The Dog," a tribute to the late **Andrew Wood,** brings together Wood's band mates in **Mother Love Bone** and the members of **Sonic Youth.** The disc arrives Tuesday (16) from A&M Records . . . A June release by **King Of Fools** and a July disc by Aussie act **Baby Animals** are the sole releases thus far expected from **Terry Ellis's** new Imago label. Ellis told National Assn. of Recording Merchandisers' confab attendees there were "too many records" being released on the rapidly expanding label front and pledged Imago will remain small . . . Epic will have many of its heavy-hitters on deck later this year. Look for upcoming discs in '91 from **Alice Cooper, Ozzy Osbourne, Joan Jett, and Bad English . . .** If **Robert Johnson** can score a gold record, why not **Bessie Smith?** "Bessie Smith: The Complete Recordings Vol. 1" follows the Johnson set as the latest reissue in the Columbia/Legacy Roots n' Blues series. Other artists due for upcoming Columbia/Legacy reissues: **Sly & the Family Stone, Mott The Hoople, the Clash, Donovan, Johnny Winter, Mahalia Jackson,** (Continued on page 32)



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GROSSES

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|---|--|----------------------|---|---------------------|--|
| GRATEFUL DEAD | Greensboro Coliseum Greensboro, N.C. | March 31- April 1 | \$634,960 \$21.50 | 29,987 sellout | Cellar Door Concerts |
| PAUL SIMON | SkyDome Toronto | April 2 | \$580,249 (\$668,447 Canadian) \$32.75/\$28.75 | 21,003 sellout | Concert Prods. International |
| ZZ TOP DREAMS SO REAL | Miami Arena Miami | April 6-7 | \$521,753 \$21.50 | 24,471 sellout | Beaver Prods. Cellar Door Concerts |
| SHIRLEY MACLAINE | Fox Theatre Detroit | March 21- 24 | \$351,260 \$50/\$37.50/ \$20/\$10 | 17,067 23,250 | Brass Ring Prods. |
| SCORPIONS TRIXTER | Rosemont Horizon Rosemont, Ill. | April 6 | \$279,000 \$22.50 | 12,400 sellout | Jam Prods. |
| STING CONCRETE BLONDE | San Diego Sports Arena San Diego | March 30 | \$273,343 \$25/\$22.50 | 12,085 13,105 | Bill Silva Presents |
| NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN | Peoria Civic Center Arena Peoria, Ill. | April 3 | \$268,225 \$25 | 10,729 sellout | Jam Prods. |
| PAUL SIMON | Halifax Metro Centre Halifax, Nova Scotia | April 8 | \$264,158 (\$303,518 Canadian) \$32.50 | 9,465 sellout | Concert Prods. International Donald K. Donald Prods. |
| PAUL SIMON | Montreal Forum Montreal | April 6 | \$264,019 (\$303,622 Canadian) \$32.50 | 9,395 11,061 | Concert Prods. International Donald K. Donald Prods. |
| NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN | Joyce Athletic & Convocation Center Univ. of Notre Dame Notre Dame, Ind. | April 7 | \$263,075 \$25 | 10,523 sellout | Jam Prods. |
| INKS THE SOUP DRAGONS | ARCO Arena Sacramento, Calif. | April 3 | \$259,560 \$22.50 | 11,965 17,600 | Bill Graham Presents |
| ZZ TOP THE BLACK CROWES | Dean E. Smith Center Univ. of North Carolina, Chapel Hill Chapel Hill, N.C. | March 20 | \$246,140 \$20 | 12,301 sellout | Concert Promotions/ Southern Promotions |
| PAUL SIMON | Ottawa Civic Centre Ottawa | April 4 | \$237,580 (\$273,455 Canadian) \$32.50 | 8,589 sellout | Concert Prods. International Donald K. Donald Prods. Bass Clef |
| INKS THE SOUP DRAGONS | Seattle Center Coliseum Seattle | March 28 | \$233,552 \$19.50 | 12,506 sellout | Bauer/Kinnear Enterprises |
| NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN | Rockford Metro Centre Rockford, Ill. | April 4 | \$226,550 \$25 | 9,062 sellout | Jam Prods. |
| ZZ TOP MICHELLE MALONE & DRAG THE RIVER | Veterans Memorial Coliseum Jacksonville, Fla. | April 3 | \$221,600 \$20 | 11,676 sellout | Beaver Prods. |
| NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES | Wheeling Civic Center Wheeling, W.Va. | March 28 | \$209,935 \$27.75 | 7,634 sellout | DiCesare-Engler Prods. |
| NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN | Hearnes Center Univ. of Missouri, Columbia Columbia, Mo. | April 5 | \$195,150 \$25 | 7,806 sellout | Jam Prods. |
| SCORPIONS TRIXTER | Seattle Center Coliseum Seattle | March 3 | \$188,478 \$18.50 | 10,460 12,271 | Bauer/Kinnear Enterprises |
| ZZ TOP DREAMS SO REAL | Lee Civic Center Arena North Fort Myers, Fla. | April 4 | \$171,580 \$20 | 9,000 sellout | Beaver Prods. |
| SCORPIONS TRIXTER | Memorial Coliseum Portland, Ore. | March 4 | \$170,430 \$19.50 | 8,992 11,632 | Bauer/Kinnear Enterprises |
| NEIL YOUNG & CRAZY HORSE SONIC YOUTH DRIVIN' N' CRYIN | ARCO Arena Sacramento, Calif. | April 7 | \$162,922 \$22.50 | 7,842 17,600 | Bill Graham Presents |
| GEORGE THOROGOOD & THE DESTROYERS TOMMY CONNELL & THE YOUNG RUMBLERS | The Spectrum Philadelphia | April 6 | \$159,712 \$15.50 | 10,304 14,000 | Electric Factory Concerts |
| RANDY TRAVIS ALAN JACKSON | Mid South Coliseum Memphis | April 5 | \$158,231 \$18.50 | 8,553 10,000 | Special Moments Promotions |
| ZZ TOP MICHELLE MALONE & DRAG THE RIVER | Savannah Civic Center, Martin Luther King Arena Savannah, Ga. | April 2 | \$150,760 \$20 | 8,137 sellout | Beaver Prods. |

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TALENT IN ACTION

CLINT BLACK
MERLE HAGGARD
LORRIE MORGAN

Target Center, Minneapolis

COUNTRY MUSIC is being dominated nowadays by the "Hag with Hats Gang"—George Strait, Randy Travis (OK, he doesn't wear a hat), Clint Black, Alan Jackson, and Garth Brooks. Black is the only one of the bunch who can literally follow their inspiration—Merle Haggard—onstage, which he did at this March 23 show.

Black's biggest asset here was his charm. His stage conversation was friendly and fresh, not the practiced patter of too many years on the road. And then there was his looks. Let's just say that some women at Target Center were carrying on like preteen girls swooning at a New Kids On The Block concert. Black's twinkling eyes, raised eyebrows, cute dimples, and mischievous smile—they all sold his songs as much as his voice.

Black has benefited from video-clips probably more than any other country singer. In concert, he benefits from a sophisticated and stylish light show, which was arranged by manager Bill Ham, best known for guiding the videogenic arena rock act ZZ Top. The lighting helped convert this basketball arena into an oversized honky-tonk for 17,000. And Black knows how to put together a well-paced, crowd-pleasing, honky-tonk-style concert. He opened upbeat with Waylon Jennings' "Long Time Gone," then moved through selections from his two hit RCA albums before closing with a freewheeling reading of James Taylor's "Steamroller Blues."

A good but not great singer, Black was at his best on ballads, including "Loving Blind," and on the slightly up-tempo classics "Killin' Time" and "A Better Man."

WHITE LION

(Continued from preceding page)

bow Warrior boat, the serious-minded song drew flak when the band opened before party-hardy crowds on an Ozzy Osbourne tour.

"We know there's a lot of shit going on in the world and we do our part, but we'll also jump on the bandwagon of 'sex and drugs and rock'n'roll' if the song calls for it," Tramp says.

Punning on the new album's title, Tramp wryly says that White Lion will be a concert "main attraction" when club, theater, and arena touring commences in June. Bratta adds that a home-video clip compilation is in the works, to include the video for "Love Don't Come Easy."

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TALENT

Black's material was strong but not spectacular. (Who in country can match Haggard for consistent depth of soul?) His six-man band was solid and tight, but not in the same league as Haggard's Strangers (or Strait's Ace In The Hole band).

Haggard's too-brief, 40-minute set of greatest hits seemed like a cameo by a legend at a fund-raising telethon. The program would have been more satisfying with more from Haggard and less from opening act Lorrie Morgan, who proved a better entertainer than singer.

JON BREAM

THE CHARLATANS U.K.
The Ritz, New York

IT IS NOT UNCOMMON nowadays for new U.K. bands to pack the Ritz, but a Feb. 28 show by the Charlatans U.K. was a unique affair just the same.

At this showcase of the band's Beggars Banquet/RCA disc "Some Friendly," which has broken through on the Top Pop Albums chart, organist Rob Collins breathed fire into songs that sounded comparatively bland on disc and, in the gig's early going at least, came off flat. Vocalist Tim Burgess' lackadaisical stage style didn't help, although the churning crowd in front of the stage ate up his Morrison-esque moves and Townsend-like windmills, cheering him on with handclaps and sing-alongs.

The Charlatans' neo-psychedelic leanings were highlighted by a vin-

tage '60s light show featuring amoebic paint blobs and strobe lights—which left the band itself pretty much in the dark.

It made sense, though, that Collins' keyboard setup was stationed more upfront than Burgess' post. On songs like "Flower," his Hammond organ roared while he and his band mates seemed to dissolve into snowflakelike strobe effects. Likewise, "White Shirt" was held together by an organ backbone upon which, during "Opportunity," Jon Baker hung alternately bubbling and screeching guitar sounds.

In fact, by the encore of "Between Tenth and Eleventh" (a new song) and "Polar Bear," this odd mix of a rather distant singer and a keyboardist who all but careens off the stage showed true potential for much larger venues.

JIM BESSMAN

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That's the recipe for a tasty stew cooked up at the Nashville-based publishing companies owned by **George Strait, Erv Woolsey, and Connie Woolsey—Muy Bueno Music and O-Tex Music, both BMI firms, and See Strait Music (ASCAP).**

Last year's megahit "Love Without End, Amen" gave the publishing enterprise a copyright that enjoyed a stay of five consecutive weeks at No. 1 on the Hot Country Singles & Tracks chart. The song

was written by **Aaron Barker**, one of the firm's three exclusive writers; the others are **Curtis Wayne** and **David Anthony Barker** also

wrote another No. 1 hit for Strait, "Baby Blue," and is represented on an upcoming PolyGram album by **Jessica Boucher**.

Although the venture was started a decade ago, it kicked into high gear only during the last two years after **Bobby Cottle** was hired as professional manager. "We've had so much success with George," says **Connie Woolsey**, managing partner, "and we've gotten a few outside cuts on smaller artists. We hope that Bobby will put us even higher. We've got some 400 songs and would like to get a lot bigger, but not to the point where we don't know what we have in the catalog."

An interesting point is that the catalog's "I Can't See Texas From Here," co-written by Strait, is the only song Strait has written that has appeared on one of his MCA albums. He intends to write more, especially with his friend **Dean Dillon**, who is responsible for some of the most successful Strait songs.

What's already in the catalog also makes news abroad, where the companies are represented by **PolyGram International's** publishing arm. "Baby Blue" and "Love Without End, Amen" are big money makers in England, says **Woolsey**.

COURTS & COPYRIGHTS: Canadian publisher **McCauley Music** claims in U.S. District Court in New York that **EMI Music Publishing** has continued to administer songs by **Dan Hill** in territories outside of Canada, despite its contention that EMI no longer holds that administrative right. According to **McCauley Music**, EMI's rights—resulting from a previous deal between **Welbeck Music** and **SBK Entertainment World**, and EMI's subsequent acquisition of **SBK**—expired in June 1986. In addition, the action demands payment of royalties of more than \$100,000 ... Following

the recent agreement of a **Music Licensing Task Force** on an ASCAP license for conventions, expositions, trade shows, meetings, and industry shows and similar events, publishers of ASCAP-cleared music have settled a suit against a trade-show operator for copyright infringement. The defendant, **Doris Law Bagley**, dba **Doris Law Bagley & Associates**, operator of the Marin Home Show at the Marin Civic Center in San Rafael, Calif., was charged in U.S. District Court in San Francisco with refusing to obtain a license either from ASCAP or directly from the copyright owners. In the case of trade shows, ASCAP says, it is the legal responsibility of the organizer of

the event to obtain these rights. According to ASCAP, the suit was settled for Marin Home Show's payment of an amount substantially in

excess of the license fees it would have paid had it been properly licensed by the performing-rights society. The plaintiff publishers are **Mills Music, W.B. Music, and Warner Bros. Music.**

VIRGIN'S CD SAMPLER: Some 200 copyrights are excerpted on a CD compilation from **Virgin Music** that is hoped to spur commercial or other sync-fee use of these songs or others in Virgin Music's 25,000-song catalog. Potential music users can get a compilation from **George Maldian**, Virgin Music's director of film and TV music in Los Angeles.

WRITES OF PASSAGE: Songwriters **Harry Tobias** (95) and **Henry T. Tobias** (85) have penned a tribute to comedian **George Burns**, who is 95. Called "It's Great To Be Alive At 95!," a lyric suggests one of the reasons why: "When you think of the alternative/ it's great to be alive at ninety five."

OOPS! Despite what was said here last week, **Jule Styne** is indeed an Oscar winner, for "Three Coins In The Fountain" (1954), with a lyric by **Sammy Cahn**.

PRINT ON PRINT: The following are the five best-selling folios from **CPP-Belwin**:

1. **Garth Brooks, No Fences**
2. **Clint Black, Put Yourself In My Shoes**
3. **Creedence Clearwater Revival, Guitar Anthology Series**
4. **The Mike Post Collection, World's Greatest Songwriters Series**
5. **Rolling Stones Singles Collection—The London Years Guitar Tab Edition**

Assistance in preparing this column was provided by **Gerry Wood**.



by Irv Lichtman

THE BEAT

(Continued from page 30)

and Chicago.

DATE BOOK: The second **Albany New Music Expo** will showcase 60 acts from the Albany, N.Y., area at various venues Wednesday and Thursday (17-18). See Calendar for details ... **Ray Charles'** bass player, **Ben Grey**, will speak Thursday (18) at the **Bass Institute of Technology**, part of the **Musicians Institute** in Hol-

JIM KOPLIK

(Continued from page 30)

whether they be loyalty or economics or a preference for indoor buildings, to keep acts such as **David Bowie** at the **Hartford Civic Center**.

BB: What has prompted so many promoters nationwide—Pace, Cellar Door, Jam Productions, Bill Graham, and now Metropolitan—to become owners or partners in amphitheatres?

JK: The concert industry has fueled that desire for two reasons. It's increasingly difficult for promoters to make money strictly off ticket sales. You have to cut better deals with the artists and the only way you can do that is to own the real estate. The second reason—and it's not quite the booking agents' doing but—50% of the concert business is now done during the three to four months of the summer. It might even be 60%. I think promoters are limited these days in what [other lines of business] they can expand to.

BB: What advantage does PolyGram's minority share in Metropolitan give the company in its quest for an amphitheater?

JK: We're lucky enough now that, instead of going for outside financing, we can do it with PolyGram, with their approval. We already have two amphitheater sites that have gone through the board of Metropolitan and are now being considered by PolyGram. There are others in an earlier stage of development.

BB: What is the long-range outlook for the amphitheatres circuit, say in 15 years or so?

JK: Good question. But I don't think that everybody who builds an amphitheater really concerns themselves with whether they'll be drawing people 15 years from now. The amphitheatres [Metropolitan has planned] will pay off their debt service in far less than 15 years. If everything happens as we suspect, we will have paid off the debt service in four years. If business is twice as bad: eight years.

BB: Is the type of music booked by major promoters changing?

JK: I think that the "traditional" promoters, for lack of a better word—including myself—better wake up and realize you can't depend on what has traditionally been an album-oriented business, particularly when album-oriented radio isn't breaking artists. We've got to pay much more attention to **CHR** acts. And it may take three acts of multiplatinum status [such as the current **Bell Biv DeVoe, Keith Sweat, Johnny Gill** tour] to sell out arenas. But we still want those acts.

lywood, Calif. ... "Mo' Money, Mo' Money! How To Make & Save Your Money In The Music Business" is a seminar being presented by the **Black Rock Coalition** April 22 at St. Peters Church in New York. Call **BRC** executive director **Don Eversley** in New York for details.

ON THE ROAD: The opening show of a sold-out, four-date stand by **Rod Stewart** at London's **Wembley Arena** April 1, his first U.K. concert in five years, brought the appearance onstage of a buxom blonde during Stewart's acoustic performance of "You're In My Heart." This April Fool turned out to be **Elton John** in drag, in a setup staged by Stewart's managers **Arnold Stiefel** and **Randy Phillips** and wife **Rachel Hunter** ... **Milton Nascimento's** current tour is co-sponsored by the **Sierra Club**. His latest **Columbia Records** album, "Txai," combines his songs and recordings of Amazon tribal music ... **Jane's Addiction** opens a U.S. tour April 23 at the **Smith Center** in Washington, D.C. The tour, with a headlining date April 24 at New York's **Madison Square Garden**, features the punk-funk pioneers **Gang Of Four** as openers. The band—re-formed as sort of a gang of two by co-founders **Andy Hill** and **John King**—will release "Mall" May 7 on **Polydor** ... **The Mute Over America Tour**, featuring **Renegade Soundwave** and **DJ Derrick May**, opens Thursday (18) at the **Ritz** in Tampa, Fla., with video-dance clips from the likes of **Depeche**

Mode, Meat Beat Manifesto, Erasure, Fortran 5, and Nitzer Ebb. The tour coincides with the release of a new best-of **Mute** CD sampler and retail and radio giveaways ... Other tour openings: **Cinderella** with **Nelson**, April 25, **Green Bay, Wis.**; **David Lee Roth** and **Slaughter**, April 26, **Worcester, Mass.**

ON THE LINE: Epic A&R VP **Michael Caplan** has signed **Eye & I**, a buzz band from the New York club scene and member of the **Black Rock Coalition** ... **Miracle Legion**, the Connecticut-based band that earned a critical buzz with three discs on **Rough Trade**, has been signed to **Morgan Creek Records** by A&R rep **Matthew Aberle**. Producer **John Porter** (the **Smiths**) is working on the band's fall debut for the new label ... **Jules Shear**, who has signed with **Polydor**, is working on a new disc for fall release with members of the band—**Rick Danko, Levon Helm, and Garth Hudson**. Shear's songwriting is heard on the new **Roger McGuinn** album ("If We Never Meet Again") and on upcoming discs by **Marshall Crenshaw** and **Dan Zanes**, ex of the **Del Lords** ... **Shoes**, whose indie disc "Stolen Wishes" was a year-end, top-10 pick by several rock-crit types in 1990, have signed a mult-disc deal with **JVC Records** in Japan.

Assistance in preparing this column was provided by **Dave DiMartino** in Los Angeles.

NEW ON THE CHARTS

"Walking In Memphis," written and performed by **Marc Cohn**, has been climbing the **Hot 100** and **Album Rock Tracks** charts and bringing this Cleveland-born artist the mainstream exposure he has been seeking for more than 10 years. The tune is taken from Cohn's eponymous debut disc on **Atlantic Records**.

Cohn, who wrote all but one of the songs on the album, grew up in the early '70s listening to artists like **Van Morrison** and **Joni Mitchell** and began emulating their style in junior high school when he joined **Doanbrook Hotel**, a band that cov-

ered popular rock songs. He eventually moved to Los Angeles, where he attended **U.C.L.A.** and sharpened his singing and songwriting skills while performing solo at local clubs.

In 1982, he headed for New York and set up a 14-piece band called the **Supreme Court** whose fans included none other than **Carly Simon**. It was **Simon** who recommended the band to **Jackie Onassis** for her daughter **Caroline's** wedding.

With that chance-of-a-lifetime gig under his belt, Cohn decided to go solo and spent a year and a half writing and recording songs for a demo, which he submitted to **Atlantic** two years ago.

"We honestly believed that the quality of this record was going to overshadow anyone's thoughts as to whether or not it would work at radio," says **Andrea Ganis**, senior VP at **Atlantic Records**.

Reaction to the first single bore that out. "The requests began coming in at retail and radio for the song and at that point we knew that the passion we felt for it was beginning to transfer over to the listener," **Ganis** says.

"It's time for the singer/songwriter to resurface," she continues. "People are ready for lyrics that are more meaningful; they're ready for the kind of true story-telling **Marc Cohn** has created."

Management is by **Perry Watts-Russell, M.F.C. Management, Los Angeles.** **JIM RICHLIANO**



MARC COHN

Country

CMA Takes Temporary Control Of Country Club

BY EDWARD MORRIS

NASHVILLE—The Country Music Assn. has temporarily taken over operation of its fledgling fan-oriented Country Club and considerably lowered the high expectations it had when the for-profit enterprise was unveiled nearly a year ago.

At the time of the club's launch, the company that operated it projected it would have 250,000 paid members by 1992. So far, the club has enrolled about 2,600.

Although the CMA is continuing service to those members under its interim operation, it is not accepting new memberships until it finds another outside party to take over.

Ed Benson, CMA's associate executive director, reports that two parties have submitted proposals for taking over the club.

Since the CMA is a not-for-profit trade association, its original aim was to allow a second party to finance and promote the club with the CMA's blessing and logo. The operator and the CMA would then split the revenues evenly.

An unpaid board was set up as a go-between. It consisted of Joe Galante, then head of RCA/Nashville; Joe Talbot, a lifetime CMA director; Tony Conway, president of Buddy Lee Attractions; David Conrad, VP of Almo/Irving; and Benson. Except for Galante—who was replaced by BMI

VP Roger Sovine when Galante was tapped to head RCA nationally—the board remains intact.

Keckley/Daniel Entertainment, a local marketing and research firm, was given the assignment of getting the club in motion. Tommy Daniel, a partner in the firm, was named Country Club president.

By the time the club was announced to the public, it already had signed up 309 members. During Daniel's tenure, the membership rose to its present level and two issues of the club newsletter were sent to the membership.

Benson says the CMA is in the process of mailing the most recent newsletter. He adds he does not know if

the \$20-a-year membership fee will continue under new management or if the originally announced benefits will be modified.

Plans called for members to have access to paid VIP seating at selected venues and to receive compilations of upcoming releases from the major labels. Mail-order merchandise was also going to be made available.

Daniel, who has just joined RCA's new and still-unnamed country label as sales manager, says he prefers not

to comment on why the club has gotten off to such a slow start. At the time the club was announced, he told Billboard, "It's incredibly expensive to build the [membership] base" and that at least \$19 of the \$20 fee would have to be spent on start-up and maintenance costs.

Until a new management company is found, Benson notes, the club is basically in limbo. "The CMA, as an organization, is not going to operate the Country Club," he stresses.

Fan Fair Fast Becoming A 'Major' Event Bevy Of Rising Acts Forces Underdog Presence To Fall

WHERE HAVE YOU GONE, JODY MAGGIO? If you aim to attend Fan Fair just to renew acquaintances with Slidin' Dan: The Dobro Man or marvel at the truly tasteless decorations over at the Last Gasp Records booth, you may be in for disappointment this year.

Good times in the record business translate into hard times for the fringe acts and the mom-and-pop labels that flock to the annual June jamboree in Nashville to make contacts or simply enjoy a week in the spotlight. The fact is, space (exposure) has become too precious for Fair organizers to dole out on the democratic, first-come, first-served basis of yore.

To ticket-buyers, a major part of Fan Fair is the series of daily concerts the record companies stage to showcase their rosters. But just as important are the 300 or so artist, fan club, and label booths set shoulder-to-shoulder throughout the Tennessee State Fairgrounds, where the event is held.

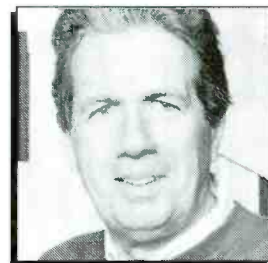
It used to be that getting a booth space involved little more than applying and paying for it. Such openness led to a colorful jumble of the established, the up-and-coming, the downward-spiraling, the small potatoes, the hopeless cases, and the drifting-through dilettantes.

For the past several years, each edition of Fan Fair has drawn crowds of more than 20,000 people. To record companies, this number alone is not particularly impressive. After all, if every single fairgoer bought five front-line albums during his or her stay—a remote prospect at best—the income from their combined purchases would hardly register a blip on the collective bottom line.

However, Fan Fair does generate an enormous amount of publicity—both immediate and long-range—by routinely attracting international TV, radio, and print coverage. Last year, 250 press passes were issued. Moreover, the generally amiable crowd is concentrated into a relatively small area. It is, thus, a pollster's dream—data on the hoof that can be queried and observed for hours at a time.

Given the information and exposure value of such an assemblage, it follows that rising artists would increasingly find themselves butting heads with marginal or unsigned acts for access. Currently, there are about 200 country acts on the major labels alone. What can they do to draw attention to themselves, to establish a separate salable identity? While not all of them clamor for booth space, a lot more are now doing so. According to the Country Music Assn., which co-sponsors Fan Fair with the Grand Ole Opry, the following performers have re-

quested (and been granted) booth space for the first time this year: Butch Baker, Jann Browne, Paulette Carlson, Lionel Cartwright, Cee Cee Chapman, Mark Chesnutt, Mark Collie, Linda Davis, Joe Diffie, Dean Dillon, McBride & the Ride, Neal McCoy, Molly & the Heymakers, Pirates Of The Mississippi, Jo-El Sonnier, Texas Tornados, Pam Tillis, Aaron Tippin, Kelly Willis, and Ronnie McDowell. Add to these newcomers the dozens of top acts who always lease one or two spaces and the major labels, suppliers, publications, and associations looking to display, and you get some sense of the problem.



by Edward Morris

on the underdog, it is, nonetheless, a reliable indicator that the business continues to flourish. And don't despair for Slidin' Dan just yet. It'll take more than a booth bump to make this old-timer hang it up.

MAKING THE ROUNDS: The Academy of Country Music has picked its radio station, disc jockey, and night club of the year. They are WSIX (Nashville), Gerry House (who DJs for WSIX), and the Crazy Horse Steak House & Saloon of Santa Ana, Calif. The highly rated ACM Awards Show will air April 24 on NBC-TV, with Clint Black, George Strait, and Kathy Mattea hosting. . . The Country Music Foundation has begun airing Country Music Television in its gift shop. . . Mega-attorney Richard H. "Dick" Frank Jr. and R. Horton Frank III have joined the firm of Jack, Lyon & Jones as partners. The new configuration will be called Jack, Frank & Lyon in its Nashville outpost. The firm also has an office in Little Rock, Ark. . . Warner Reprise Video will release a compilation of Forester Sisters' music videos and interviews, "Talkin' 'Bout Men," April 30, at a suggested list price of \$9.98. . . the Oak Ridge Boys are scheduled to sing the national anthem at Comiskey Park, Thursday (18), before the White Sox's home opener. And Alan Jackson was to perform April 9 at the Atlanta Braves' home opener. . . Montgomery, Ala., has set aside a plot in its city park in which to erect a life-size statue of native-son Hank Williams. The bronze statue will be unveiled by Hank Williams Jr. Sept. 17.

SIGNING: Songwriter Mark Henley to Malaco Music for publishing.



Black And Gold. Jack Weston, VP/GM of RCA/Nashville, left, and Joe Galante, president of RCA Records/U.S., present K.T. Oslin with a plaque in honor of the RIAA's gold certification of her recent album, "Love In A Smalltown." The album was released in November 1990.

Marlboro Music Festival Schedules Smokin' Lineup

NEW YORK—Marlboro Music Festival will kick off its 1991 country concert series with eight nights of themed events here May 8-18.

Similar country concert slates will also take place in Kansas City in June, Philadelphia in September, and Norfolk/Hampton in October. This is twice as many markets for Marlboro Music country festivals as last year.

The festivals are co-sponsored by the Country Music Foundation, which receives grants and contributions from Phillip Morris.

At a New York news conference Marlboro Music manager Jane Yusko said that the 1991 schedule would continue Marlboro's recent focus on smaller venues and multiple artist groupings themed to explore country music's roots.

The first concert, under the heading "Southern Rock," stars Marty Stuart at the Ritz May 8. "Women's Voices" at Symphony Space May 9 features Mary-Chapin Carpenter, Nanci Griffith, and Matraca Berg.

"Guitar Night" on May 10 has Chet Atkins, Larry Carlton, Leo Kottke, and Steve Wariner holding both a workshop and concert. On May 11,

"Texas Night" showcases Asleep At The Wheel, Delbert McClinton, and Lee Roy Parnell.

The "New Traditionalists" performing at the Beacon Theater May 15 are Vince Gill, Alan Jackson, and Pam Tillis. "Canadian Country" at Tramps on May 16 pairs Michelle Wright and George Fox.

On May 17, "Songwriters Night" at Symphony Space reprises 1989's workshop/concert at the Bottom Line with Guy Clark, Joe Ely, Lyle Lovett, and John Hiatt. And on May 18, "Hillbilly Jazz" at Town Hall slates Mark O'Connor, Jerry Douglas, Sam Bush, Russ Barenberg, Edgar Meyer, and Alison Krauss.

Additionally, Marlboro Music Talent Roundup's New York regional competition also takes place in May, with the finals taking place at the Bottom Line on May 30.

The Marlboro events will again benefit Second Harvest National Food Bank Network, with \$1 from every ticket sold being donated to Second Harvest and split between the National Food Bank Network and the community food bank in each festival city.

JIM BESSMAN

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|----------------------------|-----------|-----------|--------------|---|--|
| 1 | 1 | 4 | 8 | ★ ★ No. 1 ★ ★ DOWN HOME J.LEO,L.M.LEE,ALABAMA (R.BOWLES,J.LEO) | ALABAMA (V) RCA 2778-7 |
| 2 | 9 | 12 | 8 | ROCKIN' YEARS S.BUCKINGHAM,G.SMITH (F.PARTON) | ◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711 |
| 3 | 5 | 10 | 18 | ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH) | ◆ BILLY DEAN SBK/CAPITOL PRO-79424/CAPITOL |
| 4 | 4 | 6 | 14 | TRUE LOVE D.WILLIAMS,G.FUNDIS (P.ALGER) | DON WILLIAMS (V) RCA 2745-7-R |
| 5 | 3 | 3 | 12 | HEROES AND FRIENDS K.LEHNING (R.TRAVIS,D.SCHLITZ) | ◆ RANDY TRAVIS (V) WARNER BROS. 7-19469 |
| 6 | 10 | 13 | 10 | DRIFT OFF TO DREAM G.BROWN (T.TRITT,HARRIS) | ◆ TRAVIS TRITT (V) WARNER BROS. 7-19431 |
| 7 | 2 | 1 | 11 | TWO OF A KIND, WORKIN' ON A FULL HOUSE A.REYNOLDS (B.BOYD,W.HAYNES,D.ROBBINS) | GARTH BROOKS CAPITOL PRO-79537 |
| 8 | 11 | 15 | 10 | POCKET FULL OF GOLD T.BROWN (V.GILL,B.ALLSMILLER) | ◆ VINCE GILL (CD) (V) MCA 7-54026 |
| 9 | 13 | 19 | 5 | IF I KNOW ME J.BOWEN,G.STRAIT (D.DILLON,P.BELFORD) | ◆ GEORGE STRAIT (V) MCA 7-54052 |
| 10 | 6 | 2 | 14 | I'D LOVE YOU ALL OVER AGAIN K.STEGALL,S.HENDRICKS (A.JACKSON) | ALAN JACKSON (V) ARISTA 2166 |
| 11 | 15 | 17 | 7 | ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R.MILSAP,R.GALBRAITH (J.CUNNINGHAM,S.STONE) | RONNIE MILSAP (V) RCA 2509 |
| 12 | 12 | 14 | 8 | FANCY T.BROWN,R.MCINTIRE (B.GENTRY) | ◆ REBA MCINTIRE (CD) (V) MCA 7-54042 |
| 13 | 8 | 5 | 12 | LOVING BLIND J.STROUD (C.BLACK) | ◆ CLINT BLACK (V) RCA 2749-7 |
| 14 | 7 | 7 | 14 | I GOT YOU R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER) | SHENANDOAH COLUMBIA PRO 34-73672 |
| 15 | 19 | 25 | 6 | HEROES B.BANNISTER,P.OVERSTREET (P.OVERSTREET,C.CLONINGER) | ◆ PAUL OVERSTREET (V) RCA 2780-7 |
| 16 | 22 | 33 | 6 | IN A DIFFERENT LIGHT D.JOHNSON (B.MCDILL,B.JONES,D.LEE) | DOUG STONE (V) EPIC 34-73741 |
| 17 | 18 | 20 | 10 | RIGHT NOW J.JENNINGS,M.C.CARPENTER (A.LEWIS,S.BRADFORD) | MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699 |
| 18 | 14 | 9 | 16 | I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE) | CONWAY TWITTY (V) MCA 53983 |
| 19 | 21 | 23 | 11 | LET HER GO D.JOHNSON,T.BROWN (M.COLLIE) | ◆ MARK COLLIE (CD) (V) MCA 53971 |
| 20 | 20 | 22 | 7 | TIME PASSES BY A.REYNOLDS (J.VEZNER,S.LONGACRE) | ◆ KATHY MATTEA (CD) (V) MERCURY 878 934 |
| 21 | 25 | 26 | 8 | YOU'RE THE ONE P.ANDERSON (D.YOAKAM) | ◆ DWIGHT YOAKAM (V) REPRISE 7-19405/WARNER BROS. |
| ★★★ Power Pick/Airplay ★★★ | | | | | |
| 22 | 30 | 39 | 5 | MEET IN THE MIDDLE M.POWELL,T.DUBOIS (C.HARTFORD,J.FOSTER,D.PFRIMMER) | ◆ DIAMOND RIO (CD) (V) ARISTA 2182 |
| 23 | 16 | 11 | 13 | MEN R.BYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN) | ◆ THE FORESTER SISTERS (V) WARNER BROS. 7-19450 |
| 24 | 26 | 29 | 9 | OH WHAT IT DID TO ME J.CRUTCHFIELD (J.CRUTCHFIELD) | TANYA TUCKER CAPITOL PRO-79535 |
| 25 | 31 | 44 | 4 | BLAME IT ON TEXAS M.WRIGHT (R.ROGERS,M.WRIGHT) | MARK CHESNUTT (CD) (V) MCA 7-54053 |
| 26 | 17 | 8 | 15 | I'M THAT KIND OF GIRL T.BROWN (M.BERG,R.SAMOSET) | ◆ PATTY LOVELESS (V) MCA 53977 |
| 27 | 33 | 42 | 5 | LUCKY MOON R.LANDIS (M.WRIGHT,D.JOHNSON) | THE OAK RIDGE BOYS (V) RCA 2779-7 |
| 28 | 39 | 47 | 3 | IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS) | ◆ JOE DIFFIE (C) (V) EPIC 34-73747 |
| 29 | 24 | 21 | 19 | IF YOU WANT ME TO B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE) | ◆ JOE DIFFIE (C) EPIC 34T-46047 |
| 30 | 27 | 27 | 13 | UNCONDITIONAL LOVE J.BOWEN,J.CRUTCHFIELD (D.LOWERY,R.SHARP,T.DUBOIS) | GLEN CAMPBELL CAPITOL PRO-79494 |
| 31 | 32 | 40 | 9 | GET RHYTHM B.MEIVIS,N.LARKIN (J.R.CASH) | ◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869 |
| 32 | 37 | 49 | 4 | WE BOTH WALK R.LANDIS (T.SHAPIRO,C.WATERS) | ◆ LORRIE MORGAN (C) (V) RCA 2748-7 |
| 33 | 28 | 31 | 10 | MARY & WILLIE B.BECKETT (K.T.OSLIN) | ◆ K.T.OSLIN (V) RCA 2746-7 |
| 34 | 29 | 28 | 16 | TREAT ME LIKE A STRANGER K.LEHNING (M.BONAGURA,P.MCCANN) | ◆ BAILLIE AND THE BOYS (V) RCA 2720-7 |
| 35 | 53 | — | 2 | ONE HUNDRED AND TWO B.MAHER (P.KENNERLEY,D.POTTER,WJUDD) | THE JUDDS (V) CURB/RCA 2782-7/RCA |
| 36 | 43 | 53 | 6 | FEED JAKE J.STROUD,R.ALVES (D.MAYO) | ◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529 |
| 37 | 44 | 50 | 6 | THE SWEETEST THING H.EPSTEIN (C.CARTER,R.E.ORRALL) | ◆ CARLENE CARTER (V) REPRISE 7-19398/WARNER BROS. |
| 38 | 45 | 61 | 4 | TILL YOU WERE GONE S.BUCKINGHAM (M.REID,R.M.BOURKE) | MIKE REID (V) COLUMBIA 38-73736 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|------------------------|-----------|-----------|--------------|---|---|
| 39 | 40 | 38 | 18 | LITTLE THINGS R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART) | ◆ MARTY STUART (V) MCA 53975 |
| 40 | 36 | 30 | 18 | LONG LOST FRIEND S.HENDRICKS,T.DUBOIS (D.ROBBINS,S.BOGARD,L.STEWART) | ◆ RESTLESS HEART (V) RCA 2709-7 |
| 41 | 41 | 41 | 20 | LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET) | ◆ THE JUDDS (V) CURB/RCA 2708-7/RCA |
| 42 | 34 | 35 | 20 | IS IT RAINING AT YOUR HOUSE B.MONTGOMERY (V.GOSDIN,H.COCHRAN,D.DILLON) | VERN GOSDIN (V) COLUMBIA 38-73632 |
| 43 | 47 | 57 | 4 | RESTLESS M.O'CONNOR,J.E.NORMAN (C.PERKINS) | ◆ MARK O'CONNOR & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354 |
| 44 | 50 | 54 | 3 | (IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY R.PENNINGTON (A.SYMS) | CLINTON GREGORY (C) (V) SOR 427 |
| 45 | 38 | 32 | 16 | HEART FULL OF LOVE H.DUNN,C.WATERS (KOSTAS) | HOLLY DUNN (V) WARNER BROS. 7-19472 |
| 46 | 49 | 51 | 6 | TEN WITH A TWO F.FOSTER (M.VICKERY,J.MACK,B.ROBERTS,B.NOSWORTHY) | WILLIE NELSON (V) COLUMBIA 38-73749 |
| 47 | 48 | 52 | 7 | I GOTTA MIND TO GO CRAZY J.STROUD (R.MOORE,D.PFRIMMER) | LES TAYLOR (C) (V) EPIC 34-73712 |
| 48 | 71 | — | 2 | BING BANG BOOM P.WORLEY,E.SEAY (H.PRESTWOOD) | ◆ HIGHWAY 101 (C) (V) WARNER BROS. 4-19346 |
| 49 | 64 | 71 | 3 | ONE OF THOSE THINGS P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET) | PAM TILLIS (V) ARISTA 2203 |
| 50 | 46 | 45 | 20 | UNCHAINED MELODY B.KILLEN (A.NORTH,H.ZARET) | ◆ RONNIE MCDOWELL (C) (V) CURB 4JM-76850 |
| 51 | 55 | 60 | 4 | THE BALLAD OF DAVY CROCKETT THE KENTUCKY HEADHUNTERS (T.BLACKBURN,G.BRUNS) | ◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 868122-7 |
| 52 | 61 | 63 | 5 | SHE DON'T KNOW SHE'S PERFECT D.BELLAMY,H.BELLAMY,R.TAYLOR (D.BELLAMY,H.BELLAMY,J.L.WILLIAMS) | ◆ THE BELLAMY BROTHERS (C) (V) ATLANTIC 4-87748 |
| 53 | 57 | 56 | 5 | WHATEVER IT TAKES B.BECKETT (W.ROBINSON,R.BYRNE) | ◆ J.P. PENNINGTON (CD) (V) MCA 7-54047 |
| 54 | 54 | 55 | 8 | TRUE LOVE NEVER DIES P.WORLEY,E.SEAY (WELCH,SCRUGGS) | ◆ KEVIN WELCH (V) REPRISE 7-19440/WARNER BROS. |
| 55 | 42 | 37 | 11 | WILL THIS BE THE DAY P.WORLEY,E.SEAY (C.HILLMAN,S.HILL) | ◆ CHRIS HILLMAN & THE DESERT ROSE BAND (CD) (V) MCA/CURB 54002/MCA |
| 56 | 62 | 70 | 6 | CAN I COUNT ON YOU T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R.ELLSWORTH) | ◆ MCBRIDE & THE RIDE (V) MCA 54022 |
| 57 | 58 | 64 | 3 | WOMEN J.RANGE,C.SHANNON (R.BYRNE,A.SCHULMAN) | BANDIT BROTHERS (C) (V) CURB 76867/CAPITOL |
| 58 | 63 | 66 | 5 | WHAT ABOUT THE LOVE WE MADE B.MONTGOMERY (J.ROTCHE) | SHELBY LYNNE (V) EPIC 34-73716 |
| 59 | 52 | 48 | 11 | MILES ACROSS THE BEDROOM J.BOWEN,G.MORRIS (L.MOORE,J.REA) | ◆ GARY MORRIS CAPITOL PRO-79514 |
| 60 | 68 | 69 | 3 | I WONDER HOW FAR IT IS OVER YOU E.GORDY,JR. (A.TIPPIN,B.BROOK) | ◆ AARON TIPPIN (V) RCA 2747-7 |
| 61 | 65 | 68 | 4 | ROCK ME IN THE RHYTHM OF YOUR LOVE B.BECKETT (L.SILVER,R.E.KEEN) | EDDY RAVEN CAPITOL PRO-79544 |
| ★★★ Hot Shot Debut ★★★ | | | | | |
| 62 | NEW ► | 1 | | WITH THIS RING B.BECKETT,T.BROWN (L.DIXON,R.WYLIE,A.HESTER) | T. GRAHAM BROWN CAPITOL PRO 79641 |
| 63 | 67 | 65 | 4 | BORN IN A HIGH WIND M.MCANALLY,W.ALDRIDGE (W.ALDRIDGE,G.BAKER,S.LONGACRE) | T.G. SHEPPARD CURB/CAPITOL PRO-79565/CAPITOL |
| 64 | 51 | 43 | 13 | IF THE JUKEBOX TOOK TEARDROPS N.LARKIN (M.GRAHAM,D.GOODMAN,N.LARKIN,W.EASTERLING) | BILLY JOE ROYAL (C) (V) ATLANTIC 4-87770 |
| 65 | 56 | 46 | 11 | THE EAGLE R.ALBRIGHT,B.MONTGOMERY (H.COCHRAN,R.LANE,M.VICKERY) | WAYLON JENNINGS (V) EPIC 34-73718 |
| 66 | NEW ► | 1 | | SHE'S A NATURAL S.HENDRICKS (R.CROSBY,R.BOWLES) | ◆ ROB CROSBY (V) ARISTA 2180 |
| 67 | 59 | 67 | 7 | I NEED A MIRACLE M.MORGAN,S.BUCKINGHAM (L.BOONE,P.NELSON,D.MAYO) | ◆ LARRY BOONE (C) (V) COLUMBIA 38-73710 |
| 68 | 66 | 62 | 8 | TENNESSEE BORN AND BRED R.LANDIS (E.RABBITT,R.NIELSON) | ◆ EDDIE RABBITT CAPITOL PRO-79369 |
| 69 | NEW ► | 1 | | TILL I FOUND YOU R.BENNETT,T.BROWN (P.KENNERLEY,H.DEVITO) | MARTY STUART (V) MCA 7-54065 |
| 70 | 69 | 58 | 15 | I GOT IT BAD W.WALDMAN,J.LEO (M.BERG,J.PHOTOLOGO) | ◆ MATRACA BERG (V) RCA 2710-7 |
| 71 | 74 | — | 2 | SCARS R.KENNEDY (R.KENNEDY,B.DAVID,D.HENRY) | ◆ RAY KENNEDY (C) ATLANTIC 843 102-4 |
| 72 | 70 | 75 | 3 | MAMA'S LITTLE BABY LOVES ME R.SCRUGGS,M.MILLER (M.MILLER,G.HUBBARD) | SAWYER BROWN CURB/CAPITOL PRO 79653/CAPITOL |
| 73 | 75 | — | 2 | WHEN WAS THE LAST TIME R.BAKER (F.J.MYERS,B.MOORE) | DONNA ULISSE (V) ATLANTIC 7-87739 |
| 74 | 60 | 59 | 8 | JUST LIKE ME J.CRUTCHFIELD (B.MORRISON,D.HUPP) | LEE GREENWOOD CAPITOL PRO-79530 |
| 75 | 72 | 72 | 19 | THERE YOU GO R.SHARP,T.DUBOIS (R.SHARP,D.LOWERY) | EXILE (V) ARISTA 2139 |

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is 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 | WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN) | ◆ MIKE REID COLUMBIA |
| 2 | — | — | 1 | DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES) | ◆ PAM TILLIS ARISTA |
| 3 | 2 | — | 2 | BROTHER JUKEBOX M.WRIGHT (P.CRAFT) | ◆ MARK CHESNUTT MCA |
| 4 | 3 | — | 2 | DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ) | PAUL OVERSTREET RCA |
| 5 | 4 | 1 | 5 | YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK) | ◆ AARON TIPPIN RCA |
| 6 | 8 | 5 | 16 | FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE) | GARTH BROOKS CAPITOL |
| 7 | 6 | 4 | 9 | CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE) | ◆ ALAN JACKSON ARISTA |
| 8 | 5 | 2 | 5 | I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON) | GEORGE STRAIT MCA |
| 9 | — | — | 1 | RUMOR HAS IT T.BROWN,R.MCINTIRE (B.BURCH,V.DANT,L.SHELL) | ◆ REBA MCINTIRE MCA |
| 10 | 7 | 3 | 3 | FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID) | ALABAMA RCA |
| 11 | 9 | 7 | 5 | UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS) | GARTH BROOKS CAPITOL |
| 12 | 12 | 11 | 15 | HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER) | JOE DIFFIE EPIC |
| 13 | 11 | 6 | 3 | WHAT A WAY TO GO R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY) | ◆ RAY KENNEDY ATLANTIC |

| | | | | | |
|----|----|----|----|--|--------------------------------|
| 14 | 10 | 9 | 10 | NEVER KNEW LONELY T.BROWN (V.GILL) | ◆ VINCE GILL MCA |
| 15 | 13 | 8 | 10 | COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK) | ◆ K.T. OSLIN RCA |
| 16 | 21 | 18 | 32 | FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ) | ◆ RANDY TRAVIS WARNER BROS. |
| 17 | 16 | 13 | 6 | COME ON BACK H.EPSTEIN (C.CARTER) | CARLENE CARTER REPRISE |
| 18 | 17 | 12 | 4 | THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D.JOHNSON (H.HOWARD) | ◆ DOUG STONE EPIC |
| 19 | 18 | 10 | 6 | LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH) | RICKY VAN SHELTON COLUMBIA |
| 20 | 19 | 17 | 9 | GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD) | ◆ SHENANDOAH COLUMBIA |
| 21 | 14 | 15 | 21 | HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW) | LEE GREENWOOD CAPITOL |
| 22 | 15 | 19 | 31 | LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER) | GEORGE STRAIT MCA |
| 23 | 20 | 14 | 13 | CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK) | ◆ CONWAY TWITTY MCA |
| 24 | 22 | 20 | 25 | NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT) | ◆ SHENANDOAH COLUMBIA |
| 25 | — | 24 | 13 | YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS) | ◆ HOLLY DUNN WARNER BROS. |

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

Fan Fair Rounds Up Talent More Than 50 Acts To Perform

NASHVILLE—More than 50 acts are scheduled to perform at the 20th annual International Country Music Fan Fair, June 10-16 at the Tennessee State Fairgrounds near downtown Nashville.

Here is the major-label lineup:

• June 11, 10 a.m.-noon, Curb Records—Bill Anderson, Ronnie McDowell, and Marie Osmond, with Williams & Ree as hosts; 2:30-4:30 p.m., PolyGram Records—Daniele Alexander, Jeff Chance, Corbin/ Hanner, Kathy Mattea, and Ronna Reeves; 7:30-9:30 p.m., MCA Records—Mark Chesnutt, Mark Collie, Vince Gill, George Jones, Patty Loveless, J.P. Pennington, Marsha Thornton, Kelly Willis, and Trisha Yearwood, with Gerry House as host.

• June 12, 10 a.m.-noon, Capitol Records—Garth Brooks, Billy Dean, and Pirates Of The Mississippi, with Lorianne Crook & Charlie Chase hosting; 2:30-4:30 p.m., Warner Bros. Records, Holly Dunn, Molly & the

Heymakers, and Highway 101, with Brenda Lee as host; 7:30-9:30 p.m., RCA Records—Clint Black, Oak Ridge Boys, Restless Heart, and Aaron Tippin, with Carl P. Mayfield as host.

• June 13, 10 a.m.-noon, Atlantic Records—Bellamy Brothers, Martin Delray, Dean Dillon, Michael Johnson, Ray Kennedy, Robin Lee, Marcy Brothers, Neal McCoy, John Michael Montgomery, Billy Joe Royal, and Donna Ulisse, with Lon Helton as host; 2:30-4:30 p.m., Arista Records—Brooks & Dunn, Rob Crosby, Diamond Rio, Alan Jackson, and Pam Tillis; 7:30-9:30 p.m., Columbia/Epic Records—Larry Boone, Joe Diffie, Shelby Lynne, Ricky Van Shelton, and Sweethearts Of The Rodeo.

Yet to be announced are the performers for the opening bluegrass show, June 10 from 6-9 p.m., and the closing independent-label show, June 14 from 10-11:30 a.m.

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

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

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

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every time.

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TOP COUNTRY ALBUMS

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|----------------------|--------------|-----------|---------------|--|-----------------------------------|
| ★ ★ No. 1 ★ ★ | | | | | |
| 1 | 1 | 1 | 30 | GARTH BROOKS ▲ ³ CAPITOL 93866* (9.98) | NO FENCES |
| 2 | 2 | 2 | 22 | CLINT BLACK ▲ RCA 52372 (9.98) | PUT YOURSELF IN MY SHOES |
| 3 | 3 | 3 | 30 | REBA MCENTIRE ▲ MCA 10016 (9.98) | RUMOR HAS IT |
| 4 | 4 | 4 | 57 | ALAN JACKSON ▲ ARISTA 8623 (8.98) | HERE IN THE REAL WORLD |
| 5 | 10 | 23 | 4 | VINCE GILL MCA 10140* (9.98) | POCKET FULL OF GOLD |
| 6 | 5 | 6 | 75 | THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ) | PICKIN' ON NASHVILLE |
| 7 | 6 | 5 | 101 | GARTH BROOKS ▲ CAPITOL 90897* (9.98) | GARTH BROOKS |
| 8 | 24 | 35 | 3 | DOLLY PARTON COLUMBIA 46882*/SONY (9.98) | EAGLE WHEN SHE FLIES |
| 9 | 11 | 11 | 29 | RANDY TRAVIS ● WARNER BROS. 26310* (9.98) | HEROES AND FRIENDS |
| 10 | 7 | 7 | 29 | THE JUDDS ● CURB/RCA 52070*/RCA (9.98) | LOVE CAN BUILD A BRIDGE |
| 11 | 9 | 9 | 101 | CLINT BLACK ▲ ² RCA 9668 (8.98) | KILLIN' TIME |
| 12 | 8 | 8 | 67 | VINCE GILL ● MCA 42321 (8.98) | WHEN I CALL YOUR NAME |
| 13 | 12 | 10 | 22 | DWIGHT YOAKAM REPRIS 26344*/WARNER BROS. (9.98) | IF THERE WAS A WAY |
| 14 | 16 | 13 | 21 | K.T. OSLIN ● RCA 52365* (9.98) | LOVE IN A SMALLTOWN |
| 15 | 14 | 16 | 56 | TRAVIS TRITT ● WARNER BROS. 26094* (9.98) | COUNTRY CLUB |
| 16 | 37 | — | 2 | GEORGE STRAIT MCA 10204* (9.98) | CHILL OF AN EARLY FALL |
| 17 | 13 | 12 | 64 | RICKY VAN SHELTON ▲ COLUMBIA 45250 /SONY (8.98 EQ) | RVS III |
| 18 | 17 | 17 | 45 | ALABAMA ● RCA 52108* (9.98) | PASS IT ON DOWN |
| 19 | 15 | 14 | 26 | MARK CHESNUTT MCA 10032* (9.98) | TOO COLD AT HOME |
| 20 | 19 | 20 | 10 | PAUL OVERSTREET RCA 2459* (9.98) | HEROES |
| 21 | 18 | 15 | 32 | KATHY MATTEA ● MERCURY 842 330* (8.98 EQ) | A COLLECTION OF HITS |
| 22 | 21 | 19 | 25 | HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98) | AMERICA (THE WAY I SEE IT) |
| 23 | 20 | 18 | 34 | KEITH WHITLEY ● RCA 52277* (9.98) | GREATEST HITS |
| 24 | 26 | 25 | 53 | DOUG STONE EPIC 45303*/SONY (8.98 EQ) | DOUG STONE |
| 25 | 25 | 24 | 46 | PATTY LOVELESS MCA 6401 (9.98) | ON DOWN THE LINE |
| 26 | 23 | 22 | 9 | MIKE REID COLUMBIA 46141*/SONY (9.98 EQ) | TURNING FOR HOME |
| 27 | 54 | — | 2 | KATHY MATTEA MERCURY 846 975* (9.98) | TIME PASSES BY |
| 28 | 29 | 29 | 10 | AARON TIPPIN RCA 2374* (9.98) | YOU'VE GOT TO STAND FOR SOMETHING |
| 29 | 22 | 21 | 46 | GEORGE STRAIT ▲ MCA 6415 (9.98) | LIVIN' IT UP |
| 30 | 28 | 27 | 40 | WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ) | THE EAGLE |
| 31 | 30 | 31 | 26 | JOE DIFFIE EPIC 46047*/SONY (8.98 EQ) | A THOUSAND WINDING ROADS |
| 32 | 35 | 37 | 5 | BILLY JOE ROYAL ATLANTIC 82199-2* (9.98) | GREATEST HITS |
| 33 | 50 | 73 | 3 | RONNIE MILSAP RCA 2375* (9.98) | BACK TO THE GRINDSTONE |
| 34 | NEW ▶ | 1 | 1 | THE FORESTER SISTERS WARNER BROS. 26500* (9.98) | TALKIN' 'BOUT MEN |
| 35 | 27 | 26 | 139 | THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98) | GREATEST HITS |
| 36 | 31 | 28 | 10 | MARTY STUART MCA 10106* (9.98) | TEMPTED |
| 37 | 34 | 32 | 33 | LEE GREENWOOD MCA 42219 (8.98) | GREATEST HITS VOLUME TWO |
| 38 | 32 | 30 | 45 | SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ) | EXTRA MILE |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|-----------------|-----------|---------------|--|-------------------------------|
| 39 | 36 | 33 | 25 | CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SDNY (8.98 EQ) | NECK & NECK |
| 40 | 33 | 34 | 10 | RONNIE MCDOWELL CURB 77414* (9.98) | UNCHAINED MELODY |
| 41 | 40 | 38 | 192 | PATSY CLINE ▲ ² MCA 12 (8.98) | GREATEST HITS |
| 42 | 44 | 47 | 33 | VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ) | 10 YEARS OF GREATEST HITS |
| 43 | 38 | 40 | 9 | PAM TILLIS ARISTA 8642* (8.98) | PUT YOURSELF IN MY PLACE |
| 44 | 41 | 36 | 11 | SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98) | BUICK |
| 45 | 39 | 39 | 96 | LORRIE MORGAN ● RCA 9594 (8.98) | LEAVE THE LIGHT ON |
| 46 | 45 | 44 | 36 | PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98) | PIRATES OF THE MISSISSIPPI |
| 47 | 43 | 48 | 25 | MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ) | SHOOTING STRAIGHT IN THE DARK |
| 48 | 48 | 46 | 24 | ROSANNE CASH COLUMBIA 46079*/SONY (9.98 EQ) | INTERIORS |
| 49 | 49 | 43 | 32 | CARLENE CARTER REPRIS 26139*/WARNER BROS. (9.98) | I FELL IN LOVE |
| 50 | 42 | 42 | 204 | RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98) | ALWAYS & FOREVER |
| 51 | 46 | 41 | 55 | RESTLESS HEART RCA 9961 (8.98) | FAST MOVIN' TRAIN |
| 52 | 52 | 56 | 79 | RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) | NO HOLDIN' BACK |
| 53 | 47 | 45 | 186 | GEORGE STRAIT ▲ MCA 42035* (8.98) | GREATEST HITS, VOL. 2 |
| 54 | 51 | 50 | 35 | TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98) | TEXAS TORNADOS |
| 55 | 60 | 57 | 12 | CHRIS HILLMAN & THE DESERT ROSE BAND MCA/CURB 10018*/MCA (9.98) | A DOZEN ROSES - GREATEST HITS |
| 56 | 58 | 53 | 17 | RAY KENNEDY ATLANTIC 82109 (9.98) | WHAT A WAY TO GO |
| 57 | 55 | 54 | 29 | SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98) | GREATEST HITS |
| 58 | 65 | 65 | 81 | REBA MCENTIRE ● MCA 8034* (8.98) | REBA LIVE |
| 59 | NEW ▶ | 1 | 1 | BILLY DEAN CAPITOL 94302* (9.98) | YOUNG MAN |
| 60 | 75 | 60 | 25 | WILLIE NELSON COLUMBIA 45492*/SONY (8.98 EQ) | BORN FOR TROUBLE |
| 61 | 57 | 52 | 32 | MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98) | COWBOY SONGS |
| 62 | 56 | 49 | 283 | GEORGE STRAIT ▲ MCA 5567 (8.98) | GEORGE STRAIT'S GREATEST HITS |
| 63 | 53 | 51 | 43 | BAILLIE AND THE BOYS RCA 2114* (8.98) | THE LIGHTS OF HOME |
| 64 | 71 | 62 | 269 | ALABAMA ▲ ³ RCA 7170 (8.98) | GREATEST HITS |
| 65 | 59 | 58 | 34 | SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ) | TOUGH ALL OVER |
| 66 | 66 | 63 | 34 | TANYA TUCKER CAPITOL 91821* (9.98) | TENNESSEE WOMAN |
| 67 | 62 | 55 | 23 | MATRACA BERG RCA 52066 (8.98) | LYING TO THE MOON |
| 68 | 69 | — | 30 | MERLE HAGGARD CURB 77313* (9.98) | BLUE JUNGLE |
| 69 | 63 | — | 2 | DEAN DILLON ATLANTIC 82183* (9.98) | OUT OF YOUR EVER LOVIN' MIND |
| 70 | NEW ▶ | 1 | 1 | BLACK TIE BENCH 199* (9.98) | WHEN THE NIGHT FALLS |
| 71 | RE-ENTRY | 74 | 74 | THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ) | SIMPLE MAN |
| 72 | 68 | 61 | 39 | BILLY JOE ROYAL ATLANTIC 82104* (9.98) | OUT OF THE SHADOWS |
| 73 | 72 | — | 2 | GEORGE JONES EPIC 45014*/SONY (9.98 EQ) | FRIENDS IN HIGH PLACES |
| 74 | RE-ENTRY | 110 | 110 | HANK WILLIAMS, JR. ▲ WARNER/CURB 25834*/WARNER BROS. (9.98) | GREATEST HITS III |
| 75 | RE-ENTRY | 18 | 18 | TAMMY WYNETTE EPIC 46238*/SONY (8.98 EQ) | HEART OVER MIND |

○ 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 COUNTRY CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING COUNTRY SINGLES AND ALBUMS, YEAR BY YEAR

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

FOR INFORMATION, WRITE: Billboard Chart Research, 1515 Broadway, New York NY 10036
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Joe's Gang. The national staff of RCA Records, led by label president Joe Galante, did a one-week roadshow recently to present new music and discuss marketing strategies at BMG Distribution branches around the country. Caught at the Dallas BMG branch, standing from left, are BMG black music field marketing rep Greg Powell; RCA local promotion manager Tom Chaitas; RCA Southwest regional label director Steve Miller; BMG product development coordinator Nancy Nelson; BMG alternative music rep Ed Stafford; BMG field marketing manager Carla Buchanan; BMG branch manager Jerry Silhan; BMG field marketing rep Jeff Lande; BMG senior VP of sales Rick Cohen; RCA VP of artist development Randy Miller; and BMG sales rep Ed Clirmie. Seated, from left, are RCA senior director of account development Daryl Booth; Galante; BMG sales rep Roger Moore; and RCA senior VP of black music Skip Miller.

Alligator Retrospective A Retail Hit Anthology Spurs 'Massive' Catalog Sales

■ BY JIM BESSMAN

NEW YORK—Alligator Records has turned 20, and besides enjoying plenty of back-patting, founder Bruce Iglauer likes the quick retail acceptance of his celebratory double-disc label retrospective.

The \$15.98 CD/\$9.98 cassette, "The Alligator Records 20th Anniversary Collection," which shipped the first week of March, has already required two re-pressings to meet total sales, so far totaling more than 30,000 copies.

According to Iglauer, the 35-track package, which covers the length and breadth of the Chicago-based blues powerhouse and also features Iglauer's own extensive liner note recap, now rivals 1985's "Showdown!" guitar trio album from Albert Collins, Robert Cray, and Johnny Copeland as the label's biggest seller.

But better yet is the anthology's desired effect on catalog sales. Iglauer reports "massive" first-quarter catalog orders on Alligator's 121 blues, reggae, and R&B titles, "far

and away the best billing quarter in our history."

With a record \$200,000 week pushing first-quarter billings near \$1 million, Iglauer sees a 35-40% increase over the same period last year.

Spurring sales action is an extensive retail campaign, highlighted by display materials including a special poster for the anniversary compilation as well as posters and flats for most of the included artists.

Many stores throughout the country have sale-priced Alligator's entire catalog, Iglauer reports. Other stores, including Sacramento, Calif.-based Tower Records, are sale-pricing only the compilation. Along with the Tower chain Alligator has advertised in "Tower Pulse." Moreover, Alligator has placed its first ever advertising in a direct mail piece distributed by Canton, Ohio-based Camelot Music.

Alligator is also advertising on various blues shows on commercial stations around the country, if there are stores friendly to the label in the same markets.

Further celebrating Alligator's 20th anniversary, this year's Chicago Blues Festival will dedicate its June 14 opening night at the Grant Park Bandshell to label artists, with Koko Taylor, Lonnie Brooks, Son Seals, Lit-

tle Charlie & the Nightcats, and Lil' Ed & the Blues Imperials scheduled along with special guests Lucky Peterson, Lonnie Mack, Carey Bell, and Billy Branch. Other label artists not on that bill will perform the preceding night at the Cubby Bear club near Wrigley Field.

In conjunction with the city of Chicago, Alligator will also give away tickets and accommodations to the New Orleans Jazz and Heritage Festival, held in April, where three label acts will perform and others will play at the Muddy Waters club.

Iglauer, who fell under the blues spell as a college student in the late '60s, started his record company career as a \$30-a-week shipping clerk for Chicago's Delmark blues and jazz label. In 1971, he used a \$2,500 inheritance to produce "Hound Dog Taylor & the Houserockers," then promoted it to college and progressive rock stations and distributors between Chicago and New York out of his Chevy Vega.

"We've been a vital player in the blues revival, carrying the torch for blues at a time when no one else was recording it," Iglauer states. "I'm proudest for bringing forward the younger players, to keep the music alive so there will be somebody for

(Continued on page 40)

'Wolves' Soundtrack Romping At Retail

■ BY DEBORAH RUSSELL

LOS ANGELES—The Epic Records soundtrack to "Dances With Wolves" dances up the Top Pop Albums chart this week to No. 50 with a bullet, as retailers nationwide cash in on the film score's post-Oscar potential.

Pete Anderson, VP of sales at Epic, is pleased, but not surprised, by the level of activity on John Barry's instrumental score. He says the label moved close to 90,000 pieces the week ended April 5 and is planning for a six-week post-Oscar sales blitz.

"We knew we had a home run since day one," he says, noting that the key to the campaign has always been keeping the title positioned and end-capped. "We've dealt the record consistently and have given retailers enough incentive to make sure it had proper placement in the stores."

The tactic worked for Ted Singer, VP of music operations at the Minneapolis-based Title Wave chain. The

soundtrack climbed from No. 74 to No. 6 at Title Wave during the last three weeks of March. That activity coincided with the grand-opening of the chain's sixth outlet, he says, when the title was placed on sale and featured prominently in the store's circular and on its shelves.

"It's just plain timing," says Singer. "You set it up and shoot while the ducks are flying. It sure doesn't hurt to have the face of Kevin Costner [who stars in the film] on the cover [of the album]."

Randy Davis, VP at St. Louis-based Sound Disk-Tributors, which runs 21 stores under the Streetside logo, says post-Oscar sales on "Dances With Wolves" more than doubled at his chain, as the title climbed to No. 16 by the week ended March 31.

"Sales have been pretty consistent since the film opened, but this is the most dramatic increase we've seen post-Oscar in a long time," Davis

says.

At 110-unit, Pittsburgh-based National Record Mart, buyer John Artale says the title jumped from No. 94 the week prior to the Oscar telecast to No. 29 the week ended March 31. Sales have since dropped off; the title clocked in at No. 54 the week ended April 5.

"We put it on sale, put it near the front of the store," Artale says. "Some of the stores that do particularly well with soundtracks did Oscar displays on nominated titles."

Such post awards activity is normal, says Artale. "The Oscars bring notoriety to the movie and make people remember what they liked about it," he notes. "A lot of times they'll go buy the soundtrack as a sort of souvenir."

At Minneapolis-based Musicland Stores Corp., which runs more than 800 music stores, the title

(Continued on page 39)

Rose Store Aids Amnesty Int'l Mailbox Enlists Customer Support

■ BY MOIRA McCORMICK

CHICAGO—A Rose Records store here has installed a permanent Amnesty International mailbox and is encouraging customers to fill out cards urging the release of political prisoners.

The Rose Records chain comprises 31 locations, but the Amnesty mailbox was installed in a single store, Rose's Ashland Avenue, located on Chicago's Near North side.

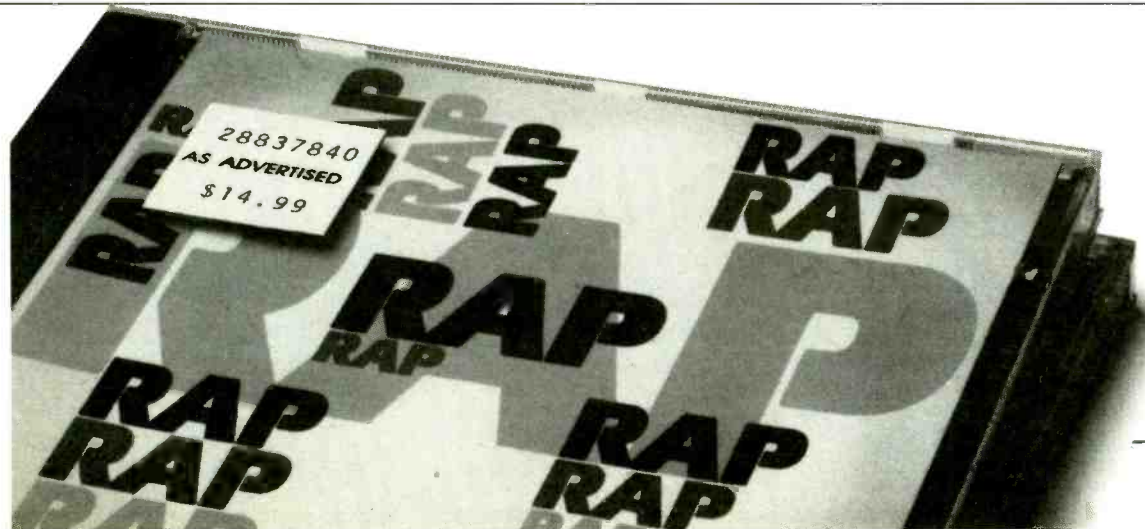
Barry Grant, who heads one of six Amnesty groups in the Chicago area, arranged for the mailbox in-

stallation, and labels the project "a success." He adds that other Chicago Amnesty groups may want to work with stores in their own areas.

Grant says he got the idea for the record-store mailbox from a Tower Records outlet in Long Island, N.Y., where one was installed in January 1990.

The structure itself is a 4-by-2-by-2-foot black box emblazoned with the words "Write a letter, save a life." In it are preprinted cards requesting clemency for a certain political prisoner somewhere in the

(Continued on page 39)



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NARM News: Anchors Aweigh For Narada; Lobbying For Manners; WEA's Calif. Suite

WE LEFT OUR HEARTS IN San Francisco, but we brought our notebooks back to work. We solemnly promise to clear out all of the leftover tidbits from the National Assn. of Recording Merchandisers' March 22-25 confab so that we can return to whatever it is this column does in nonconvention weeks.

FULL SAIL: At most NARMs, the folks from new age label Narada are concerned about sales, but this meet found them concentrating on sails. On the afternoon of the convention's opening day, Narada artist Spencer Brewer, VP of marketing John Azarro, national sales manager Bridgette Sholin, and regional sales director Jim Dolham hosted two cruises on a 65-foot MacGregor racer. On what turned out to be the confab's only sunny day, the charter departed from Fisherman's Wharf and headed out to the Golden Gate bridge.

Among those on board: MCA Canada president Ross Reynolds, Musicland buyer Dieter Wilkinson, Roundup buyer Don Jensen, Lechemere director Dave Curtis, Sound Warehouse execs Joe Malone and Glen Christy, Universal One-Stop buyers Frank Falkow

and Kathy Walsh, Rainbow Records buyer Lee Negip, and Compact Disc World president David Lang. Several guests took turns steering the craft.

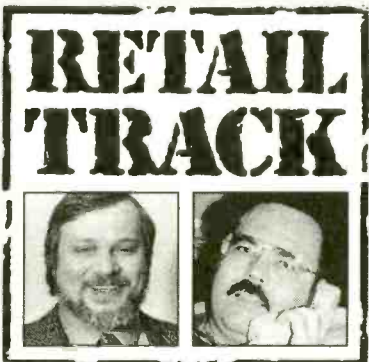
As the sailboat returned from the first cruise, Azarro kidded that be-

entertainment, a short list of the hot acts who played that weekend includes Robert Cray, Chick Corea, and Merl Saunders.

GRABBING: Because the area outside the Grand Ballroom was small, it was tough to get to the tables where Uni and Sony passed out handsome sweatshirts after their product sessions, but much of that discomfort was caused by pushing and shoving among the attendees. "I want you to put in your column how disgusting it was to see some of these so-called millionaires fighting to get their hands on a \$12 sweatshirt," said Stan Goman, senior VP of retail operations at Tower Records. OK, Stan, we did.

YOU MIGHT BE interested to learn that two of the label people who devoted a lot of energy to the Rock The Vote effort at NARM are not U.S. citizens. One is a Turk and the other a Brit. What can we learn from this? That one doesn't need to be American to respect the right to vote or the importance of the Rock The Vote movement.

BITTERSUITE: For the second



by Geoff Mayfield & Ed Christman

cause "we don't have any returns problems with any of you" he wouldn't throw any of the assembled retailers overboard.

THE STREETS OF San Francisco were alive with music during NARM. Besides all the convention

ALBUM RELEASES

The following configuration abbreviations are used: CD—compact disc; CA—cassette; LP—vinyl album; EP—extended play. List price noted when available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

POP/ROCK

THE BEE GEES
High Civilization
CD Warner Bros. 2-26530
CA 4-26530

THE BLUERUNNERS
CD Island 422848277-2
CA 422848277-4

PAUL BRADY
Trick Or Treat
CD Mercury 848454-2
CA 848454-4

DOOBIE BROTHERS
Brotherhood
CD Capitol C2-94623
CA 4-94623

THE FARM
Spartacus
CD Reprise-Sire 2-26600
CA 4-26600

HANOI ROCKS
All Those Wasted Years
CD Geffen 2-24266
CA 4-24266

SUSIE HATTON
Body And Soul
CD Giant-Reprise 2-24415
CA 4-24415

KING MISSILE
The Way To Salvation
CD Atlantic 82208-2
CA 82208-4

CHRIS REA
Auberge
CD Atco 91662-2
CA 91662-4

NICKI RICHARDS
Naked (To The World)
CD Atlantic 82230-2
CA 82230-4

MARK SHELTON
The Courts Of Chaos
CA Leviathan LC-913

SIMPLE MINDS
Real Life
CD A&M 5352
CA 5352

SPIKE
The Price Of Pleasure
CA Leviathan LC-914

TEMPLE OF THE DOG
CD A&M 5350
CA 5350

THUNDER
Backstreet Symphony
CD Geffen 2-24384
CA 4-24384

TRIBE AFTER TRIBE
CD Megaforce Worldwide 82235-2
CA 82235-4

XYMOX
Phoenix
CD Mercury 848516-2
CA 848516-4
LP 848516-1

COUNTRY

HANK WILLIAMS JR.
Pure Hank
CD Warner Bros. 2-26536
CA 4-26536

KELLY WILLIS
Bang Bang
CD MCA MCAD-10141
CA MCAC-10141

R&B

JOHN LUCIEN
Listen Love
CD Mercury 848532-2
CA 848532-4
LP 848532-1

TRINERE
Games
CD Luke 91664-2
CA 91664-4

KEITH WASHINGTON
Make Time For Love
CD Warner Bros.-Qwest 2-26528
CA 4-26528

JAZZ/NEW AGE/WORLD MUSIC

ATMOSPHERE
Crystal Emotion
CD Innovative Communication/da Music 710113

CRUSADERS
Healing The Wounds
CD GRP 9638
CA 9638

FRANK FISCHER
Tales Of Mullumbimby
CD Innovative Communication/da Music 710115

NUSRAT FATEH ALI KHAN
Musst Musst
CD Real World 91630-2
CA 91630-4

LENNY MACDOWELL
Balance Of Power
CD Blue Flame/da Music 40172

AMANI MURRAY
Amani A.W. Murray

(Continued on page 41)

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|-----------|------------|---------------|--|--------|
|-----------|------------|---------------|--|--------|

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|-------------|----------|-----|--|----------------------------|
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| 2 | 2 | 51 | NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026* | OTTMAR LIEBERT |
| 3 | 3 | 25 | AT THE EDGE RYKO RCD 10124*/RYKODISC | MICKEY HART |
| 4 | 4 | 21 | FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777* | MANNHEIM STEAMROLLER |
| 5 | 5 | 25 | SKYLINE FIREDANCE NARADA ND-64001* | DAVID LANZ |
| 6 | 6 | 31 | THE NARADA WILDERNESS COLLECTION NARADA N-63905* | VARIOUS ARTISTS |
| 7 | 9 | 5 | THE PIPER'S RHYTHM NARADA N-63018* | SPENCER BREWER |
| 8 | 8 | 31 | TAPROOT WINDHAM HILL WT-1093* | MICHAEL HEDGES |
| 9 | 7 | 21 | SHELL GAME SONIC ATMOSPHERES CD80032* | DON HARRISS |
| 10 | 13 | 5 | NIGHTSONGS AND LULLABIES MUSIC WEST MW-135* | JIM CHAPPELL |
| 11 | 11 | 7 | WATER STORIES HIGHER OCTAVE HOMCD 7031* | CUSCO |
| 12 | 20 | 115 | WATERMARK ● Geffen 24233 | ENYA |
| 13 | 18 | 3 | FROM A BLUE PLANET GOLD CASTLE 71362* | CHUCK GREENBERG |
| 14 | 15 | 11 | DISTANT FIELDS GOLDEN GATE CD71502* | GARY LAMB |
| 15 | 12 | 27 | WINDHAM HILL: THE FIRST TEN YEARS WINDHAM HILL WD-1095* | VARIOUS ARTISTS |
| 16 | 16 | 9 | STRATA HEARTS OF SPACE HS11019-2* | ROBERT RICH & STEVE ROACH |
| 17 | NEW ▶ | | DEEP AT NIGHT WINDHAM HILL WD-1100* | ALEX DE GRASSI |
| 18 | 10 | 9 | ESCAPE OF THE CIRCUS PONIES WINDHAM HILL WT-1099* | LIZ STORY |
| 19 | 21 | 11 | TINGRI MIRAMAR MPCD 2003* | JOHN SERRIE |
| 20 | NEW ▶ | | SIGN OF THE SNOW CRANE SONIC ATMOSPHERES CD 80033* | KAZU MATSUI |
| 21 | 19 | 9 | ONE HEART WILD SILVER WAVE SD-604* | DANNY HEINES |
| 22 | 14 | 27 | UNIVERSE SAMPLER 90 HEARTS OF SPACE HS11200-2* | VARIOUS ARTISTS |
| 23 | 17 | 124 | DEEP BREAKFAST ● MUSIC WEST MW-102 | RAY LYNCH |
| 24 | RE-ENTRY | | ENYA ATLANTIC 81842 | ENYA |
| 25 | NEW ▶ | | PLEIADIAN DANSES ASTROMUSIC 3* | GERALD JAY MARKOE |

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|-------------|-------|----|---|--------------------------------|
| 1 | 4 | 7 | MOUTH MUSIC RYKO RCD 10196*/RYKODISC | MOUTH MUSIC 1 week at No. 1 |
| 2 | 2 | 7 | TALKIN' BLUES TUFF GONG 48243/ISLAND | BOB MARLEY AND THE WAILERS |
| 3 | 3 | 25 | PRIMAL MAGIC MESA R2 79023* | STRUNZ & FARAHA |
| 4 | 1 | 15 | SOUP OF THE CENTURY RYKO RCD 10195*/RYKODISC | 3 MUSTAPHAS 3 |
| 5 | 6 | 5 | MISSA LUBA: AN AFRICAN MASS PHILIPS 426 836-2* | MUUNGANO NATIONAL CHOIR |
| 6 | 7 | 7 | THE RIVER MANGO 539-874/ISLAND | ALI FARKA TOURE |
| 7 | 11 | 3 | THREE FONTANA 846 626-2* | LE MYSTERE DES VOIX BULGARES |
| 8 | 14 | 3 | BRAZIL CLASSICS 3: FORRO ETC. LUAKA BOP/SIRE 29323-2*/WARNER BROS. | VARIOUS ARTISTS |
| 9 | 5 | 13 | ALLEGRIA ELEKTRA 61019 | GIPSY KINGS |
| 10 | NEW ▶ | | CHAMUNORWA MANGO 539 900/ISLAND | THOMAS MAPFUMO |
| 11 | 12 | 5 | FOOTPRINTS TRILOKA 183-2* | JAI UTTAL |
| 12 | NEW ▶ | | THE BEST OF JULUKA RHYTHM SAFARI CDI 57318* | JULUKA |
| 13 | 9 | 5 | CHANGO TE LLAMA MANGO 539-877/ISLAND | DANIEL PONCE |
| 14 | 8 | 11 | YALIL MANGO 539 892/ISLAND | AMINA |
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The NARM Confab Winners' Circle

One of the main events at the National Assn. of Recording Merchandisers' annual convention is the presentation of the merchandiser-of-the-year awards. At this year's convention, March 22-25 in San Francisco, the organization recognized the retailers of the year in the large-, mid-, and small-size categories, as well as the rackjobber and one-stop of the year. Jim Caparro, executive VP of PolyGram Group Distribution, presented the winners with their trophies.



The rackjobber-of-the-year award goes to Solon, Ohio-based Arrow Distributing Co., with president Don Weiss, left, pictured with Caparro.



VP Frank Lipsuis, left, picks up the one-stop-of-the-year award for Philadelphia-based Universal One Stop from Caparro.



Above, Jim Caparro presents Wally Szymansky, left, GM of Rolling Stone Records in Norridge, Ill., with the retailer-of-the-year award in the small-size category. In the photo at right, Caparro, right, presents VP/merchandise manager Jay Rosenberg with the trophy won by his company, Carteret, N.J.-based Nobody Beats the Wiz, for retailer of the year in the midsize bracket.

Musicland Stores Corp. CEO and president Jack Eugster, right, and Musicland executive VP Arnie Bernstein are all smiles as Caparro, center, presents the Minneapolis-based chain with the large-retailer-of-the-year trophy.



ROSE RECORDS STORE INSTALLS AMNESTY INT'L MAILBOX

(Continued from page 37)

world, which customers can sign and drop in the box. Amnesty volunteers pick up the cards each month and replace them with new ones, printed with the name of a different political prisoner.

According to Grant, "We got 90 cards on opening day, Jan. 26, and we pulled out 70 more a month later. The response has been very positive." Michael Haut, who manages Rose Records' Ashland Avenue store, says, "We've had a lot of positive vocal response, which is surprising."

Rose Records was targeted by Amnesty for the project, says Grant, because "it is a major record store, and we understood they'd probably be interested in something like this." Grant worked with Anne Raskin, who was Rose's marketing manager, on the mailbox installation. Raskin, who has since left Rose Records—and who instituted longbox and cardboard recycling programs within the chain—described the mailbox as a "permanent fixture."

Grant says his local Amnesty International group got the idea for the mailbox almost a year ago in a monthly Amnesty mailing, which

described the box at Tower Records in Carle Place, Long Island. According to Mark Newman, manager of that Tower outlet, their mailbox—built to resemble a jail—stayed in the store for seven months.

"But since store space is scarce, things like that don't last," Newman says. "It was eventually taken down. It was a good idea, though, with decent response—especially at first. We'd do some-

thing like this again."

Lynn Dobrin, co-leader of the Amnesty group that installed Tower's mailbox, says the project met with "mixed response. If we'd put out 30 cards at a time, out of those we'd get eight to 10 signed and put in properly, five with obscenities and nonsense written on them, and the rest would have disappeared. Still, we collected and sent dozens of cards."

'WOLVES' SOUNDTRACK ROMPING AT RETAIL

(Continued from page 37)

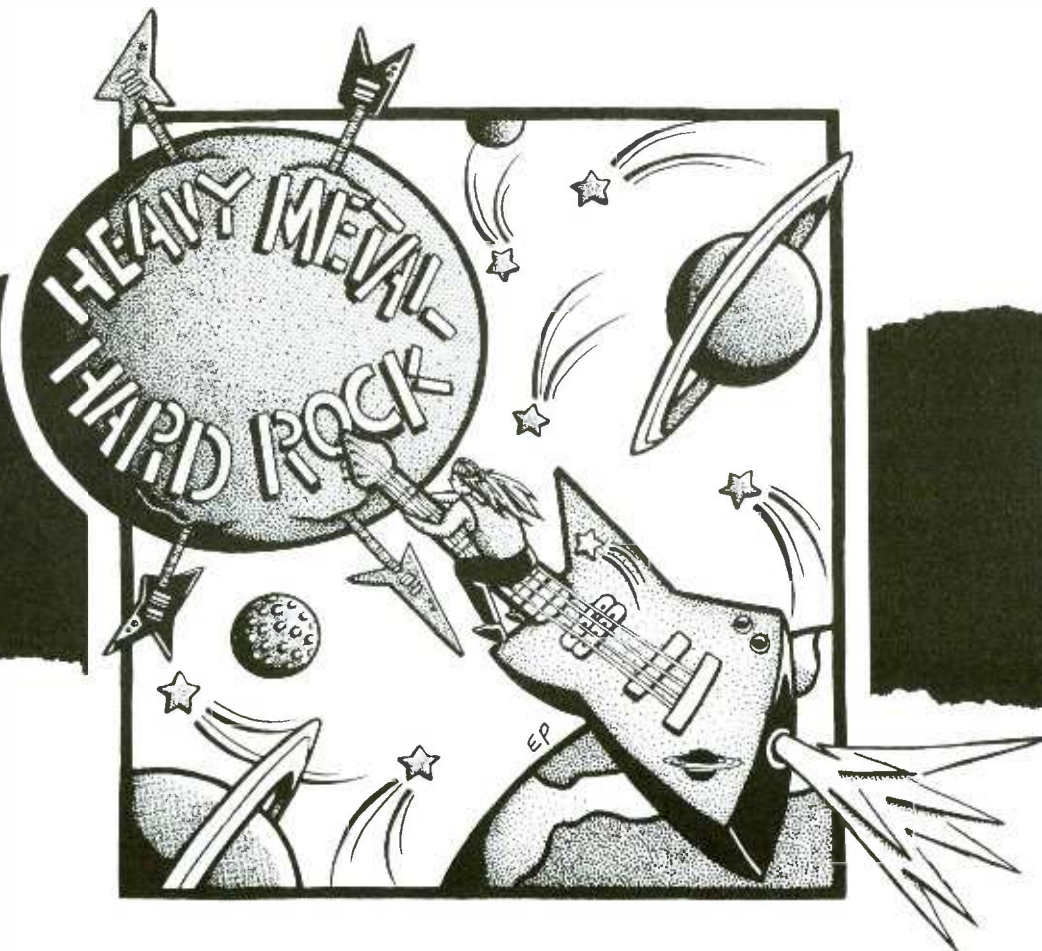
peaked at No. 28, and VP of purchasing Dick Odette says the sales team generally anticipates some kind of action on titles tied to awards ceremonies. "That kind of TV exposure on one item is bound to have an effect," he says. "It's not that unusual to see a three- or four-day run on these things. Now it's going back down. It's hard to predict what will happen, but we'll put out extra product, for sure."

Ron Phillips, director of marketing at 185-unit, Durham, N.C.-based Record Bar, says the title,

which nearly tripled in sales and peaked at No. 47 after the Academy Awards telecast, is one of the few nonhit-related soundtracks to break the chain's top 50.

Epic's Anderson credits Barry's reputation as a composer for breaking that barrier. He says the Epic sales team will not stop pushing the title even after the film has completed its theatrical run. He anticipates a tie-in with future home video sales and hopes to capitalize on the title's activity on cable television, as well.

HEAVY METAL & HARD ROCK



A Billboard Spotlight

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

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RETAIL

Relativity-Combat-In Effect Masters New Musical Genres

OPPOSITES ATTRACT: Bridging the gap between "musical masters" and "the end of music as we know it," Relativity-Combat-In Effect now takes in all points on the musical compass.

The Queens, N.Y.-based company has just launched **Musical Masters Collection (MMC)**, which focuses on new age and related sounds, within shouting distance of its polar opposite, **Earache**, which specializes in music commonly described as loud.

While product licensed to Relativity from the U.K.'s MMC line caters to the "musician's musician," U.K. mate Earache, licensed to Combat, should please fans of the "musical extreme," says VP of marketing Alan Grunblatt.

"We're trying to establish a breadth of product," says Grunblatt in a most incredible understatement.

MMC's roster includes such highly respected touring and studio musicians as **Rod Argent**, **Adrian Legg**, **Andy Davis**, **Mo Foster**, and **Brian Chatton**. Among the first releases from the label is the compilation CD "Relativity ... Hear And Now: The Musical Masters." Grunblatt says Relativity will target about 25,000 new age buyers nationwide, in addition to pushing MMC at adult alternative, alternative, and jazz outlets.

On the other hand, the Combat label has targeted the thrash/death/industrial metal/grindcore lover in marketing such Earache acts as **Napalm Death**, **Nocturnus**, and **Godflesh** stateside. The three bands are currently on tour, as the Combat team moves to establish a U.S. identity and level of credibility to match Earache's status in the U.K. The label is targeting the college market, with plans for additional Earache package tours, TV and radio campaigns, and a video compilation reel.

Meanwhile, look for the Relativity-Combat-In Effect family of labels and the distribution business to have a more cohesive identity in the future, under the banner **Red Inc.**, short for Relativity Entertainment Distribution Inc. (Billboard, March 23). Grunblatt declines to comment other than to say a new logo will be unveiled sometime in May.

SEEDS & SPROUTS: Leading Scandinavian indie label/distributor **Amigo Musik AB** of Stockholm, Sweden, this week opened a promotion, marketing, and sales operation in Lahti, Finland. **Marti Heikkinen**, formerly of Finland's **Power Records**, helms the new **Oy Amigo Musik Finland AB**, which also will operate as a record label in its own right. Amigo represents more than 400 labels in the Nordic territory, including such American indies as **Fantasy**, **Tomato**, **Arhoolie**, **Blind Pig**, and **Flying Fish** ... **Future Shock Recordings** of New York has inked a two-year distribution deal with New York's **Grand Slamm Records**. The Future Shock group, home to Future Shock, **Primary**, **Silent Scream**, and **Trademark**, will continue to manufacture, promote, and market all product, while Grand Slamm assists in retail promotion, co-op advertising, and retail tracking. The first three releases

under the agreement are an eponymous album by **Godflesh**, **Bolt Thrower's** "In Battle There Is No Law," and **Cancer's** "To The Gory End" ... **Chase Records Inc.** of New York has inked a distribution deal with New York's **Profile Records**. Look for May single releases by **Bass** and **Monti Blue** with a single from **Poppa Bear Kool Breez & Wise** in June ... **Doctor Dream VP David Hansen** has left the Orange, Calif.-based label. No word on his current plans ... **Dennis Dennehy** is the new

GRASS ROUTE



by Deborah Russell

national director of publicity at New York's **Noise International**. Says label GM **Dean Brownrout**: "I'm pleased to have found someone who can spell properly."

NEW YORK'S **Caroline Records** recently released the EG album "Kneeling At The Shrine" by **Sunday All Over The World**, which sports guitar whiz **Robert Fripp**. It's Fripp's first recording in six years, and his first rock record since the demise of **King Crimson** ... **Tuff City/Smokin' Records** of New York reports that funkmaster **Wizard Wiz**, the gangster rapper behind such tracks as "Put That Head Out" and "Crack It Up," is behind bars at the Livingston Correctional Facility in Sonoma, N.Y. Wiz, serving 2 1/2 to five years, has adopted the Islamic faith and now calls himself **Qadir Hakim**. He is currently developing material for a new album, "Behind The Wall," chronicling his prison experience ... "Real Men," a new album by **Shimmy Disc's John S. Hall & Kramer**, is described in a label release as "pure shit." How's that for creative marketing?

ALLIGATOR FETES 20

(Continued from page 37)

Indeed, Alligator has proven so successful that artists including **Albert Collins** and the **Kinsey Report** have recently been picked up by **Charisma's** new **Point Blank** blues label.

"I don't like being a nurturing ground for the majors," Iglauer says. But he adds that for the most part, "the majors don't understand the market for this music. The perception that there's no profit to be made in blues simply isn't true. Cross your fingers, we'll bill \$4 million this year—not bad considering we did \$9,000 the first year. But half that money is for albums that are 5 years old or older, and the majors don't know how to deal with a small, steady stream of business.

"Lonnie Mack went to CBS and now he's back with us. The majors just aren't set up for year-in, year-out marketing of artists who play adult music."



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RETAIL

RETAIL TRACK

(Continued from page 38)

year in a row, WEA and most of its labels elected to stay at a different hotel than the one that hosted the NARM meet. At issue, say sources, is the assignment of suites. WEA thinks that since it is the largest distributor, it deserves to get one of the biggest suites. NARM, however, has decided that the bigger suites should go to the distributors that bring entertainment to the scholarship dinner and the awards banquet. It appears to be a quiet argument, because neither WEA nor NARM has brought the debate to Billboard's attention.

As for being NARM's first female president, Moreland, said, "I have been on the board all these years. That I became president was just an orderly inevitability." Moreland who heads L.A.'s City One Stop, will continue to serve NARM in an ex-officio role as an adviser.

Assistance in preparing this column was provided by Earl Paige.

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FAST TRACK: Most attendees were jubilant that NARM will break its tradition of hosting even-year conventions at the Century City Plaza in Los Angeles. The '92 meet finds the trade group returning to New Orleans, a city that was well received by NARMites in 1989. In 1993, the meet returns to Florida for the first time since 1987, this time heading to Orlando... BMG senior VP of marketing David Steffen says a lot of attendees asked him about the music that opened and closed his company's product presentation. The intro, and the music that bridged the various label pitches, came from the latest RCA album by Pop Will Eat Itself; the outro was saxophonist Candy Dulfer playing the title track from David A. Stewart's "Lily Was Here" soundtrack... Two Sound Shop district managers—Bossier City, La.-based John Cox and Orlando, Fla.-based Phil Muse—attended NARM for winning a contest sponsored by Central South Music Sales, the chain's Nashville-based parent.

NOT STANDING PAT: At one of the convention sessions, NARM counsel Chuck Ruttenberg teased outgoing NARM president Pat Moreland about the censorship bills that cropped up during her term. "As soon as Pat arrived things got worse," chided Ruttenberg. "We started the year with 12 bills in 10 states and very quickly we had eight more in three states. They were all defeated except for New Jersey, where one was carried over."

ALBUM RELEASES

(Continued from page 38)

CD GRP 9635
CA 9635

SPECIAL EFX
Peace Of The World
CD GRP 9640
CA 9640

SOUNDTRACKS

VARIOUS ARTISTS
A Matter Of Degrees, Original Motion
Picture Soundtrack
CD Atlantic 82245-2
CA 82245-4

VARIOUS ARTISTS
Hangin' With The Homeboys, Original
Motion Picture Soundtrack
CD Luke 91663-2
CA 91663-4

To get your company's new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

Billboard Presents:

NAIRD '91



The issue of May 18th will have special importance for independent labels, distributors and the companies that service them as Billboard takes a pre-convention look at the National Association of Independent Distributors & Manufacturers.

This special section will also include an in-depth review of this year's INDIE AWARD Nominated Releases.

Be sure that your company has a presence in this influential issue that will not only reach Billboard's 200,000 + readers, but also be distributed to attendees of the NAIRD convention, May 15-19.

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Radiator Days. Epic recording group the Radiators celebrate at Epic's New York headquarters prior to their sold-out show at the Bottom Line. The band's new album, "Total Evaporation," features the single "Let the Red Wine Flow." Pictured, from left, are Epic product manager Chris Poppe; Epic president Dave Glew; Epic senior VP of marketing Larry Stessel; Epic VP of A&R Michael Caplan; band members Ed Volker, Camille Baudoin, Glenn Sears, Frank Bua, and Reggie Scanlan; Epic VP of album promotion Harvey Leeds; band member Dave Malone; and Epic VP of product development Dan Beck.



A "Try" Brings Success. BMI presents commemorative crystals to Quality Records artist Timmy T., his manager Morey Alexander, and Quality president/ chief operating officer Russ Regan, in honor of Timmy T.'s single "One More Try" reaching No. 1 on the Billboard Hot 100 chart. The song is the first single released on an independently distributed label to reach No. 1 in nearly a decade. The presentation was made at a party in Timmy T.'s honor at Le Dome in Los Angeles, hosted by BMI. Pictured, from left, are Barbara Cane, assistant VP of writer-publisher relations, BMI Los Angeles; Alexander; Timmy T.; Regan; and Rick Riccobono, VP of writer-publisher relations, BMI Los Angeles.



Zoo Story. Zoo Entertainment president Lou Maglia and his staff congratulate Mark Germino and the Sluggers after the group's performance at Hollywood's Coconut Teaser. The band's current album is "Radartown." Pictured in front row, from left, are band members Willis Bailey and Tom Comet; Maglia; and Germino. Shown in back row, from left, are Zoo senior VP/general manager George Gerrity; band members Tim Krekel and Michael "Spider" Webb; and Zoo national director of promotions Michael Prince.



Gold Rust. Members of Capitol recording group Megadeth receive gold albums signifying sales of over 500,000 units of their album "Rust in Peace." Two of the band's previous Capitol albums also went gold: 1986's "Peace Sells...But Who's Buying" and 1988's "So Far, So Good...So What!" The presentation was made at a Hollywood luncheon in the band's honor. Pictured, from left, are band members David Ellefson and Marty Friedman; Capitol president Hale Milgrim; band manager Ron Lafitte; and band members Dave Mustaine and Nick Menza.



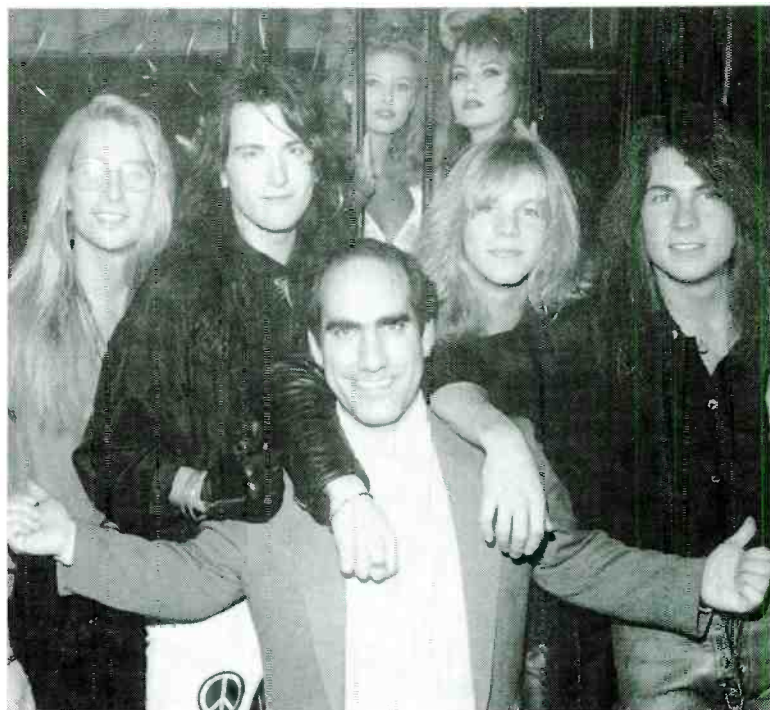
A&M Has Perspective. At the national meeting of A&M's R&B/urban music staff in Los Angeles, awards were presented to producers Jimmy Jam and Terry Lewis, who recently formed the A&M-distributed label Perspective Records. Also garnering awards were A&M Atlanta promotion/marketing manager Clinton Harris, who was named promotion man of the year, and A&M Chicago promotion/marketing manager Carl Washington, who was named rookie of the year. Pictured, from left are, Don Eason, VP of R&B promotion/black music marketing, A&M; Boo Frazier, director of field operations, A&M; Harris; Washington; Jam; Lewis; Karen Kennedy, executive director, Perspective Records; and Chuck De Bow, national director of promotion and marketing, A&M.



A Sobering Song. Recording artist James Cannings, left, and actor Gene Anthony Ray of TV's "Fame" lend their support to Alcohol Awareness Month, held in April. J.C. Records dedicated Cannings' Grammy-nominated song "Don't Drink And Drive" to the cause. The song appears on the album "Music For All Seasons" on J.C. Records.



Partying Patrick. Private Music recording artist Patrick O'Hearn and his band celebrate after their performance on the TV show "Party Machine," hosted by Nia Peeples. O'Hearn's single "Black Delilah" got a "kiss" from the show's dancers in their "kiss it or dis it" evaluation. Pictured, from left, are Infamous 3X, rap vocalist; Barbara Tucker, vocalist; Private Music national director of publicity and artist relations Karen Johnson; O'Hearn; and Terry Bozzio, percussion.



Southgang 'n' Spice. Charisma recording group Southgang celebrates the release of its debut album, "Tainted Angel," at the Hollywood club Spice. In honor of the event, the club was transformed into a celestial palace complete with angels, clouds of smoke, and pearly gates, plus a red devil (just for the hell of it). The first single is the title song, whose video is being shown on MTV's "Headbanger's Ball." Shown from left: band members Jayce Fincher and Eutch Walker; Charisma president Phil Quartararo; and band members Jesse Harte and Mitch McLee. In the back, an angel and devil look on.

Billboard Home Video

IN THIS SECTION

| | |
|---|----|
| 'Ghost' Looks To Set Laser Record | 44 |
| Jordan's 'Playground' Leads Sports Pack | 45 |
| Interactive Music Vids Debated | 47 |
| No Honor Among Video Pirates | 51 |
| J2 Expands Sales Force | 52 |

AVA Show Predicts Secure Future Studios' Reliance Key To Vid Strength

BY EARL PAIGE

SAN DIEGO—New pay-per-view technologies will siphon off a 9% to 24% share of the video rental business by the year 2000, but they will have to do it without the immediate support of the studios, according to James Warburton, president of video wholesale firm Baker & Taylor.

Warburton, who delivered the keynote address during the seventh annual American Video Assn. convention April 6-8 here, argued that the videocassette business will survive the onslaught of new technologies because it is a substantial and reliable source of revenue for Hollywood.

"Clearly, the major studios do not want to play around with an \$11 billion business that is essentially feeding their whole industry at this point," Warburton said. "You're not going to see [PPV] taking 50% to 100%" of the market.

The show, held at the San Diego Marriott and Convention Center, reported an attendance of 1,300, with 100 exhibitors hawking their wares.

Warburton, who is based in Illinois, said he spent the week prior to AVA in Los Angeles meeting with the heads of the studio-affiliated video labels, during which time he gleaned evidence of research that indicated consumer uncertainty over the new multiplicity of pay-per-view options, such as those proffered by 150-channel cable systems such as Time Warner's Queens, N.Y., operation (Billboard, March 9).

"The black-box video store on top of the TV is too much of a thinking process" for home viewers, Warburton said, conceding that the new technology will have impact, but predicting that the corner video store just might wind up as the best viewing vehicle afterward.

Warburton, who presides over a \$270 million-a-year company, assessed the industry's general health as robust, citing a surge in unit shipment figures for the cream of the A titles.

Record-breaking sales figures for such rental-priced titles as Paramount Home Video's "Ghost," which shipped 642,000 units, have caused manufacturers to re-evaluate the importance of the rental market, he said.

Unlike sell-through, which is dominated by chains and mass merchants, the rental business is controlled by independents such as those represented by the AVA's 2,000 members.

"Conventional wisdom not long ago saw sales of 350,000 units on a rental title as 'hitting the wall,'"

Warburton said. "We're now looking at a much higher threshold [for rental shipments], maybe 700,000 units. Who knows?" Warburton pointed to the shipment numbers recently piled up by Paramount's "The Hunt For Red October," Buena Vista Home Video's "Dick Tracy," and FoxVideo's "Die Hard 2," the latter breaking the 500,000 plateau and the other

*PPV technology
will have 'impact,'
Warburton says*

two racking up shipments well in excess of 400,000 pieces each.

Warburton and AVA president John Power, who also addressed the opening-ceremonies crowd, urged the mostly mom-and-pop membership of AVA, an 11-year-old Arizona-based buying cooperative, to not give up in the fight for survival against major chains.

"There is no question but that you can offer more personalized service than Blockbuster. Your customers are more than just a number and a bar code," he said, urging specialists to differentiate by getting behind music-related product, which has had a low profile among all but music retail stores to date.

Independent retailers can expect a 25% drop in business when Blockbuster comes to town, "but in six

months if you're doing your job you'll get that share back through convenience, selection, and service," Warburton said.

The distribution executive showcased his "Talk Video" marketing concept, whereby B&T retail accounts can use a touch-tone phone to automatically access a huge catalog of sell-through-priced specialty titles, sidestepping the need for large inventory investments and costly computer ordering systems. Roughly 2,400 stores are currently using the concept.

B&T has been named the "endorsed" wholesaler for AVA. Though it is a distribution major, the company is known for its service to independents; not one of its retail customers accounts for more than 5% of B&T's business.

The convention coincides with a
(Continued on page 52)

Panel Predicts More Studio Activity On Interactivity

BY JIM McCULLAUGH

LOS ANGELES—The major studios will soon create separate "interactive" departments, while a whole new body of creative independent subcontractors and independent companies will emerge to lead the vanguard of interactive programming for the consumer.

Such was the consensus of an April 4 panel on "Feature Films, Television & Home Video" during the Home Media Expo at the Beverly Hilton Hotel here. The three-day conclave was devoted to all aspects of emerging media.

In addition, the panel—which included Roger Smith, executive VP of Carolco Pictures; Steve Mendelson, senior VP of comedy development at Columbia Pictures Televi-

sion; and Bob Stein, co-founder of the Voyager Company, a boutique videophile laserdisc and new media publishing house—debated the future of the laserdisc format.

Smith said Carolco, which has an investment partner in Pioneer, is firmly behind the laserdisc format, while Stein said he believes laserdisc, despite reports to the contrary, "is not happening."

Stein said he believes the larger world consumer electronics hardware companies are deliberately looking past the current 12-inch laserdisc market toward a compressed video 5-inch optical disc for movies, a format he characterized as being "substandard" and of poorer quality than VHS.

The motives of the hardware
(Continued on page 52)

Teldec Preps A Laser-Sharp Vid Debut

BY CHRIS MCGOWAN

LOS ANGELES—Teldec Video is making its home video debut April 23 with five titles, three of which will be available on VHS and all of which will be released on laserdisc.

Laser will be the more emphasized format, as "it is the state-of-the-art technology now," says Kevin Copps, VP and GM of Elektra International

Classics, which will market the new video label.

The titles available on tape and disc are Schubert's "Trout" quintet (a documentary film by Christopher Nupen with Jacqueline du Pre, Itzhak Perlman, Pinchas Zukerman, Zubin Mehta, and Daniel Barenboim), "Jacqueline Du Pre And The Elgar Cello Concerto" (also directed by Nupen), and "Mozart: Concerto No. 10 KV 365 For 2 Pianos/Concerto No. 7 KV 242 For 3 Pianos" (with Barenboim and Sir George Solti).

The two disc-only titles are "Beethoven: Sonata No. 21 Op. 53/Sonata No. 23 Op. 57" (with Barenboim) and "Mozart: Concerto No. 21 KV 467/Sonata No. 10 KV 330" (also with Barenboim). They were not released on VHS "because of a question of rights," says Copps.

The laserdiscs, with gatefold packaging, will retail for \$29.97 each, except for "Jacqueline Du Pre And The Elgar Cello Concerto," which is \$34.97. The tapes, in library cases, are \$29.97 apiece.

Copps is confident about the laser format. "There is a definite market and eventually it will become as important as the tape market. It reminds us of the CD." And, he adds, "We want to have our share of this market."

He adds that the current marketing situation of laserdisc differs from that of CD in 1983 or 1984 (to which it is so often compared) in that in those days "the pop buyer would buy classical music because nothing else was

available. Initially when CDs came out, it was a classical music phenomenon. It was a classical-driven market to some extent. There were a few pop titles and hundreds of classical titles."

Because of that, CDs brought in many new buyers to the classical market. But he does not expect laserdisc to attract consumers who aren't already classical buyers, because there is already a large selection of pop and jazz music-video titles available on laserdisc.

Initially, the Teldec titles will be sold primarily in music stores, distributed by WEA Distribution. Copps expects to release 15-20 titles per year on the label. Titles will include concert performances, ballets, operas, and documentaries such as those directed by Nupen.

Teldec's second batch of product will come in June, with the disc-only titles "Ashkenazy Observed," "Mozart: Concerto No. 20 KV 466/Sonata No. 8/KV 310," "Wagner: Der Fliegende Hollander," and "Paris Dances Diaghilev," and disc/tape release "Segovia: The Song Of The Guitar."

Other classical labels currently releasing programs on laserdisc include PolyGram (on its Deutsche Grammophon, Philips, and London labels), Sony Classical, Home Vision, BMG Classics, Pioneer Artists (which licenses from EMI Classics and Kultur), and Image Entertainment (which licenses from HBO Video and Connoisseur Video).



Casting For Votes. West Coast Video Duplicating, which sponsored the opening cocktail reception at the recent National Assn. of Recording Merchandisers' 33rd annual convention, announced it would become the exclusive duplicator for the trade group's two-year voter-registration program as part of the Rock The Vote campaign. Pictured, from left, are Herb Fischer, president of West Coast; Pam Horowitz, executive VP of NARM; and John Roth, CEO of West Coast.

Setback For Menendez Sons Therapist's Tapes Admissible At Trial

LOS ANGELES—The California 2nd District Court of Appeals has ruled that audiotapes consisting of psychotherapy sessions between Lyle and Erik Menendez and their psychologist, Jerome Oziel, may be introduced as evidence by the prosecution in their upcoming first-degree-murder trial.

The Menendez brothers, who have been held without bail in county jail since last year, are charged with killing their parents, Jose and Kitty Menendez, Aug. 20, 1989. Jose Menendez was a major figure in the home-entertainment business as head of LIVE Entertainment.

Joel Issacson, attorney for Lyle Menendez, says he plans to appeal the decision to the California state

Supreme Court. The tapes have been the subject of a legal debate since a Santa Monica, Calif., Superior Court judge ruled that they are not privileged and could come into evidence.

Attorneys for the Menendez brothers have maintained that the tapes are subject to exclusion based on the doctor-patient privilege of confidentiality. The appeals court, however, indicated that it found evidence that Oziel had been threatened by the Menendez brothers and concluded that a privileged therapist-patient relationship had ceased to exist.

Procedurally, no murder trial will begin until the state Supreme Court appeal is exhausted.

'Ghost' Rattling Up Strong Numbers With Laser Release

BY CHRIS MCGOWAN

LOS ANGELES—It can be said that laserdisc has done well with the "ghost" of a chance it was given this year by Paramount. Pioneer LDCA has sold close to 90,000 units of the \$29.95 "Ghost" disc, according to marketing manager David Wallace.

Those numbers put the title within radar distance of the current No. 1 all-time champ, "Top Gun," and within easy reach of the magic 100,000-unit mark. The success of the "Ghost" disc and several other hot-selling titles may also dispell doubts that laser is becoming a viable video format.

"Ghost" should surpass "Top Gun" this year without much trouble, since it has been selling at a much faster initial pace. More than 100,000 units of the \$29.95 "Top Gun" disc have been pressed since its release in 1987, and more than 90,000 sold, reveals Wallace. But those sales have come steadily over more than four years. For example, "Top Gun" was Pioneer LDCA's No. 6 best-selling laser title for the fiscal year ended March 30, 1991, according to Wallace. "Almost everyone who buys a new player then goes out and buys 'Top Gun.' It's a given," he says.

"Ghost," on the other hand, rocketed out of the box with an initial shipment of 66,040 copies for the March 21 street date (numbers that are sev-

eral times higher than the first shipment of "Top Gun"), and a quick repressing took the title close to the 90,000-unit level.

"This is the first title of this magnitude where we didn't run out of product," says Wallace. "We used a pre-order cutoff date 42 days before the street date."

Another strong recent laserdisc success for Paramount was the \$29.98 "The Hunt For Red October," which had sold 60,800 units as of the end of March, according to Wallace. That puts "Red October" at or close to the No. 4 position of all-time disc best sellers. MCA's "E.T. The Extra Terrestrial" is over the 70,000-unit mark, including the 1988 \$39.98 CLV version and the 1989 \$59.98 CAV edition, according to MCA's Colleen Benn. MCA has also sold close to 50,000 units apiece of "Back To The Future" and "Back To The Future Part II" on laserdisc.

Both "Red October" and "Ghost" were released in widescreen and non-widescreen editions. For "Red October," the widescreen version sold some 35,000 units and the pan-scan edition sold about 25,000. For "Ghost," it was about 50/50, according to Wallace, although the film is not a typical case.

Its theatrical version was made "widescreen" by matting the top and bottom of a standard 1.33-to-1 image. And, creating a nonwidescreen video edition of "Ghost" merely entailed the removal of the matting and was not pan-scanned. The widescreen version is, however, what the director and cinematographer intended for the movie theater.

Pioneer also gathered information regarding consumer attitudes toward "letterboxing" by inserting response cards in the first 65,000 copies of the "Ghost" disc. "We've gotten close to 2,000 cards back," says Wallace, "and the No. 1 response was a desire for more widescreen releases."

Wallace attributes the success of "Ghost" and "Red October" largely to Pioneer's hardware promotional campaigns of the last two years, which the company claims have boosted its sales of laser players by more than 231%.

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Top Video Rentals

Compiled from a national sample of retail store rental reports.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating |
|-----------|--------------|---------------|---------------------------|--|-------------------------------------|-----------------|--------|
| | | | | ★ ★ NO. 1 ★ ★ | | | |
| 1 | 3 | 2 | GHOST | Paramount Pictures Paramount Home Video 32004 | Patrick Swayze Demi Moore | 1990 | PG-13 |
| 2 | 2 | 7 | FLATLINERS | RCA/Columbia Pictures Home Video 50383-5 | Kiefer Sutherland Julia Roberts | 1990 | R |
| 3 | 1 | 5 | ARACHNOPHOBIA | Amblin Entertainment Hollywood Home Video 1080 | Jeff Daniels | 1990 | PG-13 |
| 4 | 10 | 2 | PACIFIC HEIGHTS | Morgan Creek FoxVideo 1900 | Michael Keaton Melanie Griffith | 1990 | R |
| 5 | 4 | 6 | AIR AMERICA | Carolco Home Video 68931 | Mel Gibson Robert Downey, Jr. | 1990 | R |
| 6 | NEW ▶ | | PRESUMED INNOCENT | Warner Bros. Inc. Warner Home Video 12034 | Harrison Ford | 1990 | R |
| 7 | 6 | 9 | DIE HARD 2: DIE HARDER | FoxVideo 1850 | Bruce Willis Bonnie Bedelia | 1990 | R |
| 8 | 5 | 7 | DARKMAN | Universal City Studios MCA/Universal Home Video 80978 | Liam Neeson | 1990 | R |
| 9 | 8 | 5 | DEATH WARRANT | MGM/UA Home Video M902170 | Jean-Claude Van Damme | 1990 | R |
| 10 | 7 | 9 | NAVY SEALS | Orion Pictures Orion Home Video 8729 | Charlie Sheen Michael Biehn | 1990 | R |
| 11 | 18 | 2 | NARROW MARGIN | Live Home Video 68924 | Gene Hackman Anne Archer | 1990 | R |
| 12 | 11 | 5 | THE TWO JAKES | Paramount Pictures Paramount Home Video 1854 | Jack Nicholson Harvey Keitel | 1990 | R |
| 13 | 9 | 8 | DAYS OF THUNDER | Paramount Pictures Paramount Home Video 32123 | Tom Cruise Robert Duvall | 1990 | PG-13 |
| 14 | 14 | 4 | PUMP UP THE VOLUME | New Line Cinema RCA/Columbia Home Video 75103 | Christian Slater | 1990 | R |
| 15 | 12 | 9 | PROBLEM CHILD | Universal City Studios MCA/Universal Home Video 81014 | John Ritter Amy Yasbeck | 1990 | PG |
| 16 | 13 | 5 | STATE OF GRACE | Orion Pictures Orion Home Video 8760 | Sean Penn Gary Oldman | 1990 | R |
| 17 | NEW ▶ | | WHITE PALACE | Universal City Studios MCA/Universal Home Video 81019 | Susan Sarandon James Spader | 1990 | R |
| 18 | 16 | 11 | THE FRESHMAN | Tri-Star Pictures RCA/Columbia Home Video 70293-5 | Matthew Broderick Marlon Brando | 1990 | PG |
| 19 | 26 | 2 | DESPERATE HOURS | MGM/UA Home Video 902167 | Mickey Rourke Anthony Hopkins | 1990 | R |
| 20 | 20 | 4 | KING OF NEW YORK | Seven Arts Live Home Video 68937 | Christopher Walken | 1990 | R |
| 21 | 17 | 6 | QUICK CHANGE | Warner Bros. Inc. Warner Home Video 12004 | Bill Murray Geena Davis | 1990 | R |
| 22 | 19 | 8 | TAKING CARE OF BUSINESS | Hollywood Pictures Hollywood Home Video | Jim Belushi Charles Grodin | 1990 | R |
| 23 | NEW ▶ | | HENRY AND JUNE | Universal City Studios MCA/Universal Home Video 81050 | Fred Ward Uma Thurman | 1990 | NC-17 |
| 24 | 15 | 4 | THE EXORCIST III | Morgan Creek FoxVideo 1901 | George C. Scott Jason Miller | 1990 | R |
| 25 | 22 | 3 | WHITE HUNTER, BLACK HEART | Warner Bros. Inc. Warner Home Video 11916 | Clint Eastwood | 1990 | PG |
| 26 | 21 | 4 | DUCKTALES THE MOVIE | Walt Disney Home Video 1082 | Animated | 1990 | G |
| 27 | 25 | 7 | THE WITCHES | Warner Bros. Inc. Warner Home Video 671 | Anjelica Huston | 1990 | PG |
| 28 | 29 | 4 | AFTER DARK, MY SWEET | Live Home Video 68943 | Jason Patric Rachel Ward | 1990 | R |
| 29 | 24 | 14 | MY BLUE HEAVEN | Warner Bros. Inc. Warner Home Video 12003 | Steve Martin Rick Moranis | 1990 | PG-13 |
| 30 | 23 | 8 | CINEMA PARADISO | HBO Video 90376 | Philippe Noiret Jacques Perrin | 1989 | PG |
| 31 | NEW ▶ | | THE HOT SPOT | Orion Pictures Orion Home Video 8754 | Don Johnson Virginia Madsen | 1990 | R |
| 32 | 30 | 25 | PRETTY WOMAN | Touchstone Pictures Touchstone Home Video 1027 | Richard Gere Julia Roberts | 1990 | R |
| 33 | 28 | 12 | YOUNG GUNS II | Morgan Creek FoxVideo 1902 | Emilio Estevez Kiefer Sutherland | 1990 | PG-13 |
| 34 | 27 | 20 | BIRD ON A WIRE ◊ | Universal City Studios MCA/Universal Home Video 80959 | Mel Gibson Goldie Hawn | 1990 | PG-13 |
| 35 | 35 | 7 | I COME IN PEACE | Media Home Entertainment M012752 | Dolph Lundgren | 1990 | R |
| 36 | 32 | 11 | MO' BETTER BLUES | Universal City Studios MCA/Universal Home Video 81013 | Denzel Washington Spike Lee | 1990 | R |
| 37 | NEW ▶ | | AKIRA KUROSAWA'S DREAMS | Warner Bros. Inc. Warner Home Video 11911 | Akira Terao Mieko Harada | 1990 | PG |
| 38 | 31 | 4 | FRANKENSTEIN UNBOUND | FoxVideo 1875 | John Hurt Raul Julia | 1990 | R |
| 39 | 40 | 19 | MEN AT WORK | Epic Home Video RCA/Columbia Home Video 59463-5 | Charlie Sheen Emilio Estevez | 1990 | PG-13 |
| 40 | 37 | 2 | SHRIMP ON THE BARBIE | Media Home Entertainment FoxVideo M082703 | Cheech Marin Emma Samms | 1989 | R |

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

Michael Jordan's 'Playground' Racks Up Serious Sales

■ BY JIM McCULLAUGH

LOS ANGELES—"Michael Jordan's Playground"—the sequel to the highly successful "Come Fly With Me"—has already slam-dunked its way to 380,000 units and could reach the 500,000 mark by summer, according to its distributor, CBS/Fox Video.

At No. 8 this week, the tape, released Feb. 11, is already the highest-charting sports-oriented tape on Billboard's Top Video Sales chart. Suggested retail price is \$19.98.

The optimistic prognosis, according to John Gaffney, director of sports marketing, CBS/Fox Video, is due to the fact that the tape's novel programming, marketing, and merchandising blueprint is now converg-

*'We told accounts
Michael Jordan may have
more appeal to certain
kids than Peter Pan'*

ing with a number of other fortuitous elements.

Jordan's pro basketball team, the Chicago Bulls, is vying for the best record in the National Basketball Assn. with an NBA Championship round playoff in June not out of the question. It's also shaping up as the Bulls' best season in its franchise history.

Additionally, Jordan is considered by a number of sports writers to be the front-runner for this year's MVP Award in the NBA.

"It has achieved a profile in the sell-through market, which is significant," says Gaffney, "and we really haven't done any advertising yet. The ad campaign really started March 31 during an NBC national broadcast of a game between the Bulls and the Boston Celtics and will continue for six weeks.

"It's great for the industry to see how much it's selling and how much support it's getting from a major package-goods company."

Wheaties is the tape's tie-in partner with such elements as a consumer rebate offer, consumer advertising, and on-pack offers.

"From a marketing and programming perspective, there are a lot of things that retailers may not have grasped the first time around," says Gaffney. "But a lot of what we said would happen is now happening. It's gratifying to see the re-orders. We think it's going to sell well right through to the end of the basketball season. If we're lucky we will go right through to June. It certainly has the potential of doing 500,000 units and the advertising is now stacked behind the new tape. We are also coming back at Christmas to push the tape."

Unlike its predecessor, "Come Fly With Me," more of a highlights tape, the new tape took a different programming angle by combining original footage with a story line, action highlights, and a soundtrack to depict

(Continued on page 48)

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Panelists Differ On Future Of Interactive Music Videos

Do consumers want interactivity on their music videos? The views differ, according to a panel devoted to longform video at the recent Home Video Expo, a three-day conclave devoted to emerging media, at the Beverly Hilton Hotel in Los Angeles. According to David Silver, writer of "The Compleat Beatles," musicians "would get grumpy" if consumers had the ability to alter or remix tracks on laserdisc, CD-I, or other forms of newer technology. He said he thinks music artists simply don't want their works exposed to consumers that way. But Stephanie Bennett of Delilah Music Pictures thinks that consumers would be interested in gaining insights into artists—such as through interviews highlighting their thought process—and their work through the additional programming capability that laserdisc and other new forms of media could provide. "To some degree," she said, "people want to get involved in the creative process." According to John Beug of Warner Reprise Video, viewers might be very interested in being their own music-video directors if they had the choice of choosing how to watch material from an eight- or nine-camera shoot. Such is the capability being demonstrated on Warner New Media's "Fleetwood Mac" interactive disc, a demonstration most video retailers got to see at last year's VSDA put on by Stan Cornyn, head of Warner New Media. Beug added that what kinds of interactive music-video software eventually become available will be largely a matter of what hardware gains acceptance.

Police Bust Toronto Retailer For Piracy

Retailer Won Choi, owner of the Video Station in Toronto, has been charged by the Metropolitan Toronto Police Investigative Support Squad with fraud involving more than \$1,000 and possession of property obtained by crime following the seizure of 192 allegedly pirated copies of currently popular video titles. "All the suspected infringing copies were of extremely high quality," says Max Gordon, Ontario regional director of the film/video security office of the Canadian Motion Picture Distributors Assn. Referring to the seizure of copies of Paramount Home Video's "The Hunt For Red October," Gordon says, "These videos appear to have originated from illegal labs in the U.S. For example, the sophistication here is so high that the copies even had the red shells used by Paramount specifically for this title."

LIVE's 'Wire' Connecting With Distributors

LIVE Home Video is launching a series of round-table discussions with distributors as part of what the company calls its Live Wire program. The first forum, scheduled for April 26 in Los Angeles, will include LIVE execs and the local Commtron sales reps. On May 3, four Video Trend representatives will attend a round-table discussion during LIVE's national sales meetings in Tucson, Ariz. Each distributor representative who participates in LIVE Wire will become a long-term member of the program, invited to other forums and contacted periodically through the mail with questionnaires. LIVE says it plans to use the input from distributors to help market such 1991 titles as "L.A. Story," "The Doors," and "Terminator II."

Vidbits: Video Treasures, HBO Video

Video Treasures is launching the "Laurel & Hardy Classic Collection" with five titles due April 15. The series is comprised of the early shorts produced by the comedy duo. Each \$9.98 list cassette will feature collector's edition packaging and will include rare home movies and still photos from the collection of Stan Laurel's daughter Lois Laurel Hawes. The next five tapes are due in July . . . HBO Video will release "The Making Of Miss Saigon," a Thames-produced documentary on the mounting of the controversial Broadway show. The \$29.99-list title is due April 24.

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 |
|-----------|-----------|---------------|---|--|--------------------------------------|-----------------|--------|----------------------|
| | | | | ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 3 | 3 | DUCKTALES THE MOVIE | Walt Disney Home Video 1082 | Animated | 1990 | G | 22.99 |
| 2 | 1 | 25 | PRETTY WOMAN | Touchstone Pictures Touchstone Home Video 1027 | Richard Gere Julia Roberts | 1990 | R | 19.99 |
| 3 | 2 | 8 | ROCKY & BULLWINKLE: VOL. I | Buena Vista Home Video 1019 | Animated | 1991 | NR | 12.99 |
| 4 | 4 | 47 | THE LITTLE MERMAID | Walt Disney Home Video | Animated | 1989 | G | 26.99 |
| 5 | 5 | 8 | ROCKY & BULLWINKLE: VOL. II | Buena Vista Home Video 10912 | Animated | 1991 | NR | 12.99 |
| 6 | 7 | 29 | PETER PAN | Walt Disney Home Video 960 | Animated | 1953 | G | 24.99 |
| 7 | 6 | 8 | ROCKY & BULLWINKLE: VOL. III | Buena Vista Home Video 1021 | Animated | 1991 | NR | 12.99 |
| 8 | 10 | 7 | MICHAEL JORDAN'S PLAYGROUND | CBS/Fox Video 2858 | Michael Jordan | 1990 | NR | 19.98 |
| 9 | 9 | 8 | ROCKY & BULLWINKLE: VOL. IV | Buena Vista Home Video 1022 | Animated | 1991 | NR | 12.99 |
| 10 | 8 | 8 | DRIVING MISS DAISY | Warner Bros. Inc. Warner Home Video 11931 | Jessica Tandy Morgan Freeman | 1989 | PG | 19.98 |
| 11 | 13 | 26 | TEENAGE MUTANT NINJA TURTLES: THE MOVIE | New Line Cinema Family Home Entertainment 27345 | Judith Hoag Elias Koteas | 1990 | PG | 24.99 |
| 12 | 14 | 27 | THREE TENORS IN CONCERT ● | London 071-223-3 | Carreras - Domingo - Pavarotti | 1990 | NR | 24.95 |
| 13 | 12 | 8 | ROCKY & BULLWINKLE: VOL. V | Buena Vista Home Video 1023 | Animated | 1991 | NR | 12.99 |
| 14 | 15 | 8 | ROCKY & BULLWINKLE: VOL. VI | Buena Vista Home Video 1024 | Animated | 1991 | NR | 12.99 |
| 15 | 11 | 27 | RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ | Warner Home Video 616 | Richard Simmons | 1990 | NR | 19.98 |
| 16 | 17 | 7 | WHITNEY HOUSTON: THE STAR SPANGLED BANNER | Arista Records Inc. 6 West Home Video 5720 | Whitney Houston | 1991 | NR | 7.98 |
| 17 | 16 | 6 | PLAYBOY: GIRLS OF SPRING BREAK | Playboy Video HBO Video 592 | Various Artists | 1991 | NR | 19.99 |
| 18 | 34 | 3 | TEEN MUTANT NINJA TURTLES: PIZZA BY... | Family Home Entertainment 27363 | Animated | 1989 | NR | 14.95 |
| 19 | 23 | 22 | TOTAL RECALL | Carolco Home Video 68901 | A. Schwarzenegger | 1990 | R | 24.99 |
| 20 | 36 | 9 | HERE COMES PETER COTTONTAIL | Family Home Entertainment 27321 | Animated | 1971 | NR | 14.95 |
| 21 | 24 | 239 | THE SOUND OF MUSIC ▲ ◆ | FoxVideo 1051 | Julie Andrews Christopher Plummer | 1965 | G | 24.98 |
| 22 | 22 | 2 | GHOST | Paramount Pictures Paramount Home Video 32004 | Patrick Swayze Demi Moore | 1990 | PG-13 | 99.95 |
| 23 | NEW ▶ | | VOICES THAT CARE | Warner Reprise Video 38245 | Voices That Care | 1991 | NR | 9.98 |
| 24 | 20 | 9 | MARIAH CAREY: THE FIRST VISION | SMV Enterprises 19V-49072 | Mariah Carey | 1990 | NR | 19.98 |
| 25 | 33 | 23 | PLAYBOY 1991 VIDEO PLAYMATE CALENDAR | Playboy Video HBO Video 90520 | Various Artists | 1990 | NR | 19.99 |
| 26 | 18 | 26 | THE DOORS: DANCE ON FIRE ● | Doors Music Company MCA/Universal Home Video 80157 | The Doors | 1985 | NR | 19.95 |
| 27 | 25 | 16 | PLAY THAT FUNKY MUSIC WHITE BOY ▲ 4 | SBK Music Video K5VA-07339 | Vanilla Ice | 1990 | NR | 12.98 |
| 28 | 27 | 31 | ALL DOGS GO TO HEAVEN ◇ | MGM/UA Home Video M301868 | Animated | 1989 | G | 24.98 |
| 29 | 21 | 16 | MADONNA: JUSTIFY MY LOVE ▲ 8 | Warner Reprise Video 38224 | Madonna | 1990 | NR | 9.98 |
| 30 | RE-ENTRY | | THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ◆ | Turner Entertainment Co. MGM/UA Home Video 60001 | Judy Garland Ray Bolger | 1939 | G | 24.95 |
| 31 | 26 | 20 | MADONNA: THE IMMACULATE COLLECTION ▲ 4 | Warner Reprise Video 3-38195 | Madonna | 1990 | NR | 19.98 |
| 32 | NEW ▶ | | TESLA: FIVE MAN VIDEO BAND | Geffen Home Video 39507 | Tesla | 1991 | NR | 19.95 |
| 33 | 29 | 12 | SKID ROW: OH SAY CAN YOU SCREAM ▲ | A*Vision Entertainment 3-50179 | Skid Row | 1990 | NR | 19.98 |
| 34 | 30 | 116 | CINDERELLA | Walt Disney Home Video 410 | Animated | 1950 | G | 26.99 |
| 35 | RE-ENTRY | | PLAYBOY FANTASIES II | Playboy Video HBO Video 457 | Various Artists | 1990 | NR | 19.99 |
| 36 | NEW ▶ | | SCHWARZKOPF BIOGRAPHY | Strand VCI Entertainment 5003 | Noman Schwarzkopf | 1991 | NR | 12.95 |
| 37 | 35 | 28 | FIELD OF DREAMS | Universal City Studios MCA/Universal Home Video 80884 | Kevin Costner Amy Madigan | 1989 | PG | 19.95 |
| 38 | 19 | 6 | PLAYBOY VIDEO CENTERFOLD: JULIE CLARKE | Playboy Video HBO Video 591 | Julie Clarke | 1991 | NR | 19.99 |
| 39 | RE-ENTRY | | DUMBO | Walt Disney Home Video 24 | Animated | 1947 | G | 39.95 |
| 40 | RE-ENTRY | | SEXY LINGERIE II | Playboy Video HBO Video 0363 | Various Artists | 1990 | NR | 19.99 |

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

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Revolutionary Romance. Robert Redford and Lena Olin, pictured, star in MCA/Universal Home Video's "Havana," directed by Sydney Pollack and set against the backdrop of the Cuban Revolution. The rental title is due May 9.

VIDEO REVIEWS

paliens. CHRIS MCGOWAN

"Rain Forest Voices," Nature Science Network, 48 minutes, \$29.95.

This title, distributed by the San Francisco-based ARK Group, is not a typical nature video in which a narrator explains mating habits and migration patterns. Rather, this is an "ambiance" video: As the camera pans past scarlet macaws perched in a tree and zooms in on emerald-azure hummingbirds sipping nectar from bright flowers, we hear only the sounds of the forest mixed with a subdued folkish score of flutes, berimbau, and charango. The filmwork is occasionally amateurish and seems to have been done in just a few days; nevertheless, "Rain Forest Voices" is a soothing mood piece that captures dozens of colorful and exotic (although unidentified) tropical denizens. Bird lovers especially will enjoy it, and \$1 from each tape goes to rain-forest conservation projects. C.M.

JORDAN'S 'PLAYGROUND' NETS SERIOUS SALES

(Continued from page 45)

Jordan's life story.

Among other reasons why the tape has been doing well, according to Gaffney, has been a deliberate positioning of the tape to the youth market, a 54-piece "Playground" self-shipper/floor display, in-store trailer, posters, and expanded distribution to sporting goods stores and supermarkets.

"We deliberately positioned the tape to the youth market," he says. "When you analyze the home video business, the top 10 to 20 best-selling sell-through tapes have all had youth-market appeal. We told a number of accounts that Michael Jordan may have more appeal to certain kids than Peter Pan. That comes close to the truth." Print advertising, for example, includes Sports Illustrated For Kids.

To date, says Gaffney, the lion's share of sales for the tape has been

at the major record/tape accounts, "although we had a good sell-in at video specialty stores and hope to see those accounts reorder. "But the record chains have picked up on the musical angle. The record chains have become formidable sell-through dealers." On the tape, Jordan sings and dances on a music-video number called "Anything's Possible."

"We have also had substantial orders and re-orders from sporting-goods stores, as well as supermarkets," adds Gaffney.

"When you add a tie-in partner like Wheaties, it makes the supermarkets interested and they open up."

Gaffney says "Come Fly With Me" had originally netted sales of 380,000 but has recently climbed to 410,000 on the strength of the new tape.

A third Jordan tape is already in the early planning stages and should be out next year.

AVA Conference: Blockbuster Is Top Topic, B&T Impresses Delegates, Ex-Execs Lay Low

THAT B STORE: More than at any other of the American Video Assn.'s seven confabs, constant reference was made at the most recent one to Blockbuster Entertainment, and to whether or not the behemoth chain will swallow up the AVA-type independent. Both keynoter James Warburton, president of Baker & Taylor, and founder John Power referred to Blockbuster in opening-morning remarks at the April 6-8 event in San Diego. Power circum-spectively referred to the "yellow and blue" stores, calling them "bland" in appearance. Warburton mentioned Blockbuster directly, stressing that creative merchandising can overcome the standard look and that the "personalized service" of the mom-and-pop is markedly better for consumers. "Your customers are not just a number and a bar code," War-

STORE MONITOR



by Earl Paige

burton said, but quickly added that he meant no disparagement of Blockbuster.

THREE-NIGHT THEME: That Blockbuster has awakened the independent dealer was hammered home in a seminar by fixture maker John Maioriello. "They came into your market not equal to you or below you in price," he said, but instead merchandising the perceived value of "more than one night," "rentals plus convenience," referring to Blockbuster's familiar \$3-

for-three-evenings pricing strategy. Almost every other retail delegate seemed to be switching to some variation of the three-day rental.

SHOW-STOPPER: Baker & Taylor impressed all delegates, with many feeling that the large distributor's continuing with AVA as its endorsed wholesaler, following a total reorganization last August, bespeaks AVA's healthy recovery and future. Warburton characterized B&T as a \$278 million annual firm with 11 branches and "a broad customer base, none of which represent more than 5% of our total volume," that is, ideal to serve AVA's 2,000 members with 4,000 stores.

WHO'S COUNTING? AVA's early estimate of 1,300 preregistrants for (Continued on page 51)

Billboard.

FOR WEEK ENDING APRIL 20, 1991

Top Special Interest Video Sales™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports. | | Suggested List Price |
|-----------------------------|------------|---------------|--|----------------------------------|----------------------|
| | | | TITLE | Program Supplier, Catalog Number | |
| RECREATIONAL SPORTS™ | | | | | |
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 7 | MICHAEL JORDAN'S PLAYGROUND | CBS/Fox Video 2858 | 19.98 |
| 2 | 2 | 87 | MICHAEL JORDAN: COME FLY WITH ME | CBS/Fox Video 2173 | 19.98 |
| 3 | 4 | 49 | ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS | CBS/Fox Video 2423 | 14.98 |
| 4 | 3 | 88 | DAZZLING DUNKS AND BASKETBALL BLOOPERS | CBS/Fox Video 2229 | 14.98 |
| 5 | RE-ENTRY | | N.Y. GIANTS 1990 VIDEO YEARBOOK | NFL Films Video | 19.98 |
| 6 | 7 | 5 | HISTORY OF THE NBA | CBS/Fox Video 2857 | 19.98 |
| 7 | RE-ENTRY | | DORF ON GOLF | J2 Communications J2-0009 | 19.95 |
| 8 | 6 | 47 | NBA AWESOME ENDINGS | CBS/Fox Video 2422 | 14.98 |
| 9 | 5 | 210 | AUTOMATIC GOLF | Simitar Ent. Inc. VA 39 | 14.95 |
| 10 | 8 | 20 | NBA SUPERSTARS | CBS/Fox Video 2288 | 14.98 |
| 11 | 9 | 38 | GREG NORMAN: THE COMPLETE GOLFER | Paramount Home Video 12684 | 29.95 |
| 12 | RE-ENTRY | | BASEBALL FUNNIES | Simitar Ent. Inc. | 14.95 |
| 13 | 15 | 68 | CHAMPIONS FOREVER | J2 Communications J2-0047 | 19.95 |
| 14 | RE-ENTRY | | FINAL FOUR: THE MOVIE | JCI Video 8206 | 19.95 |
| 15 | NEW | | MEGA MATCHES | Coliseum Video WF089 | 59.95 |
| 16 | 17 | 23 | FEEL YOUR WAY TO BETTER GOLF | Simitar Ent. Inc. | 14.95 |
| 17 | 10 | 10 | LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 2 | Paramount Home Video 12624 | 19.95 |
| 18 | 12 | 71 | LEE TREVINO'S PRICELESS GOLF TIPS: VOL. 1 | Paramount Home Video 12623 | 19.95 |
| 19 | 20 | 3 | HOCKEY-HERE'S HOWE: GOAL TENDING | Kartes Video Communications | 14.95 |
| 20 | 13 | 3 | HOCKEY-HERE'S HOWE: FORWARDS | Kartes Video Communications | 14.95 |

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store sales reports. | | Suggested List Price |
|----------------------------|------------|---------------|--|----------------------------------|----------------------|
| | | | TITLE | Program Supplier, Catalog Number | |
| HEALTH AND FITNESS™ | | | | | |
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 33 | RICHARD SIMMONS: SWEATIN' TO THE OLDIES | Warner Home Video 616 | 19.98 |
| 2 | 2 | 25 | JANE FONDA'S LEAN ROUTINE | Warner Home Video 654 | 29.98 |
| 3 | 3 | 223 | KATHY SMITH'S BODY BASICS | JCI Video 8111 | 14.95 |
| 4 | 6 | 115 | JANE FONDA'S COMPLETE WORKOUT | Warner Home Video 650 | 29.98 |
| 5 | 4 | 223 | CALLANETICS | MCA/Universal Home Video 80429 | 24.95 |
| 6 | 5 | 13 | KATHY SMITH'S WEIGHT-LOSS WORKOUT | Fox Hills Video M0323732 | 19.98 |
| 7 | 8 | 45 | DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT | Parade Video 31 | 19.95 |
| 8 | 7 | 65 | KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT | Fox Hills Video M032466 | 19.98 |
| 9 | 11 | 223 | KATHY SMITH'S ULTIMATE VIDEO WORKOUT | JCI Video 8100 | 14.95 |
| 10 | 10 | 11 | GILAD'S THE NEW BEST OF BODIES IN MOTION | JCI Video 8128 | 14.95 |
| 11 | RE-ENTRY | | JANE FONDA'S LOW IMPACT AEROBIC WORKOUT | Warner Home Video 070 | 29.98 |
| 12 | 9 | 127 | KATHY SMITH'S FAT-BURNING WORKOUT | Fox Hills Video FH1059 | 19.98 |
| 13 | 17 | 50 | DENISE AUSTIN'S SUPER STOMACHS | Parade Video 27 | 19.95 |
| 14 | 14 | 6 | KATHY SMITH'S WINNING WORKOUT | Fox Hills Video FH1012 | 19.98 |
| 15 | 13 | 77 | BEGINNING CALLANETICS | MCA/Universal Home Video 80892 | 24.95 |
| 16 | 16 | 209 | JANE FONDA'S NEW WORKOUT | Warner Home Video 069 | 29.98 |
| 17 | 12 | 124 | KATHY SMITH'S STARTING OUT | Fox Hills Video FH1027 | 19.98 |
| 18 | 19 | 27 | JUDI SHEPPARD MISSETT'S FITNESS NOW! | JCI Video 8119 | 14.95 |
| 19 | RE-ENTRY | | JANE FONDA'S LIGHT AEROBIC WORKOUT | Warner Home Video 652 | 29.98 |
| 20 | 15 | 37 | DENISE AUSTIN'S NON-AEROBIC WORKOUT | Parade Video 32 | 19.95 |

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

'Fourth Story' Is First-Rate Fun; 'Destiny' Awaits

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

• "Fourth Story" (1991), Media Home Entertainment, prebooks Thursday (18).

Director Ivan Passer ("Cutter's Way," "Creator") makes very special films with odd rhythms, quirky characters, and off-the-wall plots. His films are enjoyable, both funny and uniquely touching. In this one, he enters Hitchcockland. Mark Harmon plays a private detective hired by Mimi Rogers to find her missing husband. Harmon is a shy guy who doesn't realize how utterly charming he is, and



by Michael Dare

Rogers is a mystery woman who knows exactly how sexy she is. And, naturally, there's a Gaby Hayes-like sidekick personified by M. Emmett Walsh. It's a standard setup that goes into several strange and unexpected directions. With surprisingly funny dialog, a jazzy score, and a jaunty, carefree style, this murder mystery unfolds in a manner that's impossible to second-guess. Rent it with "Rear Window."

• "Mr. Destiny" (1990), Touchstone Home Video, prebooks 4/23.

The spirit of Frank Capra is either ruthlessly ripped off or brilliantly paid tribute to in this uplifting fantasy about a man who gets to relive his life minus one mistake he made as a teen. Jim Belushi is perfect as the new Jimmy Stewart, both sensitive and naive. Though the lessons he learns are obvious and the emotional manipulation is over the top, it's sincere enough to be moving and clever enough to be very funny. Occasionally, it's undeniably derivative, but if there had never been a Capra, this film might have been declared a masterpiece of positive thinking. Rent it with "Let It Ride."

• "Ivory Hunters" (1990), Turner Home Entertainment, prebooks Monday (15).

A dilettante N.Y. writer (John Lithgow) sends his assistant to Africa to do research for his next novel. When she's killed by poachers who slaughter elephants with machine guns, Lithgow ends up having to live the life of one of his characters as he and local police officer James Earl Jones join up with field biologist Isabella Rossellini to find the culprits. "Ivory Hunters" tries to be a passionate
(Continued on next page)



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- ♥ "Lucy & Desi: Before the Laughter," broadcast in February won the night in ratings for CBS!
- ♥ Lucy's one-hour Sunday night show in syndication continues to draw fans, new and old!

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Volume 9 Cat. #3126

The Moustache

Lucy's displeasure with Ricky's new moustache lands her in a hairy situation. First air date: March 17, 1952.

Lucy And The Loving Cup

Lucy's horseplay goes to her head when she gets stuck in a trophy meant for a jockey. First air date: January 7, 1957.

Volume 10 Cat. #3127

Lucy Tells The Truth

Lucy accepts a bet that she can't go 24 hours without fibbing, with some truly hilarious results. First air date: November 9, 1953.

The Kleptomaniac

Laughter is the best therapy when Ricky suddenly suspects Lucy of being a kleptomaniac. First air date: April 14, 1952.

Volume 11 Cat. #3147

Bonus Bucks

The winning dollar bill in a contest causes a riotous feud between Lucy and Ethel. First air date: March 8, 1954.

The Fur Coat

The fur flies after Lucy mistakes a mink coat Ricky brings home as her anniversary present. First air date: December 10, 1951.

Volume 12 Cat. #3148

Lucy Cries Wolf

Lucy tests Ricky's devotion once too often and winds up out in the cold—on a window ledge! First air date: October 18, 1954.

Lucy Is Envious

High comedy, as Lucy's need for \$500 leads to a wild publicity stunt atop the Empire State Building. First air date: March 29, 1954.

Dealer Order Date: 4/23/91 Street Date: 5/16/91

Don't forget the eight other hilarious volumes in the I LOVE LUCY Collection, from CBS/FOX!

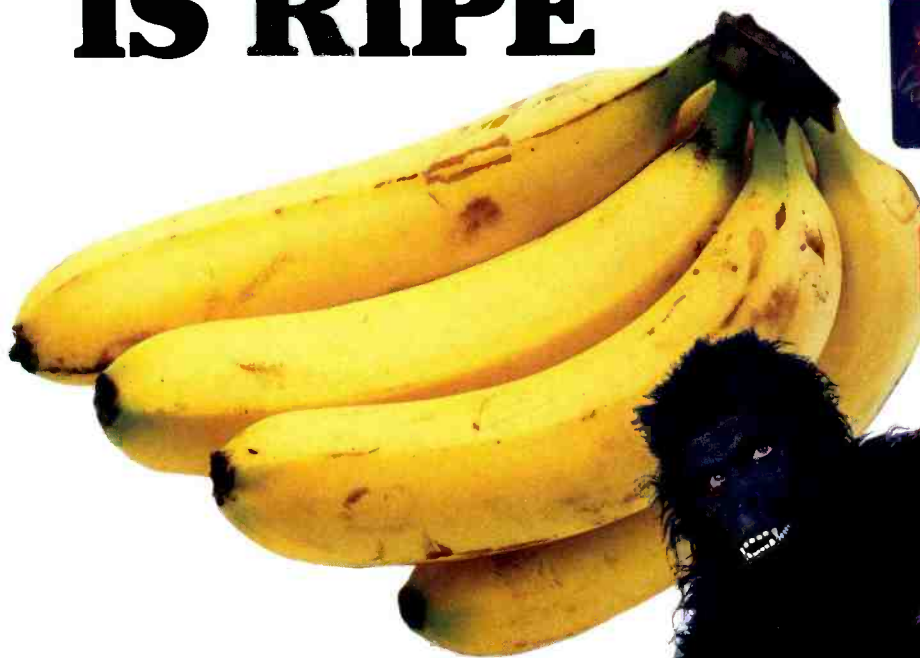
*Suggested Retail

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2ND FEATURES

(Continued from preceding page)

love story, a self-righteous and brutal exposé of the ivory trade, a murder mystery, and the wacky adventures of a city slicker in the wilderness. It is partially successful at all these, but totally successful at none. Luckily, the performers are all good, which is why this is a perfectly fine TV movie. Rent it with "Romancing The Stone" or "Gorillas In The Mist."

• "To Sleep With Anger" (1990), SVS Inc., prebooks 5/6.

Danny Glover gets out of his cop stance and turns sensitive in this odd little drama of manners. He plays a man who drops in on some friends, stays awhile, then starts manipulating them till they wish he was dead. High on character and low on plot, it's the type of study in minutiae that can drive viewers toward their fast-forward buttons. It is slo-o-ow going at first, but those willing to sit through a full hour of absolutely nothing happening will be rewarded with a finale that is surprisingly full of black humor, in both senses of the word. It is unique and strangely satisfying. Rent it with "Long Day's Journey Into Night."

• "Harley" (1985), Vidmark, prebooks Tuesday (16).

Lou Diamond Phillips plays a restless leather-clad punk biker gang member who is sent from an East Los Angeles detention center to a ranch in Texas as an experiment in prisoner rehabilitation. Guess what? He gets into fights with rednecks, perhaps because he wears pretentious mirrored sunglasses, or perhaps because he's got an attitude problem as big as the Lone Star State, but probably because his name is, yes, Harley. The plot is predictable, the dialog worse, and the performances subpar. Rent it with its diametric opposite, "Midnight Cowboy."

• "Martial Law" (1990), FoxVideo, prebooks 4/25.

Chad McQueen stars as a cop up against a sadistic crime lord played by David Carradine. When McQueen is joined by world karate champion Cynthia Rothrock, the dialog mercifully stops and the fists start flying. Though the martial arts sequences are impressive, everything else is barely serviceable. This is one of those films where everyone acts with his elbows and no one wants to get bent out of shape. McQueen must be related to somebody to have gotten this part. Rent it with anything starring Steven Seagal.

REPRINTS

For reprints of advertisements or articles appearing in Billboard (minimum of 100) call Lydia Mikulko 212-536-5292

STORE MONITOR

(Continued from page 48)

the event, including 300 at the full rate plus a daily show-shopper count of 1,000, left many of the 100 exhibitors looking quizzically at each other. Nevertheless, one longtime observer said, "The industry needs AVA to succeed and the manufacturers will look beyond this first show, poorly attended as it might appear." Power was not even around for the 1990 AVA in Anaheim, the first and last under the member-owner aegis after Power's sale of AVA to its members. Power reassumed ownership in September, at the time asserting AVA might have to file for reorganization. Most insiders at the still-new San Diego Marriott Hotel & Marina/Convention Center, a not so coincidentally

posh show setting, said they felt AVA had turned the corner financially.

WHO'S IN, WHO'S OUT? Several formerly prominent AVA members, were notable by their absence at this year's show, particularly **Tom Daugherty**. Two former directors did come—**John Sharpe** and **Jay Gruenwald**—but only as members. Power made little reference to the turmoil that began last August when the directors dismissed **Michael Weiss**, the industry veteran hired to run AVA. In his own keynote, Power said, "I had a dream for many years AVA could be member owned. That didn't work. Maybe the idea was ahead of its time."

NEW RENTAL PRODUCT: Very soon, according to **Peter Black**, president of a company called **Xiphias**, video stores will be renting compact discs with audio/visual programs on them. It's all part of a marriage of media that made up the recent Home Video Expo in Beverly Hills, Calif. (see stories elsewhere in this issue). What Black has excited is the **Commodore "CDTV"** player, a unit that now sells for \$999 but that will soon "plummet" in price, according to Black. The software, now at 40 titles, costs \$30-\$100, obviously suggesting rental. Black, in fact, sees success of the new media as being dependent upon rental: "It's the best way to have parents test the software." Although they are regular size, like any music CD, the discs have a storage capacity of 250,000 pages of typewritten text. At the show, Black was demonstrating an entire dictionary on a disc with access via a hand-held selector control. The picture can be viewed on a TV or computer screen. The Commodore system is being unveiled in a series of markets beginning Wednesday (17)—Chicago, San

Francisco, Sacramento, Calif., San Jose, Calif., and Los Angeles.

MALL MOVE: It's the wave of the future—that's what they're saying about outlet malls—and **Dawn** and **Herb Wiener** are opening one of the first music and video outlet stores in Texas in the San Marcus Outlet Mall. The operators of **Home Video Plus Music** in Austin, the Wieners are going with a hi-tech look in 3,000 square feet under the logo **Discount Entertainment**. Yet another chain moving into outlet malls is **Spec's** in Florida. **Ann Lieff**, president, says such stores are ideal in weeding out surplus (Billboard, March 30).

GOOD-HUMOR MAN: Motivational speaker **Bob Ross** is all set for the **Video Software Dealers Assn.** regional chapter circuit, spreading the word that the humorous approach can add profits. He says humor aids communication in five ways: "Attention is heightened; relaxation is facilitated; palatability of the message is improved; retention is increased; and rapport is established," he says.

Video retailers beware. Ross' put-ons have included pretending he is a banking expert at **American Express**

seminars and a musicologist at a **Yamaha** meeting. Ross' debut on the **VSDA** circuit is at the **Sacramento Chapter** meeting Thursday (18). After that, he is slated for a breakfast appearance April 23 in Lead, S.D., and Southern California later on.

AARDVARK SEASON: In 1990 in Las Vegas, **VSDA** regional chapter leaders coined the expression "Aardvark" to define their regional shows back home because **VSDA** had decided to adopt the term "Expo" for a series of annual regional shows under national sponsorship. Life goes on. So does the regional chapter event. The Expos notwithstanding, regional groups are still hosting large events under various names. The latest is being organized by the **Siouxland Chapter**, with its Video Showcase set for April 22-24 in the tourism mecca of South Dakota's Black Hills. One chapter that has found annual success in staging a large event is the **Mobile (Ala.) Chapter**. Its fifth Spring Fling is set for April 26-28 at the Perdido Beach Hilton there. Sponsorship of events is courtesy of **Commtron Corp.**, **Ingram, Sight & Sound**, **WaxWorks/VideoWorks**, and **Major Video Concepts**.

Billboard.

FOR WEEK ENDING APRIL 20, 1991

| Top Kid Video™ | | | | | |
|--|-------------|---------------|--|-----------------|----------------------|
| Compiled from a national sample of retail store sales reports. | | | | | |
| THIS WEEK | 2 WEEKS AGO | WKS. ON CHART | TITLE Copyright Owner, Manufacturer, Catalog Number | Year of Release | Suggested List Price |
| ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 7 | 3 | DUCKTALES THE MOVIE Walt Disney Home Video 1082 | 1990 | 22.99 |
| 2 | 1 | 47 | THE LITTLE MERMAID Walt Disney Home Video 913 | 1989 | 26.99 |
| 3 | 2 | 7 | ROCKY & BULLWINKLE: VOL. I Buena Vista Home Video 1019 | 1991 | 12.99 |
| 4 | 4 | 29 | PETER PAN Walt Disney Home Video 960 | 1953 | 24.99 |
| 5 | 3 | 7 | ROCKY & BULLWINKLE: VOL. II Buena Vista Home Video 1020 | 1991 | 12.99 |
| 6 | 5 | 7 | ROCKY & BULLWINKLE: VOL. III Buena Vista Home Video 1021 | 1991 | 12.99 |
| 7 | 6 | 7 | ROCKY & BULLWINKLE: VOL. IV Buena Vista Home Video 1022 | 1991 | 12.99 |
| 8 | 11 | 79 | BAMBI Walt Disney Home Video 942 | 1942 | 26.99 |
| 9 | 8 | 7 | ROCKY & BULLWINKLE: VOL. V Buena Vista Home Video 1023 | 1991 | 12.99 |
| 10 | 10 | 31 | ALL DOGS GO TO HEAVEN ♦ MGM/UA Home Video M301868 | 1989 | 24.98 |
| 11 | 14 | 3 | TEEN MUTANT NINJA TURTLES: PIZZA BY ... Family Home Entertainment 27363 | 1989 | 14.95 |
| 12 | 9 | 7 | ROCKY & BULLWINKLE: VOL. VI Buena Vista Home Video 1024 | 1991 | 12.99 |
| 13 | 19 | 290 | DUMBO ♦ Walt Disney Home Video 24 | 1941 | 29.95 |
| 14 | 20 | 12 | HERE COMES PETER COTTONTAIL Family Home Entertainment 27321 | 1971 | 14.95 |
| 15 | 12 | 131 | CINDERELLA Walt Disney Home Video 410 | 1950 | 26.99 |
| 16 | 13 | 13 | TEEN MUTANT NINJA TURTLES: ATTACK ... Family Home Entertainment 27344 | 1989 | 14.95 |
| 17 | 17 | 81 | THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864 | 1988 | 24.95 |
| 18 | 15 | 33 | DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908 | 1990 | 12.99 |
| 19 | 18 | 235 | ALICE IN WONDERLAND ♦ Walt Disney Home Video 36 | 1951 | 29.95 |
| 20 | 21 | 137 | CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099 | 1973 | 14.95 |
| 21 | 16 | 23 | JETSONS: THE MOVIE ♦ Universal City Studios/MCA/Universal Home Video 80977 | 1990 | 22.95 |
| 22 | RE-ENTRY | | AN AMERICAN TAIL ♦ Amblin Entertainment/MCA/Universal Home Video 80536 | 1986 | 29.95 |
| 23 | 22 | 85 | DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581 | 1987 | 14.95 |
| 24 | NEW ▶ | | THE FLINTSTONES: A PAGE RIGHT OUT OF HISTORY Hanna-Barbera Home Video HB1315 | 1991 | 14.95 |
| 25 | 24 | 5 | DISNEY'S SING ALONG SONGS: I LOVE TO LAUGH Walt Disney Home Video | 1991 | 12.99 |

♦ 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.

N.Y. Raid Busts Link In Vid-Piracy Chain

NEW YORK—There's no honor among thieves anymore, at least not among those engaged in the video piracy business.

That's the conclusion of Motion Picture Assn. of America investigators who accompanied New York City Police detectives March 28 in a raid on a Video Hut location in the Bronx, N.Y.

In the raid, which resulted in the seizure of 1,108 allegedly bogus videotapes, detectives also seized business records, which leads them to believe the store's owner was buying hit movies from a wholesale pirate and then pirating the bootleg copies in the back room, according to MPAA spokesman Mark Harrad.

"This is the first case of its kind that we're aware of," Harrad says. "We've seen cases, particularly in New York and Los Angeles, where retailers were buying from pirate wholesalers, but never a case where the retailer was then using the pirated tapes as masters to make additional copies. Basically, he was ripping off the pirate."

Among the titles seized were Paramount's "Ghost," Warner's "Presumed Innocent" and "White Hunter, Black Heart," and Fox's "Pacific Heights."

Also seized were three VCRs, a television set, and several cassette labels.

The raid marked the first time the NYPD has involved itself in a video piracy case, according to

Harrad. The criminal case is being brought under New York State's "true name and address" statute, which was recently raised from a misdemeanor offense to a felony.

Video Hut is listed as owned by a Joseph Nieves of the Bronx. Detectives came armed with both a search warrant and an arrest warrant, but Nieves was not on the

premises when the raid was conducted. The store manager was arrested in the raid and Harrad says police expect to arrest Nieves shortly.

Formal charges had not been entered against Nieves or the manager at press time.

PAUL SWEETING

VIDEO PEOPLE

Uni Distribution appoints **Jerry Rutenbur** VP of video distribution. In this position, Rutenbur will oversee all of Uni's video sales and distribution activities. He was previously VP of network productions for Nintendo of America.

Anne V. Vessio is promoted to director of project management and operations at Worldwide Entertainment Marketing. She had most recently served as assistant to the president. Before that, she held a position



RUTENBUR



VESSIO



MCNEESE

in the marketing department at RCA Records.

Brian McNeese has been appointed director of merchandising at catalog firm Special Interest Video Inc. He had been senior video buyer at Random House Mail Order.

Kaaren Brown is named VP, product acquisition, at Hanna-Barbera Inc., covering home video, theatrical, and TV. She had been director of entertainment and licensing at Mattel Toys.

Mark Matlock is named regional sales manager at FoxVideo, covering Texas, Arkansas, and Louisiana. He had been regional sales manager for MGM/UA. Also at FoxVideo, **Bob Johnson** is named Western district manager. He had been VP of sales at Video Trend.

Linda Gamble is named director, international acquisitions, of RCA/Columbia Pictures International Video in London. She was formerly acquisitions manager at MCEG/Virgin Vision.

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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 | Mutant Ninja Turtles II (New Line Cinema) | 7,812,507 | 2,820 2,770 | 2 | 54,064,259 |
| 2 | The Silence of the Lambs (Orion) | 4,760,714 | 1,627 2,926 | 7 | 94,425,327 |
| 3 | The Marrying Man (Buena Vista) | 4,030,749 | 1,340 3,008 | — | 4,030,749 |
| 4 | Dances With Wolves (Orion) | 4,014,945 | 1,636 2,454 | 21 | 150,966,372 |
| 5 | Defending Your Life (Warner Bros.) | 3,287,408 | 689 4,771 | 2 | 3,574,576 |
| 6 | New Jack City (Warner Bros.) | 2,851,174 | 872 3,270 | 4 | 32,459,888 |
| 7 | Sleeping With the Enemy (Fox) | 2,531,544 | 1,510 1,677 | 8 | 82,888,712 |
| 8 | Class Action (Fox) | 2,042,383 | 1,109 1,842 | 3 | 17,518,021 |
| 9 | Home Alone (20th Century Fox) | 1,954,348 | 1,588 1,231 | 20 | 260,077,797 |
| 10 | Career Opportunities (Universal) | 1,892,880 | 1,434 1,320 | 1 | 7,449,555 |
| 11 | The Five Heartbeats (Fox) | 1,270,040 | 846 1,501 | 1 | 3,665,416 |
| 12 | The Hard Way (Universal) | 1,212,200 | 1,102 1,100 | 4 | 21,636,405 |
| 13 | The Doors (Tri-Star) | 919,819 | 887 1,037 | 5 | 31,068,065 |
| 14 | The Perfect Weapon (Par) | 793,881 | 701 1,132 | 3 | 11,118,320 |
| 15 | Kindergarten Cop (Universal) | 647,085 | 537 1,205 | 15 | 86,095,933 |
| 16 | Guilt by Suspicion (Warner Bros.) | 602,759 | 361 1,670 | 3 | 7,889,106 |
| 17 | King Ralph (Universal) | 556,195 | 643 865 | 7 | 29,825,395 |
| 18 | The Long Walk Home (Miramax) | 540,025 | 271 1,993 | 3 | 1,675,489 |
| 19 | Misery (Columbia) | 522,354 | 472 1,107 | 18 | 59,300,910 |
| 20 | Warlock (Trimark) | 520,033 | 293 1,774 | 12 | 7,272,004 |
| 21 | Reversal of Fortune (Warner Bros.) | 506,739 | 342 1,482 | 25 | 13,128,124 |
| 22 | Awakenings (Columbia) | 442,104 | 465 951 | 15 | 49,404,987 |
| 23 | L.A. Story (Tri-Star) | 398,364 | 373 1,068 | 8 | 26,474,991 |
| 24 | If Looks Could Kill (Warner Bros.) | 323,506 | 345 938 | 3 | 6,256,122 |
| 25 | White Fang (Buena Vista) | 281,671 | 461 611 | 11 | 32,858,761 |
| 26 | GoodFellas (Warner Bros.) | 280,474 | 272 1,031 | 27 | 44,775,649 |
| 27 | Shipwrecked (Buena Vista) | 277,585 | 512 542 | 5 | 13,234,142 |
| 28 | The Grifters (Miramax) | 265,590 | 157 1,692 | 18 | 12,590,740 |
| 29 | Mr. & Mrs. Bridge (Miramax) | 263,254 | 253 1,040 | 19 | 6,380,451 |
| 30 | Green Card (Buena Vista) | 245,518 | 247 994 | 15 | 28,036,106 |
| 31 | Three Men And A Little Lady (Buena Vista) | 245,376 | 237 1,035 | 19 | 70,485,083 |
| 32 | La Femme Nikita (Goldwyn) | 228,914 | 37 6,187 | 4 | 610,969 |
| 33 | Ghost (Par) | 182,750 | 193 947 | 38 | 217,121,488 |
| 34 | Edward Scissorhands (Fox) | 178,584 | 285 627 | 17 | 54,155,571 |
| 35 | Cyrano de Bergerac (Orion Classics) | 139,356 | 65 2,144 | 17 | 4,694,326 |
| 36 | The Unborn (Califilm) | 116,160 | 55 2,112 | 1 | 241,101 |
| 37 | Ju Dou (Miramax) | 107,824 | 23 4,688 | 4 | 577,564 |
| 38 | The Nasty Girl (Miramax) | 103,800 | 40 2,595 | 23 | 1,675,489 |
| 39 | Nothing But Trouble (Warner Bros.) | 101,240 | 163 633 | 7 | 8,201,610 |
| 40 | Hamlet (Warner Bros.) | 95,594 | 107 893 | 15 | 19,405,257 |

HOME VIDEO

Alan Benjamin Joins J2's Sales Staff

NEW YORK—J2 Communications has hired former LIVE Home Video executive Alan Benjamin as senior VP of sales, the company has announced. Among Benjamin's first responsibilities will be to oversee the hiring of four new regional sales people as part of an expanded sales effort by J2.

The incumbent sales VP at J2, Duncan Murray, will move over to a new post of VP of marketing.

The reorganization of the sales department is part of a program to redirect the company's focus back onto its roots in the sell-through business, according to chairman Jim Jimirro. J2 had spent the last two years trying to expand into the B-movie rental business.

"We're effectively out of" that side of the business, Jimirro says. "Our stock in trade is the sell-through business. With the B-title business, it's difficult to do consumer marketing, it's difficult to go back and do something a second time if it doesn't work, it's just not as much fun. We've had some successes, but I would rather focus on our core business."

Part of that core business will include exploiting J2's acquisition of National Lampoon last year. Jimirro says the company plans a whole se-

ries of Lampoon videos, including made-for-video movies and shortform videos.

Jimirro is hoping to release the first Lampoon videos in September, but adds, "A lot of things would have to go right for that to happen."

J2 is also looking at developing a line of comedy audio properties around Lampoon, Jimirro says.

Jimirro says that prior to hiring

Benjamin, the company examined a variety of options for expanding its sales, including "amalgamating with someone else." Instead, the company decided to expand its own sales force to concentrate on the sell-through side of the business.

"The way to move this company forward is to light the afterburners, and Alan's part of that process," Jimirro says. **PAUL SWEETING**



Immigrant Story. Aidan Quinn and Elizabeth Perkins, pictured, star in the Barry Levinson film "Avalon," due May 1 from RCA/Columbia Pictures Home Video.

PANEL PONDER'S INTERACTIVE PROGRAMMING, LASERDISC FORMAT

(Continued from page 43)

companies, he suggested, are economies of scale, and a desire to replicate the kind of cost efficiencies that CD technology provides. But the strategy will not work, he said, if the software sacrifices quality.

Speaking to the issue of how Hollywood will handle the emergence of the "interactive generation"—programming compatible with such newer technologies as interactive laserdisc, Compact Disc Interactive, and other video/computer-based approaches—Smith said it was not "inherent in the nature of the large entertainment companies to take the lead in interactive software since there is no market there yet."

He added, however, that the recent alliances between Sony and Columbia, MCA and Matsushita, and Carolco and Pioneer will pave the way for the "hardware and software cultures to start blending. The barriers will break down. In the classic movie business, there was an absolute barrier."

Added Stein, "The big entertainment combines are not structured to take risks. It's not clear to me that the locus of power [for interactivity] is at the big studios. I'm putting my bets on smaller companies."

Mendelson made an analogy to TV programming pioneer Norman Lear and predicted that "independents will change and forge the way."

Mendelson also added that in the wake of the Sony buyout of Columbia, the studio is assembling the "finest writing and producing talent" it can with an eye toward getting more involved in interactive media.

"In the future," he said, "when producing for TV and movies, more thought will be devoted to the interactive" potential for those projects. He said it was only a matter of time before studios such as Columbia, Warner Bros., Disney, and others

had full-blown interactive programming departments, although he also envisions a new network of independent creators and companies bringing interactive projects to the studios.

Stein said it is still too early to predict what shape interactive programming software will take, adding that it is impossible to "micro-manage something that may take 100 years. We can't figure out on a weekly basis what is going to happen. The development of new media and new software will take longer and will come from unexpected places and times."

In addition, he added, "too little attention is being paid to the talent" and the "intersection of machines, people, and talent. It's the artists who will make things happen."

Despite rosy reports to the contrary, added Stein, the current laserdisc market "has not happened. It's not going to happen. Sales are flat."

Stein said evidence of laserdisc

stagnation can be seen from daily newspapers, in which little advertising support is given to the medium, while the major hardware suppliers, specifically Sony, Philips, and Matsushita, are not supporting the current market the way they could.

Stein added that the major hardware companies have made a "long-term decision that the future of video is digital video." But, he said the standard that has been adopted for the 5-inch disc wherein movie programming will be compressed "is not that good." He said he thinks that approach will ultimately be a failure because consumers will reject the quality.

Smith said he thinks the consumer does want the laserdisc format and that he "is concerned about a sub-VHS" 5-inch disc if the market were to progress that way.

"That would be a foolish mistake on the part of the hardware companies," he said.

HOLLYWOOD NEEDS VID REVENUE, AVA KEYNOTER SAYS

(Continued from page 43)

major AVA membership drive that sees Power targeting an additional 3,000 member companies in the next two years. The 2,000-member current roster represents 4,000 outlets.

Observers who recall that just nine months ago the AVA was in turmoil after the board of directors ousted then president Michael Weiss say they are impressed that the group managed to draw 1,300 advance registrants to the show this year.

"We've turned it around," Power said of the organization he founded and later sold to its members. Power resumed ownership of AVA in September, following a two-year member-owned and -operated period during which time the group reportedly teetered on the brink of financial ruin

and endured allegations of improprieties dating back to Power's first stint as head of the trade group.

Though the transition period during which Power resumed control resulted in a spate of lawsuits—some of which are still pending—Power downplays any residual effects, and one AVA staffer characterized any continuing litigation as "low-level."

One immediate step was to reduce the staff from 32 to 12, including four managers and eight marketing reps.

Studios and studio-affiliated labels Disney, Warner, FoxVideo, Orion, and RCA/Columbia have shown their continued support by exhibiting here. Others, including Paramount, LIVE, and New Line, are represented on the discussion panels.

Music Video

Music-Vid Producers Reeling Over High Costs, Treatment By Labels

(Continued from page 1)

are examining budgets more closely and lowering them when possible; others claim just the opposite.

"Certain videos that may have been budgeted at \$75,000 one or two years ago are often edging to \$60,000," says Len Eband, president of Flashframe Films and MVPA's East Coast chairman. "Now we're hearing of \$30,000-\$35,000 videos when those didn't exist two years ago—you didn't do anything for under \$40,000."

"Record companies were making bigger and bigger videos and couldn't always get them played on MTV," says Michael Hamlyn, president of the MVPA and the Midnight Films production company. "Because of that, labels aren't asking for many \$100,000 videos anymore."

Indeed, major video companies that previously ignored mid- to lower-end clips are now actively bidding for them. Limelight has even gone so far as to establish a division geared specifically for handling \$20,000 to \$50,000 videos (Billboard, April 6).

"The bubble has burst," says Hamlyn. "The production business has been very good for lots of years and now it's going to start evening out."

Production companies can range from large shops with 15 or more directors to small boutique companies with only one or two directors. But large or small, they are watching costs more closely than ever. Cost-cutting can range from avoiding overnight mail to cutting down on reel duplications to asking free-lance crews for lower fees.

MARGIN OF ERROR

With lower budgets and rising costs, production companies are finding it increasingly difficult to get by in a business where the margin has been standardized at 15%. Directors are paid separately, generally at 10% of the overall budget.

Ironically, in these inflationary times, margins are one of the few areas that have decreased. During the nascent years of music video, the early '80s, the production companies' markup was 20%. However, in the late '80s, when small production companies sprung up like weeds, record labels responded to the buyers' market by lowering the margin to 15%.

"No other industry works on a 15% margin," says Hamlyn. "With that low a markup, the minute business starts going down, people start falling out."

Labels acknowledge that the 15% industry standard is often a problem for production companies, but they do not expect a change anytime soon.

"I know that a couple of companies went out of business and I'm sympathetic to their plight," says Mick Kleber, VP of video for Capitol Records. "But I believe that talented people are being sustained at the 15% markup level."

Much of the problem, he says, is that production companies lose part of the 15% because they can't keep production budgets in line.

That's true, says Mark Wightwick,

Limelight's head of music video. "It often boils down to the director leaning on you to lower your markup so they can have more money to get the vision they want."

Kleber adds that if production companies insist on an increased markup, the result will be fewer videos. "If you raise it to 20%, do you think we're just going to add 5% to our budget? Is that the way business works? No, [the record companies will] just cut back on the overall budget."

Though no label is known to have increased the markup of late, one source says, "There have been ones that would look the other way when you budget creatively."

While Atlantic adheres strictly to the 15% policy, label video producer Michelle Webb says she could envision a future standard based on staggered percentages. "I think it's possible it could go to 20% on smaller budgets. I can see where 15% might not be fair on smaller jobs, but on the bigger ones I think 15% is more than enough. It's ridiculous that a production company might make only \$1,500 on a video while another will make \$40,000 depending on the budget."

PUSHING FOR 20% MARGINS

Because the MVPA is a trade organization rather than a union, it cannot collectively bargain to increase the markup to 20%. However, Hamlyn says the group is "strongly encouraging" its members to negotiate for 20% margins.

In addition to seeking higher margins, production companies are also fighting what they see as unfair practices by labels, such as charging unbudgeted reshooting or re-editing costs against the margin.

Additionally, production companies are also standing up to labels that are persistently late with payments or withhold payment altogether.

Traditionally, most record companies pay production companies 50% upfront and another 50% upon final delivery. The MVPA is trying to change the industry standard to 50% upfront, 25% when shooting is completed, and 25% upon delivery.

"In half of the cases you don't get all your money unless you demand it," says Joel Hinman, VP of Black + White Television. His company now demands that the standard 50% advance be in the company's bank account at least 48 hours before shooting starts or it will postpone the date. "Otherwise, you're just too vulnerable," Hinman says. Although he admits such a policy has angered some labels, Hinman says it was a vital move for his company's security.

"I think some record-company people don't understand the importance of paying the production companies promptly and will let it slide," says Atlantic's Webb. However, she adds that production companies should also realize "a corporation can only move so fast. I can't just sign a check and hand it over. Sometimes it takes two or three days to get one signed."

POSSIBLE LEGAL ACTION

In extreme cases, production companies are increasingly willing to bite

the hand that feeds them: In recent months, several companies have threatened to file lawsuits against labels they feel unfairly withheld payment, says Pam Tarr, West Coast chairwoman of the MVPA and head of Squeak Pictures. "I know a lot of situations where suits should have been filed, but they weren't because the production company couldn't handle the legal fees," Tarr says.

The MVPA has proposed that such grievances be settled by an arbitration committee, but, according to Tarr, "the labels aren't interested."

"Record companies are very wary," agrees Jon Small, head of Picture Vision. "They realize by talking to us they're opening up a can of worms and they know they've gotten a lot out of us for a long time."

Despite their actions, the members

of the MVPA say the record companies basically have them over a barrel. "The labels know we're pretty darn hungry for work and that they can push us pretty far," Tarr attests.

"The simple truth is the record companies won't realize there's a bad situation until there's no one left in business," says Hamlyn. "And there will always be someone left to take their call."

THE EYE



by Melinda Newman

SEPARATE BUT EQUAL: Twelve heads of minority-owned production companies met with the NAACP April 7 to discuss specific concerns regarding black music-video personnel.

The most pivotal idea that stemmed from the meeting was the possible formation of the **African-American Music Video Producers Assn.** that would run in concert with the **Music Video Producers Assn.**

"We've formed an exploratory committee to investigate the possibility of such an organization," says **Paris Barclay**, president of **Black + White Television**. "The organization would work in conjunction with the MVPA and wouldn't preclude someone belonging to both groups."

The committee, comprised of representatives from several minority-owned production companies, is meeting in Los Angeles by the end of next week. "We want to learn from the experience of the MVPA of how we can make things better," Barclay says.

Also discussed at the meeting was the status of the NAACP's efforts to increase minority participation in the video-making process.

"Basically, we just wanted to give them an update on what we've been doing," says **Michael Fletcher**, head of the NAACP's music-video task force. "And we wanted ideas on what we might need to do to more effectively work in the market."

Fletcher says a letter is going out this week to managers of black artists informing them of the low level of involvement by blacks in the music-video industry. "The artists have a responsibility to include black production companies in their work because the act's work is supported strongly by African-American consumers. They have a responsibility to the community."

OUTREACH: VH-1 unveiled its first national consumer campaign to the press April 3. Although the music-video channel has done spot advertising in key markets before, such as the "blue" campaign a few years ago (the one with the semiclad couple watching VH-1), this is the first countrywide rollout for the 6-year-old channel.

Five artists, ranging from **Elton John** and **Sting** to **k.d. lang**, host the five 15-second spots, which feature the designated performer saying, "If it's on VH-1, it's a hit," followed by a quick montage of videos and the new VH-1 logo.

The eye-catching commercials will air for an eight-week period on several cable television networks, including Lifetime and FNN. An average of 350 spots will run per week.

All we can say is it's about time. For way too long VH-1 has been perceived as MTV's stepsister and all we can hope is that this action signifies a stronger commitment by the channel's parent company, **MTV Networks**, to VH-1 that will continue long after the ad campaign is over.

LOCAL LOOK: When they're not surfing, those guys

on the West Coast must do nothing but produce video shows. "Statik," a weekly show produced by San Diego college students, has been thriving for two years. The 30-minute program, which airs on Cox Cable and Southwest Cable public access, features alternative music videos and interviews interspersed with other entertainment news and film reviews. Its potential audience is approximately 500,000.

"We really want to offer the viewer something different," says producer **Jonathan Wells**. "Why should they watch our show over 'Night Tracks' or MTV unless we give them something they can't see there? Instead of just playing videos, we also try to do our interviews in interesting locales, like we interviewed the **Soup Dragons** in a Jacuzzi and **Nitzer Ebb** at the beach."

Constrained by time and money, Wells currently produces only one show per month, which airs four times. However, he's hoping to change all that by moving "Statik" from public access to leased access or an independent channel. That way, the show can feature commercials and gain revenue needed to make it weekly.

Wells recently completed a trip to New York, where he did interviews with several artists and a feature on **Big Apple** nightlife that will air on upcoming shows.

"I interviewed **Downtown Science** in New York. Though they're a rap group, that shows how we're trying to expand," Wells says. "In the past, we would only play things that were on the modern-rock chart, but now the thought is just to play the very best, different videos we can find."

Though it is produced by college students, "Statik" doesn't rely on campus advertising to get the word out. Instead, the show's staff has started a "Clubline" fier, distributed to local clubs, that tells patrons when the show is on. "That's another reason we're looking to get off public access," Wells says. "We're not listed in any kind of television guide, so no one knows where to find us."

JOIN THE CLUB: After a several-month production hiatus, "Club MTV" returns to MTV's lineup with new shows. The weekly, hourlong program is still hosted by "Downtown" **Julie Brown** but has a totally new look. Its new time is 8-9 p.m. Saturdays.

PROPAGANDA PROPAGANDA: After a three-month search, **Propaganda Films** has named **Alex Melnyk** its new head of music video. Melnyk, who started April 8, replaced **Anne-Marie Mackay**, who left the industry in January. Melnyk, who most recently was talent coordinator for "**Later With Bob Costas**," has an artist-management background.

The company has also added a new director, **Pierluca De Carlo**, known as Luca to his friends. Luca, who served as art director on **Janet Jackson's** "Love Will Never Do (Without You)," makes his directorial debut with **Julio Iglesias's** "Vincent."

COME ONE, COME ALL: The MVPA has instituted a monthly screening of music videos the first Tuesday of every month at Alzado's restaurant in Los Angeles. The screenings are open to the public; cost is \$5, and only work by MVPA members will be shown. In addition to currently airing clips, directors' versions of videos will also be screened. The admission includes free appetizers.

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

SUSANNA HOFFS and real-life leading man **Donovan Leitch** are paired in the ex-Bangles' "Unconditional Love" video directed by **DNA's Piers Plowden**. The crew shot the conceptual ballad in the scenic Paradise Cove near Malibu. **Lynn Rose** produced the clip, which comes from the "When You're A Boy" album on Columbia. **David Naylor** executive produced.

Epic rapper Candyman is joined by **T-Fly, Johnny "J,"** and the Candyman dancers in "Night-gown," the latest clip from his "Ain't No Shame In My Game" album. **Richard Cummings** directed the stylized performance/dance video for **Underdog Films**, and **Laurice Bell** produced.

The Foundry's **Mark Racco** directed this Ascension in "Ill Met by Moonlight" for **Tess Records**. The dreamy, surrealistic piece, produced by **A. Chasen**, clocks in at 7 1/2 minutes. **Racco** is the DP behind the **Jane's Addiction** long-form, "The Gift."

NEW YORK

DE LA SOUL shed their "hippies of hip hop" image in the new black & white video "Ring Ring Ring (Ha Ha Hey)." **Mark Romanek** directed the humorous concept clip, all about such modern day monsters as the answering machine and the rapping "wannabe." **Jonna Mattingly** produced the video, which comes from the band's **Tommy Boy** release "De La Soul Is Dead."

Meanwhile, **Tommy Boy** labelmates **Way To Go** recently wrapped a clip for the single, "Fever," shot on location at the Henry

Street settlement. **Milcho Manchevski** directed **Way To Go** and a cast of mysterious women who appear and disappear throughout the video. **Karen Howell** produced.

Epoch Films director **Paula Greif** is the director behind the **Lost's** new **Epic** video "Mindblower." **DP Harris Savides** shot the clip at the **Tabu Studios**. **Anne Mullen** produced and **Debbie Samuelson** executive produced. **Samuelson** also executive produced "Partyline," a new clip for **SBK's Fifth Platoon**. **Diane Martel** directed and choreographed the action, set at **El Teddy's**. **Jim Fealy** directed photography and **Hakon Overas** produced.

OTHER CITIES

JESUS JONES and the **Pet Shop Boys** linked with the **Desert Music Pictures** crew to shoot a pair of London-based videos recently. Director **Eric Watson** and producer **Dickie Jeffares** reeled **Jesus Jones'** "International Bright Young Thing" (**SBK**) at the **Grip House**, and the **Pet Shop Boys'** "Jealousy" (**EMI**) at the **Sunbeam car factory**.

Capitol Nashville's James Blundell and a crew from **A Couple 'A Cowboys** trekked to the Australian outback to shoot "The Blue Heeler" from the country singer's "Hand It Down" album. **Bret Clements** directed the conceptual video, which features footage of Australian cowboys. **Rob Walker, Phillip Tanner** and **Sam Yeomans** produced.

Patrons in a futuristic tattoo parlor swap stories in **Ray Kennedy's** new **Atlantic** video "Scars." **Richard Jernigan** directed the clip, which comes from the "What A Way To Go" release. **Joe Pollaro** produced for **Pollaro Media Advertising and Productions**.

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 Videoclips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.**

BKA

Clever
Clever/Profile
Joseph F. Nardelli/New Generation Pictures
Jim Swaffield

BODEANS

Black, White & Blood Red
Black & White/Slash
Mitchell Rothzeitl, Tina Silvey/Silvey + Co.
Andrew Doucette

MICHAEL BOLTON

Love Is A Wonderful Thing
Time, Love & Tenderness/Columbia
Arts McGarry/Propaganda Films
Dominic Sena

MARIAH CAREY

I Don't Wanna Cry
Mariah Carey/Columbia
Kim Turner, Lexi Godfrey/KRT Productions
Larry Jordan

THE FORESTER SISTERS

Men
Talkin' Bout Men/Warner Bros.
Kitty Moon/Scene Three Inc.
Larry Boothby, Allen Werneken

HANSOUL

Imagination
Imagination/Epic
Dennis Burroughs
Billy Woodruff

LIFERS GROUP

Belly Of The Beast
Lifers Group/Hollywood Basic
Jessica Cooper
Penelope Sphaeris

REBEL PEBBLES

Dream Lover
Girls Talk/L.R.S.
Joan Weidman, Tina Silvey/Silvey + Co.
Jane Simpson

TOO SHORT

Short But Funky
Short Dog's In The House/3ive
Joseph F. Nardelli/New Generation Pictures
Jim Swaffield

RALPH TRESVANT

Stone Cold Gentleman
Ralph Tresvant/MCA
Ralph McDaniels, Kim Ogletree/Classic Concept
Lionel C. Martin

WAY TO GO





Fever
Fever/Tommy Boy Music
Milcho Manchevski/Chromavision
Karen Howell

CHRISTOPHER WILLIAMS

I'm Dreamin'
New Jack City, Original Motion Picture Soundtrack/Giant-Warner Bros.
Carl Wyant/Desert Music Pictures
Geoffrey Edwards

Billboard THE CLIP LIST™

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

| | | | |
|--|---|---|--|
|  <p>Continuous programming 1515 Broadway, New York, NY 10036</p> |  <p>Continuous programming 1515 Broadway, New York, NY 10036</p> |  <p>Black Entertainment Television 14 hours daily 1899 9th St NE, Washington, DC 20018</p> |  <p>The Nashville Network 30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214</p> |
| <p>EXCLUSIVE</p> <p>Black Crowes, She Talks To Angels *Gerardo, We Want The Funk Sting, The Soul Cages</p> | <p>ADDS</p> <p>Michael Bolton, Love Is A... Cathy Dennis, Touch Me Celine Dion, (If There Was) Any... Extreme, More Than Words Huey Lewis & The News, Couple... Innocence, Let's Push It</p> | <p>ADDS</p> <p>Black Box, Strike It Up Jodeci, Gotta Love Guy, Do Me Right Lalah Hathaway, It's Somethin' Mariah Carey, I Don't Wanna Cry Freddie Jackson, Main Course</p> | <p>ADDS</p> <p>Dwight Yoakam, You're The One Hank Williams, Jr., If It Will, It Will The Normal Town Flyers, Rockin'... Wild Rose, Straight And Narrow</p> |
| <p>BUZZ BIN</p> <p>EMF, Unbelievable Lenny Kravitz, Always On The Run Monie Love, It's A Shame (My Sister) Jesus Jones, Right Here, Right Now *Thunder, Dirty Love</p> | <p>VH-1 TO WATCH</p> <p>Joni Mitchell, Come In From The Cold</p> | <p>EXCLUSIVE</p> <p>Mica Paris, South Of The River The O'Jays, Emotionally Yours</p> | <p>HEAVY</p> <p>Randy Travis, Heroes & Friends Billy Dean, Only Here For A Little While Vince Gill, Pocket Full Of Gold Mark Collie, Let Her Go Travis Tritt, Drift Off To Dream K.T. Oslin, Mary & Willie Reba McEntire, Fancy Parton/Van Shelton, Rockin' Years Martin Delray, Get Rhythm 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</p> |
| <p>HEAVY</p> <p>C&C Music Factory, Here We Go Tevin Campbell, Round And Round Divinyls, I Touch Myself Tara Kemp, Hold You Tight (Vers. II) Poison, Ride The Wind Queensryche, Silent Lucidity R.E.M., Losing My Religion Roxette, Joyride Tesla, Signs Warrant, Uncle Tom's Cabin Wilson Phillips, You're In Love</p> | <p>ARTIST OF THE MONTH</p> <p>Tanita Tikarim, Only The Ones...</p> | <p>HEAVY</p> <p>Johnny Gill, Wrap My Body Tight Ralph Tresvant, Stone Cold Gentleman Freddie Jackson, Do Me Again Guy, Let's Chill Tony! Toni! Tone!, Whatever You Want The Whispers, Is It Good To You Christopher Williams, I'm Dreamin' Marva Hicks, Never Been In... Teddy Pendergrass, It Should... Monie Love, It's A Shame (My Sister) Hi Five, I Like The Way The Wootens, Tell Me Ruff, My Heart Is Failing Me Surface, All I Want Is You The Boys, Thank 4 The Funk Phil Perry, Call Me B Angie B, I Don't Want To Lose... LaRue, Serious LL Cool J, Mama Said Knock You Out Tara Kemp, Hold You Tight</p> | <p>MEDIUM</p> <p>Kevin Welch, True Love Never Dies Desert Rose Band, Will This Be... McBride & The Ride, Can I... Dean Dillon, Holed Up In Some... Aaron Tippin, I Wonder How Far... Lorrie Morgan, We Both Walk The Vaughan Brothers, Ballad... Carlene Carter, The Sweetest Thing The Goldenes, Keep The Faith Jann Browne, Better Love Next Time Clinton Gregory, If It Weren't... J.P. Pennington, Whatever It Takes Kelly Willis, Baby Take A Piece... Mark O'Connor & Friends, Restless The Bellamy Brothers, She Don't... Amy Grant, Baby Baby Rob Crosby, She's A Natural Highway 101, Bing Bang Boom Joe Diffie, If The Devil Danced</p> |
| <p>ACTIVE</p> <p>AC/DC, Are You Ready Mariah Carey, I Don't Wanna Cry Cinderella, Heartbreak Station Cathy Dennis, Touch Me The Doors, Break On Through Extreme, More Than Words Firehouse, Don't Treat Me Bad The Fixx, How Much Is Enough Great White, Call It Rock N' Roll INXS, Bitter Tears LL Cool J, Mama Said Knock You Out Nelson, More Than Ever Rolling Stones, Highwire David Lee Roth, Sensible Shoes Slaughter, Mad About You Rod Stewart, Rhythm Of My Heart</p> | <p>DEVELOPMENT</p> <p>Rick Astley, Cry For Help Pat Benetar, True Love Chris Isaak, Don't Make Me... Nils Lofgren, Valentine Carly Simon, Holding Me Tonight The Dells, A Heart Is A House For Love Triplets, You Don't Have To Go...</p> | <p>HEAVY</p> <p>Harriet, Temple Of Love Victoria Wilson James, Through Another Bad Creation, Playground Mantronix, Step To Me En Vogue, Don't Go Sheila E, Sex Cymbal Herb Alpert, North On South Street Caron Wheeler, Blue Is The Color... Keith Washington, Kissing You Brand New Heavies, Dream... Chubb Rock, Treat 'Em Right Bell Biv DeVoe, She's Dope!</p> | <p>LIGHT</p> <p>Becky Hobbs, Talk Back... The Bama Band, My Reckless Heart Mel McDaniel, Turtles And Rabbits</p> |
| <p>MEDIUM</p> <p>Alice In Chains, Man In The Box Another Bad Creation, Isha Bingo Boys, Show Me How To Dance *Michael Bolton, Love Is A... Marc Cohn, Walking In Memphis *Contraband, All The Way... *Damn Yankees, Come Again (Vers. II) *Amy Grant, Baby Baby Happy Mondays, Step On (Vers. II) Havana 3 A.M., Reach The Rock Eric Johnson, Trademark *The Law, Laying Down The Law *Huey Lewis & The News, Couple... Material Issue, Valerie Loves Me Mike & The Mechanics, Word Of Mouth *Salt-N-Pepa, Do You Want Me Trixter, One In A Million *White Lion, Love Don't Come Easy ZZ Top, My Head's In Mississippi</p> | <p>HEAVY</p> <p>Bob Dylan, Series Of Dreams The Boys, Thank 4 The Funk John Barry, The John Dunbar Theme De La Soul, Ring, Ring, Ring The Dells, A Heart Is A House For Love Family Stand, Sweet Liberation Havana 3 A.M., Reach The Rock Jon Lucien, Sweet Control Keith Washington, Kissing You La's, There She Goes Lazet Michaels, Kraze Marion Meadows, Sleepless Nights Michel'le, If Mike + The Mechanics, Word Of Mouth Pantera, Psycho Holiday Sheena Easton, What Comes Naturally Teddy Pendergrass, It Should... Thin Lizzy, Dedication Throwing Muses, Counting Backwards Tony D, Check The Elevation Unity 2, Buckwheat, The Rebel Way To Go, Fever Will Downing, I Try Ya Kid K, Awesome Yo-Yo, You Can't Play With My Yo-Yo</p> | <p>MEDIUM</p> <p>9 hours weekly 1722 Gower Street, Los Angeles, CA 90028</p> | <p>LIGHT</p> <p>Becky Hobbs, Talk Back... The Bama Band, My Reckless Heart Mel McDaniel, Turtles And Rabbits</p> |
| <p>BREAKOUTS</p> <p>Bulletboys, T.H.C. Groove Dinosaur Jr., The Wagon Bob Dylan, Series Of Dreams King's X, We Are Finding Who We Are Londonbeat, I've Been Thinking... Raw Youth, Tame Yourself Rhythm Corps, Satellites *Tyketto, Forever Young</p> | <p>IMPACT CLIPS</p> <p>Mariah Carey, I Don't Wanna Cry EMF, Unbelievable Gerardo, We Want The Funk Salt-N-Pepa, Do You Really Want Me Thunder, Dirty Love * DENOTES ADDS</p> | <p>ADDS</p> <p>Billy Dean, Somewhere In My... Trisha Yearwood, She's In Love...</p> | <p>ADDS</p> <p>Extreme, More Than Words Kitchens Of... Quick... Marc Cohn, Walking In Memphis C&C Music Factory, Here We Go Mariah Carey, I Don't Wanna Cry Fishbone, Sunless Saturday Lisa Fischer, How Can I Ease The Pain Candyman, Nightgown Tyketto, Forever Young Dream Warriors, My Definition Of... Senator Flux, Grey Eyed Athena Lenny Kravitz, Always On The Run Rod Stewart, Rhythm Of My Heart Dinosaur Jr., The Wagon</p> |
| <p>IMPACT CLIPS</p> <p>Mariah Carey, I Don't Wanna Cry EMF, Unbelievable Gerardo, We Want The Funk Salt-N-Pepa, Do You Really Want Me Thunder, Dirty Love * DENOTES ADDS</p> | <p>AMERICA'S NO. 1 VIDEO</p> <p>Another Bad Creation, Playground</p> | <p>ADDS</p> <p>Billy Dean, Somewhere In My... Trisha Yearwood, She's In Love...</p> | <p>ADDS</p> <p>Extreme, More Than Words Kitchens Of... Quick... Marc Cohn, Walking In Memphis C&C Music Factory, Here We Go Mariah Carey, I Don't Wanna Cry Fishbone, Sunless Saturday Lisa Fischer, How Can I Ease The Pain Candyman, Nightgown Tyketto, Forever Young Dream Warriors, My Definition Of... Senator Flux, Grey Eyed Athena Lenny Kravitz, Always On The Run Rod Stewart, Rhythm Of My Heart Dinosaur Jr., The Wagon</p> |
| <p>THE CLIP GUIDE</p> <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p> | <p>PEOPLE-POWERED HEAVIES</p> <p>The Simpsons, Deep, Deep Trouble Bell Biv DeVoe, When Will I See... Christopher Williams, I'm Dreamin' DJ Quik, Born & Raised In Compton En Vogue, Don't Go EPMD, Rampage Guy, Let's Chill Ice-T, New Jack Hustler LL Cool J, Mama Said Knock You Out 2 Live Crew, The Bart Nikki D, Daddy's Little Girl Ralph Tresvant, Stone Cold Gentleman Tony! Toni! Tone!, Whatever You Want</p> | <p>ADDS</p> <p>Billy Dean, Somewhere In My... Trisha Yearwood, She's In Love...</p> | <p>ADDS</p> <p>Extreme, More Than Words Kitchens Of... Quick... Marc Cohn, Walking In Memphis C&C Music Factory, Here We Go Mariah Carey, I Don't Wanna Cry Fishbone, Sunless Saturday Lisa Fischer, How Can I Ease The Pain Candyman, Nightgown Tyketto, Forever Young Dream Warriors, My Definition Of... Senator Flux, Grey Eyed Athena Lenny Kravitz, Always On The Run Rod Stewart, Rhythm Of My Heart Dinosaur Jr., The Wagon</p> |
| <p>CURRENT</p> <p>Roxette, Joyride Colin England, I Got What You Need Bob Dylan, Series Of Dreams K-9 Posse, Get Wild, Go Crazy Eerk & Jerk, Eerk & Jerk George Thorogood, If You Don't... Sheena Easton, What Comes Naturally Red Head King Pin, Plan B Candyman, Nightgown Farilla C, The Game Of Life Lenny Kravitz, Always On The Run Marc Cohn, Walking In Memphis Urban Dance Squad, Fastlane King's X, We Are Finding Who We Are Ride, Vapour Trail Londonbeat, I've Been Thinking... Bell Biv DeVoe, She's Dope Living Colour, Love Rears... EMF, Unbelievable Another Bad Creation, Playground Ralph Tresvant, Stone Cold Gentleman Blue Rodeo, Trust Yourself</p> | <p>CURRENT</p> <p>Mariah Carey, I Don't Wanna Cry Londonbeat, I've Been Thinking... Gerardo, Rico Suave Sheena Easton, What Comes Naturally Rod Stewart, Rhythm Of My Heart INXS, Bitter Tears C&C Music Factory, Here We Go</p> | <p>ADDS</p> <p>Billy Dean, Somewhere In My... Trisha Yearwood, She's In Love...</p> | <p>ADDS</p> <p>Extreme, More Than Words Kitchens Of... Quick... Marc Cohn, Walking In Memphis C&C Music Factory, Here We Go Mariah Carey, I Don't Wanna Cry Fishbone, Sunless Saturday Lisa Fischer, How Can I Ease The Pain Candyman, Nightgown Tyketto, Forever Young Dream Warriors, My Definition Of... Senator Flux, Grey Eyed Athena Lenny Kravitz, Always On The Run Rod Stewart, Rhythm Of My Heart Dinosaur Jr., The Wagon</p> |

Pro Audio

Soundworks West Getting Fine-Tuned Siner Leads Studio's New Management Team

BY SUSAN NUNZIATA

LOS ANGELES—Bob Siner, a former president of MCA Records, was appointed head of the new management team now taking over Soundworks West.

The Los Angeles recording facility, which opened in late 1989, filed for Chapter 11 reorganization in November (Billboard, Dec. 22, 1990) and continues to operate under bankruptcy protection. Most recently, Herb Alpert and the Divinyls were in working on their respective projects.

The studio's new board of directors includes chairman Howard Gann, VP of sales Paul Sloman, Rick Frio, and Marshall Blonstein. Tim McColm has been named VP of technical engineering and Roger Nichols, formerly chief recording engineer, was promoted to VP of recording.

According to Siner, president and CEO, no real changes will take place

in the studio operations. "We're going to take a much stronger direction in the film and TV area," he says. "It seems that the business seems to be there. I'd also like to get involved in CD and CD-I type work. That seems like where everything's going right now."

Siner entered the music business in 1971 as advertising director at MCA Records, where he advanced to label president. He departed MCA in 1983 and went on to serve at the executive level in both marketing and consulting capacities at several entertainment companies in the U.S. and Eastern Europe. He now serves on the board of directors of Starstream Communications, Houston, which just acquired the Worsaw, Poland-based Polton Records.

Sloman was director of studio operations at Soundworks West from June 1989 through October 1990 and is returning to the studio after a six-

month hiatus. Prior to joining Soundworks, Sloman served as GM of A&M Recording Studios in Los Angeles and GM of Atlantic Recording Studios in New York. While maintaining his position at Soundworks West, Sloman will also continue to function as director of recording operations for the independent label Triloka Records, of which he is a founding partner.

Board members Frio and Blonstein also contribute extensive expertise in the recording industry. Frio served as VP of sales and marketing at MCA Records and has headed several labels of his own, including Carousel and Edge Records. He has recently moved into management, founding Ego Management. Blonstein, a 20-year music industry veteran, has held a number of positions, including VP, GM, and co-founder of Ode Records and president of Island Records. In

(Continued on page 63)

EUROSOUNDS

U.K.

UTOPIA, A 10-YEAR-OLD TOP LONDON studio, has closed its doors. Owner and producer **Phil Wainman** says the current climate in the U.K. made it "uneconomic to keep it running."

Ten years ago, Wainman purchased the four-acre site on which the studio is based and set up **Utopia Village**. "The property company is doing amazingly well," he says. "Financially we are extremely secure, but now is not the time to be in the studio business."

BARRY AINSWORTH IS OPENING a new facility, **West End Music**, in London. Ainsworth was formerly a partner with **Bill Foster**, who ran the **Audio One** recording studio and **Tape One** mastering facility.

Based in the former **LBC** (radio) studio off Carnaby Street, West End acquired the existing equipment at the studio, which includes an **Allen & Heath Sabre** console and **Otari MTR 90II** multitrack. The studio will also be supplemented with gear Ainsworth retained when Audio One closed last year.

Ainsworth, who also runs a jingle production and music publishing company based in Boston, has plans to acquire another facility imminently.

PAN-EUROPEAN SERVICE has been set up for companies looking to maximize their advertising campaigns.

Still Moving Music of London has linked with **Voi de Nuit** of Paris to form the **European Sound Network**, a company with access to numerous composers, producers, musicians, and engineers on both sides of the English Channel.

Tessa Sturridge, a producer at Still Moving Music, says, "With 1992 coming up, we've found a lot of agencies are opting for pan-European ad campaigns. By having teams in Paris and London, we can provide a bilingual cooperative geared to score music for two or more countries."

MAGMASTERS, ONE OF LONDON'S top postproduction houses for film and video, has completed the final stages of an extensive refurbishment.

The facility, near Oxford Street, is the only post house in the world to feature two **Harrison Series 10** consoles, which work alongside **Studer** tape machines with **Dolby A/SR**.

In part of a \$3 million investment, the complex also houses two **DDA AMR24** consoles, both fitted with **Uptown** automation.

The move, says Magmasters founder **Dave Maiden**, "reflects a little of the optimism coming back into the industry after a pretty depressed time."

Other studios in the complex house **AMS AudioFiles** and **Trident** consoles for digital sound recording, editing, and track laying.

The Harrison and DDA consoles were supplied by U.K. pro audio dealers **FWO Bauch** and **Stirling Audio Systems**.

CZECHOSLOVAKIA

A ROW IS DEVELOPING within Czechoslovakian company **Supraphon** and looks likely to spill over into legal action as the continuing dismantling of the state-owned publishing, video production, and retail monopoly continues.

While the production team from **Supraphon Music Video** formed a new company, **Bohemia Video Art**, the original Supraphon has said it has no intention of relinquishing rights to back catalog or name to **Editio Supraphon**, the spinoff from the former publishing wing.

Numerous TV, classical, rock, and pop productions are affected.

Supraphon is also likely to see its retail distribution chain reduced from 160 to 30 outlets, as privatization continues, but the company hopes to keep supplying these new outlets with product.

BELGIUM

ALTHOUGH THE BELGIAN MUSIC industry is booming, studio owners fear that as indigenous groups get larger budgets they will be looking to travel overseas to record.

In a three-year period, turnover in the country grew 83% to \$170 million. (Continued on page 63)

Eddy Offord Says 'Yes' To A Reunion Prod/Engineer Once Again Working With Band

BY ALAN DI PERNA

LOS ANGELES—This year's Yes reunion will bring the pivotal progressive rock group together once again with its longtime producer/engineer, Eddy Offord.

As part of the extensive reunion project, Offord has produced two tracks for the new Yes album, "Union," due out on Arista this month. He will also remix tracks for the forthcoming boxed set of Yes classics, unreleased material, and new songs. Slated for release by Ato, the set is tentatively titled "Yes-years."

The band's live-sound man for years, Offord is also playing an advisory role in the Yes reunion tour, which kicked off April 12.

Offord was instrumental in forging the progressive-rock sound of the early '70s, having worked with the genre's two key exponents: Emerson, Lake & Palmer and Yes. He first worked with Yes as an engineer on 1970's "Time And A Word."

"The album didn't do too well," he recalls. "So for their next record, the band said, 'Look, we don't really need a producer. Why don't we just produce it together?' That was my first opportunity to get into production."

The resulting disc, called simply "The Yes Album," was a resounding success. The 1972 follow-up, "Fragile," fared even better, yielding the top 40 hit "Roundabout." The sound

Offord created on these records was something new for the pop idiom, with tight, concise drum tracks and a new degree of sonic clarity that allowed every note of Yes' complex musical arrangements to cut through. He did it all on equipment that seems fairly basic by today's standards.

"The first albums were done on 16-track. Then we got 24 tracks in for 'Close To The Edge.' Nowadays, I record 48-track usually."

The synthesizers so important to Yes' ethereal posthippie magic were in their infancy at the time. "They were never in tune," Offord recalls with a wince. "Also, the first synths that came out were monophonic, so if you wanted a chord you had to use three tape tracks. It was very primitive, but we made it work."

Today's technological recording environment, says Offord, offers exactly the opposite challenge. A producer must know how to use restraint. "There are so many options, in terms of keyboard sounds, MIDI, and drum samples, and it's very exciting; but I think you have to be careful not to fall into the trap where your record starts sounding like everybody else's. Also, I'm wary of things like click tracks. I'd rather get a great performance with a few tempo variations than tie musicians down to a click."

Tapewise, Offord likes to combine analog and digital, pointing out that "analog is best for things like drums, basses, and guitars—any-

thing you don't mind having a little tape saturation on. Saturation gives a little extra something to the sound. On the other hand, I like digital for things like keyboard, vocals, and cymbals. I always mix to analog, though."

Working in a number of L.A. studios, including Cherokee and Music Grinder, Offord completed two tracks for Yes' new "Union" album: "The Miracle Of Life" and "The More We Live." The latter song was mixed using the new Spherical 3D sound process. On completing these tracks, Offord turned his attention to the Yes boxed set.

"I was surprised to find the tapes were in pretty good shape, considering that some of them were 15-20 years old," he says. "They didn't appear to be shedding oxide. I transferred them all over to 24-track analog, 30 ips, and put them away again, never to be touched. Unfortunately, I couldn't find multitrack masters for some of the songs I would really like to have remixed, like 'Roundabout.' But I'll probably be remixing 'Close To The Edge' and one or two others."

Offord may use today's technology to adapt the recordings for modern ears.

"The thing that bugs me most when I hear the music on the radio is that it doesn't have quite the high end I would like to hear. Back then, there was no digital reverb or anything. It was all EMT plates. I wouldn't mind using some digital reverb on the tracks. I've also thought about using some sampled kick and snare drums to mix in with the kicks and snares on the masters. But until

(Continued on page 63)



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PRO AUDIO

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 13, 1991)

| CATEGORY | HOT 100 | R&B | COUNTRY | ADULT CONTEMP. | ALBUM ROCK |
|--|---|---|--|---|---|
| TITLE Artist/ Producer (Label) | I'VE BEEN THINKING ABOUT YOU Londonbeat/ M. Phillips (Radioactive/ MCA) | WRAP MY BODY TONIGHT Johnny Gill/ J. Jam, T. Lewis (Motown) | DOWN HOME Alabama/ J. Leo (RCA) | YOU'RE IN LOVE Wilson Phillips/ G. Ballard (SBK) | LOSING MY RELIGION R.E.M./ S. Litt & R.E.M. (Warner Bros.) |
| RECORDING STUDIO(S) Engineer(s) | THE CHURCH Martyn Phillips | FLYTE TYME Steve Hodge | EMERALD Steve Marcantonio | STUDIO ULTIMO Francis Buckley | BEARSVILLE Scott Litt |
| RECORDING CONSOLE(S) | SSL 4000 G Series | Harrison MR4 | SSL 4000 G Series | Neve 8108 | Neve 8088 |
| MULTITRACK RECORDER(S) (Noise Reduction) | Otari MTR 90 | Otari MTR 90 II | Mitsubishi X-850 | Ampex ATR 124 | Neve 8088 |
| STUDIO MONITOR(S) | Yamaha NS10 Neil Grant Boxer | Westlake HR1 Yamaha NS10 | Hidley/Kinoshita TAD Components | Tannoy Super Gold Mastering Lab Crossover | Yamaha NS10M UREI 813B |
| MASTER TAPE | Ampex 456 | Agfa 469 | Ampex 467 | Ampex 456 | Ampex 456 |
| MIXDOWN STUDIO(S) Engineer(s) | THE CHURCH Martyn Phillips | SWANYARD Eugene Ellis | EMERALD Steve Marcantonio | GARDEN RAKE Francis Buckley | PAISLEY PARK Scott Litt |
| CONSOLE(S) | SSL 4000 G Series | SSL 4000 G Series Computer | SSL 4000 G Series | Neve V | SSL 6000 E/G Series |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction) | Otari MTR 90 | Otari MTR 90 | Mitsubishi X-850 | Ampex ATR 124/ Mitsubishi X-850 | Mitsubishi X-850 With Apogee Filters |
| STUDIO MONITOR(S) | Yamaha NS10 Neil Grant Boxer | Quested | Hidley/Kinoshita TAD Components | Tannoy Super Gold Mastering Lab Crossover | Westlake 5 Way SM-1 |
| MASTER TAPE | Ampex 456 | Agfa 469 | Ampex 467 | Ampex 456 | Ampex 456 |
| MASTERING (ALBUM) Engineer | ABBEY ROAD Nick Webb | FRANKFORD WAYNE Carlton Batts | STERLING SOUND George Marino | BERNIE GRUNDMAN Chris Bellman | PRECISION Stephen Marcussen |
| PRIMARY CD REPLICATOR (ALBUM) | DADC | Sanyo | JVC Disc America | Capitol-EMI Music | WEA Manufacturing |
| PRIMARY TAPE DUPLICATOR (ALBUM) | Uni Distributing | Uni Distributing | Sonopress | Capitol-EMI Music | WEA Manufacturing |

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Digital Bin Dupe Systems In Spotlight

BY SUSAN NUNZIATA

NEW YORK—WEA Manufacturing's recent announcement of a new cassette-duplication process called Digalog is one of the first signs of what many cassette manufacturers feel is an inevitable progression: the use of digital bin systems for analog duplication.

Development of these systems, which eliminate the need for the conventional and problem-plagued analog loop bin masters, began approximately five years ago. There are three companies offering systems—two of which are already available in the market—but the high-priced technology is now embroiled in a patent controversy (Billboard, April 6) that some feel may slow down its progress.

DAAD AT CORE OF DIGALOG

Concept Design, in Graham, N.C., manufactures the Digital Audio Analog Distribution system, which is at the core of WEA's Digalog process.

The system includes the new Master Making System and Master Transfer System designed for high-speed loading of multiple DAAD units. Two models of DAAD units are available that store the audio program on either hard disc or RAM chips.

The system is designed to run with any manufacturer's slaves and can duplicate at ratios of up to 80:1 from the disc-based unit or up to 160:1 from the RAM-based unit, according to the company.

The MMS units transfer the source masters from most formats—such as PCM 1610 or 1630, DAT, or analog converted to SDIF-II—to S-VHS tape. The S-VHS tapes are used in the MTS unit to load the DAAD machines at high speed.

These systems are available for sale and, depending on the requirements of the plant, cost approximately \$190,000 for a single DAAD system designed to accommodate 100-minute masters.

DUPLITRONICS SYSTEM

Duplitrronics offers the DM 400 Series digital master duplication system on a royalty basis. It stores the contents of a source master in RAM and two basic configurations are available. The DM 460 contains 60 minutes of program storage capability and the DM 499 can store 110-minute programs.

Digital data is loaded into the units through the BT-100 VHS loader, which uses an S-VHS tape. The source master can be loaded onto the S-VHS tape via the MM-100 mastering-room machine.

Duplitrronics claims its system can duplicate cassettes at a ratio of up to 256:1, although most slaves operate at ratios of 64:1 or 80:1.

TAPOMATIC'S SAM

Tapematic, based in Milan, Italy, is developing a system called Static Audio Master, which costs approxi-

(Continued on page 63)

If Bob Clearmountain didn't have so many good things to say about our digital multitracks, we might've had room for his picture.

It's not that Bob Clearmountain is camera-shy. It's just that when you consider he's one of the most respected names in the recording industry, his reasons for buying a Sony PCM-3348 DASH 48-track look even better.

He bought it for the transport. "The first time I ever used a 3348, the transport was so incredibly fast and responsive, I was addicted to it immediately."

He bought it for its reliability. "I've never had any real downtime because of a Sony digital multitrack. Either the 24- or the 48-

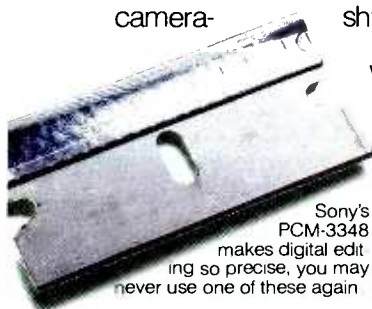
Since it's the music that matters, the on-board sampler, internal track "ping-pong" and advance digital output let you be more creative.

track. And believe me, there are other machines that have cost me weeks of my life."

He bought it for digital editing.

even better records."

He bought it for the sound. "The 3348 sounds fantastic. Everything I record sounds exactly the way it



Sony's PCM-3348 makes digital editing so precise, you may never use one of these again.



The PCM-3348 has a truly unique transport mechanism. Its predictable response, consistent reliability, and incredible speed actually make the 3348 a lot of fun to use.

"Editing on the 3348 is unbelievably quick and easy. I can edit and

re-edit without

destroying an original take.

And that leaves me an infinite number of options."

He bought it for creativity. "Sony's multitracks create an atmosphere where you can just let it all happen and have

nothing get in the way. That really makes for better music and

went in, no matter how long I work with the tape."

And he bought it because he wouldn't consider buying anything else. "I don't think there's another machine that even comes close to the 3348."

To learn why you should buy our digital multitracks, call the Sony Professional Audio Group at 1-800-635-SONY ext. 902.



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Top Contemporary Christian™

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

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST | TITLE |
|-----------|------------|---------------|---|---|
| | | | LABEL & NUMBER/DISTRIBUTING LABEL | |
| | | | ★★ NO. 1 ★★ | |
| 1 | 3 | 3 | AMY GRANT WORD 6907* | 1 week at No. 1 HEART IN MOTION |
| 2 | 1 | 25 | MICHAEL W. SMITH REUNION 0063*/WORD | GO WEST YOUNG MAN |
| 3 | 4 | 25 | SANDI PATTI WORD 9205* | ANOTHER TIME ANOTHER PLACE |
| 4 | 2 | 13 | STEVEN CURTIS CHAPMAN SPARROW 1258* | FOR THE SAKE OF THE CALL |
| 5 | 8 | 25 | D.C. TALK FOREFRONT 2682*/BENSON | NU THANG |
| 6 | 11 | 3 | MARGARET BECKER SPARROW 1261* | SIMPLE HOUSE |
| 7 | 6 | 39 | PETRA WORD 4191* | BEYOND BELIEF |
| 8 | 5 | 13 | WHITE HEART STARSONG 8166* | POWER HOUSE |
| 9 | 14 | 3 | SUSAN ASHTON SPARROW 1259* | WAKENED BY THE WIND |
| 10 | 10 | 21 | MICHAEL CARD SPARROW 1223* | THE WAY OF WISDOM |
| 11 | 9 | 153 | CARMAN • BENSON 2463* | RADICALLY SAVED |
| 12 | 7 | 27 | TAKE 6 WARNER ALLIANCE 4102*/SPARROW | SO MUCH 2 SAY |
| 13 | 12 | 37 | TWILA PARIS STARSONG 8155* | CRY FOR THE DESERT |
| 14 | 13 | 75 | CARMAN BENSON 2588* | REVIVAL IN THE LAND |
| 15 | 16 | 29 | WAYNE WATSON WORD 4192* | HOME FREE |
| 16 | 18 | 243 | AMY GRANT ▲ MYRRH 3900*/WORD | THE COLLECTION |
| 17 | 15 | 15 | LARNELLE HARRIS ZONDERVAN 2696*/BENSON | LARNELLE LIVE... PSALMS HYMNS... |
| 18 | 34 | 3 | RAY BOLTZ DIADEM 1131*/SPECTRA | ANOTHER CHILD TO HOLD |
| 19 | 19 | 25 | BRYAN DUNCAN MYRRH 6900*/WORD | ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND |
| 20 | 20 | 21 | STEVE GREEN SPARROW 1245* | HIDE EM' IN YOUR HEART |
| 21 | 24 | 3 | HOSANNA! MUSIC INTEGRITY 036*/SPARROW | JESUS IS ALIVE |
| 22 | 25 | 45 | RAY BOLTZ DIADEM 30571*/SPECTRA | THE ALTAR |
| 23 | 27 | 132 | MICHAEL W. SMITH REUNION 8412*/WORD | I 2 (EYE) |
| 24 | 23 | 45 | THE WINANS WARNER ALLIANCE 26161*/SPARROW | RETURN |
| 25 | 29 | 5 | THE BELIEVER REX 1421*/SPECTRA | SANITY OBSCURE |
| 26 | 31 | 16 | KIM BOYCE MYRRH 6905*/WORD | THIS I KNOW |
| 27 | NEW ▶ | | VARIOUS ARTISTS SPARROW 1266* | GOOD FOR THE SOUL |
| 28 | 21 | 3 | PAUL OVERSTREET WORD 9247* | HEROES |
| 29 | 26 | 12 | MARANATHA KIDS MARANATHA! MUSIC 8721*/BENSON | THE KIDS' PRAISE! COMPANY SAMPLER |
| 30 | RE-ENTRY | | PETRA DAYSPRING 1578*/WORD | PETRA PRAISE: THE ROCK CRIES OUT |
| 31 | RE-ENTRY | | LARNELLE HARRIS BENSON 2506* | I CAN BEGIN AGAIN |
| 32 | 35 | 12 | JOHN GIBSON FRONTLINE 9095* | JESUS LOVES YA |
| 33 | NEW ▶ | | MARANATHA SINGERS MARANATHA! MUSIC 8748*/BENSON | A CAPPELLA PRAISE |
| 34 | 22 | 71 | STEVEN CURTIS CHAPMAN SPARROW 1369* | MORE TO THIS LIFE |
| 35 | 17 | 75 | MICHAEL CARD SPARROW 1179* | SLEEP SOUND IN JESUS |
| 36 | RE-ENTRY | | RICH MULLINS REUNION 6527*/WORD | WIND'S OF HEAVEN, STUFF OF EARTH |
| 37 | 28 | 38 | 4 HIM BENSON 2624* | 4 HIM |
| 38 | 38 | 22 | TRAMaine HAWKINS SPARROW 1246* | LIVE |
| 39 | 32 | 13 | NEW SONG WORD 9169* | LIVING PROOF |
| 40 | 30 | 5 | COLOURS MARANATHA! MUSIC 8743*/BENSON | PRAISE BEYOND WORDS |

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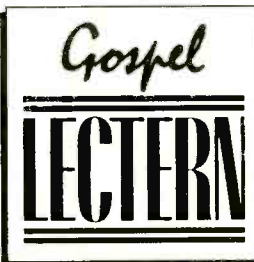
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GOSPEL



by Bob Darden

By DESIGN, ACCLAMATION, or accident, Steve Camp has become the social consciousness of contemporary Christian music. It was Camp, for instance, who organized gospel music's first public hunger and AIDS campaigns. But along the way, the Sparrow artist has also created an outstanding body of music, as showcased in his "Doing My Best" greatest-hits collection from last year.

Sparrow is about to release Camp's latest, tentatively titled "For Every Time," which he says will have a more spiritual than social thrust.

"The theme is that the Cross is a radical thing," he says. "What did Jesus mean when he said 'Follow me'? We've seen an influx of good, religious programs and activity in this country in recent years. But, as a recent Gallup Poll says, never before in the history of mankind has there been so much talk about religious things, but so little impact. There is an identification with Christ—but no change in life-style..."

"So, ultimately, I've written a collection of songs that ask, what does it really mean to follow the Lord? This isn't a new topic for me, but this is the first time I've concentrated on a theme with such a singular focus. I addressed this issue some in 'Justice,' but I also dealt with other issues, too, including freeing the oppressed and feeding the hungry. But this time it's only on the most basic issue of all issues—Jesus Christ or not Jesus Christ."

As always, Camp is a forceful, convincing communicator. He says Christians are being deluged daily by a "moral Scud-missile attack" of conflicting moral messages that they need to resist. This, obviously, is not the kind of message an audience weaned on

Madonna, Guns N' Roses, and Digital Underground is going to readily embrace.

"The question is, do you compromise yourself slightly to gain more exposure for the gospel message?" he asks. "But, in doing so, have you then watered down truth and made it half-truth—which makes it into a lie? That's a real concern. Jesus asked his followers to choose the narrow way, but he added, 'If you follow me, don't be surprised if the world hates you.'"

Camp says the songs on "For Every Time" are the most focused he has ever written. With the release of "Doing My Best," Sparrow gave him an extra year to prepare and hone material for the album. As has been the case in recent Camp releases, the crack studio musicians included Jeff Pocaro, Michael Landau, Dan Huff, Paul Leim, Leland Sklar, and Phil Naish. Camp played acoustic piano on most of the tracks.

"It all just clicked this time," he says. "Leland,

Steve Camp's new album has a strong spiritual thrust

who has worked on the last four records with me, told me these songs really sounded strong. It's definitely a pop-sounding album. My demographics five years ago showed a lot of teen audiences. Now it is mostly college students and young-adult audiences—more of an AC audience. It is still a keyboard-based sound, but closer now to a Billy Joel or Phil Collins. It is not necessarily more polished, just more focused, more accessible.

"This is the first album I haven't produced in some time, what with the new baby, touring, and writing," Camp adds. "I let Phil handle the helm and direct the ship through these waters. Phil has worked with everybody from Carman to Michael Card to Steve Chapman and he's an excellent synthesizer player. We even attend the same church together! With his even temperament, he's just excellent in the studio."

Songwriter, Pub Awards Season Gospel Week ASCAP, BMI, SESAC Fete Affiliates' Achievements

■ BY DEBBIE HOLLEY

NASHVILLE—The songwriter and publishing awards given by ASCAP, BMI, and SESAC were a highlight of Gospel Music Week, April 7-11 here.

At SESAC's luncheon and awards show, April 9, at the Stouffer Hotel and Convention Center, MC and SESAC VP Tom Casey handed gospel-songwriter and gospel-publisher-of-the-year citations to Bob Hartman of the group Petra and his publishing company, Petsong.

Those garnering SESAC outstanding achievement awards for songwriting and publishing were Margaret Becker (His Eye Music), Jerry Salley (SideKick Music), Timothy Wright (Arisav/Freeman and Co.), and Dallas Holm (Holm Made/Promiseland).

The ceremony, hosted by SESAC president/CEO Vincent Candilora, featured live performances by Timothy Wright, accompanied by keyboardist Derrick Lee and Dallas Holm.

ASCAP's 13th annual gospel music luncheon and awards ceremony, April 8, at the Stouffer Hotel, recognized ASCAP members nominated for Gospel Music Assn. Dove awards.

Awards to writers and publish-

ers, nominated for Dove awards in the song-of-the-year category, were presented by ASCAP's Southern executive director, Connie Bradley. The following received citations: "A Few Good Men," writers Barry Jennings and Suzanne Gaither Jennings, publisher Townsend/Warbucks; "Another Time, Another Place," writer Gary Driskell, publisher Word; "Awesome God," writer Rich Mullins, publisher Edward Grant; "Each One Reach One," writer Babbie Mason, publisher Word; "I Can Begin Again," writer Dave Clark, publisher John T. Benson; "Who Will Be Jesus," writers Bruce Carroll and C. Aaron Wilburn, publisher Word/McSpadden/Magnolia Hill.

Other honors went to Word Music, a multiple-award winner with three song-of-the-year nominations; and Bruce Carroll, Michael W. Smith, and Wayne Watson, who were honored in the songwriter-of-the-year category.

A special presentation by Major Gen. Carl Wallace was made recognizing Ken Harding of New Haven Records for his participation in Operation Desert Song. Renee Bell of MCA Records was noted for her efforts with the same campaign. Featured entertainers at the luncheon included writer/artist Susan

Ashton, Ray Boltz, Babbie Mason, and Wayne Watson. Dick Tunney provided background music, and comedian Mark Lowry opened the show.

BMI's "old-fashioned southern gospel gathering," April 10 at the Stouffer's Grand Ballroom, honored its affiliates nominated for Dove awards. The luncheon was hosted by BMI VPs Roger Sovine and Joe Moscheo.

Cited for their songwriter-of-the-year nominations were Steven Curtis Chapman (who won the 1991 Dove award in this category) and Wayne Kirkpatrick.

Awarded for song-of-the-year nominations were "I Can Begin Again," writer Larnelle Harris, publishers Lifesong Music Press/First Row; "I L-O-V-E U," writers Mervyn Warren and Mark Kibble, publishers Mervyn Warren/Warner/Elektra/Asylum/Winston Kae; "I Will Be Here," writer Steven Curtis Chapman, publishers Careers/BMG/Greg Nelson/Sparrow Song; and "Where There Is Faith," writer Billy Simon, publisher River Oaks.

Southern gospel performers Kelly Nelon Thompson, the Bishops, the Dixie Melody Boys, and the McKameys entertained.

In the SPIRIT



by Lisa Collins

FALLOUT FROM THE GMA: While the Gospel Music Assn.'s annual Dove Week festivities in Nashville went off without a hitch, gospel insiders say the absence of the popular "Black Gospel Spectacular" may have estranged the GMA from the black gospel community.

Gloria Hawkins produced the first spectacular for the GMA four years ago, which prompted an estimated 20% increase in black attendance. Serving as a showcase for 12-14 gospel artists, the night quickly became one of the week's highlights.

The GMA, however, maintains that no action has been officially taken on the gospel concert, saying it was only a "change in format."

"We didn't drop anything," says GMA executive director Don Butler. Butler says the Black Gospel Spectacular was never designed as an official part of the week's activities. According to Butler, the structure of the evening was left to the producers.

In the past, there have been special concerts devoted to Southern gospel, rock, and/or new artists as well.

"We'll never call any night by any label again," Butler says. "It's just too limiting and makes people think we're segregated—and that's not the case at all."

But Hawkins says she regrets the GMA's decision. "I'm sorry that we're not having the Black Gospel Spectacular as it had been presented the last three years because I believe it was a viable means and platform for our artists to be exposed to a market they had not previously been exposed to," she says.

Hawkins' sentiments are being echoed through the black gospel community.

"To put it simply," says one executive who asked to remain anonymous, "outside of the Black Gospel Spectacular, there is nothing relevant for the black gospel industry, and no reason to come."

Such reactions, coupled with the recent changes in the Gospel Music Workshop of America, are fueling the movement toward even greater polarization of gospel music companies through the establishment of organizations like the Inspirational Artist and Music Marketing Seminars.

IAMMS' first two-day seminar is scheduled July 13-14 in Chicago, in conjunction with the Windy City's famed

Loss of 'Black Spectacular' hurts GMA event, some say

Black Expo. Board members of the newly launched organization include Jun Mhoon (I AM Records), Vicki Mack (Sparrow), and Theresa Hairston (Benson). Representatives of all major gospel labels are expected to serve as panelists; scheduled performers include Commissioned, BeBe Winans, P.I.D., and Albertina Walker.

Another organization that could well see a surge in growth as a fallout of the GMA's decision is Edwin Hawkins' Gospel Music & Arts Seminar, which already boasts chapters throughout the country.

IN OTHER GOSPEL NEWS: Daniel Winans has signed a pact with Tribute Records, joining a growing roster of artists (including the New Jersey Mass Choir and Lynnette Hawkins) who have joined the new label... CCM has announced a new publication, American Gospel Magazine, which is set to launch in May... Richard Smallwood looks set to join Sparrow Records.

Top Gospel Albums

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | Compiled from a national sample of retail store and one-stop sales reports. | |
|---------------|------------|---------------|--|---|
| | | | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
| ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 1 | 27 | REV. JAMES MOORE MALACO 6006 | "LIVE" WITH MISSISSIPPI MASS CHOIR 7 weeks at No. 1 |
| 2 | 3 | 39 | WALTER HAWKINS MALACO 6007 | LOVE ALIVE IV |
| 3 | 2 | 47 | REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO | HAVING CHURCH |
| 4 | 4 | 29 | TRAMAIN HAWKINS SPARROW 1246 | LIVE |
| 5 | 6 | 16 | LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800 | WAIT ON THE LORD |
| 6 | 5 | 25 | DARYL COLEY SPARROW 1234 | HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES |
| 7 | 7 | 15 | THE WEST ANGELES C.O.G.I.C SPARROW 1240 | SAINTS IN PRAISE VOL II |
| 8 | 8 | 27 | BEAU WILLIAMS LIGHT 72031/SPECTRA | HIGHER |
| 9 | 11 | 13 | THE JACKSON SOUTHERNAIRES MALACO 4445 | THANK YOU MAMA FOR PRAYING FOR ME |
| 10 | 10 | 21 | MIGHTY CLOUDS OF JOY WORD 9202 | PRAY FOR ME |
| 11 | 9 | 19 | REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO | REACH BEYOND THE BREAK |
| 12 | 16 | 3 | D.F.W. MASS CHOIR SAVOY 7101/MALACO | I WILL LET NOTHING SEPARATE ME |
| 13 | 13 | 61 | REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178 | HOLD BACK THE NIGHT |
| 14 | 14 | 13 | REV. E.DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D.COLEY ATLANTA INTERNATIONAL 10162 | HE'S PREPARING ME |
| 15 | 15 | 49 | THE WINANS WARNER ALLIANCE 4100/SPARROW | RETURN |
| 16 | 12 | 29 | JOHN P. KEE TYSCOT 401311/SPECTRA | JUST ME THIS TIME |
| 17 | NEW | | NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE TYSCOT 1401/SPECTRA | WASH ME |
| 18 | 17 | 15 | CHICAGO MASS CHOIR LIGHT 5730/SPECTRA | RIGHT NOW IF YOU BELIEVE |
| 19 | 19 | 9 | RICKY DILLARD'S NEW GENERATION CHORALE MUSCLE SHOALS 8008/MALACO | THE PROMISE |
| 20 | 22 | 53 | WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL | NEW BORN SOUL |
| 21 | 18 | 15 | NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO | I SEE A WORLD |
| 22 | 28 | 5 | PILGRIM JUBILEES MALACO 4442 | FAMILY AFFAIR |
| 23 | 20 | 49 | WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001 | THIS IS THE DAY |
| 24 | 29 | 7 | LYNETTE HAWKINS STEPHENS TRIBUTE 31004/SPECTRA | WALKING IN THE LIGHT |
| 25 | 24 | 77 | L.A. MASS CHOIR LIGHT 72028/SPECTRA | CAN'T HOLD BACK |
| 26 | 21 | 51 | HELEN BAYLOR WORD 9112 | HIGHLY RECOMMENDED |
| 27 | 38 | 3 | PHIL DRISCOLL ARTFUL BALANCE 7000/JCI | INNER MAN |
| 28 | 32 | 49 | MILTON BRUNSON REJOICE 9111/WORD | OPEN OUR EYES |
| 29 | 25 | 48 | NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSCOT 89415/SPECTRA | WAIT ON HIM |
| 30 | RE-ENTRY | | THOMAS WHITFIELD & CO BENSON 2703 | MY FAITH |
| 31 | 40 | 5 | J.FERRELL/LIGHTHOUSE INTERDOMINATIONAL CHOIR SOUND OF GOSPEL 194 | LIVE IN TORONTO |
| 32 | RE-ENTRY | | HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254 | OH LORD WE PRAISE YOU |
| 33 | 30 | 15 | RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192 | LIVE & IN PRAISE |
| 34 | 23 | 73 | SHIRLEY CAESAR WORD 8447 | I REMEMBER MAMA |
| 35 | 34 | 10 | FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA | SURELY THE LORD IS IN THIS PLACE |
| 36 | 31 | 93 | MISSISSIPPI MASS CHOIR MALACO 6003 | MISSISSIPPI MASS CHOIR |
| 37 | 27 | 35 | COMMISSIONED BENSON 2553 | STATE OF MIND |
| 38 | NEW | | YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 193 | YOUNG ARTISTS FOR CHRIST WORKSHOP '89 |
| 39 | 26 | 41 | FLORIDA MASS CHOIR MALACO 6005 | HIGHER HOPE |
| 40 | 36 | 5 | JAMES BIGNON & DELIVERANCE ATLANTA INTERNATIONAL 10163 | HOW EXCELLENT IS THY NAME |

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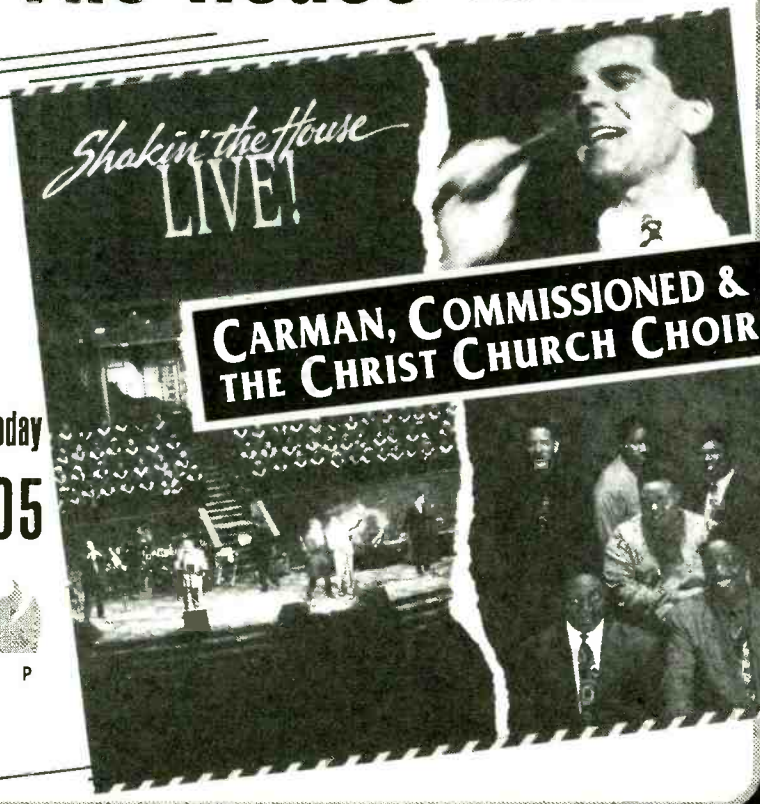
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Latin
Notas



by Carlos Agudelo

SAR Records, a small Miami-based company run by an artist and his wife, is an outstanding example of how to take advantage of the expansion of Latin, and especially Afro-Cuban, music into foreign markets. SAR Records was founded in 1979 in New York by **Roberto Torres**, **Sergio Bofil**, and **Adriano Garcia**. From the beginning, the company built a quality catalog of music with strong Cuban roots, performed by such seasoned musicians as **"Papaïto," Alfredo "Chocolate Armenteros," Alfredo Valdes Sr., Alfredo Valdes Jr., Alfredo De La Fe, La India De Oriente, Henry Fiol**, and many others, including, of course, Torres himself. He also produced most of the company's albums and developed a sound that is both familiar and modern, a catchy and very danceable mixture. Torres also introduced in the U.S. the vallenato rhythm from Colombia, creating his own versions of famous songs in a series called **"Charanga Vallenata."** One of the songs, **"Caballo Viejo,"** became one of the greatest hits of the '80s, not only in the U.S. but also in Latin America. Later on, the first verses and melody of the song were recycled by the **Gipsy Kings** into a worldwide hit tune called **"Bamboleo."**

In 1985, Torres paid off his partners and headed to Miami with his catalog, his family, and his fame. Ever since its inception, SAR Records had been looking to expand into foreign markets. Only it went into areas that many other companies didn't go into. Those territories include Mexico, where it was believed that U.S.-based salsa couldn't penetrate, and West Africa. In Mexico the company gained a foothold in the market by working with the **"sonideros,"** men with sound systems and boxes of records that worked neighborhood parties; in Africa the company penetrated with help from musicians like

Labba Sosse, an artist from Senegal, who played what could be called African salsa. In Miami, Torres began to develop the European and Japanese markets. Today, the company is reaping the fruits of all those years of catalog building, selling as many records in Europe and Japan as it sells in the U.S. In France alone, one client buys more CDs than the whole city of Miami, where Torres is a local hero.

"They order automatically, without listening to it, and there are no returns," says **Merlene Torres**, Torres' wife and partner. "We are a small company so we can't afford to put out something that doesn't sell. We also try to keep always the same line, *charangas, son montuno, guajiras*, Colombian *vallenatos.*" She says many of the CDs also make their way to the Caribbean, especially the West Indies, which is a strong market for Latin music. So far, SAR has rereleased 18 CDs and plans

SAR Records is making some noise in foreign markets

to have as many as 40 titles out by the end of the year. Torres is currently touring in Spain with **El Gran Combo, Johnny Pacheco, Ralph Leavitt & La Selecta**, and **Millie Jocelyn Y Los Vecinos**.

RMM, the New York-based company distributed by Sony, has done something that nobody I know of has done before. It has released a **"Salsa In English"** album with eight previously released tunes and one bonus track. It will be interesting to see how this release does. The company is also signing Venezuelan salsero **Oscar D'Leon** and is negotiating with Colombian **Joe Arroyo**, that country's most prominent salsa act... **Pedro Michelena**, the veteran Miami-based promoter, has formed **M&V, Marketing and Promotions Inc.**, a production and promotion outlet for artists, records, shows, and special events, with marketing, talent sales, and public-relations departments. Michelena is associated with **Carlos Olivier** and producer **Herminio Valverdi**, with whom he has produced a pilot for a variety show.

PUT YOUR HEART ON SALSA IN ENGLISH

This album is a collection of RMM's best ENGLISH SALSA hits recorded by their biggest artists. A bonus track of TITO NIEVES latest hit which is currently receiving heavy radio airplay "HOW DO YOU KEEP THE MUSIC PLAYING" (featuring NEW YORK BAND'S ALEXANDRA) is also included in this recording.

"PUT YOUR HEART ON SALSA IN ENGLISH" will appeal to both Hispanics and Non-Hispanics alike.



PUT YOUR HEART ON SALSA IN ENGLISH

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HOW DO YOU KEEP THE MUSIC PLAYING - Tito Nieves featuring Alexandra / I'LL ALWAYS LOVE YOU - Tito Nieves / SI USTED ME QUIERE (IF YOU LOVE ME) - Millie P. / LOVE IS FOREVER - Tony Vega / DANCING MOOD - The New York Band / TENDER LOVE - Tito Nieves / THERE'S NOTHING BETTER THAN LOVE - Orq. De La Luz / HALF CRAZY - Cheo Feliciano / BETCHA BY GOLLY - Ray De La Paz

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ETERNAAMENTE ROMANTICOS is the most important compilation of the year including the best of ANA GABRIEL, ISABEL PANTOJA, EMMANUEL, FELICIANO, JOSE JOSE and other of the Latin world's top performers.

This is a collection item with heavy T.V. support.



ETERNAAMENTE ROMANTICOS

DCFL-DCFC-CDT-80542

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Top Latin Albums

| | | | Compiled from a national sample of retail store and one-stop sales reports. | | |
|-------------------------|------------|---------------|---|-------------------------------|-----------------------------------|
| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST | TITLE | LABEL & NUMBER/DISTRIBUTING LABEL |
| 1 | 1 | 21 | ANA GABRIEL | EN VIVO | SONY 89303/SONY |
| 2 | 2 | 35 | MYRIAM HERNANDEZ | DOS | CAPITOL-EMI LATIN 42358 |
| 3 | 3 | 33 | CHAYANNE | TIEMPO DE VALS | SONY 80423/SONY |
| 4 | 5 | 9 | FRANCO DE VITA | EXTRANGERO | SONY 80528/SONY |
| 5 | 4 | 33 | JOSE FELICIANO | NINA | CAPITOL-EMI LATIN 42352 |
| 6 | 11 | 5 | EDNITA NAZARIO | LO QUE SON LAS COSAS | CAPITOL-EMI LATIN 42394/CEMA |
| 7 | 16 | 5 | LOS BUKIS | A TRAVES DE TUS OJOS | FONOVisa 9009 |
| 8 | 6 | 9 | DYANGO | CORAZON DE BOLERO | CAPITOL-EMI LATIN 42435 |
| 9 | 7 | 13 | JUAN GABRIEL | EN EL PALACIO DE BELLAS ARTES | ARIOLA 2498/BMG |
| 10 | 10 | 21 | ROBERTO CARLOS | PAJARO HERIDO | SONY 80466/SONY |
| POP | | | | | |
| 11 | 9 | 27 | GLORIA ESTEFAN | EXITOS DE | SONY 80432/SONY |
| 12 | 14 | 67 | DANIELA ROMO | QUIERO AMANEZER CON ALGUIEN | CAPITOL-EMI LATIN 42227 |
| 13 | 8 | 19 | JOSE LUIS RODRIGUEZ | ESTA VEZ | SONY 80472/SONY |
| 14 | 19 | 37 | LOURDES ROBLES | IMAGENES | SONY 80378/SONY |
| 15 | 18 | 16 | LUNNA VENTANAS | | CAPITOL-EMI LATIN 42364 |
| 16 | 13 | 31 | AZUCAR MORENO | BANDIDO | SONY 80380/SONY |
| 17 | — | 1 | VARIOS ARTISTAS | ETERNAAMENTE ROMANTICOS | SONY 80542/SONY |
| 18 | 17 | 21 | PALOMA SAN BASILIO | NADIE COMO TU | CAPITOL-EMI LATIN 42354 |
| 19 | 15 | 45 | RUDY LA SCALA | CUANDO YO AMO | SONOTONE 1437 |
| 20 | 20 | 33 | YOLANDITA MONGE | PORTFOLIO | SONY 80391/SONY |
| 21 | 12 | 15 | EMMANUEL | VIDA | SONY 80474/SONY |
| 22 | 22 | 43 | LUIS MIGUEL | LUIS MIGUEL-20 ANOS | WEA LATINA 71535-4 |
| 23 | 21 | 7 | VARIOS ARTISTAS | JUNTOS CON AMOR | FONOVisa 8888 |
| 24 | — | 1 | JOSE JOSE | 25 ANIVERSARIO VOL.2 | ARIOLA 2492 |
| 25 | — | 1 | GLEN MONROIG | CAUSA Y EFECTO | WEA LATINA 73332 |
| TROPICAL/SALSA | | | | | |
| 1 | 2 | 13 | BANDA BLANCA | BAILE PUNTA | SONOTONE 6007 |
| 2 | 3 | 25 | ANGEL JAVIER | EN CADA LUGAR | CAPITOL-EMI LATIN 43353 |
| 3 | 1 | 15 | JUAN LUIS GUERRA Y LA 440 | BACHATA ROSA | KAREN 109 |
| 4 | 4 | 19 | LUIS ENRIQUE | LUCES DEL ALMA | SONY 80473/SONY |
| 5 | 5 | 33 | GILBERTO SANTARROSA | PUNTO DE VISTA | SONY 80419/SONY |
| 6 | 6 | 5 | JOHNNY Y REY | YOU ARE MY EVERYTHING | CAPITOL-EMI LATIN 42468/CEMA |
| 7 | 7 | 24 | TITO ROJAS | TITO ROJAS (SENSUAL) | M.P.I. 6035 |
| 8 | 8 | 9 | JOHNNY RIVERA | Y AHORA DE VERDAD | SONY 80479/SONY |
| 9 | 9 | 11 | JERRY RIVERA | ABRIENDO PUERTAS | SONY 80426/SONY |
| 10 | 10 | 43 | NINO SEGARRA | CON LA MUSICA POR DENTRO | M.P.I. 6031 |
| 11 | 14 | 7 | ANTONI CRUZ | ALGO NUEVO | M.P.I. 6039 |
| 12 | 12 | 31 | ORQUESTA DE LA LUZ | SALSA CALIENTE DEL JAPON | RMM-SONY 80420 |
| 13 | 15 | 15 | LA PATRULLA 15 | HOT | TTH 1965 |
| 14 | — | 1 | VARIOS ARTISTAS | SALSA EN LA CALLE 8-1991 | TH-RODVEN 2830 |
| 15 | 11 | 25 | PAQUITO GUZMAN | EL MISMO ROMANTICO | CAPITOL-EMI LATIN 42361 |
| 16 | 13 | 7 | JOE ARROYO | EL SUPER... | FUENTES-SONOTONE 1641 |
| 17 | 18 | 7 | BOBBY VALENTIN | 25 ANIVERSARIO | BRONCO-SONOTONE 2509/IND |
| 18 | 16 | 25 | LALO RODRIGUEZ | UNA VOZ PARA ESCUCHAR | CAPITOL-EMI LATIN 42328 |
| 19 | 20 | 10 | SILVA Y GUERRA | Y SU ORQUESTA | CAPITOL-EMI LATIN 42404 |
| 20 | 17 | 21 | WILFRIDO VARGAS | SIEMPRE WILFRIDO | SONOTONE 1447 |
| 21 | 22 | 15 | VARIOS ARTISTAS | TITANES DE LA SALSA | CAPITOL-EMI LATIN 42383 |
| 22 | 23 | 39 | TONY VEGA | LO MIO ES AMOR | RMM-SONY 80349/SONY |
| 23 | — | 1 | EDDIE SANTIAGO | EL REY DE LA SALSA | TH-RODVEN 2819 |
| 24 | 15 | 10 | HANSEL Y LA CALLE 8 | EL GATO | SONY 80469/SONY |
| 25 | 21 | 23 | VARIOS ARTISTAS | SE BOTO LA SALSA | GLOBO 2381 |
| REGIONAL MEXICAN | | | | | |
| 1 | 1 | 25 | VARIOS ARTISTAS | MEXICO VOZ Y SENTIMIENTO | SONY 80437/SONY |
| 2 | 2 | 21 | GRUPO MAZZ | PARA NUESTRA GENTE | CAPITOL-EMI LATIN 42367 |
| 3 | 3 | 25 | SELENA Y LOS DINOS | VEN CONMIGO | CAPITOL-EMI LATIN 42359 |
| 4 | 5 | 29 | BRONCO | TU AMIGO | FONOVisa 9003 |
| 5 | 4 | 15 | VICENTE FERNANDEZ | MIENTRAS UDS NO DEJEN... | SONY 80054 |
| 6 | 7 | 35 | LOS TEMERARIOS | DE LO NUEVO LO MEJOR | TH-RODVEN 2717 |
| 7 | 6 | 27 | LOS TIGRES DEL NORTE | PARA ADOLORIDOS | FONOVisa 9001 |
| 8 | 8 | 29 | JUAN VALENTIN | EL EMIGRADO | CAPITOL-EMI LATIN 42349 |
| 9 | 9 | 21 | LA MAFIA | CON TANTO AMOR | CAPITOL-EMI LATIN 42447 |
| 10 | 11 | 29 | SONORA DINAMITA | LA TROPICALISIMA | SONOTONE 6003 |
| 11 | 10 | 9 | ROCKY HERNANDEZ | MILAGRO | SONY 80459/SONY |
| 12 | 12 | 13 | ROBERTO PULIDO | SI TODOS... | CAPITOL-EMI LATIN 42393 |
| 13 | — | 1 | VARIOS ARTISTAS | JUNTOS CON AMOR | FONOVisa 8888 |
| 14 | 16 | 67 | GRUPO MAZZ | NO TE OLVIDARE | CAPITOL-EMI LATIN 42186 |
| 15 | 23 | 5 | LOS HURACANES DEL NORTE | COMO LES QUEDO | GARMEX 1040/IND |
| 16 | 21 | 7 | RAMON AYALA | EL DISCO DE ORO | FREDDIE 1545 |
| 17 | 20 | 7 | TIERRA TEJANA BAND | WHERE'S THE PARTY | TH-RODVEN 2802 |
| 18 | 17 | 7 | ESTELLA NUNEZ | DESAFIO | CAPITOL-EMI LATIN 42382 |
| 19 | 18 | 40 | GRUPO LA SOMBRA | GOOD BOYS WEAR WHITE | FREDDIE 1516 |
| 20 | 14 | 3 | DAVID LEE GARZA | CON EL TIEMPO | CAPITOL-EMI LATIN 42437 |
| 21 | 15 | 15 | BRONCO | 15 EXITOS | SONOTONE 1183 |
| 22 | — | 29 | FITO OLIVARES | AGUITA DE MELON | GIL 2067 |
| 23 | 13 | 3 | VARIOS ARTISTAS | INVASION NORTENA | FONOVisa 8880 |
| 24 | 24 | 15 | LOS TERRICOLAS | 20 EXITOS | SONOTONE 1183 |
| 25 | — | 9 | TEXAS TURNADO | TEXAS TURNADO | REPRISE 26251 |

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DIGITAL BIN DUPE SYSTEMS COMING INTO VOGUE

(Continued from page 57)

mately \$225,000 per unit. The company has offices in Florida, and has recently named Electro Products Inc. in Santa Clara, Calif., as its representative in the Western U.S. and Mexico. Electro-Products is headed by Mark Nevejans, former VP of sales and marketing with Electro Sound Inc.

The Tapematic system is loaded in real time from a DAT, with a maximum loading ratio of 32:1, and is available with dual RAM so that one program can be loaded while another is playing. The maximum RAM storage time is 124 minutes. SAM is designed to operate at duplication ratios of 64:1, 100:1, and 128:1.

Details on the system's availabil-

ity in the U.S. could not be attained at press time.

All three manufacturers say their systems offer 16-bit linear data storage. All have differing error detection and correction systems to ensure quality in the running master.

In addition to being installed in the WEA plants, Concept Design's system is in use at BMG's Sonopress facility.

Duplitronics president Jeffrey Binder says the company's system is in use in "a few" U.S. facilities, but would not specify which.

The Tapematic system is being examined by several facilities, but is not yet in use in the U.S., according to sources.

EUROSOUNDS

(Continued from page 55)

Interestingly, sales of Belgian groups overseas total \$30 million, more than 1½ times the total turnover of domestic talent in Belgium itself.

GERMANY

MAMA CONCERTS, ONE OF Germany's largest concert promoters, has been held responsible by a local German court for any damage incurred by concertgoers at one of its concerts.

The judgment comes after several

years of controversy and sets a precedent that could well see Mama appealing to the federal court.

In the case, Mama argued that concertgoers are well aware of the noise levels at a gig, and that these were actually expected and contributed to the enjoyment of those attending. Therefore, Mama said, any damage incurred must be self-inflicted.

The court, however, ruled that those responsible for putting on concerts are also responsible for the well-being and safety of those attending them.

SOUNDWORKS WEST

(Continued from page 55)

1985 he founded DCC Compact Classics, of which he is president.

Nichols, best known for his work with Steely Dan, joined Soundworks West in November 1989. He has won three Grammy awards for his engineering on Steely Dan's albums "Aja" and "Gaucho," and the single "F.M."

Among the artists who have worked at the studio are Bruce Springsteen, Nelson, and Rosanne Cash. Steely Dan's Walter Becker produced five jazz albums at the stu-

dio in 1990 and 1991, and film and television projects have included "Godfather III," "Misery," and "Kenny Rogers Holiday Special."

"I have a very positive outlook," says Siner. "I think there's been a lot of sorting out in the last year of studios on the brink of either being sold or going under and, by osmosis, we'll be picking up clients. If you diversify into film and video and CD-I, and keep ahead of the game and provide excellent service, you'll always have plenty of clients."

PRO-FILE

(Continued from page 55)

I get started, I can't be sure if I'll go that route."

Although his name is most associated with progressive rock, Offord has had a varied career, recording with everyone from John Lennon to Todd Rundgren and the Police. After the Yes project, he is slated to produce a debut album for the Apostles, the first release on the fledg-

ling Victory label recently launched by former Atlantic/U.K. chief Phil Carson. Offord enthusiastically describes the Apostles as a back-to-basics group, strong on songwriting.

"I see a change in the air right now: a move toward live playing, away from the larger-than-life, layered sound," he says. "It looks like a healthy change to me."

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Billboard

International

European Promoters Band Together Form Assn. To Lobby On Industry Issues

■ BY JEFF CLARK-MEADS

FRANKFURT, Germany—Europe's concert promoters are organizing for the first time to present a united front on issues of industry-wide interest.

The European Concert Promoters Assn. was set up at a meeting here and will now lobby on a broad range of political and practical concerns.

Chairman of the new group is Tim Parsons, director of British company Midland Concert Promotions. "The electronics industry spends tens of millions of pounds each year lobbying around the world," Parsons says. "We, as concert promoters, just need to get ourselves in or-

der and accept that things are going to happen with or without our involvement. It's better if things happen after we have had some input."

Parsons argues that, at present, the European Parliament is largely unaware of the activities of the continent's live-music sector. He feels that is an unacceptable situation for an industry the size of the concert business.

In addition to lobbying Euro-politicians, Parsons says, "There are a number of issues which affect us all. If there are to be things like new tax rates, we need to have a body to fight that. As promoters, we are all competitors but there are issues which affect all of us. None of us are competitors when it comes to insurance."

The ECPA's administration will be handled from London but it will be incorporated in Brussels, Belgium, home of the European Commission, "to reflect the European aspect and influence." The group's charter states, "The association will be a representation of economic interests; it will develop solidarity,

provide a forum for information and discussion, protect concert promoters' interests and also look to admit and encourage organizations of similar interests."

Six committees have been set up to tackle specific issues: insurance, under Doris Dixon of Marshall Arts, London; levies, rates, and taxes, under Marek Leiberberg of Marek Leiberberg Konzertagentur, Frankfurt; artist management and agents, under Andre Bechir of Good News, Zurich, Switzerland; European legislation, under Leon Ramakers of Mojo Concerts, Rotterdam, Germany; safety, security, and working practices under Parsons; and administration, under Fritz Rau of Mama Concerts/Lippmann & Rau, Munich, Germany. Rau is also ECPA's vice chairman.

The organization's next meeting will take place in June in London. The draft constitution will be presented for consideration and, once approved, members will be sought. The constitution will be based on that already in place at the North American Concert Promoters Assn.

Repertoire Loses Distrib Case

MUNICH, Germany—A court here has ordered Hamburg-based Repertoire Records to cease distribution of an album by the Barbara Dennerlein Duo on the grounds that release of the recording—made at the Jazz Buehne Festival in East Berlin before German reunification—was not authorized by the artist.

Winfried Schoettler, the lawyer representing jazz keyboard artist Dennerlein, said that he was instructed by his client to write to Repertoire's owner, Killy Kumberger, asking him to stop distribution of the album in June last year. Schoettler said Kumberger replied, agreeing to withdraw the record, but it continued to be in circulation. As a result, Schoettler took the case to court.

The judge ruled that Kumberger's agreement with the state radio station of the German Democratic Republic, from which he acquired the Dennerlein tape along with some 50 other jazz concert performances, required him to obtain clearance from the artists before releasing the records. This was not done in the case of Dennerlein. Dennerlein's lawyer has lodged a claim for royalties in respect to the albums already sold.

Meanwhile, judgment is expected next month in another case involving Repertoire's Jazz Buehne tapes that has been brought by Enja Records chief Horst Weber (Billboard, June 30, Aug. 25, 1990). Among artists featured on the recordings are Dizzy Gillespie, Stan Getz, Art Blakey, Mal Waldron, Aki Takase, Yosuke Yamashita, Max Roach, Lester Bowie, Betty Carter, George Adams, James Blood Ulmer, and Sam Rivers.

MIKE HENNESSEY

For more news on the international scene see page 65

Australia's Midnight Oil On Fire At 5th ARIA Awards

■ BY KATHERINE TULICH

SYDNEY, Australia—For one night, the Australian music business put aside the blues of recession, worries about government price enquiries, and concern over imports and copyright laws.

That night belonged to the fifth annual Australian Record Industry Assn. Awards, held March 25 at the Darling Harbour Convention Centre here, with Bob Geldof as celebrity MC.

"What other business could boast such a terrific year of eclectic recorded product, a diminishing live-performance market, average to good record sales, and a group of bureaucratic economists telling us that the copyright laws should be removed," proclaimed Peter Rix, chairman of the board of governors of the ARIA Awards. "But the evolution of the Awards continues and the ARIAs are a reflection of the extraordinary growth of the Australian record business."

Midnight Oil was the evening's big winner, with its album "Blue Sky Mining" gathering four awards—best video for "Blue Sky Mine," directed by Claudia Castle; best cover work, designed by Livingstone Clark and Midnight Oil; best album; and best group. While its music won praises, the band—in characteristic style—boycotted the awards presentation, although manager Gary Morris was on hand to collect the trophies.

Australia's other favorite export, INXS, was virtually ignored for its latest album, "X." The band scored only three nominations and lost on all counts to Midnight Oil.

The other clear winner of the evening was Canadian-born singer Wendy Matthews. A mainstay of the industry since her move to Australia, the former backup singer came into her own in 1990 with her debut album, "Emigre." Matthews won for best debut single and best female artist, as well as best single

(Continued on page 65)

New French Law Would Allow Sunday Biz

PARIS—Record stores in France would be allowed to open on Sundays under a new bill being drafted here. The proposed legislation will modify the existing law, passed in 1906, which makes it illegal for any store, other than those selling food, to trade on a Sunday.

Despite the current legislation, the Virgin Megastore on the Champs-Elysees, the flagship of the group's operations in France, has been open seven days a week since its inauguration in 1988; its sister stores in Marseille and Bordeaux have had the same policy since their initial openings. The authorities have now enforced closure of all three outlets on Sundays with the threat of legal action.

Virgin says this is a substantial

blow, as 20% of its turnover was achieved through Sunday sales. However, Jean-Louis Petriat, president of Virgin's main rival, Paris-based FNAC, is entirely opposed to Sunday trading.

He argues that it does not engender extra sales but merely encourages people to shop at different times. If stores are not open on Sundays, people will simply buy on another day of the week, he contends.

Of Virgin's Sunday trading for the past three years, Petriat says it is for politicians and lawyers to make law, not store owners.

However, Patrice Fichet, director general of French record industry association SNEP, says, "The Sunday opening of record shops can only bring benefits in the form of

diffusion of musical culture, boosting the French record market and providing additional employment.

Fichet says the enforcement of the Sunday trading law comes at a time when the record industry is going through a difficult time. Aside from Virgin's reported 20% drop because of Sunday closing, its business is already 10% down on last year and the same is true for FNAC. For Nuggets, Madison, and BHV, the shortfall is about 13%.

The amended Sunday trading law is being drafted by French deputy Francois Doubin. It will not, though, pass onto the statute books until time to debate it has been found in the busy parliamentary schedule.

PHILLIPE CROCQ

Japan Trip Fruitful, Say Swedish Indies

STOCKHOLM, Sweden—The trade delegation sent to Japan by SOM, the Swedish independent-label association, has been declared a major success.

Jonas Sjoestrom, managing director of MNW Records, who was one of two Swedish indie representatives to make the trip, says he is "delighted" with the results. He says five deals have been completed or are pending as a result of the visit.

"We met almost all the Japanese IFPI members and a similar number of publishers and our exhibition at the Swedish embassy was extremely successful," he says. "We were lucky that our trip coincided with the Swedish prime minister's first trip to Japan and the inauguration of the

Swedish embassy—there were Swedish flags everywhere."

While in Japan, Sjoestrom and Mistlur's Anders Moren had individual meetings with a total of 45 record and publishing companies. Says Sjoestrom, "The Japanese were very frank and they thought the quality of product was very impressive but had never really taken it into account before because they had never really been confronted with it. Compared with what is coming out of small labels in the U.S. and England, I think they were quite surprised."

Sjoestrom says the Radium label has already struck a deal for the three-album catalog of Union Carbide Productions with Teichiku, one of Japan's larger independents. He

says other artists currently under discussion include Indipop's Sheila Chandra, Mistlur act Flesh Quarter, the Leather Nun (Wire), and MNW's Wannabies.

Sjoestrom credits much of the success of the operation to the organization done by the Swedish embassy and export council. "We will definitely go back this year—it is obvious that it is very important that you have personal relations if you expect anything to happen."

He says the Japanese had an obvious interest in heavy metal and dance material and increasing enthusiasm for adult-oriented music, a fact tied to Japan's declining birth rate and aging population.

DAVID ROWLEY

Italian Vid Assn. Plans Confab

MILAN, Italy—Univideo, Italy's home video trade association, is organizing Home Video Insieme (Home Video Together), Italy's first convention for the market.

To be staged at Rimini's Congress Palace June 7-10, the event, which will not be open to the public, is being aimed at operators in every sector. Seminars are to be held on themes including marketing, commercial and administrative management, and legal and financial regulations for retailers.

In the past, Univideo has used the annual SIM HI-FI exhibition as a platform for its activities. This event, formerly staged in Milan in September, has now moved to Rome, and this is one of the reasons Univideo has decided to stage Home Video Insieme. Univideo secretary general Ernesto Magnani adds, "Many operators in the sell-through and rental markets travel to specialist industry events in the U.S. and the U.K. The local industry is new and we felt that our clients needed some kind of formal support."

Before Home Video Insieme was launched, Milan-based market research organization Inter-matrix was commissioned to test industry opinion about the need for such an event.

Univideo, which intends to stage the market and conference annually, is hoping producers and distributors will use it to present titles for the autumn campaign.

DAVID STANSFIELD

Poets, Musicians and (Finally) Recognition as a 'Real' Industry

By KEN STEWART

In a seminar address last September, Mary Robinson, soon to become Ireland's first woman president, referred to "an industry which, over the last decade, has grown and flourished in this country in an astonishing way. Its success has fed our economy at home and enhanced our reputation abroad."

The fact that a presidential candidate would associated herself with rock music symbolizes a change in attitude brought about by U2 and Live Aid, to mention two of the most obvious examples.

At the second "Hot Press" International Seminar, she'd added: "I was around when Mick Jagger looked . . . well, in fact, quite like Mick Jagger looks right now!"

Now politicians and big business interest themselves in what is at last recognized as a "real" industry. Lawyers and accountants specialize in music-related matters. A building society runs an advertisement showing one of its branch managers, guitar in hand, casually dressed, over copy suggesting a special understanding of the fiscal needs of fellow musicians. Seminars and training courses are commonplace.

As Keith Donald of the Arts Council likes to say: "There's no show without the business."

Since becoming popular music officer with the Arts Council in 1988, Donald has noticed a "general change in the attitude of decision makers in some government departments, certainly in the Irish Export Board [CTT]. Now they're involved in seminars abroad and have a guide to the Irish music business available in all their foreign offices."

This year CTT is committing \$45,000 to an Irish stand at the New Music Seminar in New York (July 13-17). Last year a delegation of 31 represented 25 Irish companies, with Hinterland and the Coletranes performing live. This year, four bands will perform live—and 4,500 copies of an Irish compilation CD will be available.

Though much higher estimates are cited for the annual retail value of the industry, Peter Price, chairman of the Irish IFPI branch, says, "I'd be very skeptical of figures higher than 20 million Irish punt - or \$35 million."

Piracy is thought to be 2% of the market. Ireland's per capita spend on music approaches the punt equivalent of \$7. Musicassettes take 72% of sales, CDs 18%, with vinyl albums trailing (and losing ground rapidly) at 10%.

The removal of 40% excise duty on vinyl and compact discs in the 1990 budget boosted CD growth, making them some \$3.50 cheaper. Inflation in Ireland runs at only 2.7%.

But the economic recession has taken its toll, though with less effect than in the U.K. or U.S. Interest rates are high. Ireland remains one of the most highly-taxed countries in the world. While 17.2% of the work force are unemployed, emigration is on the increase. It's the worst exodus since the 1950s, with 206,000 people, or 5.9% of the entire population, moving abroad in the last 10 years.

IFPI head Peter Price says the industry is in a healthy state artistically. "Not every band has to sound like U2. They can have their own identities and be accepted."

He credits the arrival of the mega-stores (HMV, Virgin, Our Price) for generating new business and raising retail standards.

Paul Keogh, PolyGram managing director, wants a change in U.K. record companies' attitude to Irish music. "There's a lot of talent around which, if the U.K. wasn't so chart-orientated, would find a market. They're missing out by being so insular in their thinking. They don't know how to handle someone like, say, Paul Brady."

"Bono said in a TV program that we have two things going for us. We've basi-

(Continued on page I-4)

International Spotlight



The Fat Lady Sings



Power Of Dreams



Something Happens



Freedom



The Golden Horde



An Errctional Fish

New-Wave Acts Learn Fast on Lively Pub-Rock Circuit

U2, Sinead O'Connor, Bob Geldof, Chris de Burgh, Van Morrison, Rory Gallagher, Enya, Clannad, Thin Lizzy—Ireland's track record as a ongoing talent source is such that today's emergent acts are being watched with interest by the international music industry.

In this survey, managing directors of Irish record companies outline their tips for future success, though Dave Pennefather (Mother) notes: "I have an aversion to people talking about the next U2 or tomorrow's Sinead O'Connor. It's unfair, because if it doesn't work, it's terribly difficult to go for a fresh start."

But he says: "It seems that every second year Ireland produces a major band or soloist who happen worldwide. The great thing is that most of them have longevity. Much of the credit goes to early work done in this country, in apprenticeship days."

Mother Records go for Golden Horde and Engine Alley to break the international market in the next 18 months. "Both have something we feel isn't derived from anything we've heard before," says Pennefather. "Mother Records' policy has changed from one-off singles to long-term career development. Until now, we didn't have a label operating in Dublin which could decide whether or not to release a record worldwide. London or New York made the decisions."

"We are also grooming some new bands, but we're not rushing into making records with them. We'll do it when they're ready, not before."

Pennefather regards Island's Irish signings, Hinterland, Gavin Friday and the Frames as "distinctly diverse acts. Hinterland's second album is on the way, Glen Hansard of the Frames has a major part in the new Alan Parker film "The Commitments." And Gavin Friday, as a solo artist, is one of the finest talents to emerge from the whole music scene in the last 10 years." He's been working with Californian singer Maria McKee, a Geffen act, who lives in Dublin.

Pennefather also enthuses about MCA's Belfast band Energy Orchard, whose new album is produced by Glyn Jones. Mother is broadening its catalog by recording non-rock artists on its Son label, including a folk album by Christy Hennessey.

Chrysalis/Ensign, the label which signed Sinead O'Connor, has a new Irish act, Into Paradise. Says managing director Ciara Cronin: "Their second album, 'Churchtown,' was out in March. Their first was on Setanta, a London-based independent label, which Chrysalis handled in the U.S. last year. The band launched their career from England—unusual for an Irish band. They're not going the normal route, but the reviews are great."

BMG's Freddie Middleton says, "We recently signed the Prayer Boat, a four-piece band from Blessington, County Wicklow, and their debut album, 'Oceanic Feeling,' was produced by Kevin Maloney. They linked the release with live shows in the U.K. and Ireland. Support act for the Pogues in the U.K. last year, their priority is to build a strong fan base through constant gigging."

BMG act Brian Kennedy got excellent reviews for his first album, "The Great War Of Words," last year, says Middleton, and has teamed with Mark Nevin of Fairground Attraction for an album of Nevin songs sung by Kennedy and out in May under the duo name Sweetmouth. Kennedy's second solo album is out later this year.

BMG also has Finbar Furay's solo album "Love Letters," the Chieftains, flautist James Galway, Colm Wilkinson, and Barry Couglas.

At EMI, Willie Kavanagh claims: "I'm sure Something Happens will really happen in the next two years. They're a fantastic live band, and their single 'Parachute' has done well in Holland."

(Continued on page I-2)

Ireland's Daniel O'Donnell Fills the Jim Reeves' Slot

Though most A&R activity in Ireland is centered on rock bands, MOR is alive and well—and its hottest act is Daniel O'Donnell, a one-man industry whose country 'n Irish repertoire has grossed millions.

In Ireland and the U.K., he's sold more than a million albums, plus 250,000 videos. Says London-based Tony Byworth, who looks after O'Donnell's international activities and is trying to break him in the U.S., "His strength is in the Jim Reeves-type marketplace.

"There are millions of people of direct Irish descent in the U.S., an instant audience for him. He plays Carnegie Hall on May 22 as part of a U.S. tour."

Byworth is vice president of Ritz Productions, set up in Nashville, which commissioned Allen Reynolds to produce an O'Donnell album. "I thought the sort of crossover country/pop music he did with Crystal Gayle and Don Williams would be ideal for him." The result, "The Last Waltz," out late 1990, topped the 100,000 sales mark.

Byworth: "It's the one I'm pitching around the States for. To get a deal there, we want more original material. Country music in the U.S. has gone full circle. We're back to basics with people like Randy Travis, Garth Brooks, and George Strait—real traditional music. But nobody is representing the Jim Reeves easy listening market."

Last year, RTE Television in Ireland screened "The Daniel O'Donnell Show" over 10 weeks. O'Donnell's manager, Sean Reilly, says the singer is on the road for some 250 days a year, of which 150 shows are in Ireland.

Byworth says the videos, proportionately, are "doing far better than the albums. His last album, 'An Evening With Daniel O'Donnell' sold 50,000 in six weeks, which is as good as any pop album is doing.

"We have two of his videos in the U.K. pop charts. He's selling as many as Phil Collins or New Kids On The Block. We monopolize the U.K. country charts, with as many as seven

albums in the Top 20."

And Ritz Records managing director Michael Clerkin sums up: "Many people in England think of him in terms of a young Jim Reeves or Pat Boone. He has a clean-cut, boy-next-door image and that's the secret of his success."

PUB-ROCK CIRCUIT

(Continued from page I-1)

Their time has come."

He adds that Freedom, a Dublin duo, are "fabulous songwriters and their delivery on record is just marvellous. They're young but incredibly mature songwriters. And they're two very good-looking kids, so it'll be that much easier to market them. The reason we went with 'Obsession' as their first single was that we didn't want them to be instantly perceived as kiddiwinkie stuff."

The EMI chief also cites Shaine and the Brilliant Trees as being of real potential.

At A&M in Dublin, Lynne Fitzgerald says Chris de Burgh is the company's only Irish act. But she adds: "There are two bands I particularly like, The 4 Of Us and the Saw Doctors. It's difficult to say just why. I don't even know what it was about Sinéad O'Connor that got her where she is—and that's different again from what got U2 where they are. The 4 Of Us have a wonderful long-staying pop appeal, plus good, intelligent songs. The Saw Doctors? They're different again."

Warner Music's Peter Price says An Emotional Fish's first album has done very well. The band is signed to Mother in Ireland, East West in Europe and Atlantic in the U.S. "Another major prospect is The Fat Lady Sings, a very strong live act. That's the great thing about so many Irish acts. Because the pub-rock circuit is so important here, bands have to be able to perform live to get anywhere."

Virgin's Rory Golden picks out Something Happens, especially after their single's success in Holland and the Irish No. 1 album "Stuck Together On God's Glue." He says: "They're a priority act on Charisma in America, have toured there twice and all boats will be pushed out for the next album in the fall." He

(Continued on page I-3)

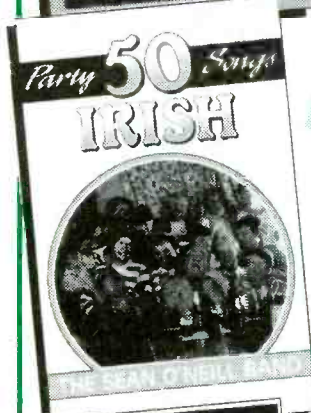
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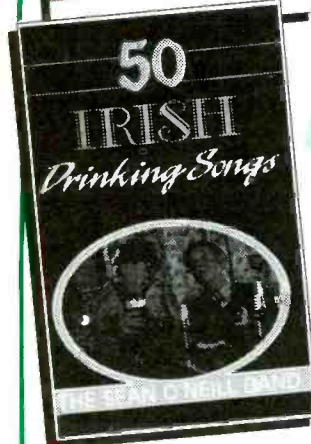
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| MARY BLACK | | |
| THAT PETROL | | |
| EMOTION | | |
| THE CHIEFTAINS | | |



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IRELAND

PUB-ROCK CIRCUIT

(Continued from opposite page)

also enthuses over That Petrol Emotion, whose album was named best from Ireland last year, and Thee Amazing Colossal Men, who record their second album in the U.S. in the fall.

Golden: "We think the way to break a band is to lay a foundation with low-key appearances. No major hype, just build up a good fan support base and then expand."

He enthuses about two other bands on other labels, the Saw Doctors and Honey Thieves. He's impressed with the progress of Michael O Suilleabhain, on Virgin's Venture label, whose current album is "Casadh/Turning." "You might classify him as an Irish musician, but he also verges onto jazz and classical. He's not really new age. You can't classify him."

John Sheenan, head of Sony Music: "I certainly expect The 4 Of Us to make it this year, with their second album. We'll be working them internationally after an April tour in Ireland, then the U.K. Their first album sold 40,000 in Ireland alone. By way of comparison, top international acts would sell 50,000. It's an original sound, with high-energy music, and the band looks good."

Sony's Olan McGowan is the only full-time A&R man with an international record company in Ireland and he rates the international chances for his first signing, the trio Forget-Me-Nots.

Clive Hudson, of Round Tower Records, introduces his personal list with a singer he worked with when he was managing director of WEA Ireland. "I think Christy Moore will become a very big act internationally in the next year or so. I think he'll do what Willie Nelson did—become a stadium star. I've said that since 1980 and I've always thought it would take 15 years."

Realistic about the problems of running an indie label, Hudson says: "I'm wildly enthusiastic about our acts. It's just a matter of surviving in the meantime. Certainly Dolores Keane has the talent to break through. She's a singer for the long haul, with releases in most regions—Australia, Japan, pan-Europe. We did 50,000 on her last album and are in line for 100,000 on the next."

His label is strong on singer-songwriters. The roster includes Tom Pacheco, Pat Dempsey, Kieran Halpin, and Francie Conway, and Round Tower also releases Johnny Dahan, Arty McGlynn/Nollaig Casey, John B. Spencer, the "Erinsaga" album (music by Ken Kiernanan and Ger MacDonald) and Penelope Houston.

Tara Records' chief John Cook finds it difficult to categorize the music of Shaun Davey (who works in folk, rock and traditional Irish circles, and with symphony orchestras). His albums include "The Brendan Voyage" and "The Siege Of Derry Symphony." Also with Tara: Davy Spillane, uilleann piper, who makes solo albums and has recorded with Kate Bush, Van Morrison and others.

Paul Keogh, of PolyGram, says: "There are a number of bands on the brink of breakthrough. The difficulty is cracking the U.K. market. The nearest from Ireland would be Hothouse Flowers or Something Happens. The Flowers had a No. 1 with 'I Can See Clearly Now' in South Africa, and they're registering strongly in New Zealand, Japan, and Australia.

"The only route Irish bands can go is to have record company support for five or six albums activity in America. I have doubts whether U2 would have made it in England if they hadn't made it first in the U.S.

"Power Of Dream are a band near to making it in England. Their music is translatable. They're a new breed. They're knowledgeable, not just in a musical sense, but in knowing what it takes to develop internationally."

PolyGram's Keogh sees Irish heavy metal band No Sweat as being attuned to U.S. West Coast consumer tastes. They'll probably follow Def Leppard, making it in the U.S. before Europe.

Few Irish signings, but heavy investment in them—that's the PolyGram policy. Keogh: "A good example is Liam Reilly, Irish Eurovision Song Contest singer. It takes two years to get results. In recent months, his 'album 'Throwing Caution To The Wind,' gold in Ireland, has been released in Sweden, Germany, Belgium, and Australia."

Brian Molloy, managing director of the independent Lunar Records, is promoting an album by, and working on a TV special with, Don Baker, whose tutor "How To Play The Harmonica" has sold over 100,000 copies and is being made into a video.

Baker's album "Born With The Blues" was released in March in Holland, Scandinavia, the Benelux territories, and Germany. Lunar now seeks license partners in the U.S. and U.K. A TV special "The Don Baker Story," with live concert footage to be recorded at Dublin's Olympia Theatre in May, will be marketed in sell-through.

"It's about the hard life of the bluesman," says Molloy. "It shows what he had to overcome to be what he is today. It's about the poverty of an inner-city kid who went to jail, beat alcoholism and drugs . . . and survived."

(Continued on page I-4)



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HOT SINGLES

| THIS WEEK | LAST WEEK | TITLE | LABEL | ARTIST |
|-----------|-----------|--|-------------------|---------------------------------|
| 1 | 1 | THE ONE AND ONLY | CHRYSLIS | CHESNEY HAWKES |
| 2 | 2 | SIT DOWN | FONTANA | JAMES |
| 3 | 11 | THE WHOLE OF THE MOON | ENSIGN | THE WATERBOYS |
| 4 | NEW | RESCUE ME | SIRE | MADONNA |
| 5 | 3 | RHYTHM OF MY HEART | WARNER BROS. | ROD STEWART |
| 6 | NEW | THE SIZE OF A COW | POLYDOR | THE WONDER STUFF |
| 7 | 4 | JOYRIDE | EMI | ROXETTE |
| 8 | 19 | ANTHEM | deCONSTRUCTION | N-JOI |
| 9 | 22 | DEEP, DEEP TROUBLE | GEFFEN | THE SIMPSONS |
| 10 | 15 | LOVE & KISSES | MCA | DANNI MINOGUE |
| 11 | 5 | SECRET LOVE | WARNER BROS. | BEE GEES |
| 12 | 14 | HUMAN NATURE | PERFECTO | GARY CLAIL ON-U SOUND SYSTEM |
| 13 | 12 | I'VE GOT NEWS FOR YOU | VIRGIN | FEARGAL SHARKEY |
| 14 | 10 | SNAP MEGAMIX | ARISTA | SNAP |
| 15 | 7 | LET THERE BE LOVE | VIRGIN | SIMPLE MINDS |
| 16 | 8 | IT'S TOO LATE | MERCURY | QUARTZ INTRODUCING DINA CARROLL |
| 17 | 6 | WHERE THE STREETS ... / ... SERIOUSLY? | PARLOPHONE | PET SHOP BOYS |
| 18 | 26 | STRIKE IT UP | deCONSTRUCTION | BLACK BOX |
| 19 | 17 | WEAR YOUR LOVE LIKE HEAVEN | CIRCA/POLYGRAM | DEFINITION OF SOUND |
| 20 | 21 | HERE WE GO | COLUMBIA | C&C MUSIC FACTORY |
| 21 | 20 | SHE'S A WOMAN | VIRGIN | SCRITTI POLITTI & SHABBA RANKS |
| 22 | 33 | CAN YOU DIG IT? | SIREN | THE MOCK TURTLES |
| 23 | 35 | WORD OF MOUTH | VIRGIN | MIKE + THE MECHANICS |
| 24 | 13 | SHOULD I STAY OR SHOULD I GO | COLUMBIA | THE CLASH |
| 25 | 16 | THIS IS YOUR LIFE | LONDON | BANDERAS |
| 26 | 9 | THE STONK | LONDON | HALE & PACE AND THE STONKERS |
| 27 | 36 | RING MY BELL | COOLTEMPO | MONIE LOVE VS ADEVA |
| 28 | 24 | LOSING MY RELIGION | WARNER BROS. | R.E.M. |
| 29 | 39 | WHERE LOVE LIVES (COME ON IN) | ARISTA | ALISON LIMERICK |
| 30 | 38 | HYPERREAL | ONE LITTLE INDIAN | THE SHAMEN |
| 31 | 30 | CARAVAN | COW | INSPIRAL CARPETS |
| 32 | NEW | ROCK THE CASBAH | COLUMBIA | THE CLASH |
| 33 | NEW | SING YOUR LIFE | HMV | MORRISSEY |
| 34 | NEW | SENZA UNA DONNA (WITHOUT A WOMAN) | LONDON | ZUCCHERO/PAUL YOUNG |
| 35 | NEW | UNDERCOVER ANARCHIST | PARLOPHONE | SILVER BULLET |
| 36 | NEW | SAILING ON THE SEVEN SEAS | VIRGIN | OMD |
| 37 | 28 | OVER TO YOU JOHN (HERE WE GO ...) | MUSIC FACTORY | JIVE BUNNY & THE MASTERMIXERS |
| 38 | NEW | (I JUST WANNA) B WITH U | MCA | TRANSVISION VAMP |
| 39 | NEW | SINFUL! (SCARY JIGGIN' WITH ...) | SIREN | PETE WYLIE |
| 40 | 27 | MOVE YOUR BODY (ELEVATION) | OPTIMISM | XPANSIONS |

TOP ALBUMS

| THIS WEEK | LAST WEEK | ARTIST | LABEL | TITLE |
|-----------|-----------|------------------------------|----------------------|--|
| 1 | 1 | EURYTHMICS | RCA | GREATEST HITS |
| 2 | NEW | ROXETTE | EMI | JOYRIDE |
| 3 | 2 | ROD STEWART | WARNER BROS. | VAGABOND HEART |
| 4 | NEW | NED'S AUTOMATIC DUSTBIN | FURTIVE | GOD FODDER |
| 5 | 3 | R.E.M. | WARNER BROS. | OUT OF TIME |
| 6 | 5 | CHRIS REA | EAST WEST | AUBERGE |
| 7 | 4 | TV SOUNDTRACK | VIRGIN | MUSIC FROM INSPECTOR MORSE |
| 8 | NEW | LENNY KRAVITZ | VIRGIN AMERICA | MAMA SAID |
| 9 | 12 | THE SIMPSONS | GEFFEN | THE SIMPSONS SING THE BLUES |
| 10 | 6 | DEBORAH HARRY & BLONDIE | CHRYSLIS | THE COMPLETE PICTURE—THE VERY BEST |
| 11 | 8 | MADONNA | SIRE | THE IMMACULATE COLLECTION |
| 12 | 21 | GLORIA ESTEFAN | EPIC | INTO THE LIGHT |
| 13 | 7 | GEORGE MICHAEL | EPIC | LISTEN WITHOUT PREJUDICE, VOL. 1 |
| 14 | 11 | SOUNDTRACK | ELEKTRA | THE DOORS |
| 15 | 14 | CHRIS ISAAK | REPRISE | WICKED GAME |
| 16 | 26 | OLETA ADAMS | FONTANA | CIRCLE OF ONE |
| 17 | 9 | ELTON JOHN | ROCKET/PHONOGRAM | THE VERY BEST OF ... |
| 18 | NEW | SOUNDTRACK | CHRYSLIS | BUDDY'S SONG |
| 19 | 15 | JESUS JONES | FOOD/EMI | DOUBT |
| 20 | 19 | STRANGLERS | EPIC | GREATEST HITS 1977-1990 |
| 21 | 13 | THE FARM | PRODUCE | SPARTACUS |
| 22 | 16 | NIGEL KENNEDY | EMI | BRAMHS VIOLIN CONCERTO |
| 23 | 20 | THE CLASH | COLUMBIA | THE STORY OF THE CLASH |
| 24 | 10 | THE CURE | FICTION | ENTREAT |
| 25 | 25 | THE KLF | KLF COMMUNICATIONS | THE WHITE ROOM |
| 26 | 33 | M.C. HAMMER | CAPITOL | PLEASE HAMMER DON'T HURT 'EM |
| 27 | 18 | QUEEN | PARLOPHONE | INNUENDO |
| 28 | 22 | BOB STATE | ZTT | EX:EL |
| 29 | 17 | JOAN ARMATRADING | A&M | THE VERY BEST OF ... |
| 30 | 23 | CARRERAS, DOMINGO, PAVAROTTI | DECCA | IN CONCERT |
| 31 | 24 | BEE GEES | WARNER BROS. | HIGH CIVILIZATION |
| 32 | NEW | BOB DYLAN | COLUMBIA | THE BOOTLEG SERIES (RARE & UNRELEASED) 1961-1991 |
| 33 | 27 | THE BEE GEES | POLYDOR | THE VERY BEST OF ... |
| 34 | 30 | ENIGMA | VIRGIN INTERNATIONAL | MCMXC A.D. |
| 35 | 28 | PHIL COLLINS | VIRGIN | SERIOUS HITS ... LIVE! |
| 36 | 32 | HAPPY MONDAYS | FACTORY/PINNACLE | PILLS 'N' THRILLS AND BELLVACHES |
| 37 | 31 | LIVING COLOUR | EPIC | TIME'S UP |
| 38 | 38 | INXS | MERCURY | X |
| 39 | 29 | THIN LIZZY | VERTIGO | DEDICATION—THE VERY BEST OF THIN LIZZY |
| 40 | NEW | BANDERAS | LONDON | RIPE |

INTERNATIONAL

Indie Retailer Andy Gray Hits U.K. Record Biz Says Promo Emphasized At Expense Of New Talent

■ BY JEFF CLARK-MEADS

LONDON—The U.K.'s leading independent music retailer is hitting out at record companies, saying they should switch resources from hard-selling to nurturing new talent.

Andy Gray, head of the 15-store Andy's Records and a former chairman of the British Assn. of Record Dealers, says, "I just think that the concept of strike forces has outlived its usefulness."

Strike forces are small, mobile sales teams whose sole function is to place designated product in the appropriate stores. This often means the dumping of large quantities of free, promotional singles on those shops that return data to chart compiler Gallup. More than a dozen strike forces are operating in the U.K., some as part of record companies, others as independents.

"I seriously feel that the time and money that's spent by record companies on their strike forces and on the amount of promotional stock would be better off spent on nurturing people who have some real, genuine talent," Gray says.

"You're always going to get the fashion element in music and I don't want to see that disappear," he continues. "But the last two or three years have taught us that there is no new act coming through with album-selling potential."

"The public is turned off by all this stuff it is getting. There is a great indifference to all this music. The problem is that people in record companies have started to believe their own hype. If you go out into a pub and start talking to people, they'll tell you that they think music at the moment is a bunch of crap."

"If people thought all the new

music was wonderful, you wouldn't get Eric Clapton, Dire Straits, and Phil Collins selling out concerts and selling records in large quantities; you wouldn't get

'People in record companies have started to believe their own hype'

those '60s compilations selling in large quantities.

"There are 12 or 13 strike forces on the road, all chasing a declining market within a declining market. What have these people ever

achieved in terms of new acts that are bankable?"

Gray contends that the overall situation is not being assisted by the staid programming policies of radio. He says the BBC's national pop station, Radio One, is "restrictive" and adds, "Most of what you hear there is DJs' chat, anyway."

"On local radio, the records are incredibly bland and are there just to please the advertisers," he continues. "A lot of independent radio is now computer-programmed. I just can't take that seriously."

Of record retailing as a whole, he says, "This is the shit end of the market. You can count the number of people who've ever made any real money out of record retailing on the fingers of one hand."

Pickwick Adds Germany To Its Growing List Of Markets

LONDON—One of the fastest-growing companies in the U.K. audio/visual market is trading in Germany for the first time this week.

London-based Pickwick, which announced a 57% rise in profits earlier in the year, is now directly involved in Germany through its offices in Dusseldorf. Initially, the company will concentrate on its video product plus its children's book-and-cassette packages.

Richard Speller, who heads the group's overseas operations from its London headquarters, says, "One of the major planks of Pickwick's growth has been international distribution, with that growth centered on Europe. We already own Elap in Denmark and NTI in France, and we have been looking at Germany for a consider-

able length of time."

He adds that it is important for any internationally minded company to be represented in Germany because it has the largest economy in Europe.

Pickwick Germany's first release is the music video "Lennon: A Tribute," which is to be followed by eight titles in its Animated Classics series, nine Bolshoi ballets, and 11 Glyndebourne operas. All the product has been dubbed into German at Pickwick's London studios.

Speller adds that the company's preliminary investigations of the market have shown there is good potential for sales there. "It's only once you have established something in a new territory that you realize the opportunities you have been missing," he says.

MIDNIGHT OIL ON FIRE AT 5TH ARIA AWARDS

(Continued from page 64)

for her lead vocal work in the band Absent Friends.

Australia's biggest-selling artist, John Farnham, picked up two awards: one as co-writer of song-of-the-year "Burn For You," and one as best male artist.

His chart-topping album "Chain Reaction" was awarded the highest-selling-album trophy (sales of 500,000). The highest-selling-single title was Craig McLachlan's "Mona" (111,000 units).

Best-new-talent title went to Aboriginal singer/songwriter Archie Roach, whose debut album, "Charcoal Lane," also won as best indigenous album. Best debut album was "Safety In Numbers" by New Zealand-born singer Margaret Urlich, and best independent release was "Ruby," the album by Melbourne-based band the Killjoys.

Best country album was "Hand It Down," by James Blundell, soon to be released on Capitol in the U.S. Best jazz album was a tie between two left-field choices, the Last Straw and Clarion Fracture Zone, while best soundtrack title went to the ambi-

tious \$A850,000 Australian-written rock-opera "Paris." Best classical: Australia's best-known contemporary composer, Peter Sculthorpe, for his "Orchestral Works" as performed by the Sydney Symphony Orchestra under conductor Stuart Challender.

The prolific Ross Fraser took the producer-of-the-year title for his work with Farnham and bands Girl Overboard, Southern Sons, and Skyhooks. A lifetime achievement award was presented posthumously to Ted Albert, founder of the Alberts label, who nurtured the careers of the Easybeats, Flash & the Pan, and AC/DC. Alberts still remains their label in Australia.

The ARIAs proved that Australia's independent labels are a thriving source of repertoire, with various labels picking up no less than 11 awards, while the majors picked up 10.

The ARIAs made the year Phonogram's most successful to date as distributor of indie labels ABC and rooArt, which together gathered seven awards. This is seen as a feather in the cap of the expanding company,

whose market share has risen dramatically over the past year. Says Tim Read, managing director: "It's a tribute to Phonogram's newfound confidence and commitment to Australian music, a key part of the strategy which has taken Phonogram from fourth place to second in market share in 1990."

The ARIA Awards are judged by media representatives from print, radio, and TV, as well as key personnel from each record company. While the awards thus far have been presented in Sydney, a shift to Melbourne was announced for next year's presentation.

FOR THE RECORD

BMG Records U.K. has laid off 24 staff, not 28 as it stated last week (Billboard, April 13). The company points out that those figures equate to less than 8% of its total work force—including those in distribution—of 307.

HITS

of the

WORLD

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MUSIC & MEDIA
Europe's Music Radio Newsweekly

EUROCHART HOT 100 4/13/91

| SINGLES | |
|---------|--|
| 1 | 1 JOYRIDE ROXETTE EMI |
| 2 | 8 WIND OF CHANGE SCORPIONS MERCURY |
| 3 | 6 SADENESS—PART 1 ENIGMA VIRGIN |
| 4 | 2 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA |
| 5 | 4 3 A.M. ETERNAL KLF KLF COMMUNICATIONS |
| 6 | 3 DO THE BARTMAN THE SIMPSONS GEFEN |
| 7 | 11 WHERE THE STREETS HAVE NO NAME/SERIOUS PET SHOP BOYS PARLOPHONE |
| 8 | 5 CRAZY SEAL ZTT |
| 9 | 12 SECRET LOVE BEE GEES WARNER BROS. |
| 10 | 7 RHYTHM OF MY HEART ROD STEWART WARNER BROS. |
| 11 | 22 THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS |
| 12 | 14 LET THERE BE LOVE SIMPLE MINDS VIRGIN |
| 13 | 10 BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. BCM |
| 14 | NEW SIT DOWN JAMES FONTANA |
| 15 | 13 SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA |
| 16 | 17 UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR |
| 17 | 20 MEA CULPA PART TWO ENIGMA VIRGIN |
| 18 | 30 POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA |
| 19 | 26 NO COKE DR. ALBAN SWEMIX |
| 20 | 15 (I WANNA GIVE YOU) DEVOTION NOMAD 1/MC MIKEE FREEDOM RUMOUR |
| 21 | 23 QU'EST-CE QU'ON FAIT MAINTENANT BENNY B. PLR |
| 22 | NEW SNAP MEGAMIX SNAP LOGIC/ARIELA |
| 23 | 19 THE GREASE MEGAMIX JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR |
| 24 | 16 HELLO AFRIKA DR. ALBAN 1/LEILA K. SWEMIX |
| 25 | NEW HIGHWIRE ROLLING STONES COLUMBIA |
| 26 | 21 ROMANTIC WORLD DANA DAWSON COLUMBIA |
| 27 | 25 UNFINISHED SYMPATHY MASSIVE WILD BUNCH/CIRCA |
| 28 | 24 WICKED GAME CHRIS ISAAK LONDON |
| 29 | NEW LOSING MY RELIGION R.E.M. WARNER BROS. |
| 30 | 9 THE STONK/THE SMILE SONG HALE & PACE AND THE STONKERS/VICTORIA WOOD LONDON |

| ALBUMS | |
|--------|---|
| 1 | 2 CHRIS REA AUBERGE EAST WEST |
| 2 | 1 QUEEN INNUENDO EMI |
| 3 | 5 CHRIS ISAAK WICKED GAME REPRISE |
| 4 | 9 EURYTHMICS GREATEST HITS RCA |
| 5 | 4 ENIGMA MCMXC A.D. VIRGIN |
| 6 | 3 STING THE SOUL CAGES A&M |
| 7 | 6 R.E.M. OUT OF TIME WARNER BROS. |
| 8 | 7 ELTON JOHN THE VERY BEST OF... ROCKET |
| 9 | 8 PHIL COLLINS SERIOUS HITS... LIVE! VIRGIN/WEA |
| 10 | 10 RICK ASTLEY FREE RCA |
| 11 | 11 JIMMY SOMERVILLE THE SINGLES COLLECTION 1984/1990 LONDON |
| 12 | 13 TV SOUNDTRACK TWIN PEAKS WARNER BROS. |
| 13 | NEW ROD STEWART VAGABOND HEART WARNER BROS. |
| 14 | 18 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE VOL. 1 EPIC |
| 15 | 15 SCORPIONS CRAZY WORLD MERCURY |
| 16 | 16 THE FARM SPARTACUS SOLID |
| 17 | 12 GLORIA ESTEFAN INTO THE LIGHT EPIC |
| 18 | 19 DEBORAH HARRY & BLONDIE THE COMPLETE PICTURE CHRYSALIS |
| 19 | NEW BEE GEES HIGH CIVILIZATION WARNER BROS. |
| 20 | 17 KLF THE WHITE ROOM KLF COMMUNICATIONS |
| 21 | 14 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA |
| 22 | 20 MADONNA THE IMMACULATE COLLECTION SIRE |
| 23 | NEW PATRICK BRUEL ALORS REGARDE RCA |
| 24 | 24 TV SOUNDTRACK INSPECTOR MORSE VIRGIN |
| 25 | 21 AC/DC THE RAZORS EDGE ATCO |
| 26 | 23 SOUNDTRACK GREASE POLYDOR |
| 27 | 27 JOAN ARMATRADING THE VERY BEST OF... A&M |
| 28 | 22 VANILLA ICE TO THE EXTREME SBK |
| 29 | 28 EDWARD SIMONI PAN TRAEUME COLUMBIA |
| 30 | NEW THE CURE ENTREAT FICTION |

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 4/14/91

| SINGLES | |
|---------|--|
| 1 | 4 JOYRIDE ROXETTE SBK/EMI |
| 2 | 5 TINGLES RATCAT ROO/POLYGRAM |
| 3 | 1 FALLING JULIE CRUISE WARNER |
| 4 | 2 SUCKER DJ DIMPLES D LIBERATION/FESTIVAL |
| 5 | 3 SADENESS—PART 1 ENIGMA VIRGIN/EMI |
| 6 | 7 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC |
| 7 | 6 DO THE BARTMAN THE SIMPSONS WARNER |
| 8 | 8 THE HORSES DARYL BRAITHWAITE COLUMBIA |
| 9 | 12 CRAZY SEAL WARNER |
| 10 | 13 BETTER THE SCREAMING JETS PHONOGRAM/POLYGRAM |
| 11 | 10 BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. LIBERATION/FESTIVAL |
| 12 | 11 FANTASY BLACK BOX deCONSTRUCTION/BMG |
| 13 | 9 I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG |
| 14 | 16 HOLD ME IN YOUR ARMS SOUTHERN SONS BMG |
| 15 | 14 WIGGLE IT 2 IN A ROOM LIBERATION/FESTIVAL |
| 16 | 15 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA |
| 17 | 19 JUST ANOTHER DREAM CATHY DENNIS POLYDOR/POLYGRAM |
| 18 | NEW WICKED GAME CHRIS ISAAK POLYDOR/POLYGRAM |
| 19 | NEW ON THE WAY UP ELISA FIORILLO EMI |
| 20 | NEW MISS FREELove '69 HOODOO GURUS BMG |
| ALBUMS | |
| 1 | 2 EURYTHMICS GREATEST HITS BMG |
| 2 | 1 TV SOUNDTRACK TWIN PEAKS WARNER |
| 3 | 4 ENIGMA MCMXC A.D. VIRGIN/EMI |
| 4 | 3 BLACK BOX DREAMLAND BMG |
| 5 | 6 SOUTHERN SONS SOUTHERN SONS BMG |
| 6 | 5 HOTHOUSE FLOWERS HOME POLYDOR/POLYGRAM |
| 7 | 8 R.E.M. OUT OF TIME WARNER |
| 8 | 7 BETTE MIDLER SOME PEOPLES LIVES WARNER |
| 9 | 9 MARIAH CAREY MARIAH CAREY COLUMBIA |
| 10 | 15 CHRIS ISAAK WICKED GAME WARNER |
| 11 | 14 THE BLACK SORROWS HARLEY & ROSE COLUMBIA |
| 12 | NEW ROLLING STONES FLASHPOINT COLUMBIA |
| 13 | 12 JOHN FARNHAM CHAIN REACTION BMG |
| 14 | 20 DARYL BRAITHWAITE RISE COLUMBIA |
| 15 | 11 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/EMI |
| 16 | 17 INXS X WARNER |
| 17 | 13 LONDONBEAT IN THE BLOOD BMG |
| 18 | 10 JANET JACKSON RHYTHM NATION 1814 A&M/POLYDOR |
| 19 | 18 MEAT LOAF BAT OUT OF HELL EPIC |
| 20 | 16 BILLY JOEL SOUVENIR/THE ULTIMATE COLLECTION COLUMBIA |

GERMANY (Courtesy Der Musikmarkt) As of 4/02/91

| SINGLES | |
|---------|--|
| 1 | 2 JOYRIDE ROXETTE ELECTROLA |
| 2 | 1 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA |
| 3 | 3 CRAZY SEAL ZTT |
| 4 | 4 NO COKE DR. ALBAN LOGIC |
| 5 | 5 3 A.M. ETERNAL KLF BLOW UP |
| 6 | 6 SECRET LOVE BEE GEES WARNER BROS. |
| 7 | 7 DO THE BARTMAN SIMPSONS GEFEN |
| 8 | 8 ALL TOGETHER NOW THE FARM INTERCORD |
| 9 | 9 MEA CULPA PART TWO ENIGMA VIRGIN |
| 10 | 12 BECAUSE I LOVE YOU STEVIE B. BCM |
| 11 | 10 WICKED GAME CHRIS ISAAK LONDON/METRONOME |
| 12 | 11 HELLO AFRIKA DR. ALBAN 1/LEILA K. LOGIC/BMG ARIOLA |
| 13 | 13 (I WANNA GIVE YOU) DEVOTION NOMAD 1/MC MIKEE FREEDOM ZYX |
| 14 | 14 CRY FOR HELP RICK ASTLEY RCA |
| 15 | NEW RHYTHM OF MY HEART ROD STEWART WEA |
| 16 | 16 SUCKER DJ DIMPLES D ZYX |
| 17 | NEW WIGGLE IT 2 IN A ROOM SBK |
| 18 | 17 FROM A DISTANCE BETTE MIDLER ATLANTIC |
| 19 | 15 GO FOR IT! JOEY B. ELLIS & TYNETTA HARE CAPITOL |
| 20 | 19 G.L.A.D. KIM APPLEBY PARLOPHONE |
| ALBUMS | |
| 1 | 2 CHRIS REA AUBERGE MAGNET |
| 2 | 1 QUEEN INNUENDO PARLOPHONE |
| 3 | 6 CHRIS ISAAK WICKED GAME REPRISE |
| 4 | 3 STING THE SOUL CAGES A&M |
| 5 | 4 PHIL COLLINS SERIOUS HITS... LIVE! WEA |
| 6 | 7 EDWARD SIMONI PAN-TRAEUME COLUMBIA |
| 7 | 5 JIMMY SOMERVILLE THE SINGLES COLLECTION 1984/1990 LONDON/METRONOME |
| 8 | 9 RICK ASTLEY FREE RCA |
| 9 | 16 BEE GEES HIGH CIVILIZATION WARNER BROS. |
| 10 | 10 AC/DC THE RAZORS EDGE ATLANTIC |
| 11 | 8 HEINZ RUOOLF KUNZE BRILLE WEA |
| 12 | 11 WESTERNHAGEN LIVE WARNER BROS. |
| 13 | NEW DR. ALBAN HELLO AFRIKA SWEMIX |
| 14 | 13 UDO LINDENBERG ICH WILL DICH HABEN POLYDOR |
| 15 | NEW RONDO VENEZIANO CONCERTO PER MOZART BABY RECORDS |
| 16 | NEW EURYTHMICS GREATEST HITS RCA |
| 17 | 14 ELTON JOHN THE VERY BEST OF... ROCKET/POLYSTAR |
| 18 | 19 THE SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM |
| 19 | 15 HOWARD CARPENDALE GANZ NAH POLYDOR |
| 20 | 12 SOUNDTRACK KEEP ON RUNNING COLUMBIA |

CANADA (Courtesy The Record) As of 4/1/91

| SINGLES | |
|---------|---|
| 1 | 1 I'VE BEEN THINKING ABOUT YOU LONDONBEAT RADIOACTIVE/MCA |
| 2 | 2 JOYRIDE ROXETTE CAPITOL/CAPITOL |
| 3 | 3 SADENESS—PART 1 ENIGMA VIRGIN/A&M |
| 4 | 13 HERE WE GO C&C MUSIC FACTORY COLUMBIA/SONY |
| 5 | 9 RESCUE ME MADONNA SIRE/WEA |
| 6 | 5 I LOVE YOU VANILLA ICE CAPITOL/CAPITOL |
| 7 | 8 CRY FOR HELP RICK ASTLEY RCA/RCA |
| 8 | 11 THIS HOUSE TRACIE SPENCER CAPITOL/CAPITOL |
| 9 | 7 SOMEDAY MARIAH CAREY SONY/SONY |
| 10 | 17 CALL IT ROCK AND ROLL GREAT WHITE CAPITOL/CAPITOL |
| 11 | 4 ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA/BMG |
| 12 | 6 WHERE DOES MY HEART BEAT NOW CELINE DION COLUMBIA/SONY |
| 13 | NEW ANIMAL HEART GLASS TIGER CAPITOL/CAPITOL |
| 14 | 14 EVERYONE'S A WINNER BOOTS SAUCE VERTIGO/PGD |
| 15 | NEW RHYTHM OF MY HEART ROD STEWART WARNER BROS./WEA |
| 16 | 15 GOOD TOGETHER CANDI & THE BACKBEAT I.R.S./MCA |
| 17 | 20 HIGHWIRE ROLLING STONES COLUMBIA/SONY |
| 18 | 10 COMING OUT OF THE DARK GLORIA ESTEFAN EPIC/SONY |
| 19 | 19 SENSITIVITY RALPH TRESVANT MCA/MCA |
| 20 | NEW HOW TO DANCE BINGO BOYS ATLANTIC/WEA |
| ALBUMS | |
| 1 | 1 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY |
| 2 | 3 MARIAH CAREY VISION OF LOVE COLUMBIA/SONY |
| 3 | 2 THE TRAGICALLY HIP ROAD APPLES MCA/MCA |
| 4 | 7 ENIGMA MCMXC A.D. VIRGIN/A&M |
| 5 | 4 VANILLA ICE TO THE EXTREME SBK/EMI |
| 6 | 8 BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN |
| 7 | 6 CHRIS ISAAK HEART SHAPED WORLD REPRISE/WEA |
| 8 | 10 THE DOORS SOUNDTRACK ELEKTRA/WEA |
| 9 | 11 R.E.M. OUT OF TIME WARNER BROS./WEA |
| 10 | 9 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI |
| 11 | 5 STING THE SOUL CAGES A&M/A&M |
| 12 | 15 THE SIMPSONS THE SIMPSONS SING THE BLUES GEFEN/GEFFEN |
| 13 | 14 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL |
| 14 | 12 MADONNA THE IMMACULATE COLLECTION SIRE/WEA |
| 15 | 13 AC/DC THE RAZORS EDGE ATCO/WEA |
| 16 | 16 PHIL COLLINS SERIOUS HITS... LIVE! ATLANTIC/WEA |
| 17 | 19 CELINE DION UNISON COLUMBIA/SONY |
| 18 | NEW ROD STEWART VAGABOND HEART WARNER BROS./WEA |
| 19 | 20 BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WEA |
| 20 | NEW BLACK BOX DREAMLAND RCA/BMG |

FRANCE (Courtesy of Nielsen/Europe 1) As of 4/6/91

| SINGLES | |
|---------|---|
| 1 | 1 WIND OF CHANGE SCORPIONS MERCURY |
| 2 | 3 POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA |
| 3 | 8 DARLIN ROCH VOISINE BMG |
| 4 | NEW MEA CULPA ENIGMA VIRGIN |
| 5 | 5 ROMANTIC WORLD DANA DAWSON COLUMBIA |
| 6 | 9 PLACE DES GRANDS HOMMES PATRICK BRUEL BMG |
| 7 | 2 SADENESS—PART 1 ENIGMA VIRGIN |
| 8 | 7 NATAL CHICO & ROBERTA CARRERE |
| 9 | 13 A NOS ACTES MANQUES FREDERICKS, GOLDMAN & JONES COLUMBIA |
| 10 | 6 UNCHAINED MELODY RIGHTEOUS BROTHERS POLYDOR/POLYGRAM |
| 11 | 4 QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. ON THE BEAT |
| 12 | 10 ABOUT YOU DAVID HALLYDAY PHONOGRAM |
| 13 | 11 J'AI PEUR FRANCOISE FELDMAN & JONIECE JAMISON PHONOGRAM |
| 14 | 15 EST CE QUE TU ES SEULE CE SOIR, FREDERIC FRANCOIS EMI |
| 15 | 16 ICE ICE BABY VANILLA ICE EMI |
| 16 | NEW REQUIEM POUR UN CON (REMIX '91) GAINSBURG PHONOGRAM |
| 17 | 19 LET'S TRY IT AGAIN NEW KIDS ON THE BLOCK COLUMBIA |
| 18 | 20 FEEL THE GROOVE CARTOUCHE PHONOGRAM |
| 19 | 12 IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBELIVIE ZONE/BMG |
| 20 | NEW THE WAY YOU DO THE THINGS YOU DO UB40 VIRGIN |
| ALBUMS | |
| 1 | 3 PATRICK BRUEL ALORS REGARDE RCA/BMG |
| 2 | 1 ENIGMA MCMXC A.D. VIRGIN |
| 3 | 2 SCORPIONS CRAZY WORLD MERCURY |
| 4 | 4 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA |
| 5 | 11 ROCH VOISINE DOUBLE RCA/BMG |
| 6 | 8 BENNY B. L'ALBUM ON THE BEAT |
| 7 | 15 UB40 LABOUR OF LOVE PART II VIRGIN |
| 8 | 6 JOHNNY HALLYDAY DANS LA CHALEUR DE BERCY PHONOGRAM |
| 9 | 9 FRANCOISE FELDMAN UNE PRESENCE PHONOGRAM |
| 10 | 5 ELMER FOOD BEAT 30 CM POLYDOR |
| 11 | 7 STING THE SOUL CAGES A&M |
| 12 | 12 MICHEL SARDOU LE PRIVILEGE TREMA/EMI |
| 13 | 10 PHIL COLLINS SERIOUS HITS... LIVE! WEA |
| 14 | 13 FREDERIC FRANCOIS EST CE QUE TU ES SEULE CE SOIR TREMA/EMI |
| 15 | NEW DANA DAWSON PARIS NEW YORK AND ME COLUMBIA |
| 16 | NEW CHICO ET ROBERTA FRENTE A FRENTE CARRERE |
| 17 | 17 QUEEN INNUENDO EMI |
| 18 | 20 THIERRY HAZARD POP MUSIC COLUMBIA |
| 19 | 14 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA |
| 20 | 16 WHITNEY HOUSTON I'M YOUR BABY TONIGHT BMG |

JAPAN (Courtesy Music Labo) As of 4/8/91

| SINGLES | |
|---------|---|
| 1 | 1 LADY NAVIGATION B'Z BMG/VICTOR |
| 2 | 2 OH YEAH/LOVE STORY... KAZUMASA ODA FUN HOUSE |
| 3 | 3 FUTARISHIZUKA AKINA NAKAMORI WARNER/PIONEER |
| 4 | 6 HAZIMARI WA ITSUMO AIME ASKA PONY CANYON |
| 5 | 7 AITAI CHIKAKO SAWADA TAURUS |
| 6 | 5 KITTO ATSUI KUCHIBIRU WINK POLYSTAR |
| 7 | 9 UTAENAKATTA LOVE SONG YUJI ODA TOSHIBA/EMI |
| 8 | 4 GLORY DAYS LINDNERG TOKUMA JAPAN |
| 9 | 8 AIWA KATSU KAN POLYDOR |
| 10 | NEW I LOVE YOU YUTAKA OZAKI SONY |
| ALBUMS | |
| 1 | NEW KYOUSUKE HIMURO HIGHER SELF TOSHIBA/EMI |
| 2 | NEW JUNICHI INAGAKI WILL FUN HOUSE |
| 3 | 1 YAMADAKATUTENAI WINK YAMADAKATUTENAI CD PONY CANYON |
| 4 | 2 REBECCA THE BEST OF DREAMS SONY |
| 5 | 7 MIDORI KARASHIMA GREEN FUN HOUSE |
| 6 | 5 TOSHIFUMI HINATATOKYO TOKYO LOVE STORY ALFA |
| 7 | 4 ANN LEWIS WOMANISM VICTOR |
| 8 | 10 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM TOSHIBA/EMI |
| 9 | 8 M.C. HAMMER JAPAN ONLY TOSHIBA/EMI |
| 10 | 6 BEGIN GLIDER TEICHIKU |

SWEDEN (Courtesy GLF) As of 4/10/91

| SINGLES | |
|---------|---|
| 1 | 1 JOYRIDE ROXETTE EMI |
| 2 | 2 3 A.M. ETERNAL KLF MEGA/EMI |
| 3 | 3 DO THE BARTMAN THE SIMPSONS GEFEN |
| 4 | 4 BECAUSE I LOVE YOU STEVIE B. BCM RECORDS |
| 5 | NEW WIND OF CHANGE SCORPIONS MERCURY |
| 6 | 5 WICKED GAME CHRIS ISAAK LONDON |
| 7 | NEW DET FINNS MAURO SCOCCO DIESEL MUSIC |
| 8 | 10 SHOULD I STAY OR SHOULD I GO THE CLASH SONY |
| 9 | NEW LET THERE BE LOVE SIMPLE MINDS VIRGIN |
| 10 | 9 VEM FAR NU SE ALLA TARAR WILMER X EMI |
| ALBUMS | |
| 1 | NEW ROXETTE JOYRIDE EMI |
| 2 | 3 WILMER X MAMBO FEBER EMI |
| 3 | 2 ERIC GADD ERIC GADD METRONOME |
| 4 | NEW ORUP ORUPEANSONGS METRONOME |
| 5 | 1 VARIOUS POWER BALLADS EVA |
| 6 | NEW ROD STEWART VAGABOND HEART WARNER |
| 7 | NEW LENA PHILIPSSON A WOMAN'S GOTTA DO WHAT A WOMAN'S GOTTA DO SONY MUSIC |
| 8 | 4 CHRIS ISAAK WICKED GAME LONDON |
| 9 | 5 CHRIS REA AUBERGE METRONOME |
| 10 | NEW EURYTHMICS GREATEST HITS RCA |

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 4/13/91

| SINGLES | |
|---------|---|
| 1 | 2 JOYRIDE ROXETTE EMI |
| 2 | 1 UNFINISHED SYMPATHY MASSIVE VIRGIN |
| 3 | 8 LOSING MY RELIGION R.E.M. WARNER MUSIC |
| 4 | 6 LET THERE BE LOVE SIMPLE MINDS VIRGIN |
| 5 | 3 LIEFDE VOOR MUZIEK RAYMOND VH GROENEWOUW EMI |
| 6 | 4 THE GREASE MEGAMIX JOHN TRAVOLTA AND OLIVIA NEWTON JOHN POLYDOR |
| 7 | NEW SHOULD I STAY OR SHOULD I GO THE CLASH SONY MUSIC |
| 8 | 5 DO THE BARTMAN THE SIMPSONS GEFEN |
| 9 | NEW HIGHWIRE ROLLING STONES SONY MUSIC |
| 10 | NEW ONE MORE TRY TIMMY T. DINO MUSIC |
| ALBUMS | |
| 1 | 1 VARIOUS GREASE—THE ORIGINAL SOUNDTRACK POLYDOR |
| 2 | 8 EURYTHMICS GREATEST HITS RCA |
| 3 | 6 R.E.M. OUT OF TIME WARNER MUSIC |
| 4 | 4 VARIOUS GREATEST HITS 1991 EVA |
| 5 | 2 VARIOUS FIDO'S CHOICE (17 COOL DANCE TRAX) MAGNUM |
| 6 | 5 CHRIS ISAAK WICKED GAME LONDON |
| 7 | 3 QUEEN INNUENDO PARLOPHONE |
| 8 | NEW VARIOUS TOUR OF DUTY 2 MAGNUM |
| 9 | 7 RAYMOND VH GROENEWOUW MEISJES EMI |
| 10 | NEW LENNY KRAVITZ MAMA SAID VIRGIN |

Australia's Baby Animals Set To Take 1st Step With Imago

■ BY GLENN A. BAKER

SYDNEY, Australia—When the Imago Recording Company ships its debut release worldwide next month, Australia's Baby Animals will be in the spotlight. The band is one of the Terry Ellis-helmed label's first signings, and its single, "Early Warming," previews an album, produced by Mike Chapman, due in July.

BMG-bankrolled Imago has offices in Sydney as well as New York (where Ellis is based) and London. "Although each will have equal status," says Ellis, "I think Sydney will actually be more important than London. There is such a great live scene there that bands still get to learn their craft."

Ellis continues, "As a talent pool, it's one of the best in the world, and I really can't understand why other companies wait until Australian labels present acts to them. When I was at Chrysalis, we took the Divinyls and Icehouse direct from Australia, but I think that was, and still is, an unusual step."

Ellis will be assisted in Australia by Baby Animals manager John Woodruff, who is a partner in the

Sydney operation. A respected figure in Australian music, Woodruff first met Ellis when Chrysalis signed Icehouse in 1982. The tape of Baby Animals that he took to New York last year was sufficiently exciting for Ellis to fly Down Under to witness a performance. "I wanted to sign them very much," Ellis relates, "and the fact that I didn't have a record company at the time was a minor technicality." The band is relatively unknown, with what one critic has called "an intrinsically Australian intensity." It joins Imago's other initial signing, King Of Fools.

Ellis' orientation toward Australia and the U.S. stems partly from what he terms his "suspicion" of contemporary British music. "I'm afraid that I now see Britain as being marketing-led rather than artist-driven or career-driven. The marketing departments are now telling the A&R departments what sort of records they want."

"It's now overnight success or nothing, with artists shoved to one side in the rush. That's because the financial competition for new signings has become absurd," says Ellis.

Promo Push Gives Dutch Music New Spin

AMSTERDAM—A generic campaign promoting Dutch music begins here this week under the banner "Holland—it's full of good music."

The promotion is being organized and financed by industry organization CPG, which has budgeted the equivalent of \$340,000 for the two-month push.

The front line of the campaign is a compact disc and cassette of 18 local acts that is on sale in 1,198 record stores across the country. The records come with a booklet that gives

information on the Netherlands' most significant acts as well as detailing 50 new titles from domestic acts. Buyers of the CD or tape then get a \$5.70 discount on any of the 18 albums featured in the promotion.

The campaign also includes TV ads, and an hourlong show featuring Dutch acts will be broadcast May 14 on the main public channel. Retailers and record companies are backing the scheme, with the stores carrying a number of posters and other display material. **WILLEM HOOS**

It's Only Rock'N'Roll, But Soviets Like It

LENINGRAD—Despite the economic recession and general gloom in the Soviet Union, rock fans are still finding something to smile about.

The tenth anniversary of the Leningrad Rock Club—the first in the U.S.S.R.—was marked with a series of lively concerts and parties, and an exhibition titled "Realities Of Russian Rock" drew large crowds to the Leningrad exhibition center during its monthlong run in March.

In addition, rock shops have opened in Moscow and Archangel selling posters, badges, shirts, magazines, and heavy-metal-themed mer-

chandise. One of the Soviet Union's most noted rock bands, Aquarium, is also playing concerts in the country again and its associated company, Sestra, is planning to publish a book by band leader Boris Grebeshnikov and to set up an independent television station in Moscow.

The second Schlager international rock festival, meanwhile, is due to be held here from May 29 to June 2 at the Oktiabrski Concert Hall, and Leningrad-based documentary maker Alexei Utchitelis is producing a new film about Russian rock for foreign viewing. **NIKOLAI KOVARSKY**

Brussels Sprouts High Prices For Travelers

LONDON—A day in the heart of the European Economic Community costs more than anywhere. Brussels, Belgium, headquarters of the EEC, is the world's priciest city of 10 most often visited by business travelers, according to a new survey.

The Barclays Bank study finds that a day there costs \$653, compared with \$358 for Singapore and \$260 for Sao Paulo, Brazil (the cheapest).

This is the second such Barclays re-

port. The information includes such factors as accommodation, dining, laundry, and tips.

The survey uses the pound sterling, and figures here are calculated at an exchange rate of \$1.76 to the pound. The top five, with location first, followed by total daily spending are: 1) Brussels—\$653, 2) New York—\$516, 3) Dusseldorf, Germany—\$421, 4) Seoul, Korea—\$405, 5) Singapore—\$358.

Billboard Spotlights Germany, Austria & Switzerland

A
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FROM
THE TOP.

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Billboard

CANADA

High Ground For Plain Label Marks 15th Year

BY LARRY LeBLANC

TORONTO—Holger Peterson's Edmonton, Alberta-based Stony Plain Records is celebrating its 15th anniversary with a series of showcases by its acts in Toronto clubs (April 14-21) and the release of a 46-track double-CD/cassette compilation titled "Collected Works."

Stony Plain, distributed domestically by Warner Music Canada, has released 170 albums in Canada, in blues, bluegrass, country, folk, root, and jazz categories. Operating from Peterson's house, the label has three full-time employees—Linda Nichols, Louis MacKay, and Jennifer Gibson—and a handful of others (including Peterson's partner, accountant Alvin Jahns) who work part-time. National radio promotion is handled by Anya Wilson Promotion and Publicity and media press by Richard Flohil and Associates, both in Toronto.

The label's domestic roster currently includes Ian Tyson, Long John Baldry, Amos Garrett, Grievous Angels, Jr. Gone Wild, Tom Russell, Downchild Blues Band, Sylvia Tyson, Morgan Davis, King Biscuit Boy, Big Miller, Paul James, the Shuffle Demons, and the Amos Garrett, Doug Sahm, Gene Taylor Band.

Though Peterson admits to turning away the Cowboy Junkies, he has through the years released such Canadian notables as Prairie Oyster, Bim, Colin Linden, Spirit Of The West, Diamond Joe White, Mendelson Joe, Bob Carpenter, Mark Haines & the Zippers, Mark Korven, and Crowcuss—the latter which actually had a No. 1 single, oddly enough, in Guatemala.

Peterson, currently a director of the Canadian Independent Record Production Assn. and of the Society of Composers, Authors and Music Publishers of Canada, started his career as a drummer in an Edmonton group called Spiny Norman's Whoopie Band. The Bonzo Dog-type band recorded a single for now-defunct GRT Records of Canada titled "It's Called Either Henry Or Harold," before fading into obscurity.

Peterson's involvement with CKUA, part of Alberta's public access radio network, with the program "Natch'l Blues" begun in 1970 and the interview program "H.P. Sauce," started in 1973, gave him the opportunity to meet artists and the access to start producing records himself. For the past three and a half years, he's also been the host of the "Saturday Night Blues" program on the CBC radio network.

His first production effort was a pair of sessions with blues harpist Walter "Shakey" Horton in 1972, with support by the local group Hot Cottage for London Records of Canada. Two albums with blues veteran Johnny Shines and an album with folk singer Paul Hann, "The Cockney Cowboy," were released by London. Peterson also recorded Louisiana pianist Roosevelt Sykes, Irish singer Liam Clancy, and folk groups Fraser & DeBolt (with Lenny Breau) and Humphrey & the Dumptrucks—most of whom were licensed to specialist labels outside the country, before Peterson started his own label.

"With a lot of the records, I did everything. I thought, 'The only thing I'm not doing was putting my own label on it.' I started Stony Plain with London Records' encouragement and commitment."

Stony Plain's first album was the Paul Hann collection "Another Tumbleweed." "Radio didn't pay much attention, but it was a start," says Peterson.

When London Records of Canada folded its Canadian operation, Stony Plain moved to RCA in 1980 and to Warner Music Canada in 1987.

Stony Plain founder Holger Peterson says 'Cowboyography' is a 'classic' and the label's biggest hit

"There's been a lot of musical enthusiasm from the people at Warner's. Their clout has helped us get our releases into a broader market."

Stony Plain licenses artists and imports compact discs from a number of international companies, including Rounder (which handles Philo, Bullseye Blues, and Black Top), Sugar Hill, Sonet, Rooster Blues, Flying Fish, and Hightone. The Canadian firm has released or marketed releases by such artists as Zachary Richard, Jo-El Sonnier, Alison Krauss, Lucinda Williams, Chris Hillman, Guy Clark, Doc & Merle Watson, the Robert Cray Band, Ricky Skaggs, the Whites, Loudon Wainwright III, Maria Muldaur, John Prine, and Eric Bogle.

Stony Plain's biggest selling release is Ian Tyson's "Cowboyography" album, which has reached nearly 100,000 units. "It's such a classic record," says Peterson, "and it's been released all over the world."

A familiar figure at MIDEEM and at international music conferences, Peterson has persistently sought international releases for his albums. He recently completed a tie-in with Pony Canyon Records' Village Green label in Japan. The relationship has made it possible for most of his roster to have releases in that market and gave him the opportunity to record "The Live In Japan" album, by the Amos Garrett, Doug Sahm, Gene Taylor Band in Japan last May.

"Potentially, Japan is one of our biggest markets," says Peterson. "They support the kind of music we're doing. Europe is also getting better. Most of our records come out there. I shop record by record for releases there. The Scandinavian countries—especially Norway—Germany, France, and the United Kingdom are very supportive of blues and roots music."

Despite Stony Plain's profile, the label has twice survived brushes with near-bankruptcy. "Both times somebody called wanting to license one of the acts and offered money to do it," says Peterson. "Also, both CKUA radio shows I do pay ACTRA rates, which has floated Stony Plain Records through all the lean years."



Ooh La La

The American debut single and video of David Hallyday (5282-4-SB)

from the forthcoming album

rock 'n'
heart

(5204-4-SB)

david hallyday



SINGLE REVIEWS

POP

► **GLORIA ESTEFAN** *Seal Our Fate* (3:55)
 PRODUCERS: Emilio Estefan Jr., Jorge Casas, Clay Ostwald
 WRITER: G. Estefan
 PUBLISHER: Foreign Imported Productions, BMI
 Epic 347-73769 (c/o Sony) (cassette single)

Second helping from platinum Latina's fab "Into The Light" set is an upbeat, philosophical pop/rock. Estefan works up a respectable sweat amid an aggressive, guitar-driven arrangement. Another smash in the offing.

► **LUTHER VANDROSS** *Power Of Love* (4:18)
 PRODUCER: Luther Vandross, Marcus Miller
 WRITERS: L. Vandross, M. Miller
 PUBLISHER: EMI-April/Uncle Ronnie's Music/Thriller Miller, BMI
 Epic 347-73778 (c/o Sony) (cassette single)

First peek into Vandross' new album of the same name is a tasty blend of influences: pleasing pop melodies, funky guitars, gospel-tinged backing vocals, and (naturally) effective R&B vocals. Thoroughly satisfying.

► **GEORGE MICHAEL** *Soul Free* (5:24)
 PRODUCER: George Michael
 WRITER: G. Michael
 PUBLISHERS: Morrison Leahy/Chappell & Co., ASCAP
 Columbia 38T-73799 (c/o Sony) (cassette single)

Michael's artistic credibility continues to shine forth on this lyrically satisfying, uptempo fifth release from his platinum "Listen Without Prejudice Vol. 1" disc. Song's colorful, vibrant nature could transfer over nicely to the dance floor given the right remix.

► **SURFACE** *Never Gonna Let You Down* (3:45)
 PRODUCER: Surface
 WRITER: B. Jackson
 PUBLISHERS: Screen Gems-EMI/Colgems-EMI, BMI
 Columbia 38T-73643 (c/o Sony) (cassette single)

Gallant trio continues to court romance on this breezy ballad a la their recent No. 1 smash, "The First Time." Soothing love arrow shoots straight for the heart and will simultaneously capture pop and urban radio admiration.

► **CHICAGO** *Explain It To My Heart* (4:07)
 PRODUCER: Humberto Gatica
 WRITER: D. Warren
 PUBLISHER: Realsongs, ASCAP
 Reprise 4-19449 (c/o Warner Bros.) (cassette single)

Sensitive second offering from the veteran act's "Twenty 1" set is a midtempo pop/rock love plea that contains band's trademark vocal crooning. Anthemic acoustic/electric guitar combination and breezy horn riffs give the tune a carefree aura that could re-ignite interest for the band at top-40 radio.

► **DREAM WARRIORS** *My Definition Of A Boombastic Jazz Style* (3:40)
 PRODUCERS: Dream Warriors
 WRITER: not listed
 PUBLISHER: not listed
 4th & B'way 440526-4 (c/o Island) (cassette single)

Wacky act brilliantly merges snippets from Quincy Jones' "Soul Bossa Nova" with rap, jazz, and world beat influences. An adventurous and fun choice for pop and alternative radio enthusiasts.

► **SMALL CHANGE** *Why* (4:10)
 PRODUCERS: Kenni Hairston, Trevor Gale
 WRITERS: K. Hairston, T. Gale, M. Forman
 PUBLISHER: not listed
 REMIXERS: Gerry E. Brown, Kenni Hairston, Trevor Gale

Mercury 868228-4 (c/o PolyGram) (cassette single; 12-inch version also available, Mercury 868229-1)

Teen outfit ponders questions of racial unity and other heady topics on this sincere and engaging R&B/hip-hop. Cute for youth-conscious top-40 formats, though urban programmers should not feel left out.

R&B

► **RUBY TURNER** *The Other Side* (3:50)
 PRODUCERS: Hula & K. Fingers
 WRITER: Hula & K. Fingers
 PUBLISHER: not listed
 REMIXER: Def Geoff Hunt
 Jive 1436-4 (c/o BMG) (cassette single; 12-inch version also available, Jive 1436-1)

Turner will likely duplicate the No. 1 success of last year's "It's Gonna Be Alright" with this smooth and insinuating swing/R&B jam. Remix by Def Geoff Hunt provides a sweet Soul II Soul-ish vibe that could translate into club action. Regardless, Turner has rarely sounded better. Look for her forthcoming album of the same name.

► **LEVERT** *Baby I'm Ready* (4:10)
 PRODUCER: not listed
 WRITER: not listed
 PUBLISHER: not listed
 Atlantic 4-87696 (cassette single)

Soulful shot from the "Rope A Dope Style" set is a tender love letter that makes for pleasing ear candy with its classic and passionate lead performance. Lovely backing harmonies and soothing instrumentation make for a delightful quiet-storm getaway.

► **LOUIS PRICE** *Play It By Heart* (3:35)
 PRODUCER: Michael Stokes
 WRITERS: L. Price, S. Parodi
 PUBLISHER: not listed
 Westgrand/Motown 2101 (cassette single)

Price delivers a rich and affecting performance on this seductive slow jam. Excellent for urban and AC formats. Bodes well for his forthcoming self-titled album.

► **LARRY LARR** *Larry, That's What They Call Me* (4:35)
 PRODUCER: Chuck Nice
 WRITERS: W. Griggs, L. Hill
 PUBLISHER: Acknickulous/MCA, ASCAP
 Ruffhouse/Columbia 00964 (c/o Sony) (cassette single)

Slow-grooved rap track spills frenetic rhymes over subtle funk-guitar slides and spicy samples. While each mix basically blends into the next, the one that stands out the most and should work best at urban radio is the "Live At Wizzardville, PA" version, which uses ecstatic crowd cheers to heighten the excitement.

► **GENE RICE** *You're Gonna Get Served* (4:17)
 PRODUCERS: Stan Sheppard, Aaron Smith
 WRITERS: S. Sheppard, A. Smith, E. Rice
 PUBLISHERS: Island/Stanton's Gold/Genric/Trayce One, BMI
 RCA 2822-4 (c/o BMG) (cassette single)

Rice comes off like quite the Casanova on this sexy Vandross-styled ballad. A cool choice for adult-oriented urban outlets.

► **CUTTY RANKS** *The Stopper* (3:35)
 PRODUCER: not listed
 WRITER: P. Thomas

NEW AND NOTEWORTHY

► **CRYSTAL WATERS** *Gypsy Woman (She's Homeless)* (7:08)
 PRODUCERS: The Basement Boys
 WRITERS: C. Waters, N. Conway
 PUBLISHER: Basement Boys, ASCAP
 REMIXERS: The Basement Boys
 Mercury 868209-1 (c/o PolyGram) (12-inch single)

Inspired deep house dish has already begun to explode at club level, thanks to Waters' unique vocal and a hypnotic hook and groove crafted by hot production team the Basement Boys. Expect extensive radio action at several formats momentarily.

PUBLISHER: Promuse, BMI
 Profile PCT-5332 (cassette single)

Heady Jamaican rhymes are frantically tripped over minimal instrumentation, which includes tropical ska-induced percussion. Although this tune's monotone vocal delivery can hypnotize, it also has the potential to induce slumber, depending on the listener's mood. Eclectic urban radio programmers might want to look into the spicier "Main Attraction" remix. Contact: 212-529-2600.

COUNTRY

► **RICKY VAN SHELTON** *I Am A Simple Man* (3:25)
 PRODUCER: Steve Buckingham
 WRITER: W. Aldridge
 PUBLISHER: Rick Hall, ASCAP
 Columbia 38-73780 (c/o Sony) (7-inch single)

Simple says it. Simply appealing, clean production surrounds Shelton's well-articulated performance, but overall this number lacks oomph.

► **CONWAY TWITTY** *One Bridge I Didn't Burn* (3:36)
 PRODUCERS: Conway Twitty, Dee Henry
 WRITERS: S. Dean, J. McBride
 PUBLISHERS: Tom Collins/EMI April, BMI/ASCAP
 MCA 54077 (7-inch single)

A heartbroken Twitty searches for the security of his past. His timeless talent breezes across a smoothly produced ballad.

► **MOLLY & The HEYMAKERS** *He Comes Around* (3:21)
 PRODUCERS: Paul Worley, Ed Seay
 WRITERS: M. Scheer, G. Burr
 PUBLISHERS: Sony Tree, BMI/MCA/Gary Burr, ASCAP
 Reprise 7-19332 (c/o Warner Bros.) (7-inch single)

Look out folks, Molly & the Heymakers are entering the country music scene with full force. The second single from the band's debut album is hot, hot, hot! Blazing production features Molly's super-solid and brightly-colored vocals frolicking with scorching instrumentation.

► **NEAL MCCOY** *Hillbilly Blue* (3:23)
 PRODUCER: Nelson Larkin
 WRITER: B. Nelson
 PUBLISHER: Colgems/EMI, ASCAP
 Atlantic 7-87681 (7-inch single)

Sadly sensitive, but positively charming vocals move delicately through a blue-shaded melody. A purely pleasurable listening experience.

► **TIM MCGRAW** *Holiday In* (3:00)
 PRODUCER: Doug Johnson
 WRITERS: A. Portilla, J. Shoat, J. Vest
 PUBLISHERS: O-Heart/JMV/Popular Grove, ASCAP
 Curb NR-76871 (7-inch single; cassette version also available, Curb 4JM-76871)

With a clever twist of words, McGraw reveals his conclusion that a female companion is fooling around. A hooky sing-along.

► **CLINTON GREGORY** *(If It Weren't For Country Music) I'd Go Crazy* (2:57)
 PRODUCER: Ray Pennington
 WRITER: A. Syms
 PUBLISHER: Millstone, ASCAP
 Step One SOR-427 (cassette single)

This is the kind of song you find yourself humming and singing along with, thanks to Gregory's earnest treatment and Pennington's deft production. Don't miss the fine accompanying video.

► **HAL KETCHUM** *Small Town Saturday Night* (2:55)
 PRODUCERS: Allen Reynolds, Jim Rooney
 WRITERS: P. Alger, H. DeVito
 PUBLISHERS: Bait & Beer/Forerunner/Little Nemo/Bug, ASCAP
 Curb 76865 (7-inch single; cassette version also available, Curb 4KM-76865)

Ketchum sounds remarkably like Eddy Raven on this peppy show-and-tell tour.

► **JAMES BLUNDELL** *The Blue Heeler* (3:48)
 PRODUCER: Garth Porter
 WRITER: J. Blundell
 PUBLISHER: Blundell Ents., APRA
 Capitol 79643 (c/o CEMA) (CD promo only)

Australian Blundell sings well and

energetically, but his vocabulary will puzzle many an American ear.

DANCE

► **PET SHOP BOYS** *Where The Streets Have No Name (Can't Take My Eyes Off You)* (no timing listed)
 PRODUCERS: Pet Shop Boys, Julian Mendelsohn
 WRITERS: P. Hewson, D. Evan, L. Mullen, A. Clayton, B. Gaudio, B. Crewe
 PUBLISHER: not listed
 REMIXER: David Morales
 EMI 56217 (c/o CEMA) (12-inch single)

U2's rock radio hit is given a bold and ultimately satisfying house/NRG treatment. Adding lyrics from the Four Seasons' evergreen "Can't Take My Eyes Off You" is a stroke of quirky genius. Blasphemous to U2 fans, though everyone else is sure to be amused. Could re-ignite top-40 radio interest as well.

► **ENIGMA** *Mea Culpa* (6:15)
 PRODUCER: Enigma
 WRITERS: Curly M.C., D. Fairstien
 PUBLISHER: Virgin, ASCAP
 Charisma 0-96352 (c/o Virgin) (12-inch single)

Follow-up to the international smash "Sadeness—Part 1" continues along a similar music path: insistent hip-hop beats combined with atmospheric chanting and rapping. Superior track should maintain listener and DJ interest.

► **BOMB THE BASS** *Love So True* (6:00)
 PRODUCERS: Tim Simonen, Doug Wimbish
 WRITERS: Simonen, Wimbish, Heywood
 PUBLISHERS: Rhythm King/Serious Bass
 REMIXER: J. Saul Kane, Alan Scott
 Rhythm King/Sire/Reprise 4731 (c/o Warner Bros.) (12-inch single)

After intriguing import activity, U.K. groove collective lead by Tim Simonen finally unleashes this fab sleaze-speed funk jam here. R&B-flavored vocals by Loretta Heywood are a fine complement to track's percussive nature. Widespread club play is a given though urban radio crossover is possible—and advised.

► **SECCHI FEATURING ORLANDO JOHNSON** *I Say Yeah* (6:03)
 PRODUCER: N.T.M.
 WRITERS: M. Rossi, P. Di Stolfo, D. Gardenghi, M. Gubinelli, G. Zandona
 PUBLISHERS: Energy
 Production/Edizioni/Musicali/N.T.M.
 Epic 73773 (c/o Sony) (12-inch single)

Riveting Italo-house rubdown has been circulating as an import for quite some time and is now poised to take the U.S. by storm with its shimmering falsetto vocals and hypnotically NRG-etic bottom. Visionary mixes will keep it kickin' for a while and include the mysterious "10 Dance" groove as well as the deep-house reading on the flip.

► **HOUSE 2 HOUSE** *Hypnotize Me* (5:35)
 PRODUCERS: Henry Maldonado, Rudy Straker, David Carter
 WRITERS: H. Maldonado, R. Straker, D. Carter
 PUBLISHERS: Strictly Rhythm/Knock Twice, ASCAP
 Strictly Rhythm 1236 (12-inch single)

Swirling house'n'sample instrumental rave comes in a pair of slamin' mixes that court kudos from both peak-hour and early A.M. spinners. Equally appetizing is the bleep/techno-powered "I Wanna See You Dance" on the flip. Contact: 212-246-0026.

► **ALTA DUSTIN** *Lookin' For Love* (6:36)
 PRODUCER: Tolga Katas
 WRITERS: T. Katas, F. D'Alessandro
 PUBLISHER: Turkishman, BMI
 REMIXER: Tolga Katas
 Atlantic 86052 (12-inch single)

Spacious light-house workout includes tasty and subtle freestyle seasoning that is sprinkled over reverberating synth-fills and brazen horn riffs. Club jocks have a number of versions to spin, which range from the provocative "House Mix" to the exotic "Turkish Knights" instrumental rendering.

► **URBAN RHYTHM FEATURING ROBERTA GILLIAM** *Get Your Thing Together* (6:35)
 PRODUCERS: Lenny Dee, Ralphie Dee
 WRITERS: V. Simonelli, L. Dee
 PUBLISHERS: Next Plateau/Def Mix/Simonelli/Dee Man, ASCAP

REMIXERS: Lenny Dee, Ralphie Dee, Victor Simonelli
 Next Plateau 50134 (12-inch single)

Deep house dish twirls its way over growling diva-like vocals and a gospel-flavored chorus. Plucky mixes include the insatiable "84 King St. Club" version as well as the slamin' "Techno Club," both of which are replete with funky samples and driving synth pulses. Contact: 212-541-7640.

► **WILLIE & WASEEM** *Plain And Simple* (3:33)
 PRODUCER: Tony Butler
 WRITERS: W. Warren, W. Kahook
 PUBLISHER: Whooping Crane, BMI
 REMIXERS: Ciro Llerena, Frank Cesareno
 Pandisc 066 (12-inch single)

Charming freestyle nugget chugs over an intriguing funky bassline and a vocal arrangement that is both clever and seductive. Dance-oriented top-40 radio programmers will want to consider this endearing little ditty, while club DJs may be tempted to investigate the track's satisfying extended mixes on side B. Contact: 305-948-6466.

► **DEBRA TORRE** *Fast Lane* (6:07)
 PRODUCERS: Michael Garvin, Nathan Garvin
 WRITER: M. Garvin
 PUBLISHER: Garvin, ASCAP
 Esquire V-76361 (12-inch single)

Fierce synth-pop house hitter intrigues with its engaging keyboard echoes, which provide a hypnotic quality to the tune and make it something that shouldn't be overlooked. Also of note is Torre's potent vocals, as well as a variety of remixes that could work at club and radio levels. Contact: 818-500-0090.

► **DESIRE** *This Dub Is Mine* (6:56)
 PRODUCER: Louie Louie
 WRITERS: A. Booth, D. Nabritt, M. Weiss
 PUBLISHERS: Misam/Mideb/Joga/CRK, ASCAP
 REMIXERS: George Morat, Mojoe Nicosia, Louis Vega
 Sam 5014 (12-inch single)

Femme rapper proves her lyrical and vocal potential on this bass'n'synth-happy hip-houser that poses as a sequel to Vicki D.'s classic "This Beat Is Mine." Quite nice. Contact: 718-335-2112.

► **BI-GOD 20** *Carpe Diem* (3:54)
 PRODUCERS: Talla 2XLC, Jallokin
 WRITERS: Jallokin, J. Basher, Jimmy D.
 PUBLISHERS: ICM/Warner-Chappell/Songs Of Logic/Hanseatic, BMI
 Sire/Reprise 40016-2 (c/o Warner Bros.) (CD single)

Industrial/dance blitz seizes the ear with its robotic groove; one that deftly marries flippant, detached vocals with synth pulses that are ominously militant. Creative remixes alter the mind with sci-fi special effects that should inspire modern rock radio and alternative club programmers.

ROCK TRACKS

► **YES** *Lift Me Up* (5:03)
 PRODUCER: Trevor Rabin
 WRITER: not listed
 PUBLISHER: not listed
 Arista 2218 (cassette single)

First offering from the highly touted "Union" disc retains the classic rock band's signature sound: lush instrumentation, endless layers of harmonies, and Jon Anderson's dramatic vocal delivery. An instant fave at album rock radio, although tune has softness that could appeal at AC and pop formats.

PICKS (►): New releases with the greatest chart potential.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.

Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

“YOU’RE IN LOVE” BY Wilson Phillips (SBK) moves to No. 1 in airplay and overall, so the trio has had three No. 1 singles out of its first four released. “Sadness Part 1” by Enigma (Charisma) is No. 1 in sales but slips to No. 6 overall despite a small point gain. “Baby Baby” by Amy Grant (A&M) is close behind “You’re In Love,” and “Baby” makes such large point gains that it is likely to hit the top spot next week. “Joyride” by Roxette (EMI) is coming up fast and will challenge for the top in two weeks. A solid wall of bullets from positions 8 through 12 shows that some spirited fights are coming.

MICHAEL BOLTON scores an amazing 201 top 40 radio adds, and a No. 36 debut, for “Love Is A Wonderful Thing” (Columbia), with only 35 reporting stations holding back in its first week of release. The only singles in the last few years that have debuted higher are those for which the commercial single release was delayed (e.g., “Rescue Me,” “U Can’t Touch This”), allowing them considerable time to accumulate radio airplay points before their Hot 100 debuts. By contrast, all of the airplay for Bolton’s single is out of the box. The only new group among the five Hot 100 debuts this week is the **Rebel Pebbles**, a Los Angeles-based female quartet. Its single, “Dream Lover” (I.R.S.), enters at No. 94, with an early top 20 report from KRBE Houston.

THE FASTEST MOVER ON the chart is “Losing My Religion” by R.E.M. (Warner Bros.), zooming 23 places to No. 34 and showing No. 1 potential. It is already No. 1 simultaneously on both the Modern Rock and Album Rock Tracks charts, which is a rare occurrence. Because its point gains are equally strong in sales and airplay, it makes a huge chart jump without winning either the sales or airplay Power Pick. Early top-10 reports for “Religion” come from 98PXY Rochester, N.Y. (12-9) and I95 Birmingham, Ala. (21-7). “Miracle” by Whitney Houston (Arista) makes a 21-place leap to No. 42 and is a close runner-up for the Power Pick/Airplay to Mariah Carey’s “I Don’t Wanna Cry” (Columbia).

QUICK CUTS: Two records each zoom 20 places. “I Wanna Sex You Up” by new group **Color Me Badd** (Giant) jumps to No. 51, fueled by 28 radio adds and four early top-10 reports, including Y95 Phoenix (12-7) and Z104 Norfolk, Va. (21-10). “Strike It Up” by **Black Box** (RCA) hits No. 60, up from 80, with outstanding reports from the top three markets: 11-3 at Hot 97 New York, 10-3 at B96 Chicago, and 7-5 at Power 106 Los Angeles. . . . Two records that lose their bullets are strong in some markets. “Step On” by **Happy Mondays** (Elektra) moves up without a bullet to No. 66 but is top 10 at Y97 Santa Barbara, Calif. (10-8). “Love Me Forever Or Love Me Not” by **Trilogy** (Atco) slips to No. 88 nationally but is big in Florida—No. 5 at Power 96 Miami and No. 3 at Power 93 Tampa. . . . “Written All Over Your Face” by the **Rude Boys** (Atlantic) earns a bullet but holds at No. 26 as three records jump over it. It’s top five at five stations so far, including moves of 4-3 at both KMEL San Francisco and KS104 Denver.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

| | PLATINUM/ GOLD ADDS 24 REPORTERS | SILVER ADDS 40 REPORTERS | BRONZE/ SECONDARY ADDS 172 REPORTERS | TOTAL ADDS 236 REPORTERS | TOTAL ON |
|---|---|--------------------------------|---|--------------------------------|-------------|
| LOVE IS A WONDERFUL THING MICHAEL BOLTON COLUMBIA | 19 | 32 | 150 | 201 | 201 |
| SEAL OUR FATE GLORIA ESTEFAN EPIC | 1 | 10 | 67 | 78 | 79 |
| DREAM LOVER THE REBEL PEBBLES I.R.S. | 2 | 2 | 40 | 44 | 46 |
| MIRACLE WHITNEY HOUSTON ARISTA | 0 | 13 | 29 | 42 | 153 |
| GOODHEART STARSHIP RCA | 0 | 1 | 39 | 40 | 41 |
| COME AGAIN DAMN YANKEES WARNER BROS. | 0 | 2 | 26 | 28 | 69 |
| I WANNA SEX YOU UP COLOR ME BADD GIANT | 5 | 2 | 21 | 28 | 63 |
| LOSING MY RELIGION R.E.M. WARNER BROS. | 3 | 3 | 21 | 27 | 116 |
| HOW CAN I EASE THE PAIN LISA FISCHER ELEKTRA | 0 | 5 | 21 | 26 | 54 |
| PEOPLE ARE STILL HAVING... LATOUR SMASH | 1 | 5 | 17 | 23 | 60 |

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.

“MOONLIGHT DANCING”

(87706)



The follow-up to the Grammy-winning song “From A Distance.”
From the album
SOME PEOPLE’S LIVES.

(82129)

Produced by Arif Mardin
for Deniz Productions, Inc.
Associate Producer—Marc Shaiman

BETTE MIDLER

“LOVE DON’T COME EASY”

(87734)

White
Lion



The new single from a band that’s primed to be the
Mane Attraction of 1991.

From the new album **MANE ATTRACTION.**

(82193)

Produced by Richie Zito



© 1991 Atlantic Recording Corp. A Time Warner Company

Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 107 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL). Contains top 40 radio monitor data for week ending April 20, 1991.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL). Contains top 40 radio monitor data for week ending April 20, 1991.

Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL). Contains top 40 recurrent monitor data for week ending April 20, 1991.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL). Contains top 40 recurrent monitor data for week ending April 20, 1991.

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

Hot 100 Sales & Airplay

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST, SALES, HOT 100 POSITION. Contains Hot 100 Sales & Airplay data for week ending April 20, 1991.

Table with columns: THIS WEEK, LAST WEEK, TITLE, ARTIST, AIRPLAY, HOT 100 POSITION. Contains Hot 100 Sales & Airplay data for week ending April 20, 1991.

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist. Contains publisher and performance rights information for Hot 100 singles.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

APRIL

April 12-14, National Assn. of Black-Owned Broadcasters Broadcast Management Conference, location to be announced, Las Vegas. Ava Sanders, 202-463-8970.

April 15-18, National Assn. of Broadcasters Annual Convention, Las Vegas Convention Center, Las Vegas. 202-429-5300.

April 16, Fifth Annual Pepsi Boston Music Awards, Wang Center for the Performing Arts, Boston. Candace Avery, 617-338-3144.

April 17-18, Second Albany New Music Expo, various locations, Albany, N.Y. Scott Goodman, 518-427-9058.

April 17-20, Retail Sheet Music Dealers Assn. 16th Annual Conference, Flamingo Hilton, Las Vegas. 214-233-9107.

April 19-21, Southern Regional Conference of College Broadcasters, Georgia State Univ., Atlanta. 401-863-2225.

April 21, New York Music Conference, sponsored by Platinum Music Network, Omni Park Central Hotel, New York. 201-222-6842.

April 24, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles 213-462-2351.

April 24, International Radio & Television Society Gold Medal Award Dinner, Waldorf-Astoria, New York. 212-867-6650.

April 24-27, Third Annual International New Age Music Conference, Bay View Plaza Holiday Inn, Santa Monica, Calif. 213-935-7774.

April 25-28, Impact Super Summit Conference V, Bally's Park Place, Atlantic City, N.J. 215-646-8001.

April 27, T.J. Martell Foundation Dinner, honoring Charles Koppelman, New York Hilton, New York. Muriel Max, 212-245-1818.

April 28-29, VSDA Regional Expo, Oregon Convention Center, Portland, Ore. Dana Kornbluth, 609-596-8500.

April 30, Songwriters Guild of America 60th Anniversary Celebration and Annual West Coast Membership Meeting, Century Plaza Ballroom, Los Angeles. B. Aaron Meza, 213-462-1108.

MAY

May 2-5, Ninth Annual Sunfest Music Festival, various locations, West Palm Beach, Fla. 407-659-5980.

May 4, 10th International Reggae Music Awards, Holiday Inn Rose Hall, Montego Bay, Jamaica. 312-427-0266.

May 7-9, ITA Convention, Sheraton Harbor Island Hotel, San Diego. 212-643-0620.

May 9-12, MidCoast Music '91, Marquette, Minneapolis. Susan Evans, 612-375-1015.

May 11-12, Sixth Annual Baltimore/Washington/Virginia Music Business Forum, Washington Marriott Hotel, Washington, D.C. 301-604-2330.

May 13, 1991 Beacons In Jazz Awards, The New School Auditorium, New York. 212-741-8058.

May 15-19, 19th Annual NAIRD Convention, Sheraton Universal, Los Angeles. 609-547-3331.

May 18-22, National Assn. of Video Distributors Convention, Saddle Brook Resort, Tampa, Fla. Mark Engle, 202-452-8100.

May 28-29, 1991 Billboard International Latin Music Conference, the Hyatt, Miami. Melissa Subbatch, 212-536-5018.

FOR THE RECORD

Columbia Records associate director of dance music promotion Michael Becker is based in Los Angeles. His location was stated incorrectly in the April 13 Executive Turntable.

EXECUTIVE TURNTABLE

(Continued from page 6)

were, respectively, product manager for PolyGram, director of marketing at EMI, arts and entertainment editor for the New York Carib News, director of urban product development for PolyGram Group Distribution, and national pop retail manager of Island.

Carol Wright is named director of artist marketing for BMG Canada in Toronto. She was director of marketing and promotion at Island.

Steve Vining is appointed director of marketing, worldwide, for the RCA Victor label of BMG Classics in New York. He was VP of Intersound Inc.

Stu Ginsburg is named director of media for Ear Candy Records in New



WRIGHT



VINING



GINSBURG



SILL

York. He was VP of public relations for Showtime Networks Inc.

PUBLISHING. Lonnie Sill is appointed senior director of writer/publisher relations, Los Angeles, for BMI in Los Angeles. He was head of the music division for film and television at Paramount.

RELATED FIELDS. Lisa Schraml is named director of marketing and sales for JVC Disc America Co. in New York. She was previously manager of marketing and sales.

B&T'S AUDIO SERVICE TARGETS VID STORES

(Continued from page 6)

tem. This is done on any standard touch-tone telephone. Lewis walked AVA attendees through the process.

On a 24-hour basis, store personnel can dial "Victor," the artificial computer voice with a Swedish accent. Special codes alert Victor to store name, location, and name of store employees.

At each stage in the ordering process, Victor repeats the instructions in the familiar monotone heard on so many automatic telephone switchboards these days.

Demonstrating the system with Victor's voice on a squawk box so the audience could hear the computerized voice make its robotic responses, Lewis said the process could be entertaining. "We are looking into having order stations around the store and Victor's voice audible to the consumer for our special-order 'Video Finder' service."

LETTERS TO THE EDITOR

(Continued from page 11)

Forever," Jeanette McDonald's "Indian Love Call," and Barry Sadler's "The Ballad Of The Green Beret." However, as noted by Ross, the internationalization of the entertainment industry and, particularly, of music should not provoke "cultural or economic backlash," but rather a continuation of the role the American music industry has played to date in cross-cultural contributions.

M. William Krasilovsky
Feinman & Krasilovsky
New York

NO INPUT

Billboard reported that WEA president Henry Droz publicly committed his company to replace the standard CD jewel-box package with the new Eco-Pak—without any input from consumers! Industry executives, especially packaging companies, may all get behind it; but U.S. consumers have consistently, overwhelmingly indicated great enthusi-

Video Finder evolved from Talk Video and is a service for sell-through video. With this service, a catalog is offered that consumers can view and make selections from—prices are all at list. Lewis said a similar service for audio is in the works.

As for Video Talk, the store-employee ordering system, even complex transactions are possible, such as sorting out the price on quantity deals. "Victor will explain that an item is \$7.99 cost except in quantities more than 20, then it drops to \$7.50," said Lewis.

Harkins said one glitch still being worked out is that unlike video, where the title is all important, "in audio the names of the performers are so vital." But incorporating the additional information means more punches on the touch tone for callers and more memory capacity for Victor.

asm for the jewel box.

The usually savvy president of Tower Records, Russ Solomon, seriously misjudges his customers if he thinks they will accept a non-jewel-box package without a fight. Besides, the jewel box is a justly appreciated worldwide standard outside the U.S. Won't someone in the industry with less arrogance than Droz do the obvious market research before we have another Coca-Cola fiasco?

David Greene
Reissue Issues
Palo Alto, Calif.

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

LIFELINES

BIRTHS

Boy, Robin Scott, to Marnie Jones, Feb. 25 in Deephaven, Minn. She is a harpist and recording artist.

MARRIAGES

William Guy Osment to Angela Anthony, April 6 in Smithville, Mo. He is a buyer at the Music Exchange in Kansas City, Mo.

DEATHS

Stuart D. Goldberg, 39, of cancer, April 2 in New York. Most recently VP of the audio-tech division of Westwood One, Goldberg had a long and distinguished career in radio. At the age of 22, he became GM of WIQB-FM Ann Arbor, Mich. He later worked in sales and promotion positions at WXYZ and WDEE, both in Detroit, and at WRKS New York. He also worked for Torbet Radio in both New York and Los Angeles. He is survived by his parents, Ivan and Bobbie, and his sisters, Joan and Lynda. In lieu of flowers, contributions can be sent to NYU Medical Center, in memory of Stuart D. Goldberg, 560 First Ave., New York, N.Y. 10016, to the attention of the Development Center.

Henry Glover, 69, of a heart attack, April 7 in New York. Glover was a producer, songwriter, and jazz musician. During his four-decade career, he produced a wide array of top 10 R&B and pop hits. He started out as

trumpeter and arranger for Buddy Johnson's band, and later joined the Willie Bryant and Tiny Bradshaw bands. Next, he became a songwriter, arranger, and producer for King Records; his song "I Love You, Yes I Do" was a hit for Lucky Millinder. He also produced hits by Hank Ballard, Bill Doggett, Ivory Joe Hunter, Wynonie Harris, and James Brown, and country artists Grandpa Jones, the Delmore Brothers, the Cowboy Copas, Hawkshaw Hawkins, and Moon Millican. At Roulette Records, Glover produced jazz artist Sonny Stitt and pop artists the Essex, the Cleftones, Joe Jones, and Dinah Washington.

Glover signed the group the Band and was noted for his work on their albums. He also worked on the soundtrack to the film "The Last Waltz" and the album "Muddy Waters At Woodstock," which won a Grammy award. He received a "million plays" award for "Honky Tonkin," which he co-wrote. He has served on the executive committee of the Recording Industry Assn. of America, and on Oct. 31 he will be inducted into the Jazz Music Hall of Fame in Birmingham, Ala. He is survived by his wife, Doris, and two daughters, Leslie and Ware.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

RADIO VENTURE

(Continued from page 6)

into this [new] company."

Radio industry brokers and analysts are cheered by the news of the partnership. "I think it's very healthy," says Robert Mahlman Jr. of the radio-station brokerage The Mahlman Co. "IF KKR's excited about radio, it says to others: 'Let's wake up.'"

"I think they're going to go after top 30, top 40 markets—cash-flowing stations," adds Mahlman. "They'll be looking for the best deals they can find."

Joseph Arsenio, securities analyst with Hambrecht & Quist, says, "It's a good sign. KKR getting into this business is reflective of the fact that they feel this segment of the market

has bottomed out."

"The media business was overleveraged and overhyped," adds Arsenio. "KKR understands the politics of leverage. They're getting into this industry, which is already overleveraged, because they can see some ways out."

McCord will be chief executive officer of the new company, which will be headquartered in New York. He plans to hire a chief operating officer and a chief financial officer in the next few weeks.

KKR was involved in some of the biggest leveraged buyouts of the '80s, including the largest in history, the \$25 billion RJR Nabisco deal.

DON JEFFREY and PHYLLIS STARK

ROUGH TRADE REPORTS PACKAGE, PIECEMEAL BIDS

(Continued from page 8)

bels just who is interested in what by Wednesday; to that end, a meeting will be called, details will be announced, and a course of action will be discussed and voted on.

Murrell is emphatic that Wednesday's deadline is an arbitrary and self-imposed one and does not indicate that Rough Trade will be insolvent by that point. "There is no imminent danger of any company in the Rough Trade group collapsing for weeks and weeks and weeks," he says. "We have the group in a situation where it can survive. If the worst does come to the worst with distribution, we are in a position now where it will not take all the labels with it."

He adds that distributed labels have been paid 22% of what they

were owed up to Jan. 1 and will decide on the best course for achieving the remaining 78% at their next meeting. In the meantime, their accounts are being settled promptly, Murrell says. "We are settling faster than any other distributor in the country," he says. "What other company settled for February's business by April 4?"

But Rough Trade has had to take a number of steps to ensure its trading stability in advance of the labels' meeting. Ten staffers—two-thirds of the total—have been laid off at the record company, while the distribution arm is set to move to less expensive premises. The new offices and warehousing will still be in north London.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|--------------|-----------|---------------|--|--|
| | | | | ★ ★ No. 1 ★ ★ | |
| 1 | 1 | 1 | 43 | MARIAH CAREY ▲ ⁴ COLUMBIA 45202 (9.98 EQ) <small>8 weeks at No.1</small> | MARIAH CAREY |
| 2 | 2 | 2 | 15 | C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ) | GONNA MAKE YOU SWEAT |
| 3 | 3 | 3 | 54 | WILSON PHILLIPS ▲ ⁴ SBK 93745 (9.98) | WILSON PHILLIPS |
| 4 | 5 | 16 | 4 | R.E.M. WARNER BROS. 26496 (9.98) | OUT OF TIME |
| 5 | 4 | 4 | 57 | THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98) | SHAKE YOUR MONEY MAKER |
| 6 | 11 | 9 | 22 | WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98) | I'M YOUR BABY TONIGHT |
| 7 | 7 | 7 | 26 | CHRIS ISAAK ● REPRISE 25837 (9.98) | HEART SHAPED WORLD |
| 8 | 8 | 11 | 5 | SOUNDTRACK ELEKTRA 61047* (10.98) | THE DOORS |
| 9 | 12 | 13 | 8 | ENIGMA CHARISMA 91642* (9.98) | MCMXC A.D. |
| 10 | 6 | 5 | 11 | STING ▲ A&M 6405 (10.98) | THE SOUL CAGES |
| 11 | 9 | 6 | 31 | VANILLA ICE ▲ ⁷ SBK 95325* (9.98) | TO THE EXTREME |
| 12 | 10 | 8 | 10 | GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ) | INTO THE LIGHT |
| 13 | 13 | 14 | 31 | QUEENSRYCHE ▲ EMI 92806 (9.98) | EMPIRE |
| 14 | 15 | 15 | 21 | TESLA ▲ GEFEN 24311 (9.98) | FIVE MAN ACOUSTICAL JAM |
| 15 | 14 | 10 | 59 | M.C. HAMMER ▲ ³ CAPITOL 92857 (9.98) | PLEASE HAMMER DON'T HURT 'EM |
| 16 | 24 | 40 | 5 | SOUNDTRACK GIANT 24409*/REPRISE (9.98) | NEW JACK CITY |
| 17 | 22 | 25 | 7 | ANOTHER BAD CREATION ● MOTOWN 6318* (9.98) | COOLIN' AT THE PLAYGROUND YA' KNOW! |
| 18 | 16 | 12 | 28 | BETTE MIDLER ▲ ² ATLANTIC 82129 (9.98) | SOME PEOPLE'S LIVES |
| 19 | 17 | 17 | 21 | MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98) | THE IMMACULATE COLLECTION |
| 20 | 61 | — | 2 | ROD STEWART WARNER BROS. 26300* (9.98) | VAGABOND HEART |
| 21 | 23 | 21 | 29 | L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) | MAMA SAID KNOCK YOU OUT |
| 22 | 21 | 19 | 6 | GREAT WHITE CAPITOL 95330 (9.98) | HOOKED |
| 23 | 20 | 22 | 28 | OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ) | CIRCLE OF ONE |
| 24 | 28 | 43 | 5 | AMY GRANT A&M 15321 (9.98) | HEART IN MOTION |
| 25 | 27 | 31 | 10 | DIVINYLS VIRGIN 91397* (9.98) | DIVINYLS |
| 26 | 19 | 20 | 29 | AC/DC ▲ ² ATCO 91413 (9.98) | THE RAZORS EDGE |
| 27 | 18 | 18 | 18 | THE SIMPSONS ▲ ² GEFEN 24308 (9.98) | THE SIMPSONS SING THE BLUES |
| 28 | 26 | 23 | 21 | GUY ▲ UPTOWN 10115/MCA (9.98) | THE FUTURE |
| 29 | 33 | 34 | 40 | NELSON ▲ DGC 24290/GEFFEN (9.98) | AFTER THE RAIN |
| 30 | 34 | 42 | 8 | LONDONBEAT RADIOACTIVE 10192/MCA (9.98) | IN THE BLOOD |
| 31 | 29 | 29 | 30 | WARRANT ▲ COLUMBIA 45487 (9.98 EQ) | CHERRY PIE |
| 32 | 25 | 24 | 29 | INXS ▲ ATLANTIC 82140 (9.98) | X |
| 33 | 32 | 46 | 28 | THE DOORS ▲ ELEKTRA 60343* (12.98) | BEST OF THE DOORS |
| 34 | 31 | 27 | 31 | GARTH BROOKS ▲ ³ CAPITOL 93866* (9.98) | NO FENCES |
| 35 | 40 | 49 | 9 | JESUS JONES SBK 95715* (9.98) | DOUBT |
| 36 | 30 | 26 | 25 | PAUL SIMON ▲ WARNER BROS. 26098 (9.98) | RHYTHM OF THE SAINTS |
| 37 | 35 | 30 | 55 | BELL BIV DEVOE ▲ ³ MCA 6387 (10.98) | POISON |
| 38 | 36 | 28 | 34 | TRIXTER ● MECHANIC 6389/MCA (9.98) | TRIXTER |
| 39 | NEW ▶ | | 1 | ROLLING STONES COLUMBIA 47456 (10.98 EQ) | FLASHPOINT |
| 40 | 38 | 35 | 29 | CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ) | IN CONCERT |
| 41 | NEW ▶ | | 1 | ROXETTE EMI 94435* (10.98) | JOYRIDE |
| 42 | 43 | 45 | 5 | JONI MITCHELL GEFEN 24302 (9.98) | NIGHT RIDE HOME |
| 43 | 37 | 38 | 81 | JANET JACKSON ▲ ⁵ A&M 3920 (9.98) | JANET JACKSON'S RHYTHM NATION 1814 |
| 44 | 39 | 32 | 40 | HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) | WE ARE IN LOVE |
| 45 | 44 | 37 | 12 | DIGITAL UNDERGROUND ● TOMMY BOY 964 (6.98) | THIS IS AN EP RELEASE |
| 46 | 42 | 33 | 56 | DAMN YANKEES ▲ WARNER BROS. 26159 (9.98) | DAMN YANKEES |
| 47 | 41 | 39 | 39 | POISON ▲ ³ ENIGMA 91813/CAPITOL (9.98) | FLESH AND BLOOD |
| 48 | 51 | 66 | 4 | RICK ASTLEY RCA 3004* (9.98) | FREE |
| 49 | 76 | — | 2 | BOB DYLAN COLUMBIA 47382* (34.98 EQ) | THE BOOTLEG SERIES (RARE & UNRELEASED) 1961-1991 |
| 50 | 55 | 96 | 18 | SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ) | DANCES WITH WOLVES |
| 51 | 47 | 41 | 9 | QUEEN ● HOLLYWOOD 61020*/ELEKTRA (9.98) | INNUENDO |
| 52 | 45 | 48 | 22 | CLINT BLACK ▲ RCA 2372* (9.98) | PUT YOURSELF IN MY SHOES |
| 53 | 58 | 61 | 13 | HI-FIVE JIVE 1328/RCA (9.98) | HI-FIVE |
| 54 | 48 | 47 | 13 | TIMMY T. QUALITY 15103* (8.98) | TIME AFTER TIME |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|--------------|-----------|---------------|---|-------------------------------------|
| 55 | 52 | 55 | 5 | TEDDY PENDERGRASS ELEKTRA 60891* (9.98) | TRULY BLESSED |
| 56 | 49 | 51 | 20 | CINDERELLA ▲ MERCURY 848 018 (9.98 EQ) | HEARTBREAK STATION |
| 57 | 56 | 59 | 9 | GERARDO INTERSCOPE 91619/ATLANTIC (9.98) | MO' RITMO |
| 58 | 46 | 36 | 22 | PHIL COLLINS ▲ ATLANTIC 82157 (14.98) | SERIOUS HITS...LIVE! |
| 59 | 54 | 52 | 20 | RALPH TRESVANT ● MCA 10116 (9.98) | RALPH TRESVANT |
| 60 | 156 | — | 2 | SOUNDTRACK SBK 96204* (10.98) | TEENAGE MUTANT NINJA TURTLES II |
| 61 | 66 | 88 | 8 | DJ QUIK PROFILE 1402 (9.98) | QUIK IS THE NAME |
| 62 | 86 | 170 | 3 | GEORGE STRAIT MCA 10204* (9.98) | CHILL OF AN EARLY FALL |
| 63 | 50 | 44 | 30 | GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ) | LISTEN WITHOUT PREJUDICE VOL. 1 |
| 64 | 53 | 50 | 25 | ZZ TOP ▲ WARNER BROS. 26265 (9.98) | RECYCLER |
| 65 | 59 | 56 | 31 | STEELHEART MCA 6368 (9.98) | STEELHEART |
| 66 | 63 | 67 | 48 | TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ) | THE REVIVAL |
| 67 | 57 | 53 | 62 | SLAUGHTER ▲ CHRYSALIS 21702* (9.98) | STICK IT TO YA |
| 68 | 68 | 73 | 31 | REBA MCENTIRE ▲ MCA 10016 (9.98) | RUMOR HAS IT |
| 69 | 60 | 57 | 5 | MORRISSEY SIRE 26514*/REPRISE (9.98) | KILL UNCLE |
| 70 | 65 | 62 | 13 | ROGER MCGUINN ARISTA 8648 (9.98) | BACK FROM RIO |
| 71 | 74 | 74 | 7 | FIREHOUSE EPIC 46186* (9.98) | FIREHOUSE |
| 72 | 83 | 131 | 3 | DOLLY PARTON COLUMBIA 46882* (9.98 EQ) | EAGLE WHEN SHE FLIES |
| 73 | 72 | 65 | 55 | SOUNDTRACK ▲ ² EMI 93492 (10.98) | PRETTY WOMAN |
| 74 | 64 | 54 | 43 | KEITH SWEAT ▲ ² VINTERTAINMENT 60861/ELEKTRA (9.98) | I'LL GIVE ALL MY LOVE TO YOU |
| 75 | 78 | 70 | 37 | BLACK BOX RCA 2221 (9.98) | DREAMLAND |
| 76 | 77 | 77 | 19 | CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ) | MOVE TO THIS |
| 77 | 62 | 58 | 33 | JANE'S ADDICTION ● WARNER BROS. 25993 (9.98) | RITUAL DE LO HABITUAL |
| 78 | 73 | 68 | 9 | RUDE BOYS ATLANTIC 82121* (9.98) | RUDE AWAKENING |
| 79 | 67 | 60 | 10 | ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ) | ALL TRUE MAN |
| 80 | 79 | 80 | 6 | GEORGE THOROGOOD AND THE DESTROYERS EMI 92514* (9.98) | BOOGIE PEOPLE |
| 81 | 71 | 69 | 4 | BULLETBOYS WARNER BROS. 26168* (9.98) | FREAKSHOW |
| 82 | 93 | 90 | 34 | YANNI PRIVATE MUSIC 2067* (9.98) | REFLECTIONS OF PASSION |
| 83 | 69 | 76 | 5 | VINCE GILL MCA 10140* (9.98) | POCKET FULL OF GOLD |
| 84 | NEW ▶ | | 1 | LENNY KRAVITZ VIRGIN 91610* (9.98) | MAMA SAID |
| 85 | 100 | 104 | 39 | ERIC JOHNSON ● CAPITOL 90517 (9.98) | AH VIA MUSICOM |
| 86 | 111 | 160 | 5 | CHUBB ROCK SELECT 9063 (6.98) | TREAT 'EM RIGHT |
| 87 | 106 | 141 | 19 | EXTREME A&M 5313 (8.98) | EXTREME II PORNOGRAFFITTI |
| 88 | 70 | 64 | 20 | NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ) | NO MORE GAMES/REMIX ALBUM |
| 89 | 99 | 105 | 9 | HAPPY MONDAYS ELEKTRA 60986* (9.98) | PILLS, THRILLS & BELLIES |
| 90 | 94 | 91 | 13 | DRIVIN' N' CRYIN' ISLAND 422 848 (9.98) | FLY ME COURAGEOUS |
| 91 | 88 | 94 | 14 | THE REMBRANDTS ATCO 91412* (9.98) | THE REMBRANDTS |
| 92 | 82 | 63 | 12 | EPMD RAL 47067/COLUMBIA (9.98 EQ) | BUSINESS AS USUAL |
| 93 | 75 | 71 | 18 | PETER GABRIEL GEFFEN 24326* (9.98) | SHAKING THE TREE - 16 GOLDEN GREATS |
| 94 | 109 | 134 | 6 | MATERIAL ISSUE MERCURY 848 155 (9.98 EQ) | INTERNATIONAL POP OVERTHROW |
| 95 | 85 | 85 | 43 | BAD COMPANY ● ATCO 91371 (9.98) | HOLY WATER |
| 96 | 96 | 79 | 14 | CELINE DION EPIC 46893* (9.98 EQ) | UNISON |
| 97 | 84 | 75 | 32 | DEEE-LITE ● ELEKTRA 60957 (9.98) | WORLD CLIQUE |
| 98 | 81 | 87 | 12 | DAVID LEE ROTH WARNER BROS. 26477 (9.98) | A LITTLE AIN'T ENOUGH |
| 99 | 87 | 72 | 26 | STYX A&M 5327 (8.98) | EDGE OF THE CENTURY |
| 100 | 98 | 82 | 16 | ICE CUBE ● PRIORITY 7230 (6.98) | KILL AT WILL |
| 101 | 92 | 83 | 21 | FATHER M.C. UPTOWN 10061/MCA (9.98) | FATHER'S DAY |
| 102 | 91 | 78 | 22 | SCORPIONS ● MERCURY 846 908 (9.98 EQ) | CRAZY WORLD |
| 103 | NEW ▶ | | 1 | MR. BIG ATLANTIC 82209* (9.98) | LEAN INTO IT |
| 104 | 97 | 100 | 32 | LIVING COLOUR ● EPIC 46202 (9.98 EQ) | TIME'S UP |
| 105 | 113 | 124 | 98 | BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210 /ISLAND (9.98) | LEGEND |
| 106 | 89 | 97 | 10 | O'JAYS EMI 93390 (9.98) | EMOTIONALLY YOURS |
| 107 | 104 | 93 | 50 | GARTH BROOKS ▲ CAPITOL 90897 (8.98) | GARTH BROOKS |
| 108 | 95 | 89 | 35 | URBAN DANCE SQUAD ARISTA 8640 (9.98) | MENTAL FLOSS FOR THE GLOBE |
| 109 | 101 | 86 | 92 | MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ) | SOUL PROVIDER |

○ 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® Top Pop Albums™ continued

FOR WEEK ENDING APRIL 20, 1991

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|--------------|-----------|---------------|--|---------------------------------------|
| 110 | 80 | 84 | 40 | STEVIE B ● LMR 2307/RCA (9.98) | LOVE & EMOTION |
| 111 | 110 | 99 | 30 | TOO SHORT ▲ JIVE 1348/RCA (9.98) | SHORT DOG'S IN THE HOUSE |
| (112) | 115 | 116 | 10 | TARA KEMP GIANT 24408*/WARNER BROS. (9.98) | TARA KEMP |
| (113) | NEW ► | | 1 | MIKE + THE MECHANICS ATLANTIC 82233* (9.98) | WORD OF MOUTH |
| 114 | 103 | 95 | 28 | VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ) | FAMILY STYLE |
| 115 | 90 | 81 | 26 | CANDYMAN ● EPIC 46947 (9.98 EQ) | AIN'T NO SHAME IN MY GAME |
| 116 | 105 | 98 | 56 | ALAN JACKSON ▲ ARISTA 8623 (8.98) | HERE IN THE REAL WORLD |
| 117 | 112 | 112 | 49 | EN VOGUE ▲ ATLANTIC 82084 (9.98) | BORN TO SING |
| 118 | 116 | 109 | 7 | DANIEL ASH BEGGAR'S BANQUET 3014*/RCA (9.98) | COMING DOWN |
| 119 | 123 | 121 | 8 | MONIE LOVE WARNER BROS. 26358 (9.98) | DOWN TO EARTH |
| (120) | 134 | 128 | 3 | BOOGIE DOWN PRODUCTIONS JIVE 1425*/RCA (9.98) | LIVE HARDCORE WORLDWIDE |
| (121) | NEW ► | | 1 | BODEANS WARNER BROS. 26487* (9.98) | BLACK AND WHITE |
| 122 | 102 | 92 | 51 | JOHNNY GILL ▲ 2 MOTOOWN 6283 (8.98) | JOHNNY GILL |
| 123 | 114 | 102 | 71 | THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ) | PICKIN' ON NASHVILLE |
| 124 | 121 | 123 | 6 | GANG STARR CHRYSALIS 21798 (9.98) | STEP IN THE ARENA |
| 125 | 126 | 139 | 44 | NEW KIDS ON THE BLOCK ▲ 3 COLUMBIA 45129 (10.98 EQ) | STEP BY STEP |
| 126 | 119 | 125 | 9 | BOB MARLEY AND THE WAILERS TUFF GONG 422-848-278/ISLAND (9.98) | TALKIN' BLUES |
| (127) | 128 | — | 2 | THE LAW ATLANTIC 82195* (9.98) | THE LAW |
| 128 | 122 | 111 | 6 | THE FIXX IMPACT 10205/MCA (9.98) | INK |
| (129) | 154 | — | 2 | YO-YO EAST WEST 91605*/ATLANTIC (9.98) | MAKE WAY FOR THE MOTHERLODE |
| 130 | 120 | 114 | 21 | ROBERT PALMER EMI 93935* (9.98) | DON'T EXPLAIN |
| (131) | 148 | 175 | 34 | SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98) | GHOST |
| (132) | 137 | 144 | 5 | DAVE KOZ CAPITOL 91643* (9.98) | DAVE KOZ |
| 133 | 130 | 132 | 19 | JEFFREY OSBORNE ARISTA 8620 (9.98) | ONLY HUMAN |
| (134) | 159 | 181 | 6 | GEORGE HOWARD GRP 9629 (9.98) | LOVE AND UNDERSTANDING |
| 135 | 124 | 145 | 23 | JELLYFISH CHARISMA 91400* (9.98) | BELLY BUTTON |
| 136 | 136 | 148 | 84 | THE DOORS ▲ 2 ELEKTRA 515* (7.98) | GREATEST HITS |
| (137) | 176 | — | 2 | WYNTON MARSALIS COLUMBIA 47346 (9.98) | STANDARD TIME VOL. 2 INTIMACY CALLING |
| 138 | 108 | 103 | 24 | THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98) | SOME FRIENDLY |
| 139 | 117 | 135 | 35 | JON BON JOVI ▲ 2 MERCURY 8464734 (10.98 EQ) | BLAZE OF GLORY/YOUNG GUNS II |
| 140 | 107 | 101 | 37 | WINGER ● ATLANTIC 82103 (9.98) | IN THE HEART OF THE YOUNG |
| 141 | 118 | 106 | 73 | PHIL COLLINS ▲ 3 ATLANTIC 82050 (9.98) | ...BUT SERIOUSLY |
| 142 | 131 | 143 | 5 | GRAHAM PARKER RCA 3013* (9.98) | STRUCK BY LIGHTNING |
| 143 | 145 | 146 | 67 | UB40 ● VIRGIN 91324 (9.98) | LABOUR OF LOVE II |
| (144) | 153 | 136 | 8 | BLUES TRAVELER A&M 5308 (8.98) | BLUES TRAVELER |
| (145) | 166 | 183 | 3 | THE ESCAPE CLUB ATLANTIC 82198* (9.98) | DOLLARS AND SEX |
| 146 | 132 | 122 | 27 | THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ) | LOVEGOD |
| (147) | 163 | — | 2 | KINGOFTHEHILL SBK 95827* (9.98) | KINGOFTHEHILL |
| (148) | NEW ► | | 1 | SHEILA E WARNER BROS. 26255* (9.98) | SEX CYMBAL |
| 149 | 138 | 117 | 47 | VAN MORRISON ● MERCURY 841 970 (9.98 EQ) | THE BEST OF VAN MORRISON |
| (150) | 193 | — | 2 | ENUFF Z'NUFF ATCO 91638* (9.98) | STRENGTH |
| 151 | 125 | 110 | 41 | GARY MOORE CHARISMA 91369* (9.98) | STILL GOT THE BLUES |
| 152 | 151 | 171 | 5 | MOTORHEAD WTG 46858/EPIC (9.98 EQ) | 1916 |
| 153 | 149 | 168 | 30 | RANDY TRAVIS ● WARNER BROS. 26310* (9.98) | HEROES & FRIENDS |
| 154 | 150 | 152 | 9 | BRAND NUBIAN ELEKTRA 60946 (9.98) | ONE FOR ALL |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|--------------|-----------|---------------|--|---------------------------------|
| 155 | 146 | — | 2 | KATHY MATTEA MERCURY 846 975* (9.98 EQ) | TIME PASSES BY |
| 156 | 143 | 137 | 12 | THE TRASH CAN SINATRAS LONDON 828 201*/PLG (8.98) | CAKE |
| 157 | 142 | 119 | 22 | FREDDIE JACKSON ● CAPITOL 92217 (9.98) | DO ME AGAIN |
| 158 | 158 | 184 | 4 | NILS LOFGREN RYKODISC 0170* (9.98) | SILVER LINING |
| 159 | 127 | 115 | 9 | TRACIE SPENCER CAPITOL 92153 (9.98) | MAKE THE DIFFERENCE |
| (160) | 183 | 158 | 82 | AEROSMITH ▲ 4 GEFEN 24254 (9.98) | PUMP |
| 161 | 133 | 140 | 22 | VAN MORRISON MERCURY 847 100 (9.98 EQ) | ENLIGHTENMENT |
| 162 | 160 | 165 | 13 | VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404* (9.98) | BACK TO HAUNT YOU |
| 163 | 140 | 129 | 23 | THE CURE ● ELEKTRA 60978 (9.98) | MIXED UP |
| 164 | 157 | 150 | 10 | FRONT 242 EPIC 46998 (9.98 EQ) | TYRANNY FOR YOU |
| (165) | NEW ► | | 1 | THE KENTUCKY HEADHUNTERS MERCURY 848 054* (9.98 EQ) | ELECTRIC BARNYARD |
| 166 | 144 | 107 | 22 | SURFACE COLUMBIA 46772 (9.98 EQ) | 3 DEEP |
| 167 | 129 | 138 | 28 | ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ) | THE COMPLETE RECORDINGS |
| (168) | 186 | 179 | 23 | PET SHOP BOYS EMI 94310* (9.98) | BEHAVIOR |
| 169 | 162 | 147 | 27 | MEGADETH ● CAPITOL 91935 (9.98) | RUST IN PEACE |
| 170 | 161 | 155 | 83 | MOTLEY CRUE ▲ 4 ELEKTRA 60829 (9.98) | DR. FEELGOOD |
| 171 | 141 | 120 | 10 | SUSANNA HOFFS COLUMBIA 46076* (9.98 EQ) | WHEN YOU'RE A BOY |
| 172 | 152 | 153 | 21 | SISTERS OF MERCY ELEKTRA 61017* (9.98) | VISION THING |
| 173 | 155 | 126 | 30 | PEBBLES ● MCA 10025 (9.98) | ALWAYS |
| (174) | 191 | 186 | 29 | THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ) | MIDNIGHT STROLL |
| (175) | NEW ► | | 1 | THE FORESTER SISTERS WARNER BROS. 26500* (9.98) | TALKIN' 'BOUT MEN |
| 176 | 173 | 161 | 21 | LEVERT ATLANTIC 82164 (9.98) | ROPE A DOPE STYLE |
| (177) | NEW ► | | 1 | TANITA TIKARAM REPRISÉ 26486* (9.98) | EVERYBODY'S ANGEL |
| 178 | 139 | 118 | 24 | KING'S X MEGAFORCE 82145*/ATLANTIC (9.98) | FAITH HOPE LOVE BY KING'S X |
| 179 | 135 | 127 | 10 | CHICAGO REPRISÉ 26391* (9.98) | TWENTY 1 |
| 180 | 182 | 182 | 10 | DIANE SCHUUR GRP 9628 (9.98) | PURE SCHUUR |
| 181 | 147 | 113 | 39 | VINCE GILL ● MCA 42321 (8.98) | WHEN I CALL YOUR NAME |
| 182 | 187 | 176 | 4 | DINOSAUR JR. SIRE 26479*/WARNER BROS. (9.98) | GREEN MIND |
| 183 | 168 | 166 | 59 | ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ) | PHANTOM OF THE OPERA HIGHLIGHTS |
| (184) | NEW ► | | 1 | VARIOUS ARTISTS RNA 70772*/RHINO (9.98) | TAME YOURSELF |
| (185) | NEW ► | | 1 | THE TRIPLETS MERCURY 848 290* (9.98 EQ) | THICKER THAN WATER |
| 186 | 169 | 154 | 93 | DON HENLEY ▲ 3 GEFEN 24217 (9.98) | THE END OF THE INNOCENCE |
| 187 | 167 | 189 | 21 | JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ) | STARRY NIGHT |
| 188 | 177 | 151 | 28 | INDIGO GIRLS EPIC 46820 (9.98 EQ) | NOMADS INDIANS SAINTS |
| (189) | 196 | 187 | 26 | DARYL HALL JOHN OATES ● ARISTA 8614 (9.98) | CHANGE OF SEASON |
| 190 | 189 | 195 | 3 | EARL KLUGH WARNER BROS. 26293* (9.98) | MIDNIGHT IN SAN JUAN |
| 191 | 175 | 185 | 22 | BOBBY MCFERRIN EMI 92048* (10.98) | MEDICINE MUSIC |
| 192 | 180 | 164 | 25 | CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ) | NECK & NECK |
| 193 | 174 | 162 | 118 | SOUNDTRACK ▲ 2 ATLANTIC 81933 (9.98) | BEACHES |
| 194 | 195 | 177 | 28 | CARLY SIMON ARISTA 8650 (9.98) | HAVE YOU SEEN ME LATELY? |
| 195 | 185 | 157 | 23 | VARIOUS ARTISTS CHRYSALIS 21799* (10.98) | RED HOT & BLUE |
| 196 | 170 | 156 | 98 | CLINT BLACK ▲ 2 RCA 9668 (8.98) | KILLIN' TIME |
| 197 | 192 | 193 | 5 | THEY EAT THEIR OWN RELATIVITY 1042* (9.98) | THEY EAT THEIR OWN |
| 198 | 181 | 192 | 72 | KENNY G ▲ ARISTA 13-8613 (13.98) | LIVE |
| 199 | 164 | 133 | 40 | ANITA BAKER ▲ ELEKTRA 60922 (9.98) | COMPOSITIONS |
| 200 | 184 | 200 | 22 | K.T. OSLIN ● RCA 2365* (9.98) | LOVE IN A SMALLTOWN |

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

| | | | | | | | |
|-----------------------------------|-------------------------|--------------------------|-----------------------------------|-------------------------------|------------------------------------|------------------------|--|
| AC/DC 26 | The Charlatans U.K. 138 | Firehouse 71 | Chris Isaak 7 | 126 | Iggy Pop 183 | Paul Simon 36 | George Thorogood And The Destroyers 80 |
| Oleta Adams 23 | Chicago 179 | The Fixx 128 | Freddie Jackson 157 | Wynton Marsalis 137 | Jeffrey Osborne 133 | The Simpsons 27 | Tanita Tikaram 177 |
| Aerosmith 160 | Cinderella 56 | The Forester Sisters 175 | Janet Jackson 43 | Material Issue 94 | K.T. Oslin 200 | Sisters Of Mercy 172 | Tony! Toni! Tone! 66 |
| Another Bad Creation 17 | Phil Collins 58, 141 | Front 242 164 | Alan Jackson 116 | Reba McEntire 68 | Robert Palmer 130 | Slaughter 67 | Too Short 111 |
| Daniel Ash 118 | Harry Connick, Jr. 44 | Kenny G 198 | Jan's Addiction 77 | Bobby McFerrin 191 | Graham Parker 142 | SOUNDTRACK | The Trash Can Sinatras 156 |
| Rick Astley 48 | The Cure 163 | Peter Gabriel 93 | Jellyfish 135 | Roger McGuinn 70 | Dolly Parton 72 | Beaches 193 | Randy Travis 153 |
| Chet Atkins & Mark Knopfler 192 | Damn Yankees 46 | Gang Starr 124 | Jesus Jones 35 | Megadeth 169 | Pebbles 173 | Dances With Wolves 50 | Ralph Tresvant 59 |
| Bad Company 95 | Dee-Lite 97 | Gerardo 57 | Eric Johnson 85 | Teddy Pendergrass 55 | Teddy Pendergrass 55 | The Doors 8 | Ghost 131 |
| Anita Baker 199 | Cathy Dennis 76 | Johnny Gill 122 | Robert Johnson 167 | Pet Shop Boys 168 | Pet Shop Boys 168 | The Escape Club 145 | The Triplets 185 |
| Beli Biv DeVoe 37 | Digital Underground 45 | Vince Gill 83, 181 | Tara Kemp 112 | Poison 47 | Queen 51 | Celine Dion 96 | Trixter 38 |
| Black Box 75 | Dinosaur Jr. 182 | Amy Grant 24 | The Kentucky Headhunters 123, 165 | Mr. Big 103 | Queensryche 13 | Divinyls 25 | UB40 143 |
| The Black Crowes 5 | Celine Dion 96 | Hi-Five 53 | King's X 178 | Nelson 29 | R.E.M. 4 | DJ Quik 61 | Urban Dance Squad 108 |
| Clint Black 52, 196 | Enigma 9 | M.C. Hammer 15 | Kingofthehill 147 | New Kids On The Block 88, 125 | The Rembrandts 91 | Duane 11 | Vanilla Ice 11 |
| Blues Traveler 144 | Enuff Z'Nuff 150 | Happy Mondays 89 | Earl Klugh 190 | O'Jays 106 | The Robert Cray Band Featuring The | Il 60 | VARIOUS ARTISTS |
| Bodeans 121 | EPMD 92 | Don Henley 186 | Dave Koz 132 | Alexander O'Neal 79 | Memphis Horns 174 | The Soup Dragons 146 | Red Hot & Blue 195 |
| Michael Bolton 109 | The Escape Club 145 | Mr. Five 53 | Lenny Kravitz 84 | ORIGINAL LONDON CAST | Chubb Rock 86 | Tracie Spencer 159 | Tame Yourself 184 |
| Jon Bon Jovi 139 | Enigma 9 | Susanna Hoffs 171 | L.L. Cool J 21 | Phantom Of The Opera High- | Rolling Stones 39 | Steelhead 65 | Vaughan Brothers 114 |
| Boogie Down Productions 120 | Enuff Z'Nuff 150 | Whitney Houston 6 | The Law 127 | | David Lee Roth 98 | Stevie B 110 | Vicious Base 162 |
| Brand Nubian 154 | EPMD 92 | George Howard 134 | LeVert 176 | | Roxette 41 | Rod Stewart 20 | Warrant 31 |
| Garth Brooks 34, 107 | The Escape Club 145 | Ice Cube 100 | Living Colour 104 | | Rude Boys 78 | Sting 10 | Wilson Phillips 3 |
| BulletBoys 81 | Gloria Estefan 12 | Julio Iglesias 187 | Nils Lofgren 158 | | Timothy T. 54 | George Strait 62 | Winger 140 |
| Candyman 115 | Extreme 87 | Indigo Girls 188 | Nils Lofgren 158 | | Timothy T. 54 | Styx 99 | Yo-Yo 129 |
| Mariah Carey 1 | Father M.C. 101 | INXS 32 | Bob Marley And The Wailers 105, | | Tesla 14 | Surface 166 | ZZ Top 64 |
| Carreras - Domingo - Pavarotti 40 | | | | | Keith Sweat 74 | They Eat Their Own 197 | |
| C&C Music Factory 2 | | | | | | | |

NEW TWISTS STIR UP BATTLE FOR BOB MARLEY'S ESTATE

(Continued from page 8)

that company nor any other firm besides Island has made a definitive offer.

"The fact is," says Louis Byles, executive director of Mutual Security Merchant Bank, "that the only offer we have on the table at this time is the one from Island Logic . . . I have advised Windswept's attorneys that we are bound by law to advertise the assets and that if they wish to make a firm offer in response to the advertisement they may do so."

Windswept's principals, Joel Sill and Chuck Kaye, as well as their attorney, Evan Meadow, declined to speak to Billboard about matters related to the Marley estate. But a Windswept representative said the company had just agreed to buy Cayman Music, a publishing firm owned by Danny Sims, who managed Marley at one time. Cayman reportedly has a number of Marley copyrights, including "I Shot The Sheriff," "Stop The Train," and "Str It Up."

The sale of Cayman to Windswept was news to Bingham, who

says, "We have a lawsuit against Cayman right now seeking to invalidate their [Marley] copyrights." The basis of that suit, he adds, is that Sims allegedly breached his fiduciary duty to Marley, "so all his copyrights should come back to us."

Among the Marley estate's assets are the artist's song catalog, recording royalties, distribution rights, and Jamaican real estate, including Marley's house (once owned by Blackwell and now the site of the Bob Marley Museum) and the Tuff Gong manufacturing and recording complex.

TANGLED WEB

Marley's estate, initially estimated as having a total value of \$30 million, has been the subject of controversy and litigation since Marley's death.

This activity includes the dismissal of, and subsequent lawsuit against, co-administrator Rita Marley and her U.S. attorney, Zolt & Steinberg, for alleged fraud and withholding of funds totaling \$14 million; the near-eviction of Mar-

ley's mother, Cedella Booker, from her estate-owned Miami home (since bought for her from the estate by Blackwell); a lawsuit against Booker for the recovery of \$500,000; and a lawsuit against Mutual Security Bank brought by the guardians of

'I was the only one willing to take on the assets in Jamaica. Other offers were for the publishing alone'

three of the infant beneficiaries who are alleging mismanagement of funds.

Blackwell, who signed Marley to Island Records in 1972, has maintained that his interest in the estate is to manage rather than to own. He denies the beneficiaries' contention that the sale of the Marley assets was not publicly known. He cites offers by A&M, Virgin, and Island Life Insurance, among others, and

points out, "I was the only one willing to take on the assets in Jamaica. Other offers were for the publishing alone."

Blackwell has also stated that his plan was to set up a "Bob Marley Foundation" to manage the assets, and that he believes himself to be the best person for the job. Blackwell had, in fact, already set up the foundation and reorganized the Tuff Gong recording and manufacturing complex before the surprise Privy Council ruling.

Blackwell still believes \$8.2 million to be a fair valuation of the assets to be purchased. "But we will be putting our offer in writing to the court to explain our intention with respect to managing the assets through the foundation," he adds. "We have never explained that everything will be owned and licensed by the foundation, not by Island Logic, and that the income will go to the beneficiaries."

Asked to comment on Windswept Pacific's interest in the assets, Blackwell says that he is "concerned that any company making such a high offer might be tempted to utilize the assets in a way that the Marleys might not want them to

be used. One of the best ways of making money is through commercials, and any other company might not be as sensitive to the issue of preserving Bob's legacy as we are."

The Privy Council, in allowing the appeal brought by the beneficiaries, stipulated that after the assets had been advertised, application for approval of any contract must be made to the Supreme Court of Jamaica. But ultimately, says Blackwell, the decision to either accept or reject his or any other offer rests with the beneficiaries. "If they are happy with my offer, fine. If not, obviously I would be disappointed, but I wouldn't contest it."

Meanwhile, plans are proceeding here to commemorate the 10th anniversary of Marley's death on May 11. They include a concert in Kingston featuring Ziggy Marley & the Melody Makers, among others, and a worldwide photo and memorabilia exhibition that opened in London April 10 and will hit New York May 11. In addition, a boxed set of Marley's oeuvre is in the works, possibly for fall release.

Assistance in preparing this story was provided by Trudi Miller.

Over The Counter



by Geoff Mayfield

A weekly look behind Billboard's album charts.

LIGHTS, CAMERA, ACTION: A couple of summers ago, when the music trade ran into a sales slump, many labels and retailers blamed Hollywood, pointing to "Batman" and the rest of that season's box-office winners as the culprits that cut into record stores' numbers. But, on many occasions, movies actually help sell music, as proved by this week's Top Pop Albums chart. "The Doors" loses sales points, but holds steady at No. 8, while two of the band's catalog entries hang tough at 33 and 136. Meanwhile, watch out for "New Jack City" (24-16). The multi-act set scores gains at 107 of our 160 retail and one-stop reporters.

MORE BIG-SCREEN ACTION: In its second chart week, "Teenage Mutant Ninja Turtles II" (156-60) seems on course to match the top-15 success earned by the first movie's soundtrack. The sequel's album picks up 55 new retail reports this week and is already off to a handsome start among rack-jobbers . . . The Oscar-winning score from "Dances With Wolves" climbs five places to No. 50 (see story, page 37), while the "Ghost" score, which benefits from both Oscar exposure and the movie's video release, also continues to soar (148-131). But, for **Jon Bon Jovi**, the Oscars' coattails lasted only a week; he falls back to No. 139 after making a handsome 135-117 jump last week.

LITTLE-SCREEN ACTION: Some observers thought Whitney Houston's latest set was already out of gas. But, an injection of HBO exposure, via Houston's star-spangled cable special March 31, finds her album motoring back into the top five. It earns big increases from the racks and makes upward moves at 67 retail reporters, including **Wherehouse**, **Turtle's Record Bar**, **Wee Three**, **Kemp Mill**, **National Record Mart**, **Nobody Beats the Wiz**, and **Lechmere**. In 1987, HBO was the trump card that helped make a winner out of **Carly Simon's** first Arista album.

ALTHOUGH IT STALLED at No. 57 on the Hot 100 Singles chart, it seems the **Rolling Stones'** "Highwire" primed the pump for "Flashpoint." The mostly live album debuts at No. 39, five places higher than the last Stones album, "Steel Wheels," which peaked at No. 3 . . . **R.E.M.** is No. 1 in retail points but still lags at the racks . . . Top 10 reports from 15 retail and one-stop accounts, plus early rack activity, hurl **Rod Stewart** into the top 20.

TWO TOURING ACTS, **Nelson** and **Pet Shop Boys**, rebound, but concert exposure is not the sole catalyst for either turnaround. Top 40 airplay benefits the former, while dance-club action boosts the latter. But, the 15-place jump by touring **Eric Johnson** seems to result mostly from the guitar hero's road work . . . In the 130s, jazz players **Dave Koz**, **George Howard**, and **Wynton Marsalis** each score pop-chart bullets. Sale pricing at **Wherehouse** continues momentum for Howard's set.

ENTERTAINMENT STOCKS RISE, BUT NOT AS HIGH AS OTHER INDUSTRIES

(Continued from page 6)

mous debt incurred when Time acquired Warner Communications.

The biggest loser in dollars was CBS, which fell \$6.875 to \$165.75. CBS has been reporting big losses in its television and radio broadcasting units, as advertising revenues have fallen and costs have risen, especially for coverage of the Persian Gulf war.

The war was also partly to blame for the decline in the stock of the largest home video retailer, Blockbuster Entertainment. Shares fell 9.17% to \$11.75. Investors sold the stock after the company told analysts earnings would rise 10%-20% in the quarter, not 30%-40% as expected.

Music retailers were among the winners, despite unspectacular year-to-year comparisons in store sales. Trans World Music rose 50% to \$19.125 and Spec's Music went up 52.9% to \$4.875.

Distributor stocks were mixed. Comtron, the largest wholesaler of home video, went up 30.4% to \$7.50. But the biggest home-entertainment rackjobber, Handleman, a victim of

the bankruptcies of some of its mass-merchandising accounts, fell 5.82% to \$12.125.

LIVE Entertainment, which owns struggling rackjobber Lieberman Enterprises, as well as a music retailer Strawberries and video supplier LIVE Home Video, rose only 4.04% to \$12.875.

The performance of record companies is hard to gauge, because only one, PolyGram, is publicly held apart from its parent corporation. PolyGram's shares increased 5.59% to \$18.875.

Radio stocks were upward movers in the first quarter, as many companies restructured their debt loads and reduced interest payments. Osborn Communications was the leading gainer in this category, rising 42.3% to \$9.25.

Other rising entertainment industry stocks, with their percentage gains and closing prices March 28, are Shorewood Packaging, 57.1% to \$12.375; Dick Clark Productions, 41.6% to \$4.25; Heritage Media, 37% to

\$4.625; New Line Cinema, 36.1% to \$12.25; TDK, 28.8% to \$39.625; Jacor Communications, 27.7% to \$2.875; Rentrak, 20.5% to \$5.875; Affiliated Publications, 18.1% to \$9.75; and Acklerly Communications, 18.1% to \$3.25.

Also: Turner Broadcasting A, 17.5% to \$13.375; Walt Disney, 17.2% to \$119; Reader's Digest Assn., 16.9% to \$34.50; Vidmark, 13.3% to \$4.25; Sony, 10.7% to \$47.625; Great American Communications, 10.7% to \$1.9375; Clear Channel Communications, 9.41% to \$11.625; Pathé Communications, 8.33% to \$3.25; Westwood One, 3.57% to \$1.8125; Capital Cities/ABC, 1.06% to \$464.

Stocks whose prices dropped, with their percentage declines and closing prices, are Park Communications, 12.1%, \$14.50; Video Jukebox Network, 10.6%, \$5.25; Acclaim Entertainment, 8.97%, \$4.4375; Carolco Pictures, 5.88%, \$8; Viacom (average of two classes of common stock), 2.21%, \$24.875; and Paramount Communications, 0.91%, \$40.50.

P'GRAM SPECIAL PRODUCTS AIMS AT RAISING PROFILE OF BUDGET-CASSETTE LINE

(Continued from page 8)

divisions."

In addition to releasing budget cassettes, PolyGram Special Products, like its competitors, makes deals to license sessions in premium products, and film and TV projects.

In January, says Kelleher, the PSP brand was brought under the wing of PolyGram Group Distribution, giving it another feature similar to its major-label competitors.

PSP is assured of more outlets for its product in the highly competitive area of largely racked budget catalog by way of an exclusive arrangement with Essex Entertainment to sell PSP product at a subdistribution level. Essex Entertainment has been reaching into smaller distribution markets for years for its own line of racked product, both in-house and li-

censed from others. PGD will continue to service larger accounts such as Handleman, Lieberman, and Sight & Sound, among others.

Kelleher also notes that the PSP catalog of cassettes, which carry a list-price equivalent of \$2.98, will be marketed on a more regular basis. Drawing from pop, R&B, and country talents heard on the Polydor, Mercury, and Casablanca labels, these cassettes now number more than 70, including 10 spring releases. "We used to release on a make-'em-as-we-go basis, but now we plan 10 to 15 pieces every three to six months," he says.

The performers represented in the current catalog include Rod Stewart, the Platters, Roger Miller, George Jones, Cameo, Hank Williams Jr., All-

man Brothers Band, James Brown, Lipps Inc., Kurtis Blow, Four Tops, Cher, Vic Damone, Brook Benton, Conway Twitty, and Reba McEntire.

As for the Essex Entertainment involvement, Sam Goff, partnered with Dick Greener in the operation, says he expects to pick up 50 to 60 accounts to sell the line to. Goff says the deal with PolyGram is "long-term."

"The deal gives us a higher profile and enhances the breadth of repertoire we offer," says Goff. Essex Entertainment will purchase PSP product on a nonreturnable basis for resale. Although it will not have its logo on the product it distributes for PSP, catalogs it uses trumpeting the PSP line will contain the Essex Entertainment imprint.

Thai Citizens Can Now Read All About Piracy

Country's Press Responding To Issue In Writing

■ BY BILL HOLLAND

WASHINGTON, D.C.—As it battles record piracy in Thailand, the U.S. government has found a new ally: the Thai press.

The Thai press corps has begun to print stories about local piracy of U.S. sound recordings, noting the \$30 million in annual losses and U.S. insistence that the new interim government go after the culprits or face trade sanctions.

The Thai press, say U.S. officials, is reacting to a February coup against supposedly corrupt officials and the claims of interim government officials that a general housecleaning is in the works. Says Sandra Christoff, the assistant U.S. trade representative for Asia, "It's a good sign."

The press in Thailand is considered free and critical, unlike some other Asian rim countries where members of the press toe the government line, Christoff points out.

No one could be happier about this development than the Recording Industry Assn. of America, which recently convinced the U.S. government to file a trade complaint against Thailand for its repeated failure to follow up on promises that it would prosecute the pirates.

Thai bogus tapes regularly sell for about \$1 on the streets of Bang-

kok, and negotiators say the news stories will help in an "educational groundswell" to explain to the population that the cheap tapes could bring about trade repercussions.

Christoff admits that "we have no firm idea if the new publicity will pay off with promised enforcement action by the new interim government."

Thailand is the target of a U.S. Trade Act Section 301 copyright infringement complaint filed in November by the RIAA, the Motion Picture Export Assn. of America, and the International Intellectual Property Assn. for not initiating sweep-up operations against the major Thai piracy "gangs" after more than five years of negotiations on the part of the U.S.

News about the ineffectuality of past government promises and the threat of serious sanctions by the U.S. has alarmed that country's legitimate business community, especially its jewelry exporters, say U.S. officials.

Neal Turkewitz, RIAA assistant general counsel, was invited by the U.S. to act as adviser to the U.S. negotiating team that met with Thai government officials March 4 in Santa Monica, Calif.

At the talks, the U.S. government once again received assurances—this time from new Thai officials—that the problem would be resolved.

But something else happened this time, says Turkewitz. At his hotel room in between negotiation sessions, he began receiving phone calls "almost hourly" from members of the Thai press who were looking for a story combining U.S. recording industry complaints with recent anti-corruption stances of Thai politicians.

U.S. negotiators told the Thai officials that regardless of their talks, the complaint would not be dropped until action was taken against the pirates.

Within a week, articles on the negotiations, and the underlying problems of piracy, appeared in the English-language Bangkok Post, the Nation, and "most of the Thai-language newspapers," Turkewitz says.

The articles got right to the meat of the matter: "The U.S. copyright industry believes that the failure of the Thai government to enforce the copyright law stems from corrupt officials," wrote the Bangkok Post. "They believe the main reason why there is so much piracy in Thailand is because of corruption."

Thai negotiators told U.S. negotiators that in the past, complaints had not been lodged "through the proper channels," but added that federal and local police officials would now be on guard against copyright violations.

EMI DROPS MARX, 4 OTHER ACTS

(Continued from page 1)

en, Times Two, and Thomas Dolby, each represented by Left Bank.

"The reasons behind my decision are multifold, but were based mainly on business logic," Licata said in a statement. He declined to elaborate on the move.

"If that's business logic, then let it be," responded Left Bank Management CEO Allen Kovac, noting Marx's 1989 "Repeat Offender" album has sold 3 million copies in the U.S. and more than 6 million worldwide.

Licata's statement says the decision was made as EMI experiences "one of its most successful business periods to date," with current releases on the Billboard Top Pop Albums chart by Queensryche, Roxette, and the O'Jays, a rising hit on the Hot 100 Singles chart by EMF, and an upcoming label debut from Huey Lewis & the News.

But Kovac—who said he was not informed of Licata's announcement in advance—said the move seems precipitous in light of the status of the artists affected. Marx was set to release a follow-up to his triple-platinum "Repeat Offender" album in September. Alias spent 28 weeks on the Top Pop Albums chart with its label debut and has a new single in the wings. Dolby is working on artwork for an upcoming release. Vixen has just returned from a European tour with Deep Purple. And Times Two had completed a video the day before Licata's April 11 statement.

"That's evidence itself that this is something that happened over the past 24 hours," said Kovac on April 11.

However, Kovac acknowledged standing differences with Licata. "It's really a Sal Licata-Allen Kovac problem; it's not an artist problem," he says. "These artists are completely unaware and not part of the problem that exists."

Kovac said his "philosophical" differences with Licata have resulted from what he described as instability and turnover of staff at EMI Records USA. "Consistently, there's been a problem with imaging and marketing acts," said Kovac. "I have had tremendous relationships with [promotion VP] Jack Satter and the promotion department and they've been the only stable part of the company."

All of our acts have benefited from that. But the relationship between sales and airplay just hasn't been there."

Kovac linked the problems he described to the lack of sales success and subsequent departure of such former EMI acts as David Bowie, Natalie Cole, and the Red Hot Chili Peppers.

Licata, informed of Kovac's criticisms, declined to respond.

EMI's move follows the recent launch by Left Bank Music Group principals Kovac and Jeff Sydney of Impact Records, a joint venture between Left Bank and MCA Records that bowed Feb. 16 with the album "Ink" by the Fixx (Billboard, Feb. 2).

But Kovac said Impact will not be picking up the five former EMI artists—nor does he plan to take legal action in response to Licata's move, although all of the artists were still under contract with EMI Records USA.

"I have a relationship with EMI [Music] Worldwide," said Kovac, specifically citing Capitol Records president Hale Milgrim and SBK Records chairman and chief executive Charles Koppelman. "I believe that the other EMI labels are having tremendous success right now. They are stable with people and talent."

Although Kovac said he had not had conversations about a label switch for his artists prior to Licata's announcement, he anticipated Capitol or SBK would be the most likely new berths for the affected acts.

"I'm saying to myself, I've got a lot of people to talk to over the next 24 hours," he said.

Joe Smith, president and CEO of Capitol/EMI Industries, declined to comment on EMI's action.

Assistance in preparing this story was provided by Irv Lichtman and Ken Terry.

RANK'S LIMITED-PLAY TEST ON HOLD AGAIN

(Continued from page 5)

title was dropped.

"Everything seems to be in limbo right now," one Sacramento source says. "I don't know whether the test will go off or not now. I would say that the best thing Rank could do at this point is pull back and get everything lined up right, before they go out again."

Rank executive VP David Cuyler says the company acknowledges the credibility problem but believes retailers' doubts will ultimately be overcome.

"Their concerns are legitimate, we recognize that," Cuyler says. "But I believe we're addressing those concerns and when the test goes forward it will go through with good reason for all members of the [video] community to support it."

Cuyler says an announcement on an early-summer, multititle launch, involving all four participating studios, could come as soon as this week.

"Mermaids" had been slotted as the first title released on the new Showcase cassettes after Paramount dropped "Funny About Love" from the test, also after orders had been solicited (Billboard, March 30). "Funny About Love" held the leadoff position after Orion dropped its February release "State Of Grace," and its

March title "The Hot Spot."

At the time, Paramount executive VP Eric Doctorow attributed the retraction to last-minute logistical problems, although other sources indicate that Paramount, like all the participating studios, was reluctant to allow one of its titles to be released in the new format appreciably earlier than other studios' product.

In a statement announcing that "Mermaids" would not be included in the test after all, Orion said, "For several months, beginning with our February release, then our March release, and now once again with our May release, we have been poised to provide one of the group of titles Rank is assembling from various manufacturers."

"Rank has acknowledged that additional arrangements are necessary before it can commence its full test program. Orion Home Video respects the complexities of the task facing Rank, and reaffirms our interest in participation when the time arrives."

An Orion spokesman says the studio is only interested in participating in a test that includes multiple titles from various studios.

The spokesman adds that Orion has not scheduled another title for the test.

Doctorow likewise says no title has been set by his studio since "Funny About Love" was pulled, but adds, "We're still committed to testing this concept."

POP-STAR TELEPHONE LINE RANKS THINNED BY SHAKEOUT

(Continued from page 5)

panies as well as a shakeout of programs. There were just too many of them. The public has only a certain amount of entertainment dollars."

Brian Rivette, VP/marketing and government affairs for Call Interactive, says some music-related lines will continue to do well. "If you reach the appropriate fans with the appropriate message, you can do extremely well."

According to Omansky, music lines are "now only a small percentage" of the interactive phone business. Rivette estimates that music-related interactive makes up 10%-15% of the business.

Most agree that the interactive phone business has returned to its origins as primarily a promotional tool. One area that has grown is home video promotion. According to Eisner, companies such as HBO Home Video

have used interactive 800 lines to "help create excitement with distributors and retailers" on upcoming titles. "It's free for the distributor or retailers to call," he says. "They get to know the movie [and] hopefully they will order a lot of them."

There have also been a number of consumer-targeted 900-line promotions for home video releases.

Omansky, however, does not want to write off the music industry. "There will be a place for 900 numbers in everybody's future," he says, "including the music industry. Shakeouts shouldn't be misconstrued as a failure."

Eisner agrees. "If the music industry really wants to cultivate it, I think that the sky is the limit," he says. "We have done things where you call up and speak to artists live on tour." Eisner even talks about the possibili-

ty of interactive phone lines eventually having the capability and sound technology to tap into live concerts.

Also on the horizon are new rules set by the FCC to prevent fraud and deceit by 900-line operators. Those involved in the business have mixed reactions to the FCC's plans. "It will drive up the cost of calls," says Omansky, "but explanation [of costs] is a good thing."

Eisner says he is "all for trying to get rid of the scam artists." But he calls the FCC-proposed rules "a knee-jerk reaction. Some people that don't understand the industry are trying to regulate it, and they will stifle and, at worst, mangle or kill it."

Eisner compares the evolution of the interactive phone business with home video, which started mainly as an outlet for X-rated titles, but evolved into a respected business.

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PITCH TRANSPOSERS ARE POPULAR RECORDING TOOL

(Continued from page 1)

tracking. They can also help save money on live tours by enabling the mixer to make a few vocalists sound like a larger backing section. In addition, the devices can offer salvation for a producer or engineer faced with an otherwise perfect performance that has one or two pitch flaws.

"It isn't to trick people at all," says producer Russ Titelman, "other than if you've got something that's out of tune and you want to tune it up. It's trickery only in that way, but it's nothing to be ashamed of."

Although considered by pros as a primary color in the audio palette, mere mention of these audio devices makes A&R executives defensive. Most refused to comment on the use of pitch transposers by their artists, although a few spoke anonymously about the merging of technology and talent.

"As we move closer toward reaching the ultimate plateau in technological excellence, I think we are moving further away from developing and seeking out artists with real talent," says a source at Warner Bros. "[Pitch shifters] allow all of us to place more importance on an artist having the right look than on having a good voice."

A source at Virgin adds, "There's no denying how much [pitch transposers] contribute to the overall sound of a record. The problem we've had is resolving how to deal with live shows coming into the picture. It can be—and has been—traumatic for everyone involved when you have a singer who can't quite reproduce the sound of her record on stage without assistance."

Over the years, manufacturers have developed a vast array of outboard gear designed to enhance performances in a variety of ways. Many

of these units have also hit the road, becoming an integral part of live concert mixes. One of the most common of these is the Eventide Harmonizer®, the first pitch transposer, introduced in 1975.

Still among the most popular of these devices, Eventide's products were later joined by effects units from Lexicon, Publison, Digitec, AMS, and others that incorporate pitch-shifting capabilities.

NOT A PANACEA

Pitch transposers are far from a panacea that can make all singers sound good, say several producers and engineers. In addition, they note that there are a variety of other techniques employed in the studio to obtain the perfect performance.

One of the most common of these is known as "comp-ing," where as many as eight different vocal performances are recorded. The producer and engineer compare the performances, choose the best elements of each, and edit them into one continuous track.

In addition, double tracking is often used to build up vocals.

"The Harmonizer is a tool," says Gordon "Gungi" Paterson, live sound mixer with Tasco, a concert sound firm in Camarillo, Calif. "You're enhancing what is there to start with. You're taking a single voice and creating two or three voices from that, but it's still created from the original voice. If a singer hits a bum note you get three bum notes out of a Harmonizer."

According to Phil Collins, Harmonizers and other pitch shifters are used on his projects purely as doubling devices and vocal enhancers.

Collins says he also makes use of pitch shifters in live performance.



Eventide's H3000 Ultra-Harmonizer®, one of the many devices developed in recent years to enhance live and studio performances.

"Stereo harmonizing live makes the vocal appear louder in monitors," he says. "It helps make the voice sound thicker live."

Thickening or widening vocals is the most common reason for using a pitch transposer, achieving the same results as double tracking but with less time and expense.

"It's a studio technique," says producer/engineer Brian Malouf. "What we're always trying to do here is make it as good as life, and then some. To transcend the medium, you do things to enhance the sound of a record to hopefully capture some of the feeling of it being live."

HIT THAT PERFECT NOTE

Often, a vocalist will give a performance that is perfect in terms of its emotion and style, yet includes some off-key notes. When mixing this material for an album, engineers note that pitch shifters can save the day.

"On Paul McCartney's live album ['Tripping The Live Fantastic'] we fixed some pitch problems here and there," says producer/engineer Bob Clearmountain. "It was certainly noticeable if you listened to the raw take, but you just don't notice it live. With the excitement of watching the show, because your mind is looking at something, you don't notice little audio problems."

Clearmountain adds that, on the McCartney project, the pitch problems resulted from technical difficulties with the monitors that made the performers unable to hear themselves onstage.

According to Grace Jones' manager, Bob Caviano, Jones was one of the first artists to incorporate pitch transposers into her live performances in the late '70s and early '80s. "We came up with a theatrical production in which, offstage, we used a

percussionist and a Harmonizer that created all the effects we needed," says Caviano.

SPECIAL EFFECTS

Many producers note that pitch transposers are used to give a production a distinctive sound or achieve a particular effect.

"One of my trademarks is the vocal sound I provide on my recordings and mixes," says producer/engineer Humberto Gatica. "It's part of me and my mix style. For instance, on 'Chicago 17,' and all the Chicago records when Peter Cetera was lead vocalist, it wasn't that he had a pitch

'Stereo harmonizing live makes the vocal appear louder in monitors. It helps make the voice sound thicker'
—Phil Collins

problem, but it was something to enhance the character of his sound. It's very discreet, you can't really hear it, but you know there's something unique about the sound."

Gatica notes that he has also used pitch transposers on projects for Michael Jackson, Roxette, Hall & Oates, and Elton John.

Although the most common use of pitch transposers is for doubling vocals, they often come in handy for creating unique vocal effects.

"For instance, on the song 'Breaking Point,' on 'Journeyman,' we used a Harmonizer to double Eric [Clap-

ton's] voice," says Titelman. "But when I used a Harmonizer for a Phoebe Snow cut on 'Something Real,' she did a cappella vocal cuts on it and we had to drop the sound so it sounded like it was melting. We put it through the Harmonizer to slow it all down and achieve that dropping effect."

SELECTIVE APPROACH

Some producers note that they are becoming more selective about using pitch transposers.

"When I worked with Peter Gabriel, part of his vocal sound 10 years ago was a Harmonizer on the vocal," says producer Hugh Padgham. "It's the same with the first three Phil Collins albums... On the last Phil Collins album we made a conscious effort not to do that, and did not use a Harmonizer on his vocals once. It's not a big part of my equipment list now. Even on Sting's album we didn't use much chorusing, or pitch shifting."

Despite the widespread use of pitch transposers as a correction tool, most producers and engineers feel this is the least important aspect of the technology.

"It's an enhancement tool, it's not a tool to correct, and it shouldn't be used for people's laziness," says producer Chris Lord-Alge. "In a real recording situation you shouldn't have to resort to that all the time, and there are some people who do resort to that all the time. There are a lot of people out there now who don't have the ability to sing who are using [pitch transposers]."

Like many of his colleagues, producer Danny Kortchmar also feels that pitch transposers should be used subtly. "I'm from the old school where the gimmick is that it's a really good song sung well, and played well," he says.

Kortchmar notes, however, that "there are no rules... If the record-buying public doesn't mind buying music from people who can't sing, then there's no business complaining about it. But I prefer music that can be achieved without those things. You can use gear to enhance, but not to create."

Assistance in preparing this story was provided by Larry Flick.

RIAA TO STUDY CONTROLLING ANALOG COPYING

(Continued from page 5)

ment announced it found no antitrust problems with plans by the RIAA to enter into a joint R&D venture with Bolt, Beranek and Newman Systems and Technologies Corp., a Cambridge, Mass., acoustic research firm, to develop technology to prevent or control not only digital copying but unauthorized duplication of analog albums and prerecorded cassettes on digital machines.

Such a system, should it be developed in the future, might supplant the current Serial Copying Management System, which controls digital-to-digital copying in DAT recorders imported or sold in the U.S.

According to the agreement, BBN will be principally responsible for the R&D, and RIAA's involvement will be limited to a review of BBN's progress and results. BBN would retain control of the system, granting RIAA companies exclusive, 10-year, royalty-free licenses with perpetual but nonexclusive, royalty-free licenses thereafter.

Both hardware and software makers, in the 1988 Athens Agreement, joined to support government legislation requiring DAT machines to incorporate SCMS, but legislative efforts by the RIAA have been put on the back burner in light of recent technological developments such as DCC, which would allow use of analog cassettes in digital machines.

RIAA had requested the Justice Department antitrust review of the

proposed R&D project with BBN in a letter dated Jan. 30, 1990.

The March 14 Justice Department reply, by James F. Rill, assistant attorney general, antitrust division, also indicates that RIAA had requested earlier sign-offs on other possible joint ventures in December of 1988 and 1989, but the purpose of those ventures was not revealed.

Shapiro did not respond when asked if EIA/CEG would oppose a future legislative effort to make such a system mandatory.

A source close to the hardware manufacturer/pro-copying coalition, however, said that "surely RIAA knows it would find it very difficult to get such a bill passed in Congress."

That source also said that "if it turns out the system will include identifying or 'reading' what is being copied, then it probably would have to be in the machine, and they'd somehow have to get the approval of the manufacturers."

RIAA officials would not comment on the Justice Department announcement or the proposed R&D venture with the BBN firm.

EIA/CEG is a longtime opponent of record-industry legislation to prevent unauthorized copying without compensation for losses due to home taping and, along with its allied groups, has been successful in defeating such bills introduced in Congress throughout the '80s.

WEA, CEMA WARN WHOLESALERS TO STOP EXPORTING

(Continued from page 5)

Harold Lipsius, president of Universal One Stop in Philadelphia, says he too "gets faxes from customers saying that [Sony and WEA] product is still available. But I tell them my domestic business is more important to me than exporting." Lipsius says he does not want to risk getting cut off by the majors.

Sony and PolyGram say they will cut off one-stops found violating their export policies. Although WEA doesn't openly use that threat, sources say it was leveled by company executives in private meetings at NARM. In fact, some accounts expressed annoyance at Droz's forceful manner at NARM, and the subsequent softer letter that went out after the confab.

"When we were out at NARM, Droz was very firm," says a one-stop executive. "But the WEA letter must have been drafted by attorneys who

are worried about anti-trust suits or something. If people weren't out at NARM, when they get the WEA letter they might think they are not serious, which would put us at a disadvantage."

Droz says that while the letter may have been polite, "violations of our policy will be followed up with stronger actions."

In CEMA's 1989 letter, the company threatened to stop selling to customers whom they suspected were exporting. Bach declines to comment on whether he will implement that aspect of the CEMA policy.

A major one-stop says, "I can't conceive of a big player not abiding by the [distributor] edicts. On the other hand, I can't believe that the majors will stop shipping product to a big one-stop. But I don't want to be the one to test the waters."

Executives from the four majors

say the export ban applies to all product issued by their respective companies. But some sources believe that the majors just want to stop the flow of current hit product to Europe and will allow one-stops to resume exporting catalog. In particular, some one-stops say Sony, which is perceived to be taking the lead on the issue, might let catalog product be exported. Another says Sony is more interested in stopping exports to Europe and will ignore shipments made to Japan. But Sony Music Distribution president Paul Smith says, "There is no change in our policy. We are totally opposed to exporting."

Smith also acknowledges that some wholesalers might be violating the company's policy. "There will always be mavericks, and as we catch them we will take the appropriate action. We pursue every lead we get."

LABELS ACKNOWLEDGE RETAIL COMPLAINTS ON CLUBS

(Continued from page 1)

there's a choice between clubs and our accounts, what is there to talk about? Our lifeblood is our accounts. They have to be healthy."

Mercury's Bone says that retailers "definitely have a valid complaint [about the clubs], and we as manufacturers have a complaint, too . . .

"The idea of telling the public that you can get eight CDs for a penny is bullshit. Then that same customer goes into any record store across America and they're charging \$10.98-\$16.98 for a CD. I'm totally sympathetic to why retailers are red-hot about this."

Bone says he has already mentioned this to Michael Kuhn, senior VP, media division, for PolyGram International, who is renegotiating deals with the record clubs. (PolyGram's contract with Columbia House has expired, and its pact with BMG is almost up.) Although he cannot speak for PolyGram, he notes that PolyGram CEO Alain Levy was present during his discussion with Kuhn.

Another indication of where the company stands comes from Rick Dobbis, president of the PolyGram Label Group, who says, "I think retailers have a very solid point and it has to be discussed; it can't be ignored . . .

"We listened carefully to what retailers had to say at [the National Assn. of Recording Merchandisers' conference] and we've discussed it as a management group since we came home. It's an issue that isn't going to go away. It's a live issue at PolyGram."

Neither Sony Music nor any of the labels owned by Time Warner had a comment at press time on the retailers' complaints about clubs—which is not surprising, in light of the fact that each of the companies owns half of Columbia House.

In contrast, Joe Galante, president of RCA Records, which has the same corporate parent as the BMG record club, says his label does take the retailers' gripes seriously. "Where they make a point is that it has an impact on their business—you can't deny that," he says. "Whether the marketing tactics of record clubs have actually cheapened the product in consumers' minds, I can't answer that. We're doing some research on that right now."

While Galante is not sure what can be done about it, he adds, "We're going to do some homework on this, talk to our record club, and talk to our distribution customers."

BMG Direct Marketing seems to be taking a different approach toward the issue than is Columbia House. Whereas Columbia House declines to comment on the controversy, Worth Linen, the new president of BMG Direct Marketing, says his company is investigating the situation to find out, for example, how much of an overlap there is between record-club customers and patrons of retail stores.

However that research comes out, he says, "I'd be willing to accommodate some of those [label] concerns, either through the way we handle our advertising or the way we work with that label."

Pointing to the fact that club advertising helps to promote the artists involved, Linen says, "I think there's much more room for us to do cooperative and synergistic marketing with labels and retailers than has been done up to now."

Nevertheless, Linen does not commit BMG to any change in its marketing tactics. On pricing, for instance, he says only that "as always, we'll test pricing up and down."

LEVEL PLAYING FIELD

Pricing is certainly foremost on the minds of retailers. In a recent letter to the heads of the major labels, Paul David, president and chairman of Camelot Music, wrote, "Camelot Music is locked in a severe credibility crisis with the most important part of our company . . . our customers. Retail prices for recorded music continue to rise as the \$10.98 list level takes hold for cassettes and the \$15.98/\$16.98 level firms for CDs . . . As the customer views these price points in our stores and at other music retailers, the yardstick they use to compare our offering is the deluge of record-club advertising trumpeting a lower and more damaging price scheme.

"Obviously, we feel that a similar pricing program should be made available to Camelot and other retailers so that we can compete with this unfair threat to our survival."

Similar complaints from such leading chains as Musicland, National Record Mart, and Harmony House have clearly made an impact on some record companies. Noting that the low

club prices degrade the consumer perception of a music product's value, Licata says, "It really comes down to price. If the price was higher and closer to retail, there wouldn't be a problem."

Based on EMI research, Licata estimates that, after giveaways are figured in, club customers are paying an average of \$6 per CD and \$3-\$3.50 per cassette. But BMG's Linen disputes that figure, claiming that his club's members are paying about the same that they would if they aggressively shopped around among retail stores for the best price.

Licata also agrees with retailers that clubs are draining an increasing amount of business away from them. According to one survey that he has seen, 66% of consumers buy music product from stores, while 34% get it either from record clubs or direct-mail houses.

Again, Linen differs. He says the survey in question was projected to 42.5 million U.S. households, and he estimates that the total combined membership of the two main clubs is less than 7 million. Since 30% of the projected households would be twice that membership total, he says, it is impossible for one-third of music consumers to be buying from clubs and direct mail.

LENGTH OF WINDOWS

Licata also feels it is imperative to lengthen the retail windows afforded by the clubs. Three months after release is not a lot of time, he says, especially when the clubs can start advertising before that time. But Linen says the clubs cannot begin to promote a title until three or four months after release, and it will not wind up in a consumer's hands until six to eight weeks after that.

In any case, a lot of current product is being advertised by the clubs. A recent BMG club ad, for instance, features currently charting releases by Yanni, Roger McGuinn, M.C. Hammer, Neil Young, Jane's Addiction, Anita Baker, Nelson, and Vanilla Ice under the banner "get 8 CDs for the price of one." And an eight-for-a-penny offer from Columbia House touts charting releases by the likes of Garth Brooks, L.L. Cool J, Warrant, Concrete Blonde, Bell Biv DeVoe, Susanna Hoffs, and Whitney Houston. (A club member is obligated to buy six more selections at regular club prices.)

Although some of these titles have been out for several months, label executives point out that they may still be working them at radio and retail. Notes PLG's Dobbis, "The shelf life of the product is longer than it used to be with so many singles from hit albums. As a result, clubs are no longer an aftermarket, as they were, for hit product."

Similarly, Licata says, "The way business is today, you have to market your records for such a long period of time—and you may have four or five singles on it. After a year, you could still be working the record, and the clubs could have it."

But Mercury's Bone feels that three months is a sufficiently long window for retailers. He grew up on a farm in Georgia, he notes, "and at times, record clubs were the only way to get music you couldn't get any other way. They provide a valid service for people in rural areas who can't get to a record store. My only criticism of the clubs is this giveaway thing, which has a negative impact on people's perception of the value of prerecorded music."

FOXBORO HAILS EARTH DAY WITH CONCERT, IN-HOUSE REVISIONS

(Continued from page 8)

ronmental excellence in the sporting/entertainment-facility industry," says Jonathon Kraft, a limited partner at Foxboro, which has donated the stadium rent-free. "In doing so, we are making a number of changes in the way we do business."

Efforts are being made to run the event using as many alternative ener-

gy sources as possible while encouraging attendees to car pool and use mass transportation. In addition, Foxboro Stadium (which is also host to the New England Patriots football team) has announced a sweeping new plan to incorporate recycled and recyclable materials into its daily operation.

The education process is being extended to radio listeners nationwide through a link with the Pollack Media Group. Although there will not be any broadcast of the concert, about 30 stations will be sending listeners. CFE is also working with Pollack on the creation of an ambitious package of Earth Day public-service announcements (by Paul McCartney, R.E.M., and others), as well as distribution of Earth Day Action Guides, which are being offered by 70 stations nationwide.

As for the event itself, CFE project director Michael Martin says, "It was determined that current solar-power technology was not advanced enough for us to reliably power the entire event. But all backstage energy use—including monitors, hot water, and lights—will be solar powered."

Meanwhile, arrangements are being made to have performers and crews transported from Boston hotels to the event in natural-gas-powered vehicles. Official Earth Day '91 T-shirts are being printed on unbleached cotton, using vegetable-based inks. And veggie burgers, tofu rolls, and bottled water will be sold at concession stands.

The Massachusetts Bay Transit Authority will be running special trains to the concert. Attendees who arrive in cars containing four or more

passengers will each receive a dollar-off coupon good at the concession stands. Additionally, the first 2,000 cars to arrive with four or more passengers will be given free tree saplings donated by a local waste-removal company.

Last month, Foxboro officials invited a team of environmental scientists from the National Toxic Campaign to conduct an environmental survey of its facilities. As a result of the survey, Kraft has announced the following permanent changes to stadium operations:

- Soft drinks will be sold in reusable cups.
- All paper goods at concession stands and in restrooms will contain recycled materials.
- Foil and plastic condiment packages will be substituted with pump dispensers.
- Air conditioning and refrigeration coolants will be recycled using a special vacuum.
- All office and allowable concession waste will be separated and recycled.
- Water heaters will be blanketed to cut down on energy waste.
- Staff uniforms and linens will be made of natural fibers.
- Light-bulb usage will be cut in half by using reflective paint in lighting shells.

The announced changes incorporate nicely with other business activities run by Kraft's family. In addition to co-owning Foxboro Stadium since 1989, the Krafts own the Boston-based Rand-Whitney Corp., one of the nation's leading corrugated-boxes manufacturers and operator of a paper-recycling plant.

MUSICLAND OUTLET

(Continued from page 6)

store clerk that, in addition to concerns over shrinkage, rap product was put behind the counter because it tends to have explicit lyrics. According to Holden, the clerk said that placement was a companywide policy, which Bergenty denies.

Holden, who went into the store looking for a title by Big Daddy Kane, says, "I was insulted as a buyer."

Since the emergence of the cassette as the dominant singles configuration, the placement of rap music behind counters appears to be a common practice in record stores throughout the U.S. Both major chains and mom-and-pop stores employ this strategy. Although some in the industry have privately voiced concerns that the practice may appear racist, they also say that it is a way to stop theft of rap cassette singles, which experience a higher shrinkage rate than other genres of music.

Holden says, "I can understand you take some items that get stolen a lot off of the floor, but how can you justify a whole genre?"

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Virgin Pledges To Fight Suit Over Vocals On Abdul Album

BY DAVE DIMARTINO

LOS ANGELES—Singer Yvette Marine has filed suit against Virgin Records and its distributors, claiming that the label did not properly credit her for co-lead vocal performances on Paula Abdul's debut album, "Forever Your Girl."

The suit, filed in U.S. Superior Court here April 8, claims that Marine provided lead vocals on three tracks—"Opposites Attract," and portions of "I Need You" and "Knocked Out"—and that her singing was then mixed together with Abdul's to provide a "composite" performance for which only Abdul received lead-vocal credit. Marine, a former member of Motown act the Mary Jane Girls, is credited only with providing backing vocals on the album.

The lawsuit—which seeks general damages in excess of \$150,000 for false packaging—asks for a full accounting of sales of the Abdul album, corresponding payment of royalties, and an injunction requiring Virgin to properly credit Marine's performances on it. Marine's attorney, Steven Ames Brown, estimates the amount of royalties due his client to be "worth more than a million dollars."

According to Brown, the lawsuit was precipitated by "a threat made by Virgin Records to defame and ruin Yvette Marine if she did not cooperate with them and deny that she was part of the lead vocal—which she refused to do, because she was unwilling to sign an untrue statement."

Virgin's reaction to the suit was made clear at a quickly called April 11 press conference, at which Abdul, her manager, and label co-managing director Jeff Ayeroff vigorously denied all of the suit's allegations.

"I'm very offended," said Abdul, stressing repeatedly that she alone sang all lead vocals on her album. "I find it particularly offensive that someone would intend to take a short cut to success at the expense of all

the hard work I've done."

Noting that her new album, "Spellbound," would be released within weeks, Abdul added, "I'm a target—but I will not stand for it."

At Virgin, the reaction to Marine's suit is "outrage and frustration," according to label attorney Joseph Yanny. "I think that she has put herself in a position where she is being manipulated by her manager—and potentially even her lawyer—into nothing but a crazy publicity stunt," he says.

Yanny says that the label will fully fight the suit as "a matter of principle," adding that he sees no room for any sort of out-of-court settlement of the suit. "This kind of abuse of process is not what my profession was intended for," he says.

Brown has recently represented singer Martha Wash in a series of related suits alleging improper crediting on albums by such artists as Black Box, C&C Music Factory, and Seduction, among others.

News of Marine's suit follows a March 26 story in supermarket newsweekly the Globe alleging her heavy involvement in the Abdul album. At the time, both Virgin and "Opposites Attract" producer Oliver Leiber vigorously denied all allegations that Abdul did not sing lead vocals on her album. In a prepared statement, Leiber said, "I was present when Paula Abdul recorded the final vocal. I was also present at the final mix, when the final master version was complete. I can personally state that the only solo voice appearing on that recording is that of Paula Abdul."

At the press conference, Virgin distributed a musicologist's analysis of the tracks in question that was recently done at the request of label attorneys. According to the report of Dr. Fredric Lieberman, of the Univ. of California Santa Cruz, "No evidence can be found to support the contention that anyone other than Paula is responsible for the predominant sound of the lead vocals on the CD as released."

Winter, Derringer Sue Label Duo Says Cypress Got 'Free Ride'

NEW YORK—Rick Derringer and Edgar Winter have filed suit against Cypress Records for allegedly releasing an album recorded in Japan without fulfilling prerelease obligations with the artists.

According to the papers, filed March 19 in New York's U.S. District Court, Cypress Records entered into negotiations with the acts, through Jake Hooker of Hooker Enterprises International, to license the audio and visual recordings of a Jan. 24, 1990, Japanese concert by Winter and Derringer from Hooker Enterprises International. As a precondition to the license, Cypress was to pay the plaintiffs the sum of \$30,000.

However, according to the papers,

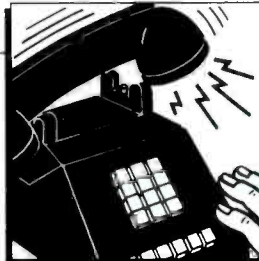
after receiving the master recordings of the concert, Cypress released the recording without paying the \$30,000, therefore violating the licensing agreement. The record's distributors, Cypress' distributors, Gold Castle Records, and CEMA Distribution, are also named as defendants.

Because the advance was allegedly never paid, the plaintiffs claim that the license to use the material was never granted. Therefore, the suit also accuses the defendants of unauthorized display of the plaintiffs' copyrighted material, as well as unfair competition because the defendants "passed off . . . the infringing material as if such merchandise was authorized by [the] Plaintiff."

Derringer, Hooker, and Winter are asking, in addition to punitive damages of no less than \$1 million, that the defendants stop any activity surrounding the material and deliver for impoundment all material relating to the project.

MELINDA NEWMAN

INSIDE TRACK



Edited by Irv Lichtman

BETTER THAN BEST: Sony Music president **Tommy Mottola** has had lots to cheer about in chart numbers in recent months and now he has the numbers in dollars to add to his label's standing. Adding it all up, Sony Music has had its top fiscal year ever in profits and revenues. For the year ended March 31, according to Mottola, both bottom-line and gross dollars were more than 10% above last year, which until fiscal '91 was the company's best yet. Currently, 20 Sony titles are on the Billboard Top Pop Albums chart, including top 10'ers by **Mariah Carey** and **C&C Music Factory**.

DESPITE RECENT RUMORS that he has already agreed to sign a new **BMG** contract and stay on as president of **Arista Records**, **Clive Davis** says he is still talking to **BMG** and to no other company. **BMG** comments, "We are looking forward to a long and rewarding relationship with Clive Davis."

THRASH & TRASH? Europe's leading thrash/death-metal specialist, Nottingham, England-based **Earache Records**, has had artwork, posters, and album sleeves seized by local police and may now face prosecution under the Obscene Publications Act. The raid came three days after artwork destined for the company's offices, which featured an autopsy picture of a disemboweled woman, was confiscated by customs officers at Heathrow Airport.

AND IN CANADA: The constitutional challenge of a Canadian bookstore owner charged with selling **2 Live Crew's** "As Nasty As They Wanna Be" has been denied for now. **Marc Emery**, owner of **City Lights** bookstore in London, Ontario, was arrested Oct. 20 for selling the controversial album, which police deemed obscene material. Lawyer **Alan Young** was unsuccessful April 9 in Ontario Court, provincial division, in his attempt to have the obscenity law struck down and the charges against Emery, who has pleaded not guilty, dismissed. Young argued that the law is too vague. Emery could face up to six months in jail or a \$2,000 (Canadian) fine if convicted.

IS POLYGRAM LOOKING at **Media Home Entertainment?** The entertainment conglomerate says no, but informed sources say PolyGram has been eyeing the independent home video company ever since Heron International officially put it on the block (Billboard, March 30). Media has a film catalog of about 1,200 titles and has refocused more of its attention on the production of feature films. Sources estimate Media's value to be \$10 million-\$20 million. Meanwhile, **Western Publishing**, a major Midwest children's publishing company, is believed to have the inside track on Media Home Entertainment's high-profile children's video label, **Hi-Tops**, which Media is selling off separately.

WITH THEIR LIVE disc "Flashpoint" debuting this week on the Top Pop Albums chart, the **Rolling Stones** are set to make another studio record—as soon as they negotiate a new record deal, either with their current label or another. "Flashpoint" is the band's final album under its current contract with Sony Music—which paid a reported \$28 million for the act under former label president **Walter Yetnikoff** in the early '80s. The Stones since have recorded two platinum discs and the double-platinum "Steel Wheels" for the label. Meanwhile, British tabloids have reported that bassist **Bill Wyman**—who failed to show for the U.S. filming of the Stones' "Highwire" video—is leaving the group. Wyman's remarks were acknowledged by **Mick Jagger**, **Keith Richards**, and **Charlie Watts** on MTV but Jagger's representative, **Tony King**, says "he's still in the group."

TRACK HEARS **Mango West Coast** director **Hooman Majid** is joining **Polydor Records**, possibly as GM.

TRACK LED IN CIRCLES: In Atlanta, **Alan Levenson**, the founder and president of 115-unit **Turtle's**, is retiring at the end of April. There is no word yet on who will replace Levenson, 56, but Atlanta is rife with speculation that **Super Club** will combine Turtle's with **Record Bar** in Durham, N.C. . . . Keeping the focus on

North Carolina, the Handleman Co. has closed its branch in Charlotte, and apparently has divided the accounts it handled among other company facilities . . . Also in Charlotte, **Bib Dist.**, a one-stop, rackjobber, and distributor doing business since 1964, has closed its doors. Most of the accounts have been turned over to **Justin Records**—back in Atlanta. **Bib's Bill Norman** will move there and serve as GM for Justin. Meanwhile, **Bib's** rack accounts for the U.S. Navy are up for grabs.

CHANGES AT CURB: **Joe Simone**, senior VP and GM at **Curb Records**, departed the label April 5, as did three others from the promotion staff he headed: **Jack Springer**, **Billy Cataldo**, and **David Forman**. Now "restructuring" its pop promotion department, the label is looking for a new head of pop promotion and replacements for those departed. Those interested can contact **Dennis Hannon**, VP of sales and marketing.

NO GAME: **Nintendo of America** says it has reached a settlement with the Federal Trade Commission and the states of New York and Maryland over charges it had entered into resale price maintenance agreements for its hardware consoles with local dealers in those markets. Maintaining that the company did not violate antitrust laws, Nintendo will not be required to pay any fines but has agreed to mail a \$5 "redemption certificate" good toward the purchase of its games to consumers who purchased a console between June 1, 1988, and Dec. 31, 1990, and to pay \$1.75 million to the two states to handle administration costs of the settlement and \$3 million for use by the states in enforcing state antitrust laws.

NASHVILLE SHUFFLE: **Nelson Larkin** has left his post as VP of creative services at Atlantic Records' Nashville office. Also gone is **Wyatt Easterling**, the label's head of A&R. Both will "pursue independent production," according to an Atlantic publicist.

EXIT: **Tom Rogan** has left **Landmark Distributing** in New York as regional sales rep for the past five years. He can be reached at 718-279-4980.

AS SPECULATION suggests that the next **David Bowie**-led **Tin Machine** album may go to an expanded **JVC** label setup in the U.S., Bowie just completed an appearance on the season premiere of **HBO's** "Dream On" comedy series in which he plays a flamboyant director of TV docudramas. At one point in the filming chores, Bowie borrowed a boom box from a prop man and played tracks from the new album, including a song that got members of the cast and crew dancing, although the lyric theme is that of a husband who shoots his wife. It's earmarked as the first video from the album, "The Hurt." Track is assured the album will be marketed in August, followed by a national tour. Stay tuned.

FREE BIRD FLIES AGAIN: Original members of multiplatinum Southern rock act **Lynyrd Skynyrd** will release their first studio album in 14 years early this summer on Atlantic Records, produced by **Tom Dowd**. Billed as **Lynyrd Skynyrd 1991**, the band will include veterans **Gary Rossington** and **Ed King** on guitar, bassist **Leon Wilkeson**, keyboardist **Billy Powell**, and drummer **Artimus Pyle**, as well as lead singer **Johnny Van Zant**—who filled the vocal role of his older brother, the late **Ronnie Van Zant**, on the band's 1987 reunion tour. Also aboard: guitarist **Randall Hall** and drummer **Kurt Custer**. A first single—as yet unannounced—will hit radio Memorial Day weekend.

BREAKFAST WITH BEGHE: "Last year we didn't have two omelet pans," quipped **SBK Records** executive VP/GM **Daniel Glass**, introducing **SBK** artist **Francesca Beghe** to **MTV** execs and **Billboard** editors during breakfast at the Plaza Hotel—the same locale the label used last year to introduce the now-multiplatinum trio **Wilson Phillips**. Beghe, a self-assured singer/songwriter from New York, makes her debut with the single "Heaven Knows," going to radio April 29, with a video produced by **Julien Temple**. Her self-titled debut album arrives at retail May 7.

AVA ATTENDANCE: Although the group originally claimed 1,300 preregistrants for its seventh annual convention, the **American Video Assn.** now puts the final attendance count at just fewer than 500. "Considering the times and circumstances, we are not disappointed," says **John Power**, founder and owner of **AVA**. A sign-up of 125 new members is a record for the 11-year-old video retailer group that went through wrenching reorganization last September.

Foxboro Stadium spinning out big plans for Earth Day . . . see page 8

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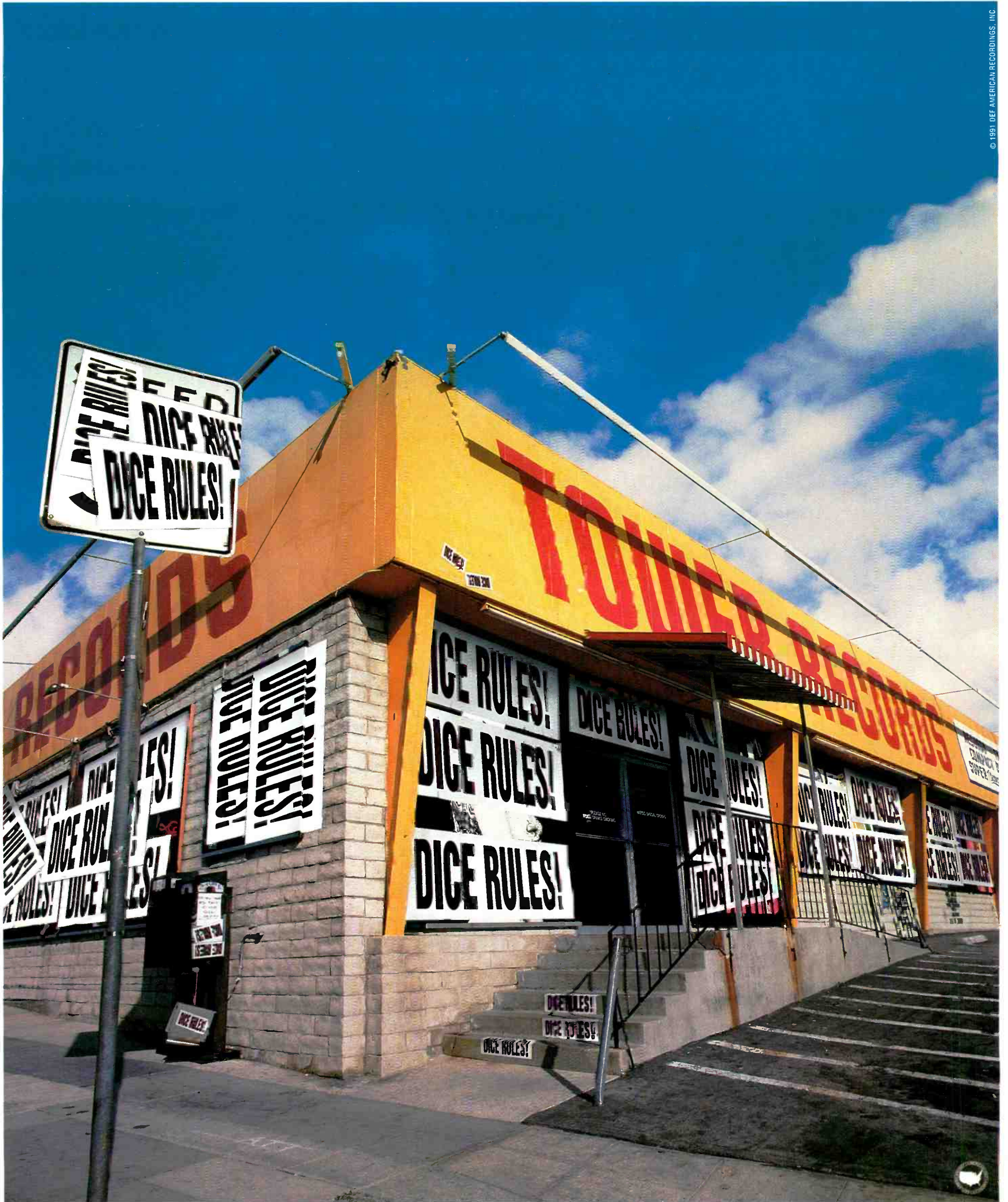
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