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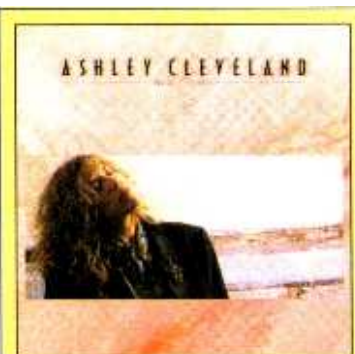
THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

FEBRUARY 16, 1991

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Music Dealers Digging Out Of Slump See Rebound After War-Related Sales Dip

BY ED CHRISTMAN
and SUSAN NUNZIATA

NEW YORK—After suffering through a severe sales slump since the start of the Persian Gulf war Jan. 16, music retailers are seeing signs that business, while still sluggish, has begun to pick up.

In the days immediately following the breakout of war, some retailers say they experienced an unprecedented drop in same-store sales, with some citing declines of about 25% from levels generated a year earlier. But most retailers report that sales for the first weekend of February and on the subsequent Monday and Tuesday were encouraging.

While music retailers are seeing a "light at the end of the tunnel"—as stated by Scott "Perk" Perkins, director of retail at Cats, a 15-unit, Nashville-based chain owned by Music City Record Distributors—they caution that business is likely to remain soft until the Grammy broadcast Feb. 20. If that show produces some wildcard winners—such as last year's Bonnie Raitt sweep—it could bring people back into the stores looking for albums, retailers say. But even with that scenario playing through, retailers do not expect February to be

much stronger than a few percentage points better than flat. They add that sales should rebound in March, when labels traditionally start releasing titles from established acts.

Right now, dealers cite Sting's "Soul Cages" as the top-selling album. Other artists with album impact are Whitney Houston, Gloria Estefan, David Lee Roth, Paul Simon, Mariah Carey, Roger McGuinn, C&C Music Factory, Vanilla Ice, and any

music with a patriotic theme.

At nine-unit Buzz Enterprises in Columbus, Ohio, owner George Buzz notes that rap product is leading the way. "There aren't any strong heavy-metal titles so rap is controlling the market," he says, citing Black Box, Vanilla Ice, C&C Music Factory, L.L. Cool J, and Big Daddy Kane—plus Janet Jackson—as the chain's top sellers.

(Continued on page 83)

Audio, Video Wholesalers Interbreeding Product Lines

This story was prepared by Earl Paige and Chris McGowan in L.A. and Ken Terry in N.Y.

LOS ANGELES—As more specialty video stores add music lines and utilize racking services for music and sell-through video, an increasing number of distributors have branched into rackjobbing of both categories. At the same time, some wholesalers that have historical roots in either the music or home video businesses are crossing into the alter-

native field.

For example, both Shelburne, Vt.-based Artec Distributing and Pittsburgh-based Video Channels, a prominent video rackjobber, have recently expanded into the music field through acquisitions. Artec bought Central South Rack, and Video Channels acquired Olympia, another music rackjobber.

Coming from the other side, Gemini Distributing, a traditional music racker in suburban Atlanta, is now

(Continued on page 78)

Philips Reveals Details Of DCC Launch

This story was prepared by Jeff Clark-Meads in Eindhoven and Susan Nunziata in New York.

EINDHOVEN, Netherlands—Philips, the company pioneering the digital compact cassette, has spelled out the details of the format's introduction and its place in the market.

Wim Wielans, managing director of Philips Audio, announced last week that, when DCC is launched in April 1992, players will have a retail price of about 1,000 Dutch guilders

(about \$600). The cost of cassettes will be set by software companies, but tapes are likely to be more expensive than analog cassettes and cheaper than CDs, he said.

Wielans claimed DCC would not compete with digital audiotape and would not hurt sales of CDs, the other consumer-oriented digital format. Moreover, he said, all DCC players—without exception and no matter where they are manufactured—will contain Serial Copy Management System circuitry to prevent multiple

digital copies from being made.

Demonstrating DCC at Philips' headquarters here, Wielans elaborated on the issues raised when the format was launched at the Winter Consumer Electronics Show in January (Billboard, Jan. 26). He argued that DCC would not compete with DAT because DAT is now established as a "semiprofessional" system equivalent to reel-to-reel tape recorders. He contended that DAT will never be launched as a full-fledged consumer

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No. 1 IN BILLBOARD

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|--------------------------------|-------------------------|
| HOT 100 SINGLES | |
| ★ GONNA MAKE YOU SWEAT | (COLUMBIA) |
| TOP POP ALBUMS | |
| ★ TO THE EXTREME | (SBK) |
| HOT R&B SINGLES | |
| ★ I'LL GIVE ALL MY LOVE TO YOU | (WINTERTAINMENT) |
| TOP R&B ALBUMS | |
| ★ THE FUTURE | (UFTOWN) |
| HOT COUNTRY SINGLES | |
| ★ BROTHER JUKEBOX | (MCA) |
| TOP COUNTRY ALBUMS | |
| ★ NO FENCES | (CAPITOL) |
| TOP VIDEO SALES | |
| ★ PRETTY WOMAN | (TOUCHSTONE HOME VIDEO) |
| TOP VIDEO RENTALS | |
| ★ ROBOCOP 2 | (ORION HOME VIDEO) |

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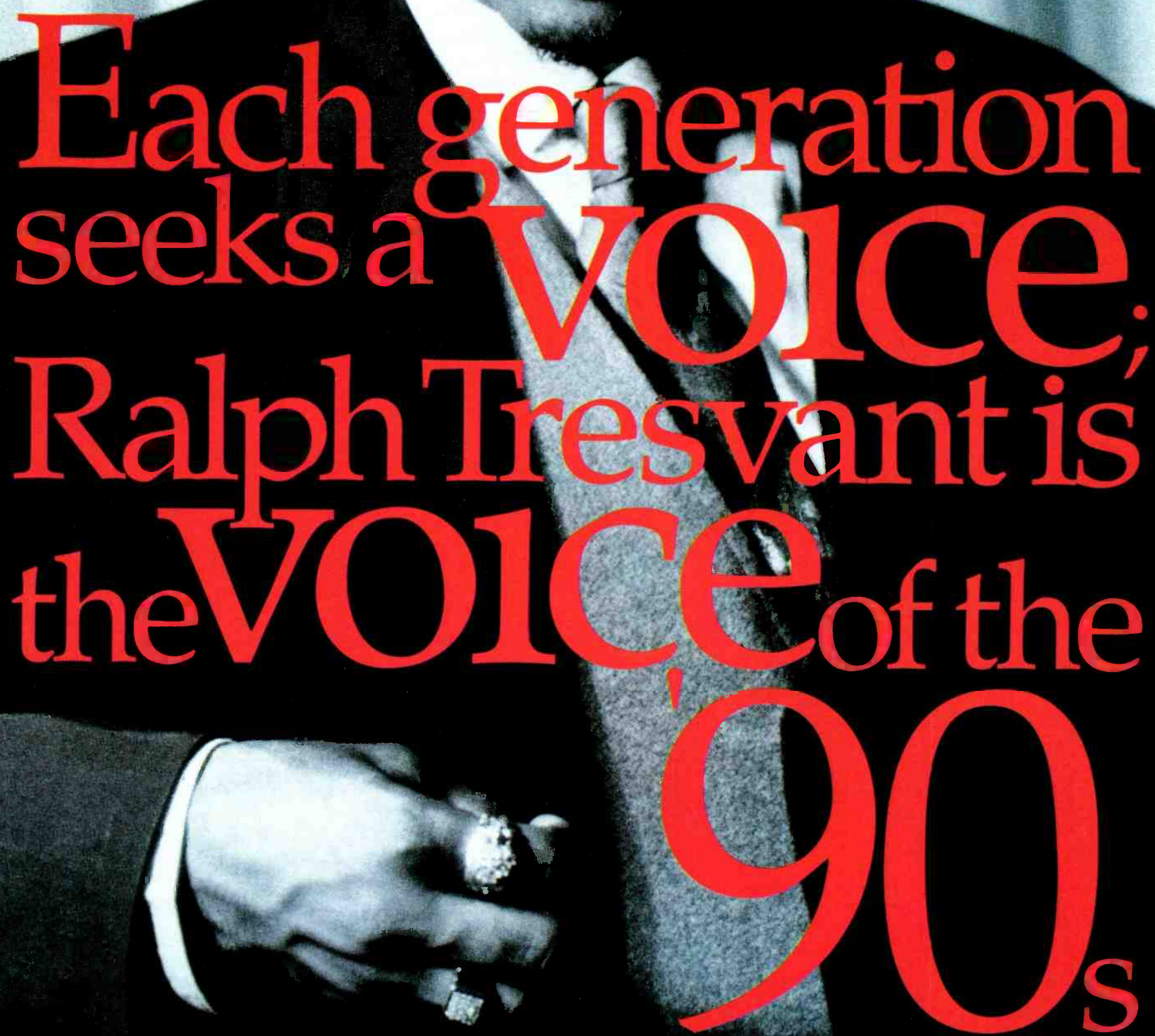


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Disney Treks Deep Into Sell-Thru 'Jungle'

BY PAUL SWEETING

NEW YORK—As expected, Walt Disney Home Video will break with its own precedent and release one of its all-time classics in the second quarter (Billboard, Feb. 2). The May 3 release of "The Jungle Book" at a list price of \$24.99 will mark the first time the studio has dipped into its classics vault outside of the fourth-quarter holiday selling season.

Last year the studio released "The Little Mermaid" in May, but at the time "Mermaid" was a new film and had not yet achieved "classic" status.

In releasing "Jungle Book," Disney is also taking a different approach from other studios that have become cautious about the sell-

through business in the first half of the year, particularly at a time when the economy is in recession.

In recent months, studios such as CBS/Fox Video and Paramount Home Video decided to take a pass on leading sell-through contenders such as "Die Hard 2" and "Ghost," respectively. Both will be released in the first quarter, but at rental prices.

In the case of "Ghost," Paramount executives tied the decision to release the title as a rental partly to fears about the economy (Billboard, Feb. 9).

But Disney has charged ahead, announcing "Ducktales: The Movie—Treasure Of The Lost Lamp" for March at \$22.99, as well as the "Rocky & Bullwinkle" series in Feb-

ruary at \$12.95 per volume.

"We have no reservations whatsoever about sell-through outside the fourth quarter," Disney executive VP Richard Cohen says. "We are extremely bullish on our business, irrespective of what's happening in the general economy. Nothing in the general economy seems likely to hurt the Disney sell-through business."

Cohen also notes that "Jungle Book" is "the strongest title we've ever released," and says he expects its numbers to ultimately equal or exceed those of "Little Mermaid."

The company claims to have sold 9 million copies of "Mermaid."

"The success of 'Little Mermaid'

represented two significant findings for the industry," adds marketing VP Ann Daly. "First, it showed that volume sell-through business can be done and not just in the fourth quarter; and secondly, we released it in an uncluttered time frame, with very high retail participation, and we saw sales numbers we had not seen before."

Daly adds that holding a title like "Jungle Book" until the fourth quarter could ultimately depress sales.

"It's unrealistic to expect the majority of our core audience to materialize in 60 to 90 days," she says. "In packaged goods, a product is consid-

(Continued on page 78)

Grammy Awards Latest Target On Sinead's Hit List

BY CHRIS MORRIS

LOS ANGELES—Assailing what she perceives as the music industry's materialistic values, Sinead O'Connor has withdrawn from participation in this year's Grammy Awards ceremony and announced her intention to decline any awards given to her.

The Irish vocalist, who is nominated in four Grammy categories this year (including record of the year, for the hit single "Nothing Compares 2 U") and was scheduled to perform at the Feb. 20 ceremony in New York, informed National Academy of Recording Arts and Sciences president Mike Greene of her decision not to participate in a two-page letter dated Feb. 1.

O'Connor's letter reads in part, "As artists, I believe that our function is to express the feelings of the human race... It is my opinion that the various art establishments do not recognize this. They acknowledge mostly the commercial side of art. They respect mostly material gain, since that is the main reason for their existence... I do not want to attend the Grammys ceremony in New York. If I were to win an award, I would feel it necessary to decline it, in order to voice my rejection of the values which I think

(Continued on page 83)

Sony Alternative CD Package Being Tested By Distributors

BY CRAIG ROSEN

LOS ANGELES—Four major distributors are testing a 10 1/2-inch-long, open-jewel-box CD package, developed by Sony, at 10 retail outlets during February.

This marks only the second alternative package made available at retail. AGI Inc.'s Digitrak, which has had a considerably higher profile than the Sony package, is being tested by A&M Records with Sting's top 10 album "The Soul Cages."

According to Paul Smith, senior VP/GM of marketing for Sony Music Distribution, the test is "strictly for its durability to see if the shrink-wrap holds up" in the retail environment

and that the package "is not being tested for consumer response."

The new package is supported by two plastic strips that hold the jewel box open and keep the disc in place. A third plastic strip acts as a spine at the top of the package.

Sixty titles will be tested using the Sony package. All are catalog titles in the \$11.98-list-price range, including WEA titles by the Eagles, Debbie Gibson, Linda Ronstadt, Fleetwood Mac, and Chicago. Ten stores in New York, Chicago, and Houston are participating in the test, including Tower, Sam Goody, the Wiz, Record World, Sound Warehouse, and Entertainment Zone outlets.

(Continued on page 69)

Promoters Decline Stand On Festival Seating Meanwhile, 1st Suit Filed Over AC/DC Concert Deaths

BY THOM DUFFY

NEW YORK—The nation's leading concert promoters, while affirming their concern over venue safety, have declined to take a joint position on the issue of festival seating, which figured in the deaths of three AC/DC fans in Salt Lake City last month (Billboard, Feb. 9).

Meanwhile, an \$8 million suit was filed in Salt Lake City Feb. 4 by attorneys for Bruce Child, the father of one of the three teens killed in the crush of a festival-seating crowd at an AC/DC show Jan. 18 at the Salt Palace arena.

The incident also has prompted a review of seating practices and crowd-control measures by the Spectacor Management Group, which manages the Salt Palace and 26 other facilities nationwide.

The North American Concert Promoters Assn., at its regularly scheduled meeting in Phoenix Feb. 1-3, discussed the concern over festival seating in the wake of the Salt Lake City tragedy, although the issue was not on the group's formal agenda.

"The NACPA has no plans to address such matters as an organization," said a statement issued after the meeting. "While safety is a concern of every member of the community, safety at concerts has always been and is a matter for each promoter individually to address as appropriate, within the framework of the laws and regulations of the communities

and venues where they work."

Spectacor Management Group, which suspended festival seating at the Salt Palace pending an investigation of the Jan. 18 incident, is reviewing its seating practices nationwide. Most of its 14 arenas, such as its flagship venue, the Philadelphia Spectrum, use reserved seating. But others, such as the Salt Palace, have offered festival configurations because of "history and tradition in the local marketplace," says Stephen J. Green-

berg, VP of production for Spectacor. "It's our position that we defer to the promoter on the configuration they prefer."

"Obviously, after this incident, we have re-evaluated our position as it regards festival seating," continues Greenberg. While Spectacor prefers reserved seating at events in its facilities, no decision has been made to change seating policies at all of its venues.

(Continued on page 72)

Timothy White Is Named Billboard Editor In Chief

NEW YORK—Timothy White has been named editor in chief of Billboard. In this new position, White will have overall responsibility for



WHITE

the editorial content of Billboard, including its weekly coverage, charts, and specials. White will report directly to Billboard publisher Howard Lander. He joins Billboard March 22 at the National Assn. of Recording Merchan-

disers convention in San Francisco.

A former reporter in the New York bureau of the Associated Press, White has served as managing editor of Crawdaddy and senior editor for Rolling Stone. He has also served as a contributing editor to Musician and Spin and has been a regular contributor to Playboy, Penthouse, L.A. Style, The New York Times Magazine, and numerous daily and weekly newspapers.

White has written cover stories for Rolling Stone and Musician on such diverse figures as Billy Joel, Bob Seger, Johnny Carson, Bob

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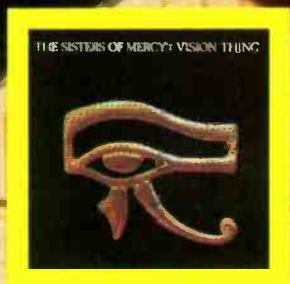
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GRAMMY AWARDS

BEST ROCK VOCAL
PERFORMANCE, MALE
Blaze Of Glory
Jon Bon Jovi

BEST SONG WRITTEN
SPECIFICALLY FOR A MOTION
PICTURE OR FOR TELEVISION
Blaze of Glory
Jon Bon Jovi

BEST NEW COUNTRY ARTIST
The Kentucky Headhunters

BEST COUNTRY PERFORMANCE
BY A DUO OR GROUP WITH VOCAL
Pickin' On Nashville (Album)
The Kentucky Headhunters

BEST COUNTRY VOCAL
PERFORMANCE, FEMALE
Where've You Been (Single)
Kathy Mattea

BEST COUNTRY SONG
Where've You Been
Kathy Mattea

BEST CONTEMPORARY BLUES RECORDING
Midnight Stroll (Album)
The Robert Cray Band
Featuring **The Memphis Horns**

SOUL TRAIN AWARDS

R & B/ URBAN CONTEMPORARY
BEST NEW ARTIST
"Rhythm of Life"
Oleta Adams

R & B/URBAN CONTEMPORARY
ALBUM OF THE YEAR,
GROUP, BAND OR DUO
"The Revival"
Tony! Toni! Toné!





Zoo's First Attraction. Lou Maglia, president of the BMG-distributed Zoo Entertainment, takes pen in hand to sign Rhythm Tribe as the label's first act. The Los Angeles-based, Latin funk/pop band will release its debut album, "Sol Moderno," Feb. 26. The single, "Gotta See Your Eyes," will be released Monday (11). Shown, from left, are Stephen Mead and Thomas Guzman-Sanchez, Rhythm Tribe; Linda Livingston, the group's manager; Maglia; and Marla Rebert and Paul Guzman-Sanchez, Rhythm Tribe.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Bob Jamieson is named president/GM of BMG Canada in Toronto. He was executive VP of PolyGram Holding. In other appointments, BMG International in New York names **Polsia Bueti** manager of international marketing and **Valerie Jack** manager of international A&R/marketing. They were, respectively, manager of international A&R/marketing at the company and manager of artist development at Arista International.

Impact Records in Los Angeles names **Jeff Sydney** president and **Bruce Tenenbaum** senior VP of promotion. They were, respectively, a partner in Left Bank Management and national promotions director at Atco.

AI Reuben is appointed senior VP of sales and marketing for Sony Music



JAMIESON



SYDNEY



TENENBAUM



REUBEN

Video Enterprises in New York. He was senior VP of sales and marketing for St. Martin's Press. **Howard Z. Brooks** is appointed director of special projects for Sony Music in New York. He was director of administration for entertainment law firm Grubman Indursky Schindler Goldstein and Flax. In other appointments, Sony Classical names **Bonnie Barrett** director of marketing, East Coast, in New York, **Glenn Devery** director of marketing, West Coast, in Los Angeles, and **John Pervola** director of marketing, Midwest, in Chicago. They were, respectively, marketing manager, West Coast market-



GLICKER



LIPSIOUS



GARBER



SHEPARD

ing manager, and marketing manager for the Midwest region for the company.

James Glicker is appointed VP of international marketing for BMG Classics in New York. He was president of Whitney Foods.

Marilyn Lipsius is promoted to VP of publicity for RCA Records Label in New York. She was senior director of publicity for the label.

Jesus Garber is named VP of R&B promotion for Zoo Entertainment in Los Angeles. He was VP of R&B promotion for A&M.

Paul Hutchinson is named VP in charge of finances and operations for Imago Recording Co. in New York. He was chief financial officer for the Zomba Group.

Jean Johnson is appointed senior director of promotion for Giant Records in Los Angeles. She was director of national promotion, CHR, for Epic.

Rob Stringer is named A&R director of Columbia Records in London. He was marketing manager at the company.

Karen Sobel-Silver is appointed national CHR promotion manager at Gefen Records in Los Angeles. She was director of video promotion and secondary singles promotion for the company.

RELATED FIELDS. Bill Shepard is appointed president and chief operating officer for retail operations at Super Club Retail Entertainment Corp. in Dallas. He was president of Cole Key Corp.

Indie-Distrib Single Beats The Odds Timmy T. Tune Nears Top Of Pop Chart

■ BY PHYLLIS STARK

NEW YORK—Last week, the Timmy T. single "One More Try" on Quality Records became the first independently distributed record to crack the top 10 on the Hot 100 Singles chart in more than two years. This week, the single moves up to No. 3 with a bullet.

The last such success story was Tone Loc's "Wild Thing" on Delicious Vinyl, which hit No. 9 in January 1989 and went on to peak at No. 2 three weeks later.

While none have hit the top 10 recently, other independent records have been successful on the pop singles chart, although the examples are few and far between. Last June, Tommy Boy Records act Digital Underground had a No. 11 hit with "The Humpty Dance." Next Plateau Records artist Sybil reached No. 20 in December 1989 with "Don't Make Me Over." The 2 Live Crew hit No. 26 with "Me So Horny" in November 1989 before Skyywalker Records (now Luke Records) inked a deal with Atlantic. And Stevie B. had a No. 29 single with "Love Me For Life" last March before his label, Lefrak-Moelis Records (LMR), signed a distribution deal with RCA.

Independent-label heads say they face various obstacles to cracking the charts, among them the strength and influence of the majors and a lack of name recognition. Although both the majors and indies are now using the services of independent promoters, who became affordable to the indie

labels after the promoters' prices came down in 1986, the major labels have departments full of staff promoters, while the indies frequently have just one person.

"We're outmanned," complains Profile Records president Cory Robbins. "The major labels have 20 promotion people to every one we have. They can go and get 150 stations on a record the first week. We have to build up a story."

"It's frustrating not being able to get into the top five or 10 when you know your single is one of the top

sellors of the year," says Next Plateau president Eddie O'Loughlin, who claims the Sybil single sold more than 700,000 units. "It's really down to manpower. It's not down to brains or that [the majors] know more [about the business]." Where the independent labels are at a disadvantage, he says, is in not having the manpower to coordinate "getting radio and retail to report [the record] at the same time."

Tommy Boy president Monica Lynch says not having a regional
(Continued on page 72)

Blackwell Aims To Steer Island Back On Course

■ BY JEFFREY JOLSON-COLBURN

LOS ANGELES—Island Records founder Chris Blackwell says the label has strayed from its path in the last year, but that he is putting it back on course and will remain at the helm for some time to come.

"I intend to remain very hands-on for two to four years," he says. "I want to get Island back on a basis that I feel comfortable with. Somebody will emerge who will become president, but I don't see that happening for a couple of years."

Blackwell, who sold Island to

PolyGram for a reported \$300 million in August 1989, moved back into the top slot when Mike Bone exited the presidency to move to sister label Mercury in December. At the time, it was not clear whether Blackwell's return to day-to-day operations was transitional, and a new presidential appointment was expected by many observers.

Meanwhile, Island promotion senior VP Andy Allen has been upped to VP/GM of the label, and former Shelter Records topper Denny Cordell will "be in charge of all creative
(Continued on page 82)

WEA Executive 'Skid' Weiss Dead At 66 Trade Veteran Renowned For Charitable Activities

■ BY HILARY CLAY HICKS

LOS ANGELES—Seymour "Skid" Weiss, national director of communications for WEA Corp., died here Jan. 31 after a long illness. He was 66.

Weiss, who suffered from multiple sclerosis for many years, became severely ill shortly before last Thanksgiving.

Weiss joined WEA in 1971, the year the distribution company was found-

ed by his college friend, the late Joel Friedman. For 10 years Weiss was national director of advertising and public relations; he held his last post for 10 years, reporting directly to president Henry Droz. He was responsible for designing, implementing, and enforcing a co-op advertising policy for WEA that is an industry standard.

In other endeavors, Weiss was a futurist and a humanist who believed in the fulfillment of human potential

through technology and social engineering. At the time of his death, he was in the process of organizing PROUD (People Responding Organized and United to Disabilities), a nonprofit advocacy group for the nation's more than 41 million disabled persons and their families.

To Weiss, disability was not an abstract humanitarian problem. He was a person with disabilities for all but the first three years of his life. When he was 3, he contracted tuberculosis of the bone from contaminated raw cow's milk he drank at a relative's resort farm in New York's Catskill Mountains. At the age of 6, he underwent one of the first bone transplant/hip-joint fusion operations ever attempted. As a result of his fused left hip joint, he later developed severe osteo-arthritis and scoliosis.

When he was 39, Weiss was diagnosed as having multiple sclerosis. Although he could walk for short distances with the aid of a cane, for the past seven years he grew more and more dependent upon the use of a wheelchair.

Weiss and his wife, Lee, helped found a community activist organization in the '60s that was responsible for improving trauma-care services and facilities in New York hospitals.

He was recognized as one of the leading anti-drug crusaders in the world of entertainment. As a result of his unprecedented success in launching a company-sponsored anti-drug campaign in the early '80s,
(Continued on page 69)

Larry LeBlanc Is Named Billboard's Canadian Editor

NEW YORK—Veteran trade reporter Larry LeBlanc has joined Billboard as Canadian editor, effective immediately. LeBlanc is based in Toronto and will work for Billboard on a free-lance basis.

LeBlanc is a co-founder of the Canadian trade paper The Record and continues as a member of the publication's record review board. He has written for numerous other publications, including Rolling Stone and Record World, where he was Canadian editor from 1970-80.

Throughout his 20-year career, LeBlanc also has worked as a

writer, consultant, commentator, and air personality for various Canadian radio stations. He continues as a commentator for Canada-AM, CTV's morning magazine program; and as a contributor to World Rock News Network, a U.K.-based radio and print syndicator.

In 1990, he authored the study "A Report On Canadian Recordings And Canadian Radio" for the Canadian Radio-television and Telecommunications Commission.

LeBlanc replaces Kirk LaPointe, who last month rejoined the Canadian Press in Ottawa.

Instrumental Soundtracks Chime In Carve Retail Niche, Spawn New Singles

BY DAVE DIMARTINO

LOS ANGELES—Instrumental soundtrack albums, which typically play second fiddle to those filled with pop songs, are suddenly scoring at retail.

While the most conspicuous soundtrack sellers traditionally remain hit-filled collections drawn from such films as "Pretty Woman," "Cocktail," and "Top Gun," the Top Pop Albums chart currently boasts five collections of instrumental scores many miles removed from the world of pop music.

Highest among them is John Barry's score to "Dances With Wolves" on Epic Associated, this week taking the No. 82 slot. Also included are Elektra Nonesuch's soundtrack from "The Civil War," at No. 93; Angelo Badalamenti's soundtrack to "Twin Peaks" on Warner Bros., at No. 147; and Columbia's "Godfather III" soundtrack, at No. 154. Danny Elfman's score to "Edward Scissorhands," on MCA, no longer on the chart, peaked at No.

174 two weeks ago.

Also prominent is Varese Sarabande's "Ghost" soundtrack, still on the chart after 25 weeks and now at No. 123. Unlike most of the other albums, the "Ghost" set is not purely instrumental: Maurice Jarre's score is accompanied by the Righteous Brothers' "Unchained Melody"—a recent hit all over again that has likely helped the "Ghost" set attain platinum status. Though Warner Bros.' "Twin Peaks" set also contains vocals—in this case three tracks sung by Julee Cruise—all of its music was composed by Badalamenti, and the album is by no means a "Pretty Woman"-type pop sampler.

Ironically, though none of these instrumental soundtracks is "typical" pop music, at least three labels are or will be working singles from the projects.

Epic has rerecorded and remixed two tracks from Barry's "Dances With Wolves" score—"The John Dunbar Theme" and the title track—and will release a video for "The John

Dunbar Theme" this month. Elektra Nonesuch released its first single ever with "Ashokan Farewell" and "Sullivan Ballou Letter," both taken from "The Civil War" soundtrack. And pending director David Lynch's approval, Warner Bros. will release a "megamix" single from the "Twin Peaks" soundtrack.

Why are these albums connecting with the public? Some say it is due to the success of the films or TV shows from which they are taken; some say due to the pop-cultural impact of the subject matter; and some say, quite obviously, due to the quality of the music involved.

Carol Yaple, director of media relations for Elektra Nonesuch, sees the success of the "Civil War" largely (Continued on page 55)



And They're Off! The T.J. Martell Foundation kicks off its 1991 Humanitarian Award ceremonies with a Jan. 16 luncheon at the "21" Club in New York. "A Family Affair," the Foundation's 1991 Humanitarian Award Dinner in honor of Charles Koppelman, will be held April 27 at the New York Hilton. Shown, from left, are Michael Klenfer, event chairman; Tony Martell, senior VP/GM, Epic Associated Labels; Dr. James Holland, Mount Sinai Medical Center; Bunny Koppelman; Charles Koppelman, chairman/CEO, SBK Records Group/EMI Music Publishing, and 1991 T.J. Martell Humanitarian Award recipient; Bob Buziak, dinner chairman and Chameleon Records president; Floyd Glinert, executive VP, Shorewood Packaging and chairman of the board, T.J. Martell Foundation; and Don Jenner, dinner chairman and Columbia Records president.

Houston, Madonna Albums Sparkle In January Certs

BY PAUL GREIN

LOS ANGELES—The latest albums by the two hottest female singers of the past decade each went gold, platinum, and double-platinum simultaneously last month. Whitney Houston's "I'm Your Baby Tonight" was certified at all three sales levels Jan. 15; Madonna's "The Immaculate Collection" followed suit Jan. 18. It's Houston's third multiplatinum album, Madonna's fifth.

Also in January, M.C. Hammer's "Please Hammer Don't Hurt 'Em" topped the 9-million mark in U.S. sales, according to the Recording Industry Assn. of America. It's the best showing by an R&B-music album since Houston's 1985 debut release, which also sold 9 million units domestically.

And Vanilla Ice's "To The Extreme" topped the 7-million mark. It's one of the five best-selling debut albums. (Continued on page 83)

Walt Disney All-Star Album To Benefit AIDS Foundation

BY MOIRA McCORMICK

CHICAGO—Walt Disney Records is releasing an all-star compilation album May 28 to benefit the Pediatric AIDS Foundation. Called "For Our Children," the album features both traditional and original children's songs performed by Paul McCartney, Bob Dylan, Sting, Elton John, Paula Abdul, James Taylor, Brian Wilson, Barbra Streisand, and Meryl Streep, among others.

According to Mark Jaffe, VP of Walt Disney Records, "For Our Children" will be released on cassette and compact disc. The album currently includes 12 selections from as many different artists, but Jaffe says submissions are still coming in. "The final project may have up to 15 songs," he says.

Selections include Dylan's rendition of "This Old Man," Paul McCartney's "Mary Had A Little Lamb" (Continued on page 72)

Quick Visas Are Victim Of War Acts Face New Processing Delays

NEW YORK—As a result of the war in the Persian Gulf, foreign performers planning U.S. tours are encountering lengthy delays in visa approvals. Processing of U.S. visa applications is now taking as long as eight weeks—twice the normal advance time.

The delays in these approvals stem from two changes that followed the onset of the Persian Gulf war. As of Jan. 23, the U.S. Immigration & Naturalization Service is sending noti-

fication of visa approval via mail rather than cable for the duration of the war. Visa cables have been labeled "nonessential" by INS and suspended.

Also, increased security at some U.S. embassies and consulates has restricted in-person visa pickups by couriers, adding to delivery time.

"This stuff is a priority to the entertainment business but right now the government has other priorities," (Continued on page 72)

Ice Chills At No. 1; Top 10 Stung By Sting; Estefan's 'Light' Makes Powerful Debut

ALTHOUGH Vanilla Ice and Sting vary tremendously in critical stature, both set records on this week's Top Pop Albums chart. Ice's phenomenal debut album, "To The Extreme," logs its 15th week at No. 1. This ties Men At Work's 1982 blockbuster, "Business As Usual," for the longest run at No. 1 by a debut since the mono and stereo charts were combined in 1963.

Sting's "The Soul Cages" vaults from No. 30 to No. 10 in its second week. The album is off to a faster start than either of Sting's previous solo releases. The Englishman's 1985 solo debut, "The Dream Of The Blue Turtles," took three weeks to reach the top 10; his 1987 follow-up, "Nothing Like The Sun," took four weeks.

Both of Sting's first two albums were nominated for a Grammy for album of the year; the critically lauded "The Soul Cages" is likely to follow suit. It's the first album to enter the top 10 at all since "The Simpsons Sing The Blues" broke through in the first week of January.

"All This Time," the first single from the album, jumps to No. 18 in its fifth week on the Hot 100.

GLORIA ESTEFAN's "Into The Light" is the top new entry on the pop albums chart at No. 48. It's Estefan's highest-debuting album to date. Her 1989 solo album, "Cuts Both Ways," bowed at No. 63; Estefan & the Miami Sound Machine's 1987 smash, "Let It Loose," opened at No. 93. Both albums hit the top 10; both yielded multiple top 10 singles.

"Coming Out Of The Dark," the gospel-accented leadoff single from Estefan's new album, jumps to No. 26 in its fourth week on the Hot 100. William Simpson of Los Angeles notes that it's Estefan's third hit to feature the Spanish version of the song on the B side. It follows "Anything For You" and "Don't Wanna Lose You."

FAST FACTS: Timmy T.'s "One More Try" on Quality Records leaps from No. 9 to No. 3 on the Hot 100. It's one of the highest-charting hits on an independently distributed label in the past decade (see story, page 9). Timmy T. wrote, produced, and performed the smash.

Columbia Records has three hits in the top five. "Gonna Make You Sweat" by C&C Music Factory Featuring Freedom Williams holds at No. 1 for the second week; Surface's "The First Time," which held the top spot for two weeks, dips to No. 4; and Mariah Carey's "Someday" leaps from No. 13 to No. 5. It's Carey's bid for a third consecutive No. 1 hit.

Keith Sweat's "I'll Give All My Love To You" jumps to No. 7 on the Hot 100 and moves up to No. 1 on the Hot R&B Singles chart. It's Sweat's third No. 1 R&B hit, following "I Want Her" in 1988 and "Make You Sweat" last year.

INXS' "Disappear" jumps from No. 12 to No. 8, but loses its bullet. It's the second top 10 hit from the group's "X" album, following "Suicide Blonde," which reached No. 9 in October. The success of "Disappear" has kept "X" in the top 30 on the pop albums chart, but hasn't returned it to the top 20. This week, it dips a notch to No. 25.

Robert Palmer's medley of two old Marvin Gaye hits, "Mercy Mercy Me (The Ecology)" / "I Want You" is the top new entry on the Hot 100 at No. 77. Gaye took "Mercy Mercy Me"—the second single from the landmark "What's Going On" album—to No. 4 in 1971. He took "I Want You" to No. 15 in 1976.

The Pet Shop Boys' "How Can You Expect To Be Taken Seriously?" bows at No. 99. It's the duo's second chart hit to have a question/catchphrase as its title. It follows "What Have I Done To Deserve This?," which reached No. 2 in 1988.

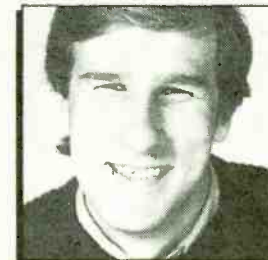
2 Live Crew's "Live In Concert" isn't generating much chart punch considering the act's notoriety. The album inches up a notch to No. 92 in its fifth week on the pop albums chart, but loses its bullet.

WE GET LETTERS: William Simpson of Los Angeles notes that C&C Music Factory Featuring Freedom Williams ties John Lennon With The Plastic Ono Nuclear Band as the longest name for an act with a No. 1 single on the Hot 100. Lennon & Co. topped the chart in 1974 with "Whatever Gets You Thru The Night."

Ed Nemmers of Prospect Heights, Ill., has a Valentine's Day item. He notes that at least one song with the word "love" in the title has appeared in the top 10 of the Hot 100 every week for the past year.

Tony Cardone of Camden, N.J., notes that it took Ted Nugent more than 22 years to finally land his first top 10 single. Nugent first hit the Hot 100 in 1968 as the leader of the Amboy Dukes. He first broke into the top 10 in December as a member of Damn Yankees.

Ed Gleason of Montreal notes that Celine Dion, whose "Where Does My Heart Beat Now" vaults from No. 11 to No. 6 on the Hot 100, is the first French-Canadian artist to land a top 10 hit. France Joli reached No. 15 in 1979 with "Come To Me."



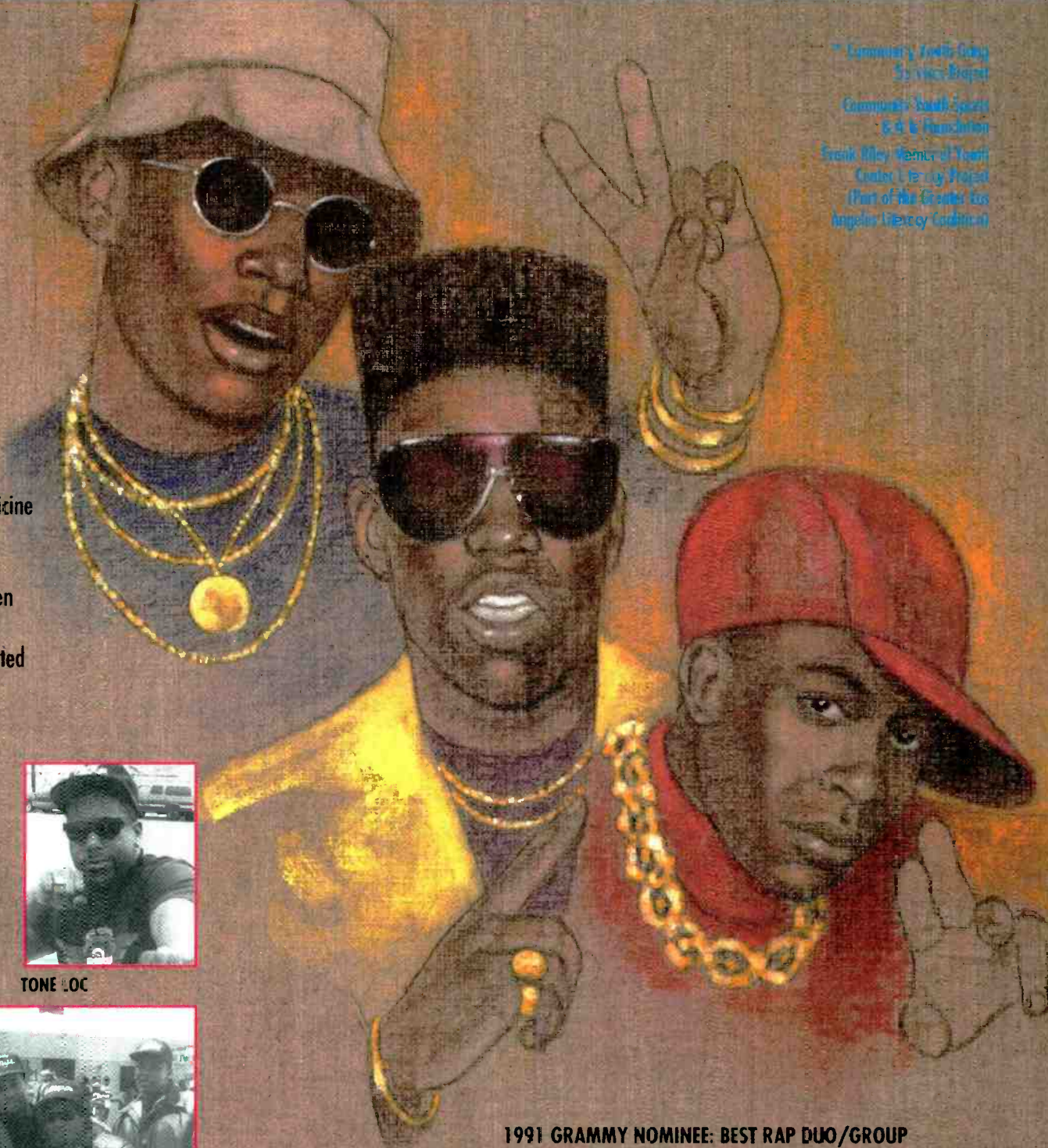
by Paul Grein

The West Coast RAP All-Stars

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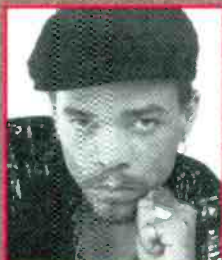
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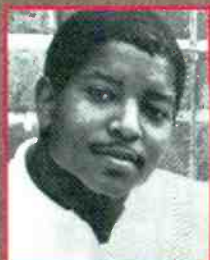
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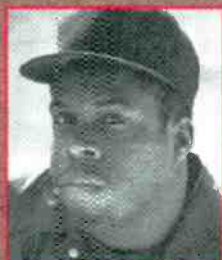
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COMMENTARY

AMAs Reflect MTV-Influenced Homogenization

IT'S TIME TO SPEAK UP FOR MUSICAL DIVERSITY

BY CLIVE DAVIS

Sometimes trends sneak up on us, and we don't recognize the full impact until a single event crystallizes the moment. Watching the recent American Music Awards, I was suddenly struck by just how pervasive the influence of MTV has become, how it has shaped the musical tastes and expectations of the marketplace, and how its focus on the 12-18-year-old demographic has effectively frozen out of the mainstream so many other threads of our musical fabric.

The AMA show, except for its presentation of country music, is essentially indistinguishable from an MTV special. Much of today's top 40 mirrors the programming decisions of America's national video channel, and VH-1 has abdicated its potential as an alternative by becoming the easy-listening equivalent of a classic rock/oldies station. This state of music programming, coupled with the press critics' dismissal of the interpretive singer performing songs written by professional songwriters, has resulted in whole segments of music—and huge segments of its audience—being ignored to a greater extent than at any time in recent history.

This blinders-on approach is not without precedent; for years, the Grammy Awards came under justifiable criticism for ignoring rock'n'roll and defining much too narrowly what constituted achievement in popular music. The list of rock innovators—from Elvis and Chuck Berry to the Stones and Dylan—who were overlooked by NARAS (the recording academy) constituted a virtual roll call of modern music's creative pantheon. In mainstream media, early rock'n'roll was treated with a condescension born of hostility and ignorance.

So perhaps it is poetic justice that the airwaves—TV in particular—are now so dominated by the rap/metal/dance-pop troika embraced by the youngest segment of the music audience. After all, the AMAs, like television ratings, reflect nothing but popular sentiment—and when it comes to pop music, youth always rules.

But it is hard to take more than fleeting pleasure in a situation that provides no alternative, whether you define alternative as Sonic Youth or Harry Connick Jr. What is being lost is both the sense of the adventurous and a sense of the traditional, looking forward and backward to new frontiers in music and to the lasting riches of jazz and the American popular song, as interpreted by singers of genius.

Nobody should presume to dictate to MTV what to play or should

bands. It, too, suffers from a homogenization of sound. I applaud the emergence of alternative rock programming that, by breaking such unique artists as U2, R.E.M., and Sinead O'Connor, has clearly shown what role mainstream album radio could play if it were more adventurous.

Surely there is room on the airwaves for a coexistence of genres. There used to be. When did top 40 radio stop being a multitextured experience and become so rigid in its

nopoly, are not granted critical legitimacy by a rock-reared music press establishment.

It became orthodoxy in the post-Lennon/McCartney/Dylan era that "real" artists wrote their own songs and spoke from their own singular vision. While the brilliant heirs to that tradition—Bruce Springsteen, Bono, Prince—are deservedly praised for their vision and power, they are held up as the only genuine article, and the whole interpretive school is demeaned by comparison. On occasion, a nonwriting artist who comes from a rock background—Bonnie Raitt or Tina Turner, for example—is given a pat on the back. But, for the most part, the rock press considers anyone who relies on outside pop songs to be in a secondary, inferior category.

There is nothing inferior about a great pop song, and there is nothing inferior about the special genius of Aretha Franklin or Barbra Streisand, who invest passion and artistry in words and feelings set down by people other than themselves and then find new, meaningful emotion in those words. It is true this is a special time in our nation's history, but was it not a magical moment when, with soulful inspiration and spine-tingling intensity, Whitney Houston lit a torch under Francis Scott Key's "Star-Spangled Banner" at the Super Bowl? Was it any less magical because she did not write it?

We are in real danger, I feel, of severely limiting the depth and diversity of our collective musical experience, squeezed on one side by the aggressively youthful mainstream as defined by MTV and top 40, and on the other side by the conservative programming policies of VH-1 and album radio. It is time for new, creative programmers to come out of hiding and have a field day.

It is also time to speak up for diversity, for an open-minded attitude on the part of the people whose role it is to shape as well as reflect the musical temperament of our times. Only then will the American Music Awards reflect to the millions watching it all of the music and creativity of which we can be justly proud.



'We are in real danger of limiting the diversity of musical experience'

Clive Davis is president of Arista Records.

suggest that it become all things to all people, balancing M.C. Hammer with Ray Charles, Aerosmith with Zubin Mehta. Just because it is music television does not mean it has to be a chaotic assortment of the wide musical spectrum. MTV serves its audience well, and every record company has benefited from its ability to reach an active, music-intensive constituency. And top 40 radio, which almost by definition has always aimed for the teen demographic, has to reflect the most immediate, explosive musical developments.

Where, however, is the counter-programming? The complementary voice? VH-1 could be that outlet, but after a brief period of experimentation, it has retreated to the safest of formats, feeding a steady diet of the familiar. And album rock radio, once the breeding ground for a generation of progressive artists, has also undergone a transformation, becoming so rigid and conservative that it is breaking far fewer new and important, pioneering

boundaries? Tracing the phenomenal career of Frank Sinatra on "The Reprise Collection," one sees that, even at the very apex of rock's dominance, the mid-'60s, there was room at the top of the charts for "Strangers In The Night" alongside "Paint It Black." Patsy Cline and Johnny Cash had huge top 40 success. So did Stan Getz and Barbra Streisand. Right next to Marvin Gaye and the Yardbirds.

It was a different time, certainly, and you cannot get caught up in the haze of nostalgia. But the cross-pollination of styles and attitudes was healthy, and it did not hurt the rock generation to be exposed to Sinatra in the summer of '66. Some of those kids may even be buying his new boxed set on CD and discovering, alongside "My Way" and "New York, New York," the great songs of Cole Porter and Rodgers & Hart.

It's all the more pity, then, that today's interpretive singles do not get the same kind of attention and respect, are not allowed to intrude on the wall-to-wall pop-dance mo-



CROCODILE TEARS

Please let me shed some crocodile tears for you poor souls at the CBS and RCA record clubs who are about to take a major hit because of the impending postal rate hikes (Billboard, Jan. 19). Sorry, boys. It's a hard life, isn't it?

You formerly represented only a minor annoyance to me as a retailer of prerecorded cassettes and CDs. But, with the advent of CDs as the predominant format, your existence has become somewhat more hemorrhoidal. It is not so much the nature of your business that is loathsome

to me—after all, this is America—but it is the hypocrisy of having vendors beseeching me to buy product in ever greater amounts, no matter how wonderful the deal, and then seeing a significant number of customers taking advantage of your ridiculous "8 CDs for a penny" or whatever is the going rate of your inducement.

Please don't tell me that your CD/tape clubs are wonderful marketing tools that stimulate sales and thus help the retailer. That is both bullshit and an insult to my intelligence. All you do is take money out of my pocket.

I hope the post office and UPS increases are, as Gene Del Polito puts it, "devastating." Perhaps then you might make better use of the out-

standing, loyal, and energetic retail network that is already in place and allow us to do what we do best. Until then, I guess you'll have to live with it.

David Skolnick
 Home At Last Music
 Ashland, Ore.

IS RAP MUSIC?

In response to Billboard's Jan. 12 Commentary by Robert A. George, his point about the cowardice behind "no rap" radio slogans is correct to a certain extent. However, what makes the argument for rap goes beyond prejudice. With a few exceptions (i.e., Vanilla Ice, M.C. Hammer), rap is a form of entertainment, not music. Rap is to music what breakdancing is to Alvin Ai-

ley, what a "have a nice day" face is to Picasso.

I agree that most forms of music—country, jazz, metal—should be considered for radio airplay. But the simple truth is that most people "hate" rap—whatever the reasoning, that's a fact.

Again, George's point is well-taken. However, rap is not a good example.

Andy Johns
 Chicago

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

"Divas put spirit into spirituals." —USA Today

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Top 40 Takes Another Look At Country Crossovers

■ BY SEAN ROSS
with DEBBIE HOLLEY

NASHVILLE—Prompted by the success of country radio last fall, their own format's ratings trouble, and a more somber national mood amid the Persian Gulf war, top 40 programmers are seriously weighing the question of whether country crossovers should be part of their format for the first time since the early '80s.

Alabama's country hit "Forever Is As Far As I'll Go" has been quietly adding medium- and small-market Southern top 40s in recent weeks, even though RCA has not formally serviced it nationally. That came on the heels of Lee Greenwood's 7-year-old "God Bless The U.S.A.," which showed up on Billboard's Top 40 Radio Monitor recurrence chart the week after war broke out in the Persian Gulf.

Neither of these are final steps back toward country crossover. The resurgence of "God Bless The U.S.A." transcends most normal programming considerations. And the success of the Alabama record—pending a formal decision on whether RCA will pursue it nationally—has thus far been in the same markets where country records used to start, such as Louisville, Ky., or Roanoke, Va.

But the fact that country records are even open for discussion now is significant when you consider how little top 40 action country artists have seen since the mid-'80s, even at deep-South starter stations. The last record to bridge top 40 and country was Roy Orbison's posthumous "You Got It" in 1989. The last country act in the top 40 was Restless Heart, whose "I'll Still Be Loving You" struggled to No. 33 in 1987. The last top 10 country crossover was the Willie Nelson & Julio Iglesias duet "To All The Girls I've Loved Before" in 1984.

GETTING TO FIRST BASE

Two years ago, when Billboard last polled top 40 PDs about country crossovers, there was unanimous opposition—even in the South—from PDs who saw too much of a gap between what country played and their format, and who did not think that one or two country songs would attract listeners who could hear country somewhere else.

But now some PDs have changed their minds. "You have an audience that will listen to Warrant and Garth Brooks," says KNOE-FM Monroe, La., MD Chuck Redden. "If you get away from the prejudices about who it is, Alabama is just another good record like Stevie B's 'Because I Love You.'"

"If you look at the ratings in the South, in almost every city, the No. 1 or No. 2 station is country," says WZKS Louisville PD Buddy Scott, who is playing the Alabama

record. "Top 40 has always been a bringing together of different types of music, but for two years it's only been bringing together two types of music—rap and heavy metal."

"The No. 1 station in this town is country KTCS. We were No. 1 back when we did play country," says KISR Fort Smith, Ark., PD Bob

'You have an audience that'll listen to Warrant and Garth Brooks'

Chase, whose competitor, KZBB, added the song the week after KISR added it.

"I share 27% of my audience with KSCS and 20% with KPLX," adds KEGL Dallas PD Joel Folger, who has recently experimented with Garth Brooks' "Unanswered Prayers." "If you add up the country shares in this market, Garth Brooks is as mainstream as Motley Crue," he says.

The Gulf war also figures into the equation. Eddie Haskell, PD at WXLK (K92) Roanoke, Va., says that stations had "an excuse" to break format for Lee Greenwood, which may have paved the way for Alabama. Scott says that with a more sober national mood during wartime, "we may see more meaningful, serious songs entering the chart—not necessarily commenting on the war. I think all that adds to the timing [on the Alabama record]."

So do the other changes in top 40's music mix as the format pursues a more adult audience. Haskell says Alabama "doesn't sound as out of place next to Wilson Phillips as it does next to Paula Abdul."

IF YOU ASK ME TO

But the biggest reason that the Alabama has made it to first base with top 40 PDs may be simply that RCA brought it to their attention—something that has not happened much with any major label since Restless Heart.

Although RCA VP/pop promotion Butch Waugh emphasizes that RCA has not been asking for top 40 adds on Alabama, and that he would have not worked the record at all if AC KVIL Dallas and KNOE had not suggested it, top 40 PDs playing Alabama still say the record came to their attention not from country stations in their market—which they still do not monitor—but through label reps. (KNOE's Redden, who discovered the record when listeners began asking for it at dances, is the major top 40 exception.)

So even though Leo Davis, PD of WQEN (Q104) Gadsden, Ala., has a country AM in his building, his attention to country has been limited to making sure he has new Alabama and Restless Heart singles because "it's hard to keep up

with what's coming in already." Says Haskell, "I think RCA should be credited with having the foresight to go after Alabama because I wouldn't have even looked at it."

How do PDs outside the onetime country starter markets feel about playing country again? WPXY Rochester, N.Y., PD John Ivey is amenable to the prospect. "I'm going to have to watch [country rival] WBEE a little bit, because they just finished second in the fall book," he says. "We're [leaning adult] during the day like everybody else and I'm sure that a good country record during the day would work fine."

But WKDD Akron, Ohio, PD Jeff Clark feels that the last major country crossover period in the early '80s "didn't serve top 40 that well, so I hate to see it happen again. Every now and then there's a country record that comes along that's too massive to deny, but I hate to see people go looking for country records again."

As for two of the Southern PDs who expressed their opposition to country crossovers two years ago, one remains unmoved. WZYP Huntsville, Ala., PD Chris Andrews says he will "hold off the Alabama record as long as I can. Playing it is a 3:30 commercial for the country station and I'd rather not do that. It's not what we do... and I'm sure the country station here won't be playing AC/DC."

WDJX Louisville PD Chris Shabel, meanwhile, says, "If I was in a different part of the country, I wouldn't be any more open than I was two years ago. But here, the

No. 1 station is a country station with a 20 share. So obviously there are some people that like it. As for how that relates to the environment of a top 40 station, I don't know."

One concern of some top 40 observers is that the return of country crossover could represent not a return to a more balanced top 40, but merely a shifting of weight from one extreme to another. Just as the rise of country hits in the early '80s coincided with the dance backlash, several of the PDs playing Alabama allow that they have been backing off on what they call "disposable product," e.g., novelty rap.

It is also worth noting that after five years of publicity for new country artists and the format's new rock edge, country crossover has resurfaced through the AC route that it customarily took in the early '80s when Alabama was having hits with ballads that sounded a lot like this one. (Despite a few runs at album radio with a Steve Earle or Foster & Lloyd, no label has gone to top 40 with an up-tempo country record since Dan Seals' "Bop" reached No. 42 in 1986.)

Similarly, it should be noted that Alabama—a brand name group with top 40 PDs—seems to have made more progress with top 40 than Garth Brooks or Clint Black, two artists with major current pop album sales.

LABELS STILL WARY

Bonnie Goldner, RCA's head of AC promotion, says that since Ala-

bama began receiving pop adds, she and Waugh have "had several calls from other labels asking what this means. They all want to jump on the bandwagon."

But back in Nashville, label folk are cautious. Most still feel the only way to country is through AC. RCA VP/sales Dave Wheeler still believes labels "would fall flat on [their] face" if they tried crossing records directly to top 40. PolyGram director of national promotion Bruce Shindler still sees top 40 as too "disco and rap" oriented. "There is no way you can hit those charts until they start changing

(Continued on page 22)



Riding High. WMGF (Magic 107.7) Orlando, Fla., NSM Lori Counihan recently got the chance to lead the Ringling Bros. and Barnum & Bailey Circus parade into town on an elephant. Counihan received riding instructions from circus trainer Falvio Tony before the parade.

Are Stations Pumping Down The Volume? Engineers Say Trend Is Toward 'Cleaner' Sound

■ BY CRAIG ROSEN

LOS ANGELES—"The louder the better." That was the creed top 40 engineers and programmers lived by for much of the '80s. But with the rise of compact discs in the control room and in listeners' homes and cars, some chief engineers are rethinking their audio processing.

"I've seen a trend in the past few years," says top 40 KUBE Seattle CE Garnet Drakiotes. "It's a backing off from the balls-to-the-wall attitude... At this station, we try to sound cleaner. I don't think loudness is the be-all, end-all."

WAPW (Power 99) Atlanta chief engineer Vic Jester concurs. "We cannot afford to run listeners off the FM band like we did on the AM band 20 years ago," he says. "Listener fatigue is one of the bigger problems in larger markets."

KIKX Colorado Springs, Colo., engineer Howard Phillips also notes the change. "An engineer's job used to depend on how dense they could make it sound, but right

now, with the increased use of CDs on the air, we are given the opportunity to go with a much cleaner product and open up processing so it sounds like the record producers wanted it to sound on the air."

For Phillips, who was formerly at an easy-listening station, listener fatigue has always been a con-

'A real dense sound is going to be fatiguing'

cern. "Kids don't fatigue as easily, but still a real dense sound is going to be fatiguing and they're going to do some switching," he says. "A cleaner signal will keep them longer."

WLOL Minneapolis CE Joe Niffen notes that stations have to be careful not to do too much processing, so that material that is broadcast on the radio still sounds like the material listeners hear on their CD players.

According to Niffen, listeners

can detect when music is overprocessed. "In their mind, listeners are going to say, 'It doesn't sound right. I don't like it.' They're going to go away because of that stress factor."

The processing issue is of particular importance to top 40 because of the format's recent problems with adults and the emphasis on in-office listening during the last several years. And the presence of some relatively busy dance records (e.g., "Love Will Never Do" and "Gonna Make You Sweat") also calls into question the decision to trade clarity for loudness.

Some top 40 PDs still fall on the loudness side of the equation. While KDWB-FM Minneapolis PD Brian Philips says, "It's nice if you have [loudness], but it is better to sound clean," he also says, "The loudness issue can be an ego issue like 12-plus Arbitrons. I don't want to go to work in the morning and hear the competition's apparent loudness [sounding] louder than mine. It's disheartening. Top 40 is in that game. We need to create a

(Continued on page 22)

Arb's Bosley Out; Boston's WBMX Debuts; AM-FM Mergers In Denver, Seattle-Tacoma

IN A MOVE that surprised the industry, **Rhody Bosley**, Arbitron's VP of sales and marketing for radio services, is out, a result of what VP/communications **Tom Mocarsky** calls "philosophical conflicts" with executive VP **Ken Wollenberg** over "what the radio division should be and how it should serve its customers." A replacement should be named within two weeks. Bosley, who was set to be married last weekend, seeks a new opportunity in group or association management. Call him after Friday (15) at 301-377-4796.

MIX HITS BOSTON

By the time you read this, **WROR** Boston says it will be "rhythmic AC" **WBMX** (Mix 98.5) under new PD **Greg Strassel** and consultants **Alan Burns** and **John Parikhal**. Presentationally, **WBMX** will resemble the **Burns/Parikhal**-consulted **KHMX** Houston. Musically, it will lean R&B where **KHMX** leans rock.

Top 40 **WZOU** Boston, meanwhile, in a spoiler move, has been calling itself Mix 94.5 several times an hour since Feb. 4. Ironically, **WROR** in one of its previous permutations as a bright AC referred to itself as "the best mix" several years ago.

Here is a sample hour of **WBMX** from one of its run-throughs, before signing on: Whitney Houston, "So Emotional"; Righteous Brothers, "Unchained Melody"; Donna Summer, "Last Dance"; Four Tops, "I Can't Help Myself"; Sinead O'Connor, "Nothing Compares 2 U"; Natalie Cole, "Pink Cadillac"; Phil Collins, "Something Happened On The Way To Heaven"; Madonna, "Borderline"; Commodores, "Three Times A Lady"; Taylor Dayne, "Tell It To My Heart"; Michael Jackson, "Man In The Mirror"; Mariah Carey, "Love Takes Time"; Percy Sledge, "When A Man Loves A Woman"; Johnny Hates Jazz, "Shattered Dreams"; and Anita Baker, "No One In The World."

PROGRAMMING: K-HOW NOW?

In Denver, Viacom's full-service AC, **KHOW**, and soft AC **KSYX** are now simulcasting as **KHOW-AM-FM**, billing themselves as "soft rock." **KHOW's** **Hal Moore & Charley Martin**, **Tom Kelly**, and **Murphy Huston** will do mornings, middays, and p.m. drive, respectively. **Scott Morrison** and **Matt Gerik** from the FM staff remain on for nights and late nights. **KSYX** staffers **Dave Bogart** and **Scott Curtis** are out.

There was a similar consolidation this week at easy **KBRD** Seattle and legendary full-service AM **KTAC** Tacoma, Wash. **KBRD** PD/morning man **Bill Conway** (206-838-0123) is out, as is midday jock **Ed Dunaway**. **KTAC** PD/morning man **Bruce Cannon** is now PD for the simulcast easy-listening duo.

As tipped here last week, top 40 **KSAQ** (Q96) San Antonio, Texas, did indeed become album outlet 96 Rock Feb. 4. In-house consultant **Bill Thorman** is now PD, switching places with **Leo Vela**, who is also looking for a full-time job.

So when all the smoke cleared at **AC KKYY** (Y95) San Diego following

the three-day billboard stunt to reintroduce PD/morning man **Bobby Rich** to the market, the station remained AC, but became **KRMX** (Mix 94.9). **Scott Kenyon**, OM/morning man of nearby **KKOS**, rejoins Rich in mornings. **Jim Rondeau** from **AC KMGI** Seattle will do middays. **Don Frey** from album **KCHV** Palm Springs, Calif., joins for late nights.

In related stories, back at Rich's former station, **KMGI**, acting PD **Kevin Cassidy** is now officially PD. Also, **Doug Ray** from **KWIZ** Anaheim, Calif., is now doing mornings at **KKOS**, replacing **Kenyon**. **Tony**



by Sean Ross with
Craig Rosen & Phyllis Stark

Marino from **KMLO** replaces **Frey** in p.m. drive at **KCHV**. And elsewhere in the market, former **KSFM** (FM102) Sacramento, Calif., PD **Brian White** is the new PD of top 40/dance **XHTZ** (Z90). Also, at country **KOWF**, **Al Gordon** is now OM replacing **Bob Richards**. **Gordon** was already PD for adult standards sister **KSPA**. Night jock **Dave Dame** is now MD/mornings; weekender **Chris Kay** goes to afternoons. Former **KOWF** MD **Jim West** is now doing weekends at **KKOS**.

After a brief period as oldies, **KFMK** Houston is again billing itself as "classic hits" and is running an unusual '70s-based AC format. How unusual? The three songs on one of its image promos are "Lady" by Styx, "Telephone Line" by ELO, and "Long Tall Glasses" by Leo Sayer.

At N/T/AC combo **WCKY/WWEZ** Cincinnati, AM OM **Bruce Still** is upped to OM for both stations. FM PD **Mark Elliott** is now PD for the combo. At **WCKY**, morning anchor **Brian Patrick** is replaced by midday host **Mike McMurray**. P.M. driver **Stan Solomon** is gone; his producer **Robin Fribley** takes over. On the FM, **Jeff Bolen** goes from nights to middays. Also, classic rock **WOFX** PD **Warren Williams** leaves for the APD slot at **KLSX** Los Angeles. MD **Joe Zerhusen** is acting PD.

At adult alternative **WBZN** Milwaukee, both PD **David Herring** (414-427-0490) and VP/GM **John Caras** are out. **LSM Mort Friedman** is acting GM ... Top 40 **WNRJ** Columbus, Ohio, is now leaning dance under new GM/PD **Tom Gilligan** (Billboard, Feb. 2) and consultant **Harry Lyles**. **Rob Morris**, last acting PD of **WJMO-FM** Cleveland, is the new APD/morning man.

PD **Peter Dominowski** is out at classical **WFMT** Chicago; **Norm Pelligrini** assumes his duties ... Former Taylor group PD **Russ Morley** is named PD at top 40 **KEYZ** Anaheim, Calif., replacing **Craig Powers**.

Satellite Music Network's R&B/

oldies Heart & Soul format will move toward urban/AC Feb. 25, and will now be marketed, but not known on air, as The Touch ... Longtime country outlet **WCAW** Charleston, W.Va., will start simulcasting AC **WVAF** March 1. PD **Rick Johnson** is weighing his options; call 304-925-4986.

WFYV (Rock 105) Jacksonville, Fla., PD **Beau Raines** is named PD of classic rock **KCFX** Kansas City, Mo., replacing **Doug Gondek**. Also, several weeks after losing classic rock **WIOI** to oldies, Jacksonville gets a new classic rocker as **WAIA** makes the switch from country. Morning team **Dean Bodine & Sabrina** are out. Area radio veteran **Phil Edwards** will do middays as **Eddie Rivers**. **Ed Russ** from country rival **WQIK-FM** will do afternoons.

San Antonio, Texas, gets its first full-fledged urban outlet in five years as former urban/AC AM **KCHL** goes mainstream. **Jill Fox**, from AC sister **KMMX**, is PD. **Larry L. Hayden** from crosstown **KSRR** is APD/morning man. The **Mystery Lady**, a board operator with the previous format, is the new p.m. driver ... While **KHYI** (Y95) Dallas looks for a PD, **Frank Miniaci**, MD of co-owned **KKBT** Los Angeles, will be in-house consultant for several weeks.

At urban **WWWZ** (Z93) Charleston, S.C., morning man **Stan Verette** adds OM stripes. Also, former Z93 morning man **Connie MacPhaul** returns to the station as **Verette's** partner. **Mikki Spencer** goes to middays. **Ken Moore** from crosstown **WMGL** joins for afternoons. **Vernessa Pendergrass** moves from middays to late nights. **Mark Clark** goes from afternoons to nights. **Frank Stevens** and **Elliott Maxwell** go to part-time. **Don Early Allen**, PD of rival **WDXZ** (Foxy 104), is now PD/mornings of **WUJM** (94 Jams), assuming duties from VP/programming **Bob Casey**.

Longtime urban outlet **KDKS** Shreveport, La., becomes **KLKL** (Oldies 92.1). Station manager/PD **Bill Sharp** is out. **Howard Clarke**, formerly with crosstown AC **KVKI**, is the new PD ... Consultant **Fred Jacobs** has changed the name of his company, **Media Strategies**, to **Jacobs Media** ... Oldies **WOND** Atlantic City, N.J., PD **Donna Richards** is upped to OM for that station and top 40 **WGMG**, replacing **John Barab**. She needs a morning person for the FM ... Morning man **Beaver Brown** is upped to PD at album **KDJK** Modesto, Calif.

AC **WQFN** Muskegon, Mich., has returned to easy listening and its former calls, **WQWQ-FM**. PD **Geoff Brown** is out. MD **Brian Bracher** is upped to program coordinator ... Classical **KSUR** Monterey, Calif., is now simulcasting its easy listening **AM KOJY** and **KJQI** Los Angeles.

Album **WCKN** (Rock 101) Greenville, S.C., switches calls to **WROQ** ... **Carl Schneider**, longtime PD of album **KJOT** (J105) Boise, Idaho, is out; call 208-345-3382. **Brian Hunter** remains OM ... **Joe Logan** replaces **Dave Alexander** as PD of AC **WAEV** Savannah, Ga.; he was PD of crosstown country **WCHY**.

Eugene, Ore., gets a new Satellite Music Network Z-Rock AM as

newsline...

JIM FREEMAN is upped from GSM to GM at **KRLA/KLSX** Los Angeles, replacing **Bob Moore**.

CHARLES MOOTRY has been named VP/director of broadcasting for **Johnson Publishing** and VP/GM for its properties **WJPC/WLNR** Chicago and **WLOU** Louisville, Ky. **Mootry** was with **Johnson** until 1986.

EDWARD KIERNAN has been named GM of **WBAL/WIYY** Baltimore, replacing **David Barrett**. The former VP/GM of **WCBS** New York, he was last an investment broker for **Americom**.

TAMMY KINZER is the new VP/GM for **Reams Broadcasting's** **WZRZ** Cincinnati. She was previously VP/group sales for **Reams**.

ARCHIE KOVANEN, a reorganization specialist, is the new court-appointed CEO at **Olympia Broadcasting Corp.**, replacing **Jamie Ireland**.

COL. RICHARD FULLER has been upped to commander of L.A.'s Armed Forces Radio/Television Broadcast Center, replacing the retiring **Col. Neal Emper Jr.** He was deputy commander for operations.

KHNN drops **Unistar's** **Headline News** for hard rock ... **SMN** **Kool Gold** affiliate **WLAV** Grand Rapids, Mich., is now simulcast album rock ... **WFAL** (F101) Cape Cod, Mass., drops top 40 for **SMN** AC.

PEOPLE: MORE LOVE

Mike Love, who crossed from **WRKS** to **WBL** New York last week as APD/MD, will indeed do mornings also. **Love** did mornings for **WRKS** before moving to nights last year. He'll be teamed with **Lisa Harrison** from **KACE** Los Angeles. **Sergio Dean & Charlie Berger** are out. Across town, **WNSR** (Mix 105) p.m. driver **Dan Taylor** will be the host of **Westwood One's** Saturday night oldies show, "The Rockin' Gold Oldies Show," replacing **Dick Bartley** (see **Networks & Syndication**, page 17).

Former **KUBE** Seattle PD **Tom Hutlyer** resurfaces in afternoons at crosstown AC **KSEA** (Mix 101). **Dan Murphy** moves to middays as **Dave Young** exits ... **Lauren Valle** goes from p.m. drive at classic rock **KZFX** Houston to the same shift at **KSRR** (93 Star) San Antonio, Texas.

Top 40 **WBSB** (B104) Baltimore MD **Pam Trickett** exits for the local Reprise slot; no replacement has been named ... **Terry Rhodes** is out of middays at country **KSAN** San Francisco ... **Robyn Lane** moves from swing to nights at album **WBAB-FM** Long Island, N.Y., as **Tracy Speed** goes to weekends. **Mike Solkov** joins as production director from **WFAS-FM** White Plains, N.Y.

Urban/AC **KXOK** (Soul 63) St. Louis is on the air with its new lineup. **Jim Gates** is doing mornings. **Lou Thimes Jr.** handles p.m. drive. **Yolanda Clark** joins for weekends. All were formerly with crosstown R&B outlets **KATZ** and/or **WESL**.

Valerie Knight is out of middays at top 40 **KZZP** Phoenix ... Top 40 **WPRO-FM** Providence, R.I., hires **Magic Mark Anthony** from **WAVA** Washington, D.C., as **Big John Bina** and **Tony Mascaro** go to late nights and overnights, respectively. **Jim Halfyard** exits ... At album **WCGY** Boston, MD **Lisa Garvey** is out. **Dawn Marie** from **WCAP** Lowell, Mass., joins the morning show.

Mark Bishop goes from nights at country **WCLT** Columbus, Ohio, to mornings at similarly formatted **WSLR** Akron, Ohio, replacing **J.W. Taylor**. Across town, veteran area

personality **Dancin' Danny Wright** goes from p.m. drive at top 40 **WKDD** to nights at AC **WQMX** (Mix 94.9). Night jock **Bill Shiel** joins PD **Brian Chase** in mornings. **Mark Fletcher** from **WDOK** Cleveland joins for weekends.

Alvin Lawton, former RD/nights at **WIBW-FM** Topeka, Kan., is looking; call 913-271-6735 ... At country **WYNK** Baton Rouge, La., MD **Brad West** adds APD stripes ... **Craig Duncan** from **KXKT** Omaha, Calif., is the new night jock at **KWNZ** Reno, Nev., replacing **Trevor Carey**. He will be known as **Johnny Danger** ... **KNOE-FM** Monroe, La.,'s **Paul Piro** is the new MD of **KQID** Alexandria, La., replacing **Terry Knight**. ... **WPLJ** New York veteran **Howard The Cab Driver** is out.

EVENTS: KOME ON BACK

Album **KOME** San Jose, Calif., marked its 20th anniversary with an airstaff reunion Feb. 2. Among those present were **KLOS** Los Angeles' **Gino Mitchellini** (then known as **Gene Mitchell**), former PD **Mikel Hunter**, **Kelly Cox**, and **Jona Denz** ... **Howard Stern** sidekick **Jackie "The Joke Man" Martling** has been signed to host "Spotlight Cafe," a new half-hour comedy show airing after **Stern's** program on superstation **WWOR-TV**. The first of four shows debuts Feb. 9.

Approximately 27% of radio sales managers and 48% of salespeople are female, according to a new industry-wide survey on sales compensation from the **Radio Advertising Bureau**. The average salary is \$56,000 for top sellers, \$32,000 for average salespeople, and \$20,000 for bottom salespeople. In the top 99 markets, the average is \$70,000 for top salespeople. The average GSM salary is \$66,000; \$83,000 in the top 99 markets. **RAB** also reports that radio revenue for 1990 was up 5.2% over 1989. Local sales were up 4.9% while national sales were up 6.3%.

Finally, this week's developments in the **WYTZ** (Z95)/**WBBM-FM** (B96) Chicago story. **B96** has dropped "commercial free Mondays" and **Z95** has picked them up. **Z95** listeners can win \$1 apiece every time they can say "B96 sucks" in 9 1/2 seconds. **B96** has cut its stops to one an hour outside mornings and is running a promo declaring itself, "Not a wannabe, but the Killer Bee."

RADIO

Album Rock Tracks™

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|--|-----------|-------------|----------------|---|----------------------------|
| Compiled from national album rock radio airplay reports. | | | | | |
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 1 | 5 | ALL THIS TIME A&M 1541 | STING 5 weeks at No. 1 |
| 2 | 2 | 2 | 9 | GIVE IT UP WARNER BROS. 4-19470 | ZZ TOP |
| 3 | 3 | 3 | 5 | A LIL' AIN'T ENOUGH WARNER BROS. LP CUT | DAVID LEE ROTH |
| 4 | 4 | 5 | 5 | KING OF THE HILL ARISTA LP CUT | ROGER MCGUINN |
| 5 | 5 | 6 | 4 | HEADLONG HOLLYWOOD 4-64920/ELEKTRA | QUEEN |
| 6 | 7 | 10 | 5 | SHE TALKS TO ANGELS DEF AMERICAN LP CUT | THE BLACK CROWES |
| 7 | 13 | 19 | 4 | SILENT LUCIDITY EMI LP CUT | QUEENSRYCHE |
| 8 | 8 | 8 | 13 | RIGHTEOUS CAPITOL LP CUT | ERIC JOHNSON |
| 9 | 9 | 7 | 15 | IT'S LOVE MEGAFORCE LP CUT/ATLANTIC | KING'S X |
| 10 | 11 | 13 | 7 | ANOTHER DEAL GOES DOWN VIRGIN LP CUT | STEVE WINWOOD |
| 11 | 12 | 15 | 4 | ROCKET O' LOVE CHARISMA 4-98856 | THE KNACK |
| 12 | 6 | 4 | 15 | MONEYTALKS ATCO 4-98881 | AC/DC |
| 13 | 17 | 31 | 3 | BITTER TEARS ATLANTIC 4-87760 | INXS |
| 14 | 10 | 9 | 11 | RUNAWAY WARNER BROS. LP CUT | DAMN YANKEES |
| 15 | 18 | 21 | 5 | DON'T BELIEVE HER MERCURY 878 798-4 | SCORPIONS |
| 16 | 15 | 11 | 13 | SIGNS Geffen 4-19653 | TESLA |
| 17 | 16 | 16 | 9 | INSIDE OUT WILBURY LP CUT/WARNER BROS. | TRAVELING WILBURYS |
| 18 | 27 | 36 | 4 | WICKED GAME REPRISE 4-19704 | CHRIS ISAAK |
| 19 | 22 | 26 | 5 | EASY COME EASY GO ATLANTIC 4-87773 | WINGER |
| 20 | 21 | 22 | 10 | REMEMBER MY NAME SIMMONS 2736/RCA | HOUSE OF LORDS |
| 21 | 19 | 12 | 17 | IF YOU NEEDED SOMEBODY ATCO 4-98914 | BAD COMPANY |
| 22 | 25 | 30 | 5 | DON'T TREAT ME BAD EPIC 34-73676 | FIREHOUSE |
| 23 | 24 | 27 | 5 | THE BALLAD OF JENNY LEDGE REPRISE LP CUT | TOY MATINEE |
| 24 | 29 | 34 | 5 | I'LL NEVER LET YOU GO MCA 53801 | STEELHEART |
| 25 | NEW ▶ | 1 | 1 | ★★★ FLASHMAKER ★★★ HOW MUCH IS ENOUGH IMPACT LP CUT | THE FIXX |
| 26 | 40 | 47 | 3 | ★★★ POWER TRACK ★★★ RIVER OF LOVE ELEKTRA LP CUT | LYNCH MOB |
| 27 | 23 | 18 | 17 | TELEPHONE SONG EPIC LP CUT | VAUGHAN BROTHERS |
| 28 | 20 | 14 | 14 | SHELTER ME MERCURY 878 700-4 | CINDERELLA |
| 29 | 37 | — | 2 | GOOD TEXAN EPIC 34-73673 | VAUGHAN BROTHERS |
| 30 | 33 | — | 2 | RIDE THE WIND ENIGMA 44616/CAPITOL | POISON |
| 31 | 14 | 17 | 12 | I SAW RED COLUMBIA 38-73597 | WARRANT |
| 32 | 30 | 33 | 15 | CANDY VIRGIN 4-98900 | IGGY POP WITH KATE PIERSON |
| 33 | 35 | 42 | 3 | LDVE REARS ITS UGLY HEAD EPIC 34-73660 | LIVING COLOUR |
| 34 | 36 | — | 2 | THE SOUL CAGES A&M LP CUT | STING |
| 35 | 41 | — | 2 | FLY ME COURAGEOUS ISLAND LP CUT | DRIVIN' N' CRYIN' |
| 36 | NEW ▶ | 1 | 1 | STRANGER STRANGER ATCO LP CUT | BAD COMPANY |
| 37 | 26 | 20 | 7 | FIRE IN THE BASEMENT RCA LP CUT | DEEP PURPLE |
| 38 | NEW ▶ | 1 | 1 | HEARTBREAK STATION MERCURY LP CUT | CINDERELLA |
| 39 | NEW ▶ | 1 | 1 | HOW LONG CAN A MAN BE STRONG ARISTA 2116 | JEFF HEALEY BAND |
| 40 | 34 | 23 | 16 | DISAPPEAR ATLANTIC 4-87784 | INXS |
| 41 | 31 | 28 | 20 | HARD TO HANDLE DEF AMERICAN 4-19668 | THE BLACK CROWES |
| 42 | NEW ▶ | 1 | 1 | MOVIN' ON CHARISMA LP CUT | GARY MOORE |
| 43 | 32 | 24 | 12 | REAL REAL GONE MERCURY LP CUT | VAN MORRISON |
| 44 | 45 | — | 2 | ONE IN A MILLION MCA 54044 | TRIXTER |
| 45 | 38 | 45 | 3 | BEGGARS & THIEVES ATLANTIC LP CUT | BEGGARS & THIEVES |
| 46 | 46 | — | 2 | TIL I AM MYSELF AGAIN EAST WEST LP CUT | BLUE RODEO |
| 47 | 28 | 25 | 17 | MY HEAD'S IN MISSISSIPPI WARNER BROS. LP CUT | ZZ TOP |
| 48 | NEW ▶ | 1 | 1 | BURNING TIMBER ATCO LP CUT | THE REMBRANDTS |
| 49 | 39 | 32 | 15 | JUST THE WAY IT IS, BABY ATCO 4-98874 | THE REMBRANDTS |
| 50 | 43 | 43 | 16 | TEASE ME, PLEASE ME MERCURY 878 634-4 | SCORPIONS |

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.



Rockline Refugees. Steve Winwood was a guest on "Rockline" during a broadcast from Nashville's Emerald Recording Studio, where Winwood recorded most of his new album, "Refugees Of The Heart." Winwood, right, is pictured with "Rockline" producer Mark Felsot.

RIAA, NAB Trade Jobs About DAB

BY BILL HOLLAND

WASHINGTON, D.C.—The fight between broadcasters and the recording industry over digital audio broadcasting is heating up—and the issue hasn't even reached Congress yet.

Right now, the fight is before the U.S. Copyright Office. The National Assn. of Broadcasters is jockeying with the Recording Industry Assn. of America to per-

WASHINGTON ROUNDUP

suade Register of Copyrights Ralph Oman to recommend their side's respective viewpoints to Congress on a DAB agenda that is fair to copyright owners.

The RIAA is pushing for a limit to the number of CD-quality tracks that could be transmitted. The NAB is against that. And the NAB is enflamed that the RIAA is also asking the copyright office to recommend a performance-right royalty.

Radio, in that scenario, would have to pay a fee to record companies, one similar to the fee broadcasters now pay to songwriters and publishers through ASCAP, BMI, and SESAC.

The NAB, in its fiery Jan. 31 reply comments, accused the RIAA of using the proceeding as a "stalking horse to secure wholesale changes in copyright fees."

(Continued on page 22)

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Modern Rock Tracks™

| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|---|-----------|-------------|----------------|---|---------------------------------|
| Compiled from commercial and college radio airplay reports. | | | | | |
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 3 | 5 | RIGHT HERE, RIGHT NOW SBK 07345 | JESUS JONES 2 weeks at No. 1 |
| 2 | 2 | 1 | 5 | ALL THIS TIME A&M 1541 | STING |
| 3 | 4 | 6 | 5 | THIS LOVE RCA 2754 | DANIEL ASH |
| 4 | 3 | 2 | 7 | WICKED GAME REPRISE 4-19704 | CHRIS ISAAK |
| 5 | 5 | 8 | 4 | WHEN IT BEGAN SIRE LP CUT/REPRISE | THE REPLACEMENTS |
| 6 | 7 | 15 | 3 | BITTER TEARS ATLANTIC 4-87760 | INXS |
| 7 | 12 | — | 2 | I TOUCH MYSELF VIRGIN 4-98873 | DIVINYLS |
| 8 | 9 | 17 | 3 | LOVE REARS ITS UGLY HEAD EPIC 34-73660 | LIVING COLOUR |
| 9 | 6 | 4 | 12 | KINKY AFRO ELEKTRA LP CUT | HAPPY MONDAYS |
| 10 | 10 | 10 | 5 | LIKE A DRUG RELATIVITY LP CUT | THEY EAT THEIR OWN |
| 11 | 16 | — | 2 | SADENESS PART 1 CHARISMA 4-98864 | ENIGMA |
| 12 | 21 | — | 2 | OBSCURITY KNOCKS GODDISCS 869-314-4/PLG | THE TRASH CAN SINATRAS |
| 13 | NEW ▶ | 1 | 1 | UNBELIEVABLE EMI 56209 | EMF |
| 14 | 19 | — | 2 | X,Y & ZEE RCA 2763 | POP WILL EAT ITSELF |
| 15 | 20 | 23 | 3 | FLY ME COURAGEOUS ISLAND LP CUT | DRIVIN' N' CRYIN' |
| 16 | 11 | 12 | 9 | THAT IS WHY CHARISMA LP CUT | JELLYFISH |
| 17 | 15 | 21 | 4 | CLASSIC GIRL WARNER BROS. LP CUT | JANE'S ADDICTION |
| 18 | 18 | 22 | 3 | GREY MATTER ATLANTIC LP CUT | AN EMOTIONAL FISH |
| 19 | NEW ▶ | 1 | 1 | NOVEMBER COMES ARISTA LP CUT | THE HOLLOW MEN |
| 20 | NEW ▶ | 1 | 1 | TILL I AM MYSELF AGAIN EAST WEST LP CUT | BLUE RODEO |
| 21 | NEW ▶ | 1 | 1 | VALERIE LOVES ME MERCURY LP CUT | MATERIAL ISSUE |
| 22 | 23 | 24 | 3 | THIS IS HOW IT FEELS ELEKTRA 2-66581 | INSPIRAL CARPETS |
| 23 | NEW ▶ | 1 | 1 | GONE,GONE,GONE SIRE LP CUT/WARNER BROS. | ECHO AND THE BUNNYMEN |
| 24 | 28 | — | 2 | TASTE SIRE LP CUT/REPRISE | RIDE |
| 25 | NEW ▶ | 1 | 1 | REACH THE ROCK I.R.S. LP CUT | HAVANA 3 A.M. |
| 26 | 27 | — | 2 | DRIVE THAT FAST A&M LP CUT | KITCHENS OF DISTINCTION |
| 27 | 24 | — | 2 | GET A GUN TVT 2583 | THE CONNELLS |
| 28 | NEW ▶ | 1 | 1 | ALICE EVERYDAY SIRE 2-21767/WARNER BROS. | BOOK OF LOVE |
| 29 | 25 | — | 2 | LIBERTINE ISLAND LP CUT | BUCK PETS |
| 30 | 14 | 20 | 9 | COME TOGETHER WARNER BROS. 4-26384 | PRIMAL SCREAM |

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

YesterHits®

Hits From Billboard 10 and 20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Celebration, Kool & the Gang, DE-LITE
2. 9 To 5, Dolly Parton, RCA
3. I Love A Rainy Night, Eddie Rabbitt, ELEKTRA
4. The Tide Is High, Blondie, CHRYSALIS
5. Passion, Rod Stewart, WARNER BROS.
6. Woman, John Lennon, GEFEN
7. Starting Over, John Lennon, GEFEN
8. Keep On Loving You, REO Speedwagon, EPIC
9. Giving It Up For Your Love, Delbert McCClinton, CAPITOL
10. Hey Nineteen, Steely Dan, MCA

POP SINGLES—20 Years Ago

1. One Bad Apple, Osmonds, MGM
2. Knock Three Times, Dawn, BELL
3. Rose Garden, Lynn Anderson, COLUMBIA
4. I Hear You Knocking, Dave Edmunds, MAM
5. Lonely Days, Bee Gees, ATCO
6. My Sweet Lord/Isn't It A Pity, George Harrison, APPLE
7. Groove Me, King Floyd, CHIMNEYVILLE
8. Your Song, Elton John, UNI
9. If I Were Your Woman, Gladys Knight & the Pips, SOUL
10. Mama's Pearl, Jackson 5, MOTOWN

TOP ALBUMS—10 Years Ago

1. Double Fantasy, John Lennon/Yoko Ono, GEFEN
2. Crimes Of Passion, Pat Benatar, CHRYSALIS
3. The Jazz Singer, Neil Diamond, CAPITOL

Dick Bartley, Westwood One Call It Quits; CBS Decides To Be A Good Sport In '91

LOS ANGELES—By the time you read this, Dick Bartley and Westwood One will no longer be partners. Bartley, who hosts WW1's "Dick Bartley's Original Rock & Roll Oldies Show" and "New Gold On CD," sent a letter Feb. 1 to PDs who carry his shows that read, "Unfortunately, I have been unable to negotiate an acceptable renewal with Westwood One Radio Network. We're rather far apart on several key issues, and have been for some time now."

WW1 executive VP/GM Thom Ferro says WW1 and Bartley were unable to come to terms "regarding the direction of the oldies show."

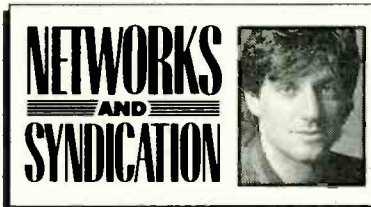
In his letter, Bartley went on to state that his contract expires Feb. 6. His final "Rock & Roll Oldies Show" ran Feb. 2, and the last "New Gold On CD" was scheduled to run Friday (15).

Bartley's departure from WW1 comes as a shock. It was only a few months ago that the network was chalking up another success story when the Bartley-hosted "New Gold"

"Given what is happening in the Persian Gulf and the overall climate, we decided it would be best to go back to the stations and say that it is not necessary for you to pay for sports in 1991."

As for the future, Kipperman says the network has no plans to go with a cash-for-sports plan.

Kipperman says that reaction was



NETWORKS
AND
SYNDICATION

by Craig Rosen

mixed when CBS made the initial announcement to charge stations. "Some [GMs] were concerned because they hadn't budgeted for it. Others said that they were waiting for the phone call."

Now that the plan has been rescinded, affiliates are obviously

they feel that we have and beyond what we real-

inal plan was to use the to affiliates to help decreasing costs of sports. The question remains, S Sports manage to pay amming?

need to do is focus on as a whole vs. any given network as a whole is. It will balance out."

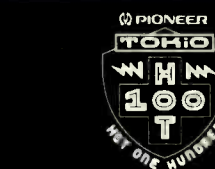
IND THE INDUSTRY

ident Robert Callahan zed the ABC Radio Network more time and effort ing and new sales busier the reorganization, son will remain ABC d oversee the expansion operation; Derek Bergh- r ABC Radio Adult Network director, is upped to rogramming affiliate afatalane, formerly VP of P. Kent Coughlin, for- engineering and operated to senior VP/engineering operations; William an, formerly VP/re-



Comedian Jay Leno, center, was a guest of Mutual's syndicated automotive show, "America On The Road," during a broadcast from the Los Angeles Auto Show. Leno is pictured with hosts Steve Parker, left, and Mike Anson.

RADIO



Hot Hits in Tokio

Week of January 27, 1991

1. Gonna Make You Sweat C&C Music Factory
2. All This Time Sting
3. Because I Love You Stevie Nicks
4. Love Will Never Do Janet Jackson
5. Justify My Love Madonna
6. I'm Not In Love Will To Power
7. From A Distance Bette Midler
8. Try Me Jasmine Guy
9. Sensitivity Ralph Tresvant
10. Being Boring Pet Shop Boys
11. High Enough Damn Yankees
12. Here Comes The Hammer M.C. Hammer
13. Around The Way Girl L.L. Cool J
14. Someday Mariah Carey
15. River Of Love David Foster
16. Disappear Inx
17. Give Jupiter Project
18. Games New Kids On The Block
19. The First Time Surface
20. Principles Of Lust: Sadness Enigma
21. When Will I See You Smile Again Bell Biv DeVoe
22. Anything Is Possible Debbie Gibson
23. Do The Bartman The Simpsons
24. Love The Dream Academy
25. I'm Your Baby Tonight Whitney Houston
26. I Wanna Get With U Guy
27. I Don't Know Anybody Else Black Box
28. Power Of Love Deee-Lite
29. All The Man That I Need Whitney Houston
30. Love Makes Things Happen Pebbles
31. Step Back In Time Kylie Minogue
32. Freedom George Michael
33. A Lil' Ain't Enough David Lee Roth
34. You Look Just Like A Girl Again Ute Lemper
35. Feels Good Tony! Toni! Tone!
36. Ice Ice Baby Vanilla Ice
37. Impulsive Wilson Phillips
38. Smile Aswad
39. More Than Words Can Say Alias
40. The Life Is The Red Wagon Jane Siberry
41. Gentle Dino
42. Play That Funky Music Vanilla Ice
43. Les Yeux Ouverts Enzo Enzo
44. Opera House Malcolm McLaren
45. My, My, My Johnny Gill
46. Temple Of Love Harriet
47. What's It All About Run D.M.C.
48. I'll Do 4 U Father M.C.
49. Unchained Melody The Righteous Brothers
50. Fascination Rita Coolidge



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9. I Just Love The Man, The Jone Girls, P.I.R.
10. Celebration, Kool & the Gang, DE-LITE

was made in the fourth quarter of 1990, but now with the economy continuing to spiral downward, it just doesn't make sense.

Small Pay, Big Hours Among Reasons For Pros' Motion To New Fields

NEW YORK—Why do radio promotion directors leave for other, more lucrative fields? Sometimes it is because of the perennial complaints—low salary, long hours, lack of respect, and lack of opportunity for advancement. Others who have moved on have no such complaints, but were just induced to leave the business because of a great opportunity elsewhere.

Former WODS Boston promotion director Holly McFague left her job at the station and formed her own special-events company, Gunnar Productions, shortly after her son Gunnar was born. "I wanted flexibility," she says. "I think I have a lot to offer and wanted to stay in the [marketing] business, but radio is at least a six-day-a-week job."

In addition to the hours, McFague

says, "I saw more money to be made on the outside. I don't think radio promotion directors are paid as much as they should be for the amount of hours expected. The promotion and marketing director is such an important job in radio and so often underrated. You make half the salary of other positions."

Former KXKL Denver creative services director Rhonda Sheya, now director of advertising and promotion at KMGH-TV, says her decision to jump to television "was based on money and the amount of hours worked in radio promotions. A high-end TV person in the Denver market can make \$80,000, while a high-end radio person probably won't go over \$40,000."

As for the hours, Sheya says, "In TV you work more than 40 hours [a

week], but the excessive overtime is not there, not the 50- and 60-hour weeks." And although she says she loved radio promotions, "I had outgrown the job I had and didn't feel

you break it down hour by hour."

Mark Lipsky, who left his position as director of advertising and promotion at WPEN/WMGK Philadelphia and corporate promotion coordinator for parent Greater Media to form his own company, Lipsky Marketing, has no complaints about salary or level of respect. But, like Sheya, he felt he had "topped out" in job potential. Lipsky now consults both radio and nonradio clients.

Ron Valeri is a rare case of a promotion director who was able to move up in radio. After holding the title of marketing, advertising, and promotion manager at WAAF Worcester, Mass., for two years, he was promoted to OM/PD at the station. Valeri sees several reasons why promotion directors rarely move up in radio's ranks. "Unfortunately," he says, "too many promotion directors are not properly positioned in their radio stations and are not seen by upper management as knowledgeable, intelligent, and experienced. Also, there is not enough standardization of the title. At one station the promo-

tion director may be blowing up balloons, and [at a rival station] the promotion director could be running the place.

"It was frustrating as a promotion director because I was sometimes angry with some of my peers in the industry who wore the same title as me and didn't deserve to. At the same time, you can't help but be angry at companies [that] have promotion directors at their stations that are the next thing to genius and brimming with creativity that are treated like they are not qualified to do anything but put bumper stickers on cars," he adds.

Valeri notes that rising in the ranks should require someone to be well-rounded, but "you could go from jock, to MD, to PD and have no clue as to how the promotions department acts as a resource to the sales department, or have no clue about what makes television successful. On the other hand, a promotion director who may know music but has never jockeyed, for some reason does not get

(Continued on next page)

Promotions & Marketing



by Phyllis Stark

that there was anywhere for me to go in radio."

Former WSNY Columbus, Ohio, promotion director Janice Piscitelli, who begins a new job as a marketing communications executive in the health-care business this week, says her decision to leave radio came with the realization that "the pace was getting to me after a steady diet of seven-day work weeks. But it took me a year to leave because I loved it." She also had complaints about the pay, which, she says, "is horrible if



Smallz Wonder. Twelve-year-old rap artist Biggy Smallz, who was discovered during KIIS Los Angeles' recent "rhyme fighting" rap-song competition, has recorded a new song dedicated to the troops in the Persian Gulf. "When Duty Calls" made its debut on KIIS jock Hollywood Hamilton's show. The song features backing vocals by Priority act Tres. Smallz, right, is pictured with Hamilton.

Billboard's

PD

of the week

Randy Carroll
KAJA San Antonio, Texas

RANDY CARROLL thinks of himself as "the Billy Martin" of KAJA (KJ97) San Antonio, Texas. His second stint as PD began last year, right before the start of the fall Arbitron. His second run in mornings began several weeks ago. And in his seven years at KAJA, Carroll has also worked afternoons and middays.

Clear Channel's KAJA has been up and down plenty in seven years. In spring '84, it had a 7.3 share 12-plus. In the three years since New City's KCY (Y100) came to town, however, it has been in the fives and sixes while Y100 has been anywhere in the 8-12-share range.

In the summer Arbitron, under then-OM Ed Chandler, KAJA was up 5.5-6.5. This fall, after Carroll was upped to PD, it was up again 6.5-8.4. That doesn't put it any closer to Y100, which was up 8.9-10.9. But it does make KJ97 third in the market for the first time in recent memory, putting it behind only Y100 and top 40/dance KTFM, which rose 7.3-9.0.

For the first year after Y100 came to town, KAJA was one of four country stations, competing also with Y100's AM, KKYX, and traditional-leaning FM KBUC. When KBUC became Spanish-leaning KZVE, Carroll says, "we tried to appeal to their listeners by playing some older usic. I didn't necessarily agree with that, but it wasn't my call."

Playing pre-1975 oldies didn't bring the KBUC listeners over. (One market observer who was involved with KAJA at the time thinks that most of the KBUC listeners were already well aware of KJ97 and perfectly capable of coming aboard on their own volition, had they been interested.) In fact, traditional-leaning KKYX actually came within two-tenths of KAJA in Arbitron at one point and passed it in Birch.

This fall, Carroll "pulled away" from the traditional music, "added some recurrents to the mix, and became more selective about what we played. . . I hear Y100 getting to songs before I do, where in the past it might have been the other way around." (That would be a major accomplishment since Y100 is one of the country's toughest adds, and it's something that Y100 PD Scott Husky denies.) For the most part, however, he says, "musically, there is probably not a nickel's worth of difference" between the two stations.

This is KAJA during middays: Shenandoah, "Ghost In This House"; Steve Wariner, "Your Memory"; Kathy Mattea, "A Few Good Things Remain"; Tanya Tucker,

"I Won't Take Less Than Your Love"; B.J. Thomas, "What Ever Happened To Old Fashioned Love"; Highway 101, "This Side Of Goodbye"; Restless Heart, "Bluest Eyes In Texas"; Ricky Van Shelton, "Life's Little Ups And Downs"; Johnny Lee, "Pickin' Up Strangers"; Mike Reid, "Walk On Faith."

KAJA also promoted more heavily than it had in the past. In the fall, the station did weekly "triple play" promotions with Carroll as its TV spokesman. The TV spot told listeners the triple-shot artist of the week; the 97th caller who heard the correct triple play won \$5,000. (Y100, always an aggressively promoted station, did a Birthday Bucks contest supported by a telemarketing campaign.)

The biggest difference between KJ97 and Y100, Carroll says, is that "our personalities have much stronger market recognition." Besides Carroll, the KBUC alumni on staff include Bruce Hathaway, also the longtime morning man at crosstown KTSA during its time as the market's legendary top 40.

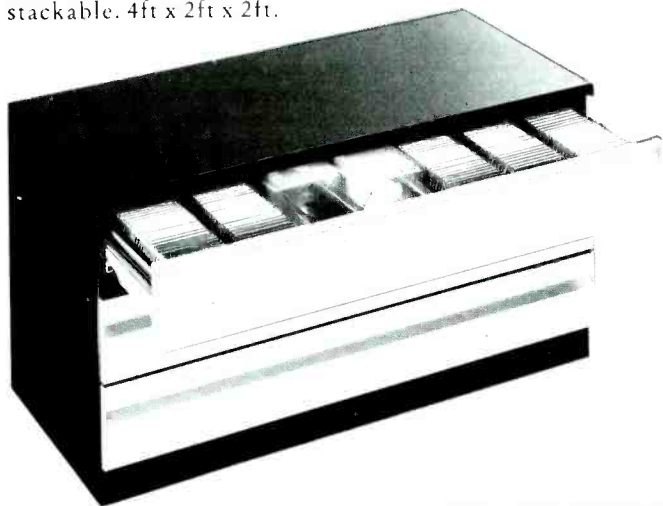
KAJA's chief slogan is simple: "San Antonio's Best Country." And although it promises "the most country music every hour" and "an hour of the most back-to-back country favorites," it doesn't try to match Y100's 12-in-a-row positioner. Instead of clustering its spots between :35-:55 to accommodate long sweeps, KAJA stops at :20, then again at :40 or :50.

While country stations have tended to show their best gains in spring and fall, where they often cluster their major promotions, Texas country stations usually get a boost in winter from rodeo season. KAJA's winter promotion is a modified jock-in-the-box contest in which listeners choose from one of three bucking-bronco shoots keyed to various sponsors. If the rider lasts the full eight seconds, the caller wins a prize from that sponsor and qualifies for a trip to Nashville.

Carroll's first station was KBOP Pleasanton, Texas—a station at which Willie Nelson worked in the '50s. He also worked as an operator in a power plant and sold insurance before working part-time at KBUC, then joining KAJA as a part-timer before spending a year and a half at Christian/AC KSLR, and returning to KAJA. He also spent six months as a guitarist backing up local singer Damara Smith at an area club, something that's being phased out now due to the rigors of morning drive.

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PROMOTIONS

(Continued from preceding page)

the opportunity to become PD."

Some former radio promotion people have no complaints about radio despite their decisions to move into other fields. Among them are former WQXR New York director of marketing and promotions Ellen Kasis, now director of public affairs for the Hebrew Arts Center, and former WOR New York marketing director Mary Recchia, who is now regional marketing manager for Walt Disney Attractions.

But nearly everyone says the skills they learned in radio have been helpful in their new ventures. Lipsky says radio taught him "the incredibly delicate balance of organizational skills and creative skills. The career in radio taught me how to juggle. Now I have more balls to juggle." Kasis says the most important thing she learned in radio was how to negotiate.

IDEA MILL: BUTTING IN

Top 40 WPHR (Power 108) Cleveland is giving away butt-tuck surgery in its "new rear for the new year" promotion. Listeners have been asked to send a side-view picture of themselves with a letter explaining why they want a new rear end. Station staffers will determine the winner based on obvious need and the creativity of the letter.

WSTR (Star 94) Atlanta will fly 60 winning couples to the Sandals resort in Montego Bay, Jamaica, for its "pirate's plunder" promotion. Each winner will receive a map of a deserted area in which to search for buried treasure. One person will discover a chest filled with \$5,000 cash.

WYAY (Y107) Nashville's Valentine's Day promotion prize is 10 hours of free private-investigator service for a listener who suspects his or her spouse of cheating.

Top 40 KHTK (Hot 97) St. Louis will award a Vietnamese pot-belly pig (the "yuppie puppy") to the listener who writes the most convincing letter explaining why she or he wants a pig in her/his life . . . KKBQ (93Q) Houston qualified families of four to win tickets to the Sesame Street "Let's Play School" touring show and a chance at milk and cookies backstage with the Cookie Monster.

Starstream Communications and ABC Sports will sponsor a 1991 Monday Night Football Mall Tour and radio/TV promotion that will visit each of the cities hosting a Monday football game next season . . . The American Comedy Network has produced a series of spots for the Advertising Council promoting recycling. The 30- and 60-second spots will be distributed starting this month to more than 5,000 stations.

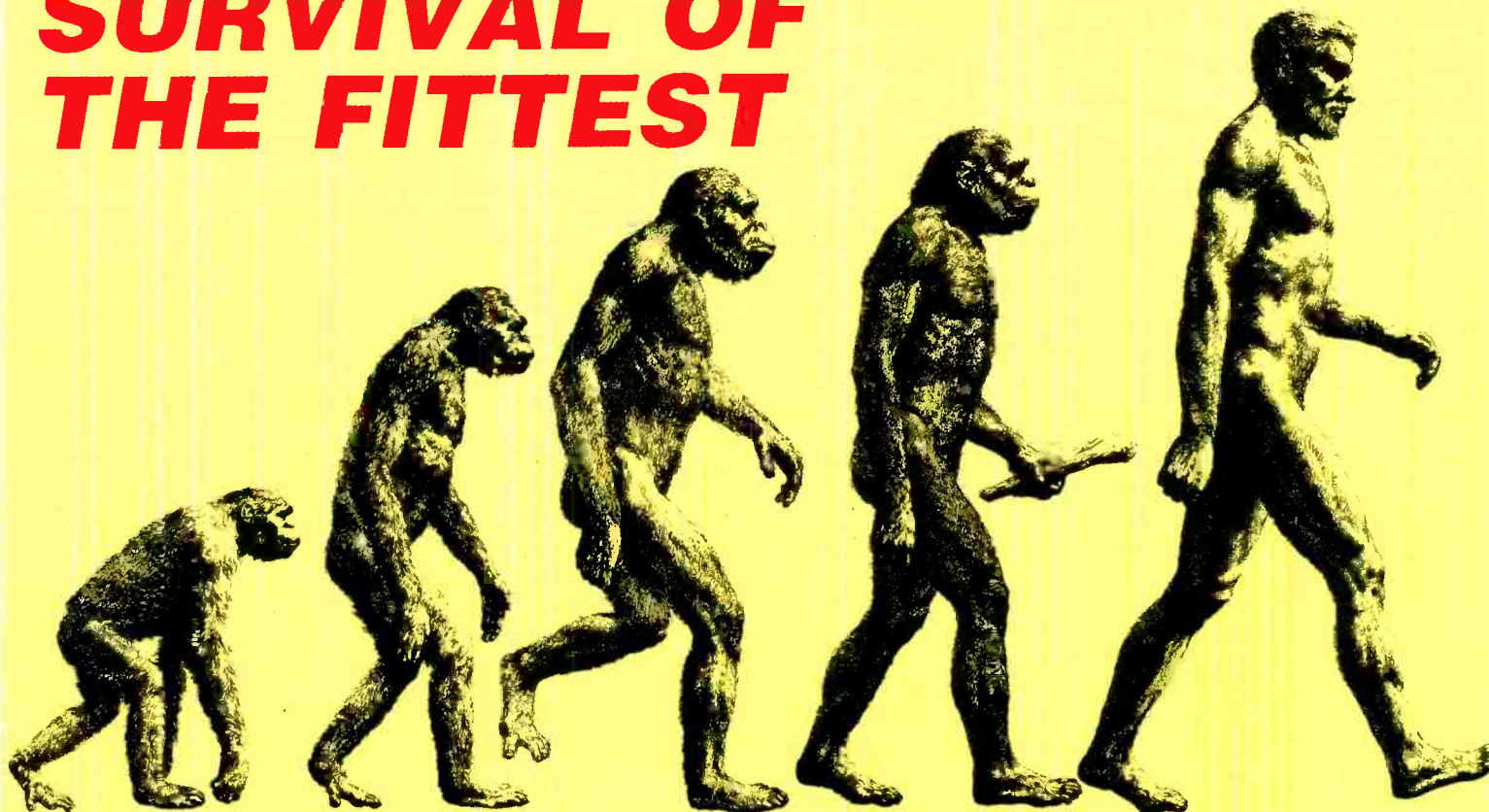
PRO-MOTIONS

Former adult standards WNEW-AM New York APD John Mullen has been named promotion administrator at top 40 WPLJ New York. Carrie Bregar has been named promotion assistant at the station. She was national television sales coordinator at Capital Cities/ABC. WPLJ director of advertising/promotion Debbie Alpi is still looking for a promotion coordinator . . . Sheryce Hilkey has been upped from promotion assistant to promotion director at oldies WOWO Fort Wayne, Ind.

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Billboard

Pollack Confab Ponders Diary Dilemma

Also Mulls Status Of New Music By Classic Rockers

BY CRAIG ROSEN

LOS ANGELES—How can Arbitron solve the age-old dilemma of getting 18-24 males to return diaries? Should album rock stations play new material by classic rock acts, even if that material “blows”?

Those were some of the questions raised at the Pollack Media Group’s annual conference, held here Jan. 30-Feb. 2.

At the Jan. 30 ratings session, dubbed “Arbitron Or Arbitrary,” Rhody Bosley, the ratings firm’s VP of sales and marketing, radio-station services, attempted to shed light on some of the more puzzling aspects of the ratings game to a sometimes hostile crowd of PDs and GMs. “You’ve all gone through the metal detector?” Bosley joked at the beginning of the session, held several days before he left Arbitron.

According to Arbitron manager of survey method research Bob Patchen, men 18-24 remain the single most difficult demographic to measure because they have a low return rate and about 15% of that group lives in group quarters and would not be included in a survey. Patchen said he would be pleased if Arbitron could reach an 85% return rate from men 18-24. The present rate is approximately 80%, he said.

Arbitron said it has made several attempts to raise the return rate by sending out postcards, making follow-up phone calls, and raising the diary-keeper’s premium to \$2, which has proven to be the most effective of the campaigns.

Many attendees wondered aloud if the raise to \$2 was sufficient, with PMG head Jeff Pollack telling the Arbitron representatives, “In the long run, it will cost you money [to raise the 18-24 male return rate] . . . Drastic measures are needed here.”

Also discussed was the proposed switch from four books a year to three, which would give radio stations longer survey periods but

would likely upset advertisers because they would have one less book to consider in making buys. Some broadcasters expressed concern about the fact that the ratings service is selling Arbitrends—originally conceived for station use only—to advertisers. Bosley claimed that Arbitron has to cater to clients’ needs, and, since advertisers are clients, “we can not *not* sell to them.”

The possibility of listing a roster of stations in diaries was also discussed, but the Arbitron representatives claimed that major markets have too many stations to list. “I don’t know how you can roster that many without blowing away diary keepers,” Patchen said.

Other topics discussed included the possibility of using electronic diaries or passive electronic monitoring in the future; the viability of PSAs on diary keeping; the two 5% annual increases of metro targets; and editing errors.

The youth audience, a key topic of the Arbitron session, was also prominent at the Feb. 1 “The New Music That Matters” session, which was moderated by PMG’s national music and research director, Cynthia Johnson.

During the session, WLUP Chicago station manager Greg Solk admitted that playing “anything new is a potential problem” for his station. “We want to play new music, but we have to find the right ones to take a gamble on.” Later he talked about WLUP’s attempt to break the group Del Amitri last year. “We played it too many times,” he said. “We screwed ourselves because the station down the street was playing ‘Born To Be Wild’ and ‘Won’t Get Fooled Again,’ and it hurt us.”

Solk said that new material by heritage artists also creates a problem, because stations have to add it to make the audience aware that the band has a new album out, even if the new material isn’t up to par.

MTV senior VP of music and talent Abbey Konowitch noted that

when classic acts come out with new material it usually doesn’t “end up in the library, because it doesn’t hold up against the band’s hits.”

Hard Report publisher/editor Bill Hard noted that many times PDs will admit that they don’t like the new material by classic acts. “They say, ‘This blows, but I’m putting it on [anyway].’”

KLOS Los Angeles PD Carey Curelop pointed out what he called “a giant misconception. A band is not heritage. The song is.” Curelop went on to say he is not playing the current Paul Simon album. “We played it once, but we abandoned it when we got to that drum thing.”

WASHINGTON ROUNDUP

(Continued from page 16)

Years back, NAB lobbying was successful in neutralizing recording industry efforts to secure a radio performance right when the Copyright Act was revised in 1976.

The RIAA, in its reply comments, is striving to push the issue further, asking the Copyright Office to offer up two separate recommendations: one on a performance right and another on home-taping concerns and remedies in the DAB age.

The Copyright Office will probably not make any recommendations to Congress until summer.

NO RECESSION AT THE FCC

A look at the Bush administration budget submitted to Congress shows that the FCC would receive a 15% increase in fiscal ’92—a jump to \$132 million from last year’s \$115 million.

The whopping figure is the biggest FCC budget in its history, and the agency could hire 50 full-time

RADIO IS TURNING DOWN THE VOLUME

(Continued from page 14)

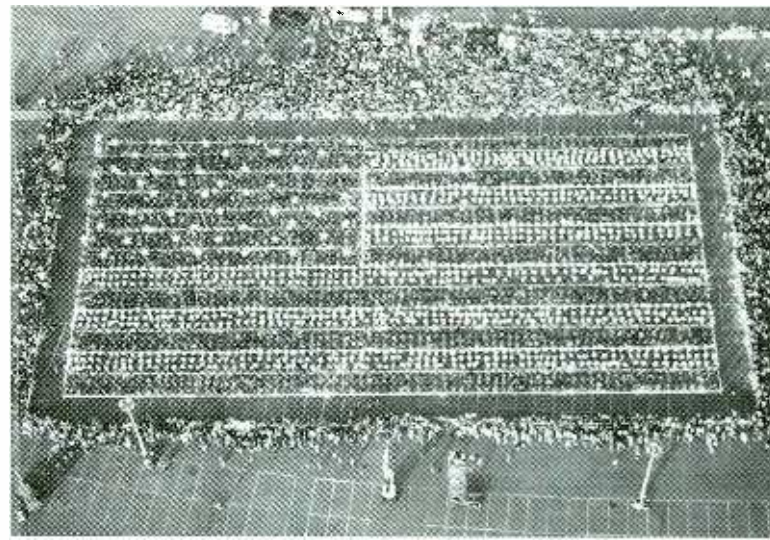
powerful presence on the dial.”

At rival WLOL, Niffen reports that in many cases, small-market stations sound better than their large-market counterparts. “I don’t know if that’s because small stations aren’t engaging in the loudness wars, or it’s because they don’t have all the toys that the big guys have.”

KDWB’s Philips sees a move away from processing hardware. “Instead of people saying they added this and they sound better, they’re saying, ‘I took this secret box off and we sound better.’”

Summit Broadcasting director of engineering Erich Steinnagel, who works with 12 of the chain’s stations, concurs. “Less is more,” he says. “I think a lot of processing was done to impress other broadcasters, not to give the listeners what they want.”

Steinnagel, who works with stations in a number of formats, including urban, country, album rock, AC, and gospel, feels that top 40’s move away from loudness



True Colors. More than 3,000 people form a “human flag” during KFMB (B100) San Diego’s recent Red, White, And Blue party held in support of the troops in the Persian Gulf. The flag was photographed from the air and the picture will be made into postcards to send to the troops.

workers. Congress, of course, must approve the request.

DAB GOING ONCE, GOING TWICE . . .

Establish a DAB government standard, says the Federal Trade Commission in its Jan. 29 recommendations to the FCC on DAB spectrum allocations. It also suggests using a marketplace spectrum sell-off or a lottery rather than comparative hearings as alternative methods of allocation. The reason? “Gains in efficiency could still be achieved by minimizing the cost of the process by which initial licensees are chosen,” says the FTC.

Also, FCC chairman Al Sikes has again put broadcasters’ fears to rest about the possibility of a commission decision to give new satellite entrepreneurs the nod to move ahead with DAB systems, leaving station owners in the cold.

Speaking at the NAB’s joint board meeting, Sikes reiterated

that “we will not wittingly make a decision [on DAB allocation and choice of delivery systems] which will undermine the foundations of broadcasting.”

Sikes urged broadcasters to “keep perspective on DAB,” since the commission will make no decisions on the matters until “something beyond the mid-’90s.”

FCC LOWERS DALTON GROUP’S FINE

The former licensee of oldies WXTR Washington, D.C., won part of an appeal to lower a \$10,000 fine levied by the FCC in 1985. The commission, citing the “significant” involvement and service of the former licensee of WXTR, The Dalton Group, reduced to \$7,500 a fine for violations of the commission’s main-studio, program-origination, and public-file rules.

However, the company, according to former owner Bill Dalton, no longer exists, at least in its previous form. Dalton, who currently owns WGRR Cincinnati, ventured, “I won’t be paying it,” and said that the lawyers that gave him bad advice are probably going to pick up the tab.

A spokesperson at Radio Ventures, the current licensee of the FM, said he is sure his group has no liability.

NETWORKS

(Continued from page 17)

tions are scheduled for June 14, Sept. 23, and Dec. 6.

Leeza Gibbons has joined her “Entertainment Tonight” cohort **John Tesh** as host of **James Paul Brown’s “Countryline”** . . . **Unistar Radio Programming** will air “**The Traveling Wilburys: Together And Solo**” Feb. 15-17. The three-hour special is hosted by **WYSP** Philadelphia personality **Ed Sciacia**.

Song parody master **Bob Rivers** has returned to **ABC’s Rock Radio Network**. Rivers’ “**Twisted Tunes**” was set to begin airing Feb. 6 . . . **Joseph Hillenbrand** has been named senior VP of the Chicago-based **American Sportsradio Network**. Hillenbrand was formerly **GSM** at **Raycom Sports Radio Division**.

TOP 40 LOOKS AT COUNTRY CROSSOVERS

(Continued from page 14)

formatwise,” he says.

Shindler thinks that initially there will “just be dribbles” of country-to-pop crossover. But he says, “In two to three years that will change because the country format has become so dominant in major markets.” Capitol VP of marketing Joe Mansfield thinks crossover will be possible, but only on “softer records.”

Many country people are still twitchy about the reception they received from pop radio—even at AC—over the last few years. As Wheeler notes, “We worked our buns off two years ago trying to get K.T. Oslin on CHR and AC radio and we couldn’t. I still don’t understand why.” And even after taking Kathy Mattea’s “Where’ve You Been” to AC, Shindler notes that there were few takers for her recent, similarly textured “A Few Good Things Remain.”

There is also some concern about diluting an act’s country image. Shindler didn’t try the Kentucky Headhunters at album radio because “they are a country rock band and love the country audience they’ve got.”

Despite this, there still are some imminent plans for new country runs at pop or AC. Columbia’s Joe Casey says the label will work Rosanne Cash’s “On The Surface” pop. Neil Speilberg, national sales manager at Warner Bros., says he has a Texas Tornados record coming out “that will probably not even be serviced to country because it is so far over to the other side.” Capitol’s Mansfield is eyeing AC for both the new **Pirates of the Mississippi** and **Glen Campbell** records. Several labels are still considering the multiple-singles/multiple-formats approach, something Warner Bros. has used for **Kenny Rogers** and **Southern Pacific**.



TERRI ROSSI'S RHYTHM SECTION

AT THE TOP: The top five singles on the Hot R&B singles chart have the identical ranking on the top 40 Airplay chart, below. "I'll Give All My Love To You" by **Keith Sweat** (Vintertainment) handily slides to the top of the singles chart, with two interesting late radio adds: **WEBB** Baltimore at No. 16 and **WZAZ-FM** Jacksonville, Fla., at No. 32. Thirty-three stations list this single at No. 1. "Gonna Make You Sweat" by **C&C Music Factory** featuring **Freedom Williams** (Columbia) moves up 4-2 with reports from 101 stations. It has No. 1 reports from 26 stations, including four that hold it at No. 1 for a second week: **WOWI** Norfolk, Va.; **WKWQ** Columbia, S.C.; **KMJJ** Shreveport, La.; and **KYEA** Monroe, La. With reports from 107 stations, "When Will I See You Smile Again" by **Bell Biv DeVoe** (MCA) continues its smooth climb, 5-3. It's No. 1 at **WILD** Boston; **WVEE** Atlanta; **KHUL** Memphis, Tenn.; **WCKU** Lexington, Ky.; and **WIZF** Cincinnati. "Something In My Heart" by **Michelle** (Ruthless) gains four new reports: **KJMZ** Dallas; **WGZB** Louisville, Ky.; **WKWQ** Columbia; and **WJFX** Fort Wayne, Ind., which re-adds it. It is on 101 stations and has garnered No. 1 reports from seven, including **WCDX** Richmond, Va.; **WIKS** Coastal N.C.; **WAMO** Pittsburgh; and **WKDX** Rochester, N.Y. Rounding out the top five, "All The Man That I Need" by **Whitney Houston** (Arista) strides 11-5. It makes the largest radio point gain on the chart and holds listings from its 109 reporters. The record makes huge jumps at such stations as **WRKS** New York (11-4); **WQOK** Raleigh, N.C. (16-8); and **WEUP** Huntsville, Ala. (34-10). Only **WGZB** Louisville, Ky., and **KKDA-FM** Dallas list it at No. 1.

"IT'S A SHAME (MY SISTER)" by **Monie Love** (Warner Bros.) has made strong progress up the singles chart. In its third week it leaps to No. 42. It has reports from 74 stations, gaining seven this week, including **WHQT** Miami; **KHYS** Houston; **WZHT** Montgomery, Ala.; and **WBLX** Mobile, Ala. Monie does justice to a classic tune "It's A Shame" by the **Spinners** (V.I.P.), produced by **Stevie Wonder**. It peaked at No. 4 in 1970.

JUST THE FACTS: "Fairy Tales" by **Anita Baker** (Elektra) gains new reports from **WILD** Boston and **WJHM** Orlando, Fla., and is now on 104 stations. It has top 10 reports from 41 stations. Representative of its eight top five reports are 9-5 at **WBLS** New York; 6-4 at **WQOK** Raleigh; 3-2 at **WVEE** Atlanta; and 8-2 at **KDIA** San Francisco. "Hold You Tight" by **Tara Kemp** (Giant) makes a strong move at retail, capturing this week's Power Pick/Sales award. It also gained three new reporters—**WUSS** Atlantic City, N.J.; **WJJI** Jackson, Miss.; and **KKDA-FM** Dallas—for a total of 105. "All Of Me" by **Big Daddy Kane** featuring **Barry White** (Cold Chillin') gets the nod at 11 stations, for a total of 82 reporters. It is new at **WGCI** Chicago at No. 37 and **WYLD-FM** New Orleans at No. 41. Other new reporters include **WRKE** Ocean City, Md.; **WHJX** Jacksonville, Fla.; and **WLWZ** Greenville, N.C. On 108 stations, "I Like The Way (The Kissing Game)" by **Hi-Five** (Jive) gains four new reports: **WKYS** Washington, D.C.; **KIDZ** St. Louis; **KKBT** Los Angeles; and **KSOL** San Francisco. "Let Me Show You" by the **Black Flames** (OBR) gains 12 radio reports, including **KJLH** Los Angeles; **KHUL** Memphis; **WUSS** Atlantic City; **WBLS** New York; and **WATV** Birmingham, Ala.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

| | PLATINUM/ GOLD ADDS 26 REPORTERS | SILVER ADDS 26 REPORTERS | BRONZE/ SECONDARY ADDS 57 REPORTERS | TOTAL ADDS 109 REPORTERS | TOTAL ON |
|--|---|--------------------------------|--|--------------------------------|-------------|
| NO MATTER WHAT YOU DO D. ROSS/AL B. SURE! WARNER BROS. | 13 | 13 | 31 | 57 | 65 |
| BLUE (IS THE COLOR OF PAIN) CARON WHEELER EMI | 5 | 11 | 33 | 49 | 60 |
| HIGH THELMA HOUSTON REPRISE | 3 | 9 | 20 | 32 | 35 |
| TEMPLE OF LOVE HARRIET EAST WEST | 9 | 4 | 17 | 30 | 34 |
| MY HEART IS FAILING ME RIFF SBK | 7 | 7 | 14 | 28 | 61 |
| SPARK OF LOVE SPECIAL GENERATION CAPITOL | 2 | 5 | 19 | 26 | 29 |
| AIN'T FOUND THE RIGHT... E.U. VIRGIN | 3 | 6 | 16 | 25 | 31 |
| LET'S CHILL GUY UPTOWN | 6 | 8 | 10 | 24 | 96 |
| NEVER BEEN IN LOVE BEFORE MARVA HICKS POLYDOR | 8 | 6 | 9 | 23 | 86 |
| IS IT GOOD TO YOU WHISPERS CAPITOL | 6 | 5 | 10 | 21 | 84 |

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.

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"SUPERFICIAL PEOPLE" (87749)

The new single from the album **STATE OF MIND** (82146)

Produced by "Ten City" for Burstinglaw Productions & Marshall Jefferson for On The House Productions



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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|-----------|------------|---------------|--|------------------------------------|
| | | | | ★★ NO. 1 ★★ | |
| 1 | 1 | 1 | 12 | GUY ▲ UPTOWN 10115/MCA (9.98) 3 weeks at No. 1 | THE FUTURE |
| 2 | 2 | 3 | 12 | FREDDIE JACKSON ● CAPITOL 92217 (9.98) | DO ME AGAIN |
| 3 | 3 | 2 | 12 | WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98) | I'M YOUR BABY TONIGHT |
| 4 | 4 | 5 | 11 | RALPH TRESVANT ▲ MCA 10116 (9.98) | RALPH TRESVANT |
| 5 | 5 | 4 | 20 | L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) | MAMA SAID KNOCK YOU OUT |
| 6 | 7 | 8 | 7 | ICE CUBE PRIORITY 7230 (6.98) | KILL AT WILL |
| 7 | 6 | 6 | 49 | M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98) | PLEASE HAMMER DON'T HURT 'EM |
| 8 | 12 | 9 | 33 | MARIAH CAREY ▲ ³ COLUMBIA 45202 (9.98 EQ) | MARIAH CAREY |
| 9 | 10 | 12 | 46 | BELL BIV DEVOE ▲ ³ MCA 6387 (9.98) | POISON |
| 10 | 11 | 11 | 10 | JEFFREY OSBORNE ARISTA 8620 (9.98) | ONLY HUMAN |
| 11 | 8 | 7 | 39 | TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ) | THE REVIVAL |
| 12 | 13 | 13 | 20 | PEBBLES MCA 10025 (9.98) | ALWAYS |
| 13 | 14 | 14 | 34 | KEITH SWEAT ▲ VENTURE/ENTERTAINMENT 60861/ELEKTRA (9.98) | I'LL GIVE ALL MY LOVE TO YOU |
| 14 | 28 | 67 | 3 | EPMD RAL 47067/COLUMBIA (9.98 EQ) | BUSINESS AS USUAL |
| 15 | 9 | 10 | 12 | LEVERT ATLANTIC 82164 (9.98) | ROPE A DOPE STYLE |
| 16 | 15 | 15 | 26 | VANILLA ICE ▲ ⁷ SBK 95325 (9.98) | TO THE EXTREME |
| 17 | 17 | 17 | 15 | AL B. SURE! ● WARNER BROS. 26005 (9.98) | PRIVATE TIMES... AND THE WHOLE 9! |
| 18 | 26 | 30 | 6 | C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ) | GONNA MAKE YOU SWEAT |
| 19 | 21 | 21 | 12 | SURFACE COLUMBIA 46772 (9.98 EQ) | 3 DEEP |
| 20 | 18 | 22 | 42 | JOHNNY GILL ▲ MOTOWN 6283 (8.98) | JOHNNY GILL |
| 21 | 20 | 19 | 21 | TOO SHORT ▲ JIVE 1353/RCA (9.98) | SHORT DOGS IN THE HOUSE |
| 22 | 31 | 31 | 26 | OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ) | CIRCLE OF ONE |
| 23 | 25 | 23 | 13 | FATHER M.C. UPTOWN 1006/MCA (9.98) | FATHER'S DAY |
| 24 | 22 | 24 | 72 | JANET JACKSON ▲ ⁵ A&M 3920 (9.98) | JANET JACKSON'S RHYTHM NATION 1814 |
| 25 | 19 | 18 | 13 | BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98) | TASTE OF CHOCOLATE |
| 26 | 23 | 20 | 27 | WHISPERS CAPITOL 92957 (9.98) | MORE OF THE NIGHT |
| 27 | 16 | 16 | 11 | RUN-D.M.C. PROFILE 1401 (9.98) | BACK FROM HELL |
| 28 | 44 | — | 2 | DIGITAL UNDERGROUND TOMMY BOY 964 (6.98) | THIS IS AN E.P. RELEASE |
| 29 | 27 | 27 | 30 | ANITA BAKER ▲ ELEKTRA 60922 (9.98) | COMPOSITIONS |
| 30 | 33 | 26 | 18 | GERALD ALSTON TAJ 6298/MOTOWN (9.98) | OPEN INVITATION |
| 31 | 32 | 32 | 27 | BLACK BOX RCA 2221 (9.98) | DREAMLAND |
| 32 | 29 | 28 | 12 | LOOSE ENDS MCA 10044 (9.98) | LOOK HOW LONG |
| 33 | 24 | 25 | 16 | CANDYMAN ● EPIC 46947 (9.98 EQ) | AIN'T NO SHAME IN MY GAME |
| 34 | 30 | 33 | 13 | SPECIAL GENERATION CAPITOL 94846 (9.98) | TAKE IT TO THE FLOOR |
| 35 | 36 | 41 | 13 | HI-FIVE JIVE 1328/RCA (9.98) | HI-FIVE |
| 36 | 38 | 36 | 43 | EN VOGUE ▲ ATLANTIC 82084 (9.98) | BORN TO SING |
| 37 | 46 | 48 | 11 | RUDE BOYS ATLANTIC 82121 (9.98) | RUDE AWAKENING |
| 38 | 34 | 29 | 18 | TEENA MARIE EPIC 45101 (9.98 EQ) | IVORY |
| 39 | 37 | 42 | 13 | CHUBB ROCK SELECT 9063 (6.98) | TREAT EM' RIGHT |
| 40 | 40 | 40 | 59 | MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98) | MICHEL'LE |
| 41 | 35 | 34 | 13 | MONIE LOVE WARNER BROS. 26358 (9.98) | DOWN TO EARTH |
| 42 | 45 | 47 | 20 | TRACIE SPENCER CAPITOL 92153 (9.98) | MAKE THE DIFFERENCE |
| 43 | 65 | — | 2 | GANG STARR CHRYSALIS 21798 (9.98) | STEP IN THE ARENA |
| 44 | 43 | 37 | 19 | ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ) | BE-BE'S KIDS |
| 45 | 42 | 39 | 22 | MAXI PRIEST ● CHARISMA 91384 (9.98) | BONAFIDE |
| 46 | 39 | 38 | 25 | LALAH HATHAWAY VIRGIN 91382 (9.98) | LALAH HATHAWAY |
| 47 | 41 | 35 | 17 | THE BOYS MOTOWN 6302 (9.98) | THE BOYS |
| 48 | 47 | 50 | 5 | THE 2 LIVE CREW EFFECT 3003/LUKE (9.98) | LIVE IN CONCERT |
| 49 | 49 | 45 | 25 | BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98) | BASIC BLACK |

| | | | | | |
|-----|--------------|-----|----|--|--|
| 50 | 48 | 44 | 19 | DEEE-LITE ● ELEKTRA 60957 (9.98) | WORLD CLIQUE |
| 51 | 50 | 46 | 11 | PARIS TOMMY BOY 1030 (9.98) | THE DEVIL MADE ME DO IT |
| 52 | 53 | 59 | 7 | VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98) | BACK TO HAUNT YOU |
| 53 | 58 | 57 | 12 | ISIS 4TH & B'WAY 444 030/ISLAND (9.98) | REBEL SOUL |
| 54 | 60 | 55 | 9 | KING SUN PROFILE 1299 (9.98) | RIGHTEOUS BUT RUTHLESS |
| 55 | 62 | 64 | 6 | BRAND NUBIAN ELEKTRA 60946 (9.98) | ONE FOR ALL |
| 56 | 52 | 49 | 20 | TAKE 6 REPRISE 25892 (9.98) | SO MUCH 2 SAY |
| 57 | 51 | 43 | 14 | H.W.A. DRIVE-BY 15131/QUALITY (8.98) | LIVIN' IN A HOE HOUSE |
| 58 | 55 | 54 | 17 | CARON WHEELER EMI 93497 (9.98) | UK BLAK |
| 59 | 57 | 51 | 19 | TODAY MOTOWN 6309 (9.98) | THE NEW FORMULA |
| 60 | 85 | 87 | 3 | TONY TERRY EPIC 45015 (9.98 EQ) | TONY TERRY |
| 61 | 59 | 58 | 21 | SAMUELLE ATLANTIC 82130 (9.98) | LIVING IN BLACK PARADISE |
| 62 | 54 | 52 | 16 | DANA DANE PROFILE 1298 (9.98) | DANA DANE 4 EVER |
| 63 | 56 | 56 | 30 | DENISE LASALLE MALACO 7454 (9.98) | STILL TRAPPED |
| 64 | 66 | 71 | 4 | BLUES BOY WILLIE ICHIBAN 1064 (8.98) | BE/WHO |
| 65 | 63 | 63 | 7 | VARIOUS ARTISTS A&M 5339* (9.98) | JAM HARDER |
| 66 | 61 | 53 | 10 | GERALD ALBRIGHT ATLANTIC 82087 (9.98) | DREAM COME TRUE |
| 67 | 80 | — | 2 | DOROTHY MOORE MALACO 7455 (8.98) | FEEL THE LOVE |
| 68 | 71 | 79 | 3 | 2 IN A ROOM CHARISMA 91594 (9.98) | WIGGLE IT |
| 69 | 67 | 62 | 36 | SNAP ● ARISTA 8536 (9.98) | WORLD POWER |
| 70 | 64 | 60 | 16 | CLARENCE CARTER ICHIBAN 1068 (8.98) | BETWEEN A ROCK AND A HARD PLACE |
| 71 | 70 | 68 | 7 | TRINERE PANDISC 8812 (9.98) | FOREVER YOURS |
| 72 | 78 | 88 | 4 | MARVIN GAYE MOTOWN 6311 (39.98) | MARVIN GAYE COLLECTION |
| 73 | 76 | 90 | 4 | POISON CLAN EFFECT 112/LUKE (9.98) | 2 LOW LIFE MUTHAS |
| 74 | 79 | 85 | 27 | SPECIAL ED PROFILE 1297 (9.98) | LEGAL |
| 75 | 73 | 93 | 4 | DISCO RICK FEATURING "THE DOGS" ON TOP 2004/JOEY BOY (8.98) | THE NEGRO'S BACK |
| 76 | 81 | 65 | 36 | MILIRA APOLLO THEATRE 6297/MOTOWN (9.98) | MILIRA |
| 77 | NEW ▶ | 1 | 1 | M.C. TWIST LETHAL BEAT 104 (8.98) | BAD INFLUENCE |
| 78 | 69 | 73 | 15 | JASMINE GUY WARNER BROS. 26021 (9.98) | JASMINE GUY |
| 79 | 72 | 75 | 17 | KING TEE CAPITOL 92359 (9.98) | AT YOUR OWN RISK |
| 80 | 75 | 69 | 7 | SALT-N-PEPA NEXT PLATEAU 1025 (9.98) | A BLITZ OF SALT-N-PEPA HITS: THE HITS REMIXED |
| 81 | NEW ▶ | 1 | 1 | O'JAYS EMI 93390 (9.98) | EMOTIONALLY YOURS |
| 82 | 90 | — | 2 | MARION MEADOWS NOVUS 3097*/RCA (9.98) | FOR LOVERS ONLY |
| 83 | 98 | 83 | 43 | A TRIBE CALLED QUEST JIVE 1331/RCA (8.98) | PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM |
| 84 | 82 | 78 | 10 | WORLD CLASS WRECKIN' KRU WORLD CLASS PROD. 7004/SOH (9.98) | PHASES IN LIFE |
| 85 | 91 | — | 5 | VARIOUS ARTISTS PRIORITY 7993 (9.98) | EXPLICIT RAP |
| 86 | 74 | 66 | 24 | N.W.A ● RUTHLESS 7224/PRIORITY (6.98) | 100 MILES AND RUNNIN' |
| 87 | 77 | 70 | 40 | THE WINANS QWEST 26161/WARNER BROS. (9.98) | RETURN |
| 88 | 93 | 91 | 18 | D.J. KOOL CREATIVE FUNK 7000/SOH (9.98) | THE MUSIC AIN'T LOUD ENUFF |
| 89 | 94 | 95 | 32 | D.J. MAGIC MIKE CHEETAH 9403 (9.98) | BASS IS THE NAME OF THE GAME |
| 90 | 84 | 76 | 28 | D-NICE JIVE 1202/RCA (9.98) | CALL ME D-NICE |
| 91 | 88 | 86 | 13 | JOE SAMPLE WARNER BROS. 26318 (9.98) | ASHES TO ASHES |
| 92 | 92 | 80 | 9 | MOVEMENT EX COLUMBIA 46848 (9.98 EQ) | MOVEMENT EX |
| 93 | 86 | 72 | 26 | INTELLIGENT HOODLUM A&M 5311 (9.98) | INTELLIGENT HOODLUM |
| 94 | 95 | 82 | 5 | MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98) | THE IMMACULATE COLLECTION |
| 95 | 99 | 92 | 23 | M.C. CHOICE RAP-A-LOT 105 (8.98) | THE BIG PAYBACK |
| 96 | 87 | 100 | 5 | GANGSTER PAT JOEY BOY 9005 (9.98) | #1 SUSPECT |
| 97 | 97 | 84 | 40 | X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98) | TO THE EAST, BLACKWARDS |
| 98 | 100 | 77 | 32 | K-SOLO ATLANTIC 82108 (9.98) | TELL THE WORLD MY NAME |
| 99 | 68 | 61 | 25 | BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98) | EDUTAINMENT |
| 100 | 89 | 89 | 75 | AFTER 7 ▲ VIRGIN 91061 (9.98) | AFTER 7 |

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

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Tommy Boy Wraps Up Rakeem. Tommy Boy Records signs hip-hop artist Prince Rakeem to the label. The first single, "We Love You Rakeem," is due this spring. Pictured at the signing ceremony, from left, are Tom Silverman, chairman; Prince Rakeem; Monica Lynch, president; and Melquan, Rakeem's manager.

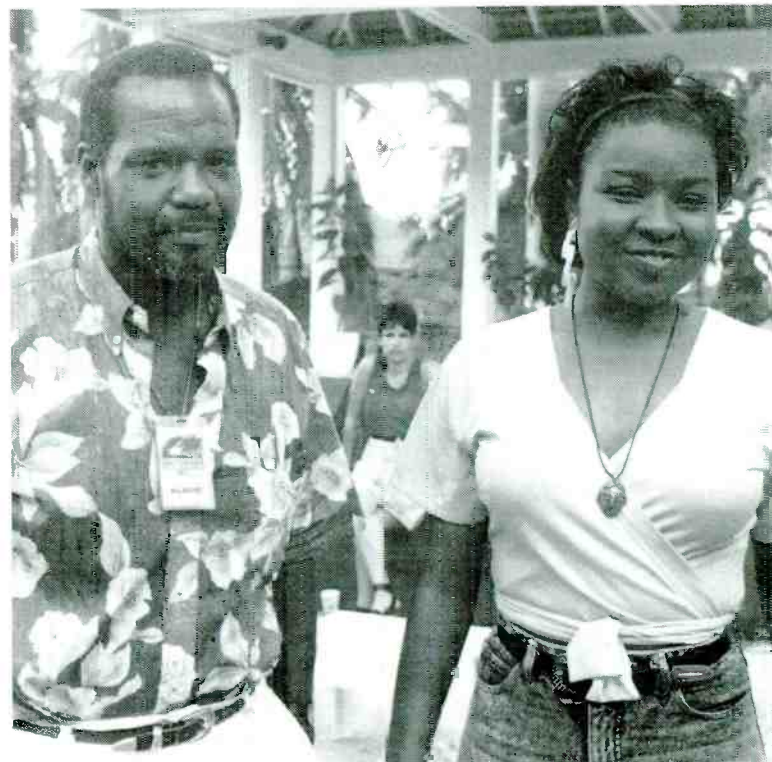
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Motown Jams In Jamaica

MONTEGO BAY, Jamaica—Motown Records staffers and artists gathered on this tropical isle Dec. 12-16 for their second annual Soul By The Sea, a marathon concert and media spectacular.



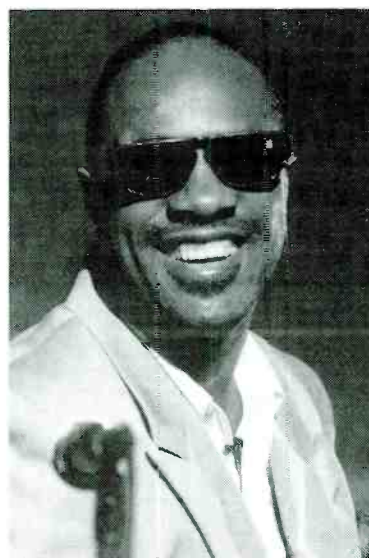
Members of Blaze, with dancers and backup singers, gather 'round special guest Ziggy Marley, crouching in front, after their performance. That's Motown's Mary Jo Moore peeking in, far left, with Blaze leader Kevin Hedges, second from left.



Jamaica, no problem! That's the attitude of young rapper M.C. Trouble, right, who shares a grin with Motown president Jheryl Busby.



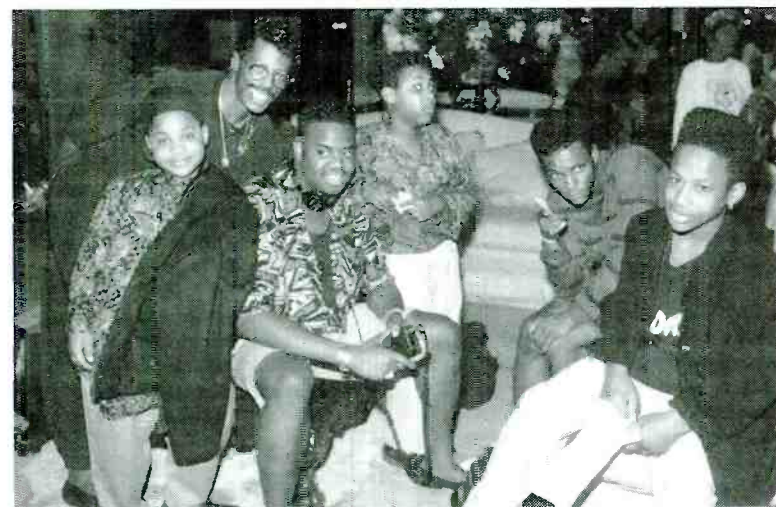
Soul II Soul's Jazze B, second from left, turned up to announce his new Motown-distributed label, Funki Dred, and to introduce one of his artists, Lady Levi, third from left. They are flanked by two dancers after Levi's performance.



Stevie Wonder is all smiles as he prepares to go onstage.



The mighty Temptations are just maxin' and relaxin' on the Wyndham Rose Hall Hotel terrace with "Video Soul" host Donnie Simpson. From left are Simpson, Otis Williams, Melvin Franklin, Richard Street, Ron Tyson, and Ali Woodson.



It's a multigenerational thing, as various members of the Motown family take five during rehearsal. From left are Bilal, the Boys; Ali Woodson of the Temptations; Bubba, Today; Tajh, the Boys; Love, Today; and Hakeem, the Boys.



My, my, my! Johnny Gill shows 'em how it's done.



Backstage, rapper Heavy D, left, visits with members of Third World. Both acts performed at Soul By The Sea as special guests.

I.R.S. Plans Dance Label; Philly Club Scene Pulsates

NEWS LINE: With not one individual news story or issue dominating the club community this week, let's take a look at several items of interest...

HITTING THE DANCE FLOOR: I.R.S. Records has announced plans to launch a dance music label. Still untitled at press time, it will be overseen by I.R.S. manager of dance music promotion and A&R **Rob Di Stefano**.

The first artists signed directly to the dance label will be announced shortly, with plans to ship the first round of releases in late March/early April.

In the meantime, I.R.S. has inked a U.S. licensing deal with U.K.-based **Guerilla Records**, which is owned by artist/remixer **William Orbit** and **Dick O'Dell**. Among the artists on the house/club-angled label are newcomers **Sugardog** and **React To Rhythm**.

MUSICAL CHAIRS: Because we like to make sure you've got all of the names right on your dance card, here's a rundown of the latest executive changes at major labels.

Columbia Records has upped **Michael Becker** to associate director of dance music promotion, continuing to be based in Los Angeles. Filling Becker's previous position

as manager of dance music promotion is **John Strazza** in New York. He was an account service representative for **Sony Music Distribution**.

Michael Hacker has been named director of dance music promotion for **Island/4th & B'way** in New York. He held a similar position at **Geffen** until the label disbanded its dance department several months ago. In addition to tracking singles at club level, Hacker will participate in bringing dance acts to the label. He replaces **Lance Walden**, who is pondering job offers and continues to work as a club DJ at various night spots in New Jersey.

CLUB WATCH: One of the hotter nightclubs in the Philadelphia area at the moment is **Pulsations**. Located in the suburb right outside of the main artery of the city, the club is an \$8 million complex that doubles as a theater. In fact, the venue will be named the **Crystal Palace** several days a week beginning in March and will host occasional shows aimed toward older audiences.

The primary jock at Pulsations is **Jeff Rice**, who has been spinning there four days a week for the last seven years. The DJ booth is stocked with state-of-the-art equipment, including three turntables, a CD player, two video play-

ers, and several racks of monitors. The lighting equipment is valued at more than \$1 million.

One of the main attractions at the club is the "Pulsations Dancers," a troupe consisting of three women and two men who regularly



by Larry Flick

perform five routines an evening.

According to Rice, the music at the club stays fairly mainstream in order to appeal to the wide demographic range of customers who fill the 2,300-capacity, multilevel room.

ALBUM NOTES: **Front 242** follows its recent chart hit, "Tragedy For You," with "Tyranny For You," its major-label debut on **Epic**. One of the more striking aspects of this project is how the band has succeeded in maintaining the raw edge that set early indie efforts like "Principles" and "Politics Of Pressure" apart from the pack.

Comprised mostly of instrumentals, "Tyranny" craftily places elements of house, hip-hop, and acid rock within a rapid-paced industrial context. Proper lyrics are downplayed in favor of primal screams, movie sound bites, and other assorted samples. While appearing somewhat cold and mechanical on the surface, the band succeeds in reflecting human emotion and commenting on politics and society in a sneaky—and at times cathartic—manner. This is most evident on the new single, "Gripped By Fear," with its stripped-down bass and ominous synths, and the frenetic, noisy "Neurobashing." Clearly not the stuff that pop crossovers are made of, but thoroughly satisfying nonetheless.

PWL/Mercury offer a compila-

tion album that is essential for those who were a bit late jumping onto the hip-house wagon. Titled "Best Of '90s Dance Music Vol. 1: Hip-House Jam," this set traces back to some of the classic tracks of this dance music subgenre, including "I'll House You" by **Richie Rich** and **DJ Fast Freddie's** "Yo Yo Get Funky." Other tasty treats include TDC's current jammer, "Keep Groovin'," and "Pain" from Italian rhymer **Lee Marrow**. Nifty.

SINGLES BEAT: Although she's now seven(!) singles deep into her multiplatinum "Rhythm Nation 1814" opus, club DJs cannot seem to get enough of **Janet Jackson**—and the heat isn't about to cool off just yet. "State Of The World," (A&M) has been reworked by **Shep Pettibone** and **Junior Vasquez**, who has created the mammoth, 14-minute(!) "State Of The World Suite," which kicks off with a bass-heavy house beat and eventually dissolves into a gospeling R&B rave. Pettibone's "United Nations" mix struts along a percolating funk/hip-hop path, emphasizing tribal percussion and Jackson's affecting vocals. Truly slamin'.

Following extensive action here as an import, **EMI** finally issues the slamin' "Unbelievable," by Gloucester, England, band **EMF**. The track has been refashioned by **Afrika Bambaataa** to help ensure widespread attention. He has smoothed out the rough, hip-hop groove edge of the original version with a light house vibe and emphasizes nifty scratching and psychedelic guitars. Check out the rap by **Rohan "DJ" Fasnian Robotham** on the "Hip-Hop" mix... it's deep.

Jive Records continues to develop its presence in the Chicago club scene with "Shake Your Butt," by rapper **White Knight**. Lyricist who raised the roof with "Yo Baby Yo" (available in new mixes here on the B side) drops rousing rhymes into an exhausting but fierce house

groove that is replete with synth-generated party noises and horn effects.

TID-BEATS: In a show of sensitivity for the families of people fighting in the Persian Gulf war, U.K. groups **Bomb The Bass** and **Massive Attack** have decided to change their names. **Bomb The Bass** will go by the name of the group's mainstay, **Tim Simenon**, while **Massive Attack** is now called **Massive**.

• **Big Beat Records** in New York has picked up Chicago housemeister **Marshall Jefferson's** new **Otherside Records** for distribution. The first release is "We Are Unity" by **Umosia**. The track is a tasty blend of Motown-influenced R&B and deep house.

• **Epic Records** will be the U.S. label releasing "I Can't Take The Power" by U.K. act **Offshore**. **Justin Strauss** will provide additional production to the track, which has been circulating here as an import for quite a while now.

• On the Chicago house tip, **Steve "Silk" Hurley**, **M. Doc**, and **Jamie Principle** have inked recording deals with **Smash Records**, while **Maurice Joshua**, of "This Is Acid" fame, has been added to **Hurley's** production team.

• **Gail "Sky" King** is writing and recording new material with **SBK** rapper **Vanilla Ice** for his next album.

OOPS! We goofed last week when we attributed **Londonbeat's** "In The Blood" album to **Eurythmic Dave Stewart's** new label worldwide. The band is signed to Stewart's new label, but its name is **Anxious Records**. "In The Blood" is available here in the U.S. on **Radioactive**, which is a new label distributed by **MCA**.

A photo display of the fun in the sun at Motown's sizzling Soul By The Sea extravaganza... see page 27



BROTHER MAKES 3

NEW ON THE CHARTS

Although **Cardiac** recording act **Brother Makes 3** has been quickly picking up club and radio adds for its debut single, "Do You Wanna Dance," over the past three weeks, New York programmers have been aware of the track since late December.

A test pressing of the 12-inch single caught the attention of **WQHT (Hot 97)** music director **Kevin McCabe**, who added the song right out of the box. The airplay led to a performance at several local night spots, including **The Palladium**. In its first week in stores, the label reports sales of 12-inch and cassette singles in excess of 20,000.

"Do You Wanna Dance" was co-penned by the group's lead singer/rapper, **Shock**, and a member

of **Cutting/Charisma** act **2 In A Room**, which recently scored a multiformat hit with "Wiggle It."

Shock met the two other members of **Brother Makes 3**, **Sister Julie** and **Sister Cindy**, while cruising around the New York club scene. He says the group writes dance songs with "fun lyrics about what you dream about doing, if you only had the nerve."

With its first single entering **Billboard's** Club Play chart at No. 40 this week, the group is currently recording its debut album, as well as finalizing plans for a national club tour.

Brother Makes 3 is managed by **Vito Bruno** for A.M.P.M. in New York, and booked by **Bob Caviano**, **Bob Caviano Enterprises**, New York.

LARRY FLICK



A Massive Signing. Remixer/artist/DJ **Bobby Konders** celebrates inking a recording deal for his act **Bobby Konders Massive Sounds** with **Mercury Records** at a luncheon held at New York eatery **Wells Restaurant**. Konders' first release for the label is due in late spring. Shown, from left, are **Ed Eckstine**, president, Mercury; **Lisa Cortes**, VP of A&R, Mercury; **Konders**; **Tony Anderson**, executive VP/GM, R&B Music Division, Mercury; and **Waymon Jones**, VP of promotions, Mercury.

Hot Dance Breakouts

CLUB PLAY

1. HOW TO DANCE BINGO BOYS ATLANTIC
2. UMBABARAUMA AMBITIOUS LOVERS ELEKTRA
3. NAIVE KMFDM/THRILL KILL KULT WAX TRAX
4. ANTHEM N. JOI DECONSTRUCTION
5. I'VE BEEN THINKING ABOUT YOU LONDONBEAT RADIOACTIVE

12" SINGLES SALES

1. MADE UP MY MIND SAFIRE MERCURY
2. I'VE BEEN THINKING ABOUT YOU LONDONBEAT RADIOACTIVE
3. ALL TRUE MAN ALEXANDER O'NEAL TABU
4. TEMPLE OF LOVE HARRIET EAST WEST AMERICA
5. DO YOU WANT ME SALT-N-PEPA NEXT PLATEAU

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

CLUB PLAY

Compiled from a national sample of dance club playlists.

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|------------------------|-----------|------------|---------------|--|--------------------------------------|
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 2 | 13 | ANOTHER SLEEPLESS NIGHT ARISTA AD-2141 | 2 weeks at No. 1 ◆ SHAWN CHRISTOPHER |
| 2 | 3 | 7 | 9 | JEALOUSY MERCURY 878 663-1 | ◆ THE ADVENTURES OF STEVIE V |
| 3 | 2 | 1 | 12 | I DON'T KNOW ANYBODY ELSE RCA 2735-1 | ◆ BLACK BOX |
| 4 | 9 | 16 | 5 | WHAT'S IT GONNA BE ATLANTIC 0-86099 | ◆ JELLYBEAN FEATURING NIKI HARRIS |
| 5 | 4 | 6 | 9 | LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1 | ◆ JANET JACKSON |
| 6 | 20 | 33 | 4 | SADENESS PART 1 CHARISMA 0-96395 | ◆ ENIGMA |
| 7 | 13 | 21 | 5 | DANGEROUS ON THE DANCEFLOOR CITY BEAT 1253/BEGGARS BANQUET | MUSTO & BONES |
| 8 | 8 | 12 | 7 | LOVE BABY/CRAZY EARTH MUTE 0-66587/ELEKTRA | ◆ FORTRAN 5 |
| 9 | 16 | 24 | 4 | SOMEDAY COLUMBIA 44-73560 | ◆ MARIAH CAREY |
| 10 | 12 | 15 | 7 | GOOD TIME RADIKAL RECORDS RAD-1 | S.I.N. FEATURING CLAUDJA BARRY |
| 11 | 11 | 17 | 7 | PSYCHE OUT MUTE 0-66579 | ◆ MEAT BEAT MANIFESTO |
| 12 | 7 | 9 | 9 | AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA | ◆ L.L. COOL J |
| 13 | 5 | 4 | 12 | MARY HAD A LITTLE BOY ARISTA AD-2144 | ◆ SNAP |
| 14 | 18 | 20 | 6 | WHITE RABBIT/DANCE RIGHT BACK... MEGATONE HOUSE 181 | DAVID DIEBOLD/KIM CATALUNA |
| 15 | 19 | 22 | 5 | THIS HOUSE CAPITOL V-15649 | ◆ TRACIE SPENCER |
| 16 | 10 | 10 | 9 | SIN TVT 2617-1 | ◆ NINE INCH NAILS |
| 17 | 23 | 31 | 5 | FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650 | THE COVER GIRLS |
| 18 | 6 | 3 | 11 | JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS. | ◆ MADONNA |
| 19 | 31 | — | 2 | TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1/PLG | ◆ CATHY DENNIS |
| 20 | 17 | 19 | 7 | MY HOUSE SIRE 0-21800/WARNER BROS. | ◆ PAUL LEKAKIS |
| ★★★ POWER PICK ★★★ | | | | | |
| 21 | 28 | 38 | 3 | YOU THINK YOU KNOW HER EXILE 74002/NASTYMIX | ◆ CAUSE & EFFECT |
| 22 | 24 | 29 | 6 | IT'S A JUNGLE OUT THERE CHRYSALIS V-23532 | JULIAN JONAH |
| 23 | 29 | 41 | 3 | ALL WE GOT REPRIS IMPORT/WARNER BROS. | MICHAEL MCDONALD |
| 24 | 25 | 32 | 5 | SO SPECIAL MOTOWN 4752 | BLAZE |
| 25 | 14 | 8 | 10 | THE SPACE JUNGLE MCA 53961 | ◆ ADAMSKI |
| 26 | 21 | 14 | 9 | KEEP GROOVIN' PWL AMERICA 878 495-1/MERCURY | ◆ T.D.C. |
| 27 | 30 | 34 | 4 | FREQUENCY/DEMONS NETWORK U.K. NWKT-13 | RHYTHMATIC |
| 28 | 15 | 5 | 10 | THUNDER MUTE 0-66587/ELEKTRA | ◆ RENEGADE SOUNDWAVE |
| 29 | 46 | — | 2 | HOLD YOU TIGHT BIG BEAT BB-9102/GIANT | TARA KEMP |
| 30 | 32 | 37 | 4 | SOMETHING AIN'T RIGHT MCA 53968 | ◆ SLAM SLAM |
| 31 | 35 | 46 | 3 | TOGETHER FOREVER COLUMBIA 44-73630 | ◆ LISETTE MELENDEZ |
| 32 | 38 | 49 | 3 | DRINK ON ME PROFILE PRO-7321 | ◆ TEULE |
| 33 | 34 | 40 | 3 | GOT 2 B FREE A&M 75021 7501-1 | NEW LIFE |
| 34 | 44 | — | 2 | IT'S A SHAME WARNER BROS. IMPORT | MONIE LOVE |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 35 | NEW ▶ | 1 | 1 | SERIOUSLY/BEING BORING EMI V-56204 | ◆ PET SHOP BOYS |
| 36 | 33 | 44 | 10 | CLOSE TO ME (REMIX) ELEKTRA 0-66582 | ◆ THE CURE |
| 37 | 22 | 11 | 11 | TRAGEDY FOR YOU EPIC 49-73594 | ◆ FRONT 242 |
| 38 | 41 | 45 | 3 | LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400 | TRILOGY |
| 39 | NEW ▶ | 1 | 1 | HOW LONG TOMMY BOY TB-19445 | INFORMATION SOCIETY |
| 40 | NEW ▶ | 1 | 1 | DO YOU WANNA DANCE CARDIAC 3-40008 | ◆ BROTHER MAKES 3 |
| 41 | 45 | — | 2 | DISAPPEAR ATLANTIC 0-86093 | ◆ INXS |
| 42 | 27 | 27 | 7 | KISS THE GROUND CURB V-77070 | REAL LIFE |
| 43 | 26 | 13 | 10 | WHAT TIME IS LOVE WAX TRAX 9157 | ◆ KLF |
| 44 | NEW ▶ | 1 | 1 | KID GET HYPED RCA 2769-1-RD | DESKEE |
| 45 | NEW ▶ | 1 | 1 | TREAT 'EM RIGHT SELECT 62358 | ◆ CHUBB ROCK |
| 46 | NEW ▶ | 1 | 1 | HOUSEWORKS COOLTEMPO V-23645/CHRYSALIS | JAZZ GOT SOUL |
| 47 | 39 | 25 | 15 | GONNA MAKE YOU SWEAT COLUMBIA 44-73605 | ◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS |
| 48 | 36 | 23 | 14 | POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592 | ◆ DEEE-LITE |
| 49 | 47 | 48 | 5 | UFO'S ARE REAL/REVOLUTION 10 NETWORK W2-3051/IMPORTANT | MC 900 FT. JESUS |
| 50 | 42 | 35 | 6 | HOW THE HEART BEHAVES CHRYSALIS V-23641 | WAS (NOT WAS) |

12-INCH SINGLES SALES

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

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|------------------------|-----------|------------|---------------|--|--------------------------------------|
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 2 | 12 | I DON'T KNOW ANYBODY ELSE RCA 2735-1 | 2 weeks at No. 1 ◆ BLACK BOX |
| 2 | 4 | 4 | 9 | POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592 | ◆ DEEE-LITE |
| 3 | 5 | 5 | 9 | JEALOUSY MERCURY 878 663-1 | ◆ THE ADVENTURES OF STEVIE V |
| 4 | 7 | 9 | 10 | I LIKE YOU EPIC 49-73600 | ◆ CULTURE BEAT |
| 5 | 3 | 3 | 14 | GONNA MAKE YOU SWEAT COLUMBIA 44-73605 | ◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS |
| 6 | 2 | 1 | 6 | JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS. | ◆ MADONNA |
| 7 | 6 | 8 | 11 | INSANITY MOTOWN 4750 | ◆ THE POINTER SISTERS |
| 8 | 11 | 15 | 6 | FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650 | THE COVER GIRLS |
| 9 | 10 | 10 | 9 | ANOTHER SLEEPLESS NIGHT ARISTA AD-2141 | ◆ SHAWN CHRISTOPHER |
| 10 | 8 | 7 | 10 | AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA | ◆ L.L. COOL J |
| 11 | 12 | 12 | 10 | IESHA MOTOWN 4747 | ◆ ANOTHER BAD CREATION |
| 12 | 15 | 18 | 7 | WHAT TIME IS LOVE WAX TRAX 9157 | ◆ KLF |
| 13 | 16 | 19 | 9 | SIN TVT 2617-1 | ◆ NINE INCH NAILS |
| 14 | 18 | 22 | 6 | SOMEDAY COLUMBIA 44-73560 | ◆ MARIAH CAREY |
| 15 | 9 | 6 | 10 | LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1 | ◆ JANET JACKSON |
| 16 | 13 | 11 | 13 | I'LL DO 4 U MCA 53912 | ◆ FATHER M.C. |
| 17 | 26 | 40 | 3 | HOLD YOU TIGHT BIG BEAT BB-9102/GIANT | TARA KEMP |
| 18 | 21 | 27 | 4 | WRAP MY BODY TIGHT/MY, MY, MY (LIVE) MOTOWN 4756 | ◆ JOHNNY GILL |
| 19 | 14 | 13 | 11 | DON'T BE A FOOL MCA 53906 | ◆ LOOSE ENDS |
| 20 | 20 | 24 | 5 | MELT IN YOUR MOUTH EPIC 49-73639 | ◆ CANDYMAN |
| 21 | 23 | 28 | 5 | TOGETHER FOREVER COLUMBIA 44-73630 | LISETTE MELENDEZ |
| 22 | 25 | 31 | 4 | MARY HAD A LITTLE BOY ARISTA AD-2144 | ◆ SNAP |
| 23 | 29 | 32 | 5 | MY HOUSE SIRE 0-21800/WARNER BROS. | ◆ PAUL LEKAKIS |
| ★★★ POWER PICK ★★★ | | | | | |
| 24 | 31 | — | 2 | WHEN WILL I SEE YOU SMILE AGAIN? MCA 53999 | ◆ BELL BIV DEVOE |
| 25 | 24 | 26 | 6 | GOLD DIGGER DEF JAM 44-73633/COLUMBIA | ◆ EPMD |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| 26 | NEW ▶ | 1 | 1 | SADENESS PART 1 CHARISMA 0-96395 | ◆ ENIGMA |
| 27 | 19 | 14 | 15 | SENSITIVITY MCA 53933 | ◆ RALPH TRESVANT |
| 28 | 34 | 38 | 3 | LOVE BABY/CRAZY EARTH ELEKTRA 0-66587 | ◆ FORTRAN 5 |
| 29 | 32 | 37 | 4 | THE SPACE JUNGLE MCA 53961 | ◆ ADAMSKI |
| 30 | 37 | — | 2 | JUST A LITTLE BIT LONGER CHARISMA 0- | MAXI PRIEST |
| 31 | 33 | 33 | 5 | BEEN CAUGHT STEALING WARNER BROS. 0-21736 | ◆ JANE'S ADDICTION |
| 32 | 27 | 16 | 12 | CRASH (HAVE SOME FUN) TOMMY BOY TB-963 | ◆ TKA FEATURING MICHELLE VISAGE |
| 33 | 39 | 41 | 3 | THE ROOF IS ON FIRE/... AND PARTY TSR 865 | ◆ WESTBAM |
| 34 | 35 | 35 | 6 | NOW I NEED YOUR LOVE HARBOR LIGHT HL-1014 | MONTANA MOON FEATURING BEVERLI |
| 35 | 46 | — | 2 | TREAT 'EM RIGHT SELECT 62358 | ◆ CHUBB ROCK |
| 36 | 40 | 46 | 3 | LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400 | TRILOGY |
| 37 | 17 | 20 | 10 | KEEP GROOVIN' PWL AMERICA 878 495-1/MERCURY | ◆ T.D.C. |
| 38 | 47 | — | 2 | THUNDER ELEKTRA 0-66587 | ◆ RENEGADE SOUNDWAVE |
| 39 | 30 | 21 | 11 | TRAGEDY FOR YOU EPIC 49-73594 | ◆ FRONT 242 |
| 40 | 22 | 23 | 9 | IT NEVER RAINS (IN SOUTHERN CALIFORNIA) WING 879 069-1/MERCURY | ◆ TONY! TONI! TONE! |
| 41 | 28 | 17 | 17 | JUST ANOTHER DREAM POLYDOR 877 963-1/PLG | ◆ CATHY DENNIS |
| 42 | 41 | 42 | 3 | DISAPPEAR ATLANTIC 0-86093 | ◆ INXS |
| 43 | 43 | 47 | 3 | KISS THE GROUND CURB V-77070 | REAL LIFE |
| 44 | 42 | 43 | 4 | PLAY THAT FUNKY MUSIC SBK V-19726 | ◆ VANILLA ICE |
| 45 | 36 | 30 | 11 | THE QUESTION CUTTING CR 244 | CONCEPT OF ONE FEAT. NOEL |
| 46 | NEW ▶ | 1 | 1 | RICO SUAVE INTERSCOPE 0/ATLANTIC | ◆ GERARDO |
| 47 | NEW ▶ | 1 | 1 | WHAT'S IT GONNA BE ATLANTIC 0-86099 | ◆ JELLYBEAN FEATURING NIKI HARRIS |
| 48 | 45 | 44 | 4 | CLOSE TO ME ELEKTRA 0-66582 | ◆ THE CURE |
| 49 | NEW ▶ | 1 | 1 | DRINK ON ME PROFILE PRO-7321 | ◆ TEULE |
| 50 | NEW ▶ | 1 | 1 | THIS HOUSE CAPITOL V-15649 | ◆ TRACIE SPENCER |

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



The COVERGIRLS

THE QUEENS OF HIGH-FASHION-GROOVE TAKE THEIR NEXT STEP OUT
"FUNK BOUTIQUE," their new 12", 12" Maxi Cassette, and Cassette Single.

MAKING MAJOR STRIDES—from the BILLBOARD CLUB PLAY AND DANCE SALES CHARTS
to TOP 40 RADIO.

Airplay at B-96 CHICAGO, KKBQ HOUSTON
HOT 97 NY, POWER 99 ATLANTA, WFLZ TAMPA, WPGC DC, and more!

"FUNK BOUTIQUE"—produced by Andy Panda and Tony Moran. Remixed by Tony Moran.
GO GIRLS! On Epic.

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Talent

Rock In Rio Solid, Say Acts, But Local Press Differs

■ BY JOHN LANNERT

RIO DE JANEIRO, Brazil—Amid praise from the international artists and managers but criticism from the Brazilian music press, Rock In Rio II closed its nine-day run here Jan. 27, drawing barely half of the 1.4 million spectators that showed up for the first Rock In Rio in 1985.

Incendiary performances at the often-soggy event were turned in by a host of international artists including Prince, Guns N' Roses, Faith No More, George Michael, Judas Priest, Billy Idol, and Santana. Each act, except Faith No More and Judas Priest, performed two shows.

Brazilian stars Titãs and Alceu Valença also came up with foot-stomping outings, along with Moraes and Pepeu, Sepultura, and Elba Ramalho.

But the solid sets delivered by most of the 45 acts on the festival bill—plus the overall superb audio/visual production—were often overshadowed by criticism from the Brazilian press, such as *Journal do Brasil*, aimed at festival organizer

Roberto Medina throughout the 65-hour affair.

Medina, who is president of the national advertising giant Artplan, was lambasted for allegedly shabby treatment of Brazilian acts, the festival's

'Dance music is a reality and is continuing to grow here'—Roberto Medina

musical direction, and the decrepit environs of Maracana Stadium, the 41-year-old, 170,000-seat soccer haven that housed the spectacle.

Medina, in an interview with *Billboard* the day after Rock In Rio closed, shrugged off the music-related complaints, saying that most of the domestic acts were satisfied with the festival lineup. He also noted the event's musical bill was not strictly rock-oriented because "music is constantly changing and going in different directions. Dance music is a reality and is continuing to grow here."

Medina, however, was considerably less sanguine about the structur-

al problems with Maracana Stadium, saying he should not shoulder the blame for the shortcomings of the state-run venue during the festival, including a shortage of rest rooms, poor drainage, and leaking roofs in

the interior of the stadium.

"I didn't know the extent of Maracana's deficiencies before Rock In Rio II," said Medina, who added that he would soon be discussing the stadium's physical status with the state

government of Rio de Janeiro.

"I'm going to try to make the government understand that for Maracana's survival, it's got to be used for soccer and big events," Medina said. "They should invest in the infrastructure for big events and shows and build more rest rooms, seats, drains, and make shopping areas permanent."

Rock In Rio II was "an impressive gift we gave to the city," said Medina. "I have seen [news reports] saying that this is the world's greatest event and I agree with that. I have been with [British promoter] Harvey Goldsmith, who said, 'From the tickets to the organization, I have never

seen anything like this.'"

Praise for the festival was common from artists and their representatives. Allan Zullo, tour manager for Michael, mirrored the upbeat attitude of many industry professionals and performers, saying, "The organization involving so many bands has been fantastic." He also said that as a result of Rock In Rio II, Michael is considering future Brazilian concert dates.

Kevin Wall, president of Radio Vision, echoed Zullo's comments. "I think you are going to see more and more acts coming here. South America is an interesting place to go. It's no

(Continued on page 82)

Michael W. Smith Floats New Album Into Mainstream

■ BY BOB DARDEN

WACO, Texas—Michael W. Smith's albums have virtually all gone gold. He has won both Grammy and Dove awards and has consistently sold out venues on past U.S. tours.

Then why hasn't anybody in the pop market heard of him?

That is the question facing Robert Smith, head of marketing for Geffen Records. And Geffen has a simple answer: Treat Smith as any other act from an alternative market who happens to have enormous potential in the pop field. Never mind that Smith's alternative market has been contemporary Christian pop.

Michael W. Smith's latest album, "Go West Young Man," which has been at No. 1 on the Top Contemporary Christian chart for more than three months, is the centerpiece of the new worldwide distribution agreement between the contemporary Christian label Reunion Records and Geffen through Uni Distribution (*Billboard*, Nov. 3). Robert Smith

says that the same mainstream audience that buys Billy Joel or Richard Marx will buy Michael's albums—once they get a chance to hear him.

"It's actually very simple from our end," Smith says. "Our attitude—and it is not unique to us—is that there are artists who have a broad-based crossover appeal but who haven't been exposed in another arena. That artist can come from, say, an urban dance background, and with the right kind of pop music can cross over. There are some Christian-oriented artists who are really mainstream artists but for where they've been playing. Michael is one of those broadly talented artists—period—who can."

The Geffen exec says that Michael W. Smith's religious faith, while uppermost in his art, is secondary to how or why people respond to him.

"Billy Joel is a good example of an artist with a similar variety of things to say to his audience and who really hits them at a deep, emotional level,"

(Continued on page 33)

Hall & Oates' 'Season' Of Acoustic Content; A More Crowded House; Troops Get The Blues

WHEN THEY RECORDED "Change Of Season" last year on Arista Records, Daryl Hall and John Oates consciously recaptured some of the simplicity and soul of their earliest albums. That back-to-basics attitude prevails on Hall & Oates' upcoming tour, which opens Sunday (10) in Poughkeepsie, N.Y. With nary a synthesizer in sight, the duo will showcase their new disc as well as past hits and influences with an all-acoustic band—Hall on piano and acoustic guitar; Oates on acoustic guitar and percussion; H&O tour vets Charlie DeChant on sax and percussion and T-Bone Wolk on guitar; Kasim Sultan on upright bass; Bobby Mayo on piano and guitar; Mike Braun on drums and percussion; Eileen Ivars on violin; and Lisa Haney on cello.

"We found ourselves in situations where we were doing a lot of acoustic performances," says Hall, recalling "MTV Unplugged" and promotional appearances for the new album. "It seemed like every time we did these things, it made us think of the songs in different ways. The melodies come out, removed from the trappings of production. We wanted to show everybody a different perspective."

Working with agent Rob Light at the Creative Artists Agency, Hall & Oates routed the tour through theaters nationwide, booking venerable rooms like the Orpheum in Boston, the Tower in Philadelphia, the Beacon in New York, the Fox in Detroit, and the Wilmet in L.A. The move from arenas follows the comparatively lackluster action of "Change Of Season" on the Top Pop Albums chart but, according to Hall, the decision for a scaled-down tour was made before the sales figures were in. "No, we thought about this last summer," he says. "We really took a lot of care to have the right places to play because there's a lot of subtlety in this band."

The tour coincides with the rise of the single "Don't Hold Back Your Love" on the Hot 100 and, after a European swing, Hall foresees this tour moving from theaters to concert sheds in the U.S. this summer. As Hall & Oates pursue their roots, the only setting more appropriate might be abandoned luncheonettes.

ON THE BEAT: "We'll see you at the bar afterward," shouted Chris Robinson of the Black Crowes as the Def American band finished its opening set for ZZ Top at Madison Square Garden Jan. 28. In fact, the Crowes wound up at The Coffee Shop, a lower Manhattan eatery at which they were presented with a platinum copy of "Shake Your Money Maker" . . . Crowded House, indeed. Tim Finn has joined brother Neil Finn in the Capi-

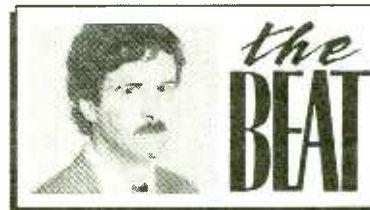
tol Records band. The group's third disc is due this spring. The Brothers Finn previously played together in Split Enz . . . Andreas Vollenweider plans to collaborate with Ladysmith Black Mambazo and Brazilian vocalist Milton Nascimento on his next disc, due later this year. Vollenweider's current retrospective set, "The Trilogy," contains tracks from his debut album, "Eine Art Suite," previously unavailable outside his native Switzerland . . . Atlantic is working the soundtrack to the flick "Book Of Love" with a remake of the title tune

by Ben E. King, Bo Diddley, and rapper Doug Lazy. The movie features Atco dance-pop artist Tricia Leigh Fisher as a street-tough teen . . . The musician lectures organized by Danny Kapilian at the New School for Social Research in New York will continue with Lou Reed Tuesday (12), Suzanne Vega Feb. 26, and Fred Schneider of the B-52's March 5. Call the

New School for more info.

ON THE ROAD: In his first performance since the death of his brother, Jimmie Vaughan will play alongside Buddy Guy and Robert Cray this month during Eric Clapton's stand at the Royal Albert Hall in London. The four played in a superstar jam with Stevie Ray Vaughan at the Alpine Valley amphitheater in Wisconsin Aug. 27 shortly before the helicopter crash that killed Stevie Ray and four others . . . Graham Parker, who spins some dazzling and Dylanesque lyrics on his new RCA disc, "Struck By Lightning," has been tapped as opening act, aptly, by Bob Dylan for five nights at London's Hammersmith Odeon.

LIFE DURING WARTIME: Bose Express reports strong mail orders from troops in the Persian Gulf for, among other titles, blues collections—which figures . . . Another disc with Saudi distribution and reportedly brisk sales is 2 Live Crew's "As Nasty As They Wanna Be." Under the nose of those military censors, no less . . . Finally, musical superiority may explain U.S. air superiority in the Gulf region. Randi Henderson of the Baltimore Sun reports that heavy metal is the music of choice for U.S. fighter pilots on bombing runs, who reportedly slip cassette earphones under their military headsets. "You'd better believe it pumps them up," music therapist Louise Lynch tells the Sun. "These heavy metal rhythms are the same kinds of rhythms that primitive tribes used through the ages to incite their warriors." But of course.



by Thom Duffy

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TALENT IN ACTION

**NEIL YOUNG & CRAZY HORSE
SONIC YOUTH
SOCIAL DISTORTION**

Target Center, Minneapolis

THE OPENING NIGHT of Neil Young's 1991 "Ragged Glory" world tour here Jan. 22 was more ragged than glorious. Like the Grateful Dead, Crazy Horse has always been a jam-oriented band, and it took Young and his three sidemen a good hour to find a groove. The players seemed to be waiting to see if—and when—their leader would take them on a loud, exciting instrumental adventure.

Working on a stage set left over from his 1978 "Rust Never Sleeps" tour, Young offered a taped version of Jimi Hendrix's "Star-Spangled Banner" before taking the stage for his own anthem, "Hey Hey My My." He looked fresh and energetic and rocked ferociously. However, Young couldn't keep the momentum going. An overblown treatment of Bob Dylan's "Blowin' In The Wind" may have seemed apropos because of the Persian Gulf war, but it would have worked more effectively to open or close the program, which was heavy on less-familiar material. Except for a perfunctory reading of "Powderfinger," Young concentrated on tunes from his most recent albums, last year's "Ragged Glory" and 1989's "Freedom."

Most of the tunes during the two-hour concert lacked the impact heard on the recordings. There were few jams during the first hour until Young broke into the bluesy "Love To Burn" from "Ragged Glory." He finally got lost in his guitar-playing. The pain was palpable, and the guitarist kept building and building, his instrument speaking eloquently before climaxing with all roar and feedback and then screaming the vocal refrain. This was the kind of transcen-

dent music people come to see Young deliver in concert.

He eschewed his hits, save for the recent "Rockin' In The Free World," which included an ad-libbed line about Saddam Hussein. Among the highlights was the encore of a tortured "Tonight's The Night."

Social Distortion's angry rock'n'roll had bite but not the edge to cut it in an arena. Sonic Youth was plagued by sound problems yet still managed to deliver a bracing barrage of guitar noise that distinguished the quartet as one of the most urgent bands in rock's underground. **JON BREAM**

CHARLES BROWN
*The Cinegrill
Hollywood, Calif.*

VETERAN BLUESMAN Charles Brown charmed his audience at this intimate Roosevelt Hotel venue with an ebullient, warm, and effortlessly suave set of jazz-tinged R&B.

Brown, who began his rare 10-day club stint Jan. 8 in front of a star-

studded house that included his patron Bonnie Raitt, Ruth Brown, and Billy Vera, was still packing 'em in near the close of his engagement—the first of two Jan. 18 shows in the 135-seat room was sold to the walls.

The singer/pianist, who enjoyed a string of R&B hits in the '40s and '50s with Johnny Moore's Three Blazers and as a solo act, received renewed attention as the opening act on Raitt's last U.S. tour. He has a superlative new album, "All My Life," out on Rounder's Bullseye Blues label.

At 68, he is still a performer of surpassing urbanity: His molasseslike voice has hardly been dimmed by the years, and he is an aggressive keyboardist who combines a thick block-chord attack with surprising boppish arpeggios.

Brown received swinging support from an adept combo featuring the leader's longtime tenor-sax sidekick Clifford Solomon and guitarist Danny Caron. Handling rhythm chores were upright bassist Earl May and *(Continued on next page)*

ARTIST DEVELOPMENTS

BLUE RODEO'S RIDE

It is enough to make a band crazy. In its native Canada, Blue Rodeo is a multiplatinum act that packs large halls. South of the border, the quintet's discs have met little commercial success and it sometimes has trouble filling clubs.

"It's a regulated schizophrenia," says guitarist/vocalist Jim Cuddy. "We go to the U.S. and get the shit kicked out of us and then come back home and play arenas."

But there are several reasons for the band to be optimistic about a U.S. breakthrough. Its critically acclaimed album, "Casi-

no," is the first release for the nascent East West America label, and therefore the object of a big push. "It's a good move," says Cuddy. "I think that at our former label, Atlantic, if they'd lined all their bands up and said 'which one doesn't fit,' we'd have gotten a lot of votes."

Secondly, the band is now managed by Danny Goldberg—who shepherded Bonnie Raitt's comeback—and his New York-based partner, Dana Millman.

"Casino" features tighter harmonies and perkier melodies than its predecessor, "Diamond Mine." Much of the credit for that goes to producer Pete Anderson (Michelle Shocked, Dwight Yoakam). "Pete kept us pretty well directed," Cuddy says. "He works very completely and concisely. We had a lot of fun."

All the songs on the album were written by either Cuddy or guitarist/vocalist Greg Keelor. With their varying styles, the album covers a wide range of country rock, alternative, and pop music. A competitive edge between the two only fuels each to do his best.

Among the band's U.S. fans is Meryl Streep. After hearing her chauffeur play a tape by Blue Rodeo, she selected the group to back her during her singing scene in "Postcards From The Edge." "That was a bemusing delight," says Cuddy. "We got a call that Meryl Streep would like us to be in her film and a few weeks later we were in Hollywood. It was like taking underprivileged kids to the zoo."

However, none of Streep's acting ability rubbed off on the band. "I had to do a piece of acting in our video for 'Til I Am Myself Again' and no one was comparing me to Meryl Streep; in fact, a DJ compared my acting to Sofia Coppola in 'The Godfather III,'" says Cuddy, laughing. "I'm more comfortable singing."

MELINDA NEWMAN

Willie Nelson, Saturday Music Catalogs Get (Wind)Swept Up

GROWTH FACTORS: The music publishing universe of Chuck Kaye and Joel Sill's Burbank, Calif.-based Windswept Pacific Entertainment has expanded considerably with two buyouts, Willie Nelson Music and Bob & Dan Crewe's Saturday Music. Both catalogs abound in important copyrights. From the Willie Nelson Music catalog there are such major hits as "On The Road Again," "Angel Flying Too Close To The Ground," "Forgiving You Was Easy," and "Good Hearted Woman."

Saturday Music has several big hits first recorded by Frankie Valli & the Four Seasons, such as "Can't Take My Eyes Off You," "Rag Doll," and "Dawn," and the Walker Brothers' "The Sun Ain't Gonna Shine Anymore" and "Silence Is Golden," a hit first by the Tremeloes.

Along with previous buys, such as the former Big Seven catalog of the late Morris Levy—ABZ Music—and Groovesville and Riva, the two new acquisitions meld nicely into Windswept Pacific Entertainment's role as a music supervisor to film and TV clients under Sill, setting up many possibilities for songs in those media. Sill is working on the Bette Midler film "For The Boys" and New Line Cinema's "Hangin' With The Homeboys," with a soundtrack of performances by 2 Live Crew, Stevie B, Princess Akeem, 2 In A Room, Poison Clan, and Snap. Windswept Pacific has also entered into an arrangement with music supervisor Budd Carr, currently working on major projects, including Oliver Stone's "The Doors."

Windswept Pacific has also brought in Jim Moreno, formerly with CBS Songs and Priority Records, as marketing director. He'll work closely with Jonathan Stone, GM; and John Anderson, professional manager.

AND MORE DEALS: Minder Music Ltd., independent U.K. publisher, reports its acquisition of Sign Of The Twins Music, House Of Gemini, Clita Music, and Fired Up Music, all containing many R&B classics originally recorded by the Fatback Band and Jimmy Castor Bunch. The purchase is the second U.S. deal for Minder, which early last year acquired the Tempco catalogs, including hits by the Gap Band. Already, says Minder director John Fogarty, both rap and sampler product are well represented with songs from the new catalog purchase. Minder's affiliates in the U.S. are Minder Music (USA) (ASCAP) and Taking Care Of Business (BMI).

A REPLY: Jerry Love, director of A&R at Famous Music, has re-

sponded to Bicycle Music president David Rosner's remarks in the Feb. 2 Words & Music column. Rosner's comments were themselves a reply to a Commentary by MCA Music president Leeds Levy in the July 14, 1990, issue. Among other observations, Rosner stated that music publishers' own projects are at the mercy of labels to make things happen.

Says Love, "It is in this area that we have little or no control, even though we often make tour and promotion support available. [But] it is also Famous Music's position not to enter the expensive bidding wars mentioned. We choose not to be [as Rosner put it] the 'bettor unloading his cash before the race' relying on hope or chance. I will continue to use [Rosner's] racing analogy to prove my point.

"Rather than waiting to place a bet as the horses approach the age, we prefer to attend the auction of 1-year-olds before they have entered the



by Irv Lichtman

track... Yes, we develop and produce, and unlike other publishers, we use creativity instead of a checkbook—there is no creativity in a checkbook.

"Famous finds and nurtures acts. We help sequence their shows and demo tapes. We put on more showcases than any other publisher... If an act does not have a manager, agent, attorney, or even producer, we invite them all.

"We have a working A&R department, just ask the Triplets, Nixon Pupils, Graveyard Train, Martika, Rico, and Carboy!"

SODA-POP POP: Warner/Chappell Music made an unusual "print" deal recently with Pepsi-Cola calling for use, as part of a colorful graphic backdrop on cans of that firm's soda, of portions of the words and music of "Winter Wonderland," the perennial written in 1934 by the late composer Felix Bernard and lyricist Dick Smith. Pepsi had rights to distribute its "Winter Wonderland" cans for four weeks in January. Warner/Chappell's Jay Morganstern won't make public the fee paid by Pepsi. But he reports that the song has been among the company's top money-earners for the past 10 years. Also, Warner/Chappell has obtained the renewal rights for the remaining 19 years of its copyright life starting in 1993.

PRI NT ON P RI NT: The following are the best-selling folios at CPP-Belwin:

1. Songs Of Carly Simon
2. Still Got The Blues For You, Gary Moore
3. Cherry Pie, Warrant
4. TV Specials Songbook, Garfield
5. Are You Okay?, Was (Not Was)

NEW ON THE CHARTS

The unlikely mix of Gregorian chants set to a dance beat, synthesizer accents, and breathy French vocals has propelled the Charisma Records single "Sadness Part 1" onto the Hot 100 in the wake of chart-topping action in seven international markets, including Germany and the U.K.

The track is from the upcoming album "MCMXC A.D." with the artist billed as Enigma. It is the creation of a German producer "who prefers to remain anonymous," according to Charisma press information on the album.

But it is no secret in the European pop community that the producer is Michael Cetu, who has scored success previously in Germany as a producer with Peter Cornelius, Hubert Kah, and Moti Special, and as a solo artist (Billboard, Jan. 26).

"If we said Michael Cetu initially [here] it's not like saying Jellybean Benitez. So we thought we'd keep it under wraps," says Audrey Strahl, VP of press and artist development

at Charisma.

With a sound that falls somewhere between D.N.A.'s remix of Suzanne Vega's "Tom's Diner" and Madonna's "Justify My Love," the "Sadness" single broke on the Hot Dance Music club-play chart before the 12-inch had shipped, after a push from Charisma's national dance promotion manager, Peter Albertelli.

The track—billed as "a sort of dark homage to the notorious Marquis de Sade"—has sparked some controversy overseas with its combination of religious and erotic overtones. The Enigma sound also has spawned several sound-alike singles in Germany, some of which may see U.S. release. "We're confident we have the original," says Strahl.

Charisma says MTV has accepted a video that already has aired in Europe and will use top 40 play to promote sales of the Enigma album, set for release Tuesday (12).

| ARTIST(S) | Venue | Date(s) | Gross Ticket Price(s) | Attendance Capacity | Promoter |
|--|---|------------|------------------------------|---------------------|---|
| ZZ TOP THE BLACK CROWES | Madison Square Garden New York | Jan. 28-29 | \$565,515 \$21 | 26,915 sellout | Metropolitan Entertainment |
| ZZ TOP THE BLACK CROWES | Hartford Civic Center Hartford, Conn. | Jan. 17-18 | \$461,423 \$19.50 | 24,431 sellout | Metropolitan Entertainment |
| JIMMY BUFFETT & THE CORAL REEFER BAND | Florida Suncoast Dome St. Petersburg, Fla. | Jan. 25 | \$418,801 \$12.97 | 32,693 sellout | American Concerts Magic Prods. |
| BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL | Charlotte Coliseum Charlotte, N.C. | Jan. 25 | \$339,941 \$22.50 | 17,763 21,714 | A.H. Enterprises |
| BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL | The Summit Houston | Feb. 1 | \$319,027 \$23.75/\$22.75 | 14,819 15,000 | A.H. Enterprises |
| AC/DC KING'S X | McNichols Sports Arena Denver | Jan. 23 | \$313,683 \$21.45/\$19.25 | 15,075 sellout | Fey Concert Co. |
| AC/DC KING'S X | Birmingham-Jefferson Civic Center Birmingham, Ala. | Feb. 2 | \$267,993 \$19.50/\$18.50 | 14,272 17,500 | New Era Promotions |
| AC/DC KING'S X | Arizona Veterans Memorial Coliseum Phoenix | Jan. 20 | \$265,117 \$19.50 | 13,628 sellout | Fey Concert Co. |
| PAUL SIMON | Frank Erwin Center Univ. of Texas at Austin Austin, Texas | Jan. 31 | \$260,925 \$25 | 11,039 12,160 | Concert Prods. International USA in-house |
| ZZ TOP THE BLACK CROWES | Buffalo Memorial Auditorium Buffalo, N.Y. | Feb. 1 | \$254,740 \$22 | 13,409 sellout | Beaver Prods. |
| BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL | Frank Erwin Center Univ. of Texas at Austin Austin, Texas | Feb. 3 | \$238,220 \$21.50 | 11,511 12,803 | A.H. Enterprises |
| POISON WARRANT | McNichols Sports Arena Denver | Jan. 11 | \$229,258 \$20.35/\$18.15 | 11,453 12,689 | Fey Concert Co. |
| WHITNEY HOUSTON MARK CURRY | Bayfront Center Arena St. Petersburg, Fla. | Jan. 26 | \$220,785 \$150/\$35 | 5,870 7,000 | Doug Isaac/Joe Gehl |
| IRON MAIDEN ANTHRAX | Meadowlands Arena East Rutherford, N.J. | Jan. 21 | \$218,035 \$20/\$18.50 | 12,125 17,764 | Metropolitan Entertainment |
| PAUL SIMON | Reunion Arena Dallas | Jan. 28 | \$215,525 \$25 | 9,556 11,444 | Concert Prods. International USA 462 Concerts |
| PAUL SIMON | Cajundome Lafayette, La. | Jan. 29 | \$202,700 \$20 | 10,651 12,774 | Concert Prods. International USA |
| AC/DC KING'S X | Thompson-Boling Assembly Center & Arena Univ. of Tennessee-Knoxville Knoxville, Tenn. | Jan. 31 | \$201,033 \$18.50 | 10,880 12,400 | Sunshine Promotions |
| NEIL YOUNG & CRAZY HORSE SONIC YOUTH SOCIAL DISTORTION | Palace of Auburn Hills Auburn Hills, Mich. | Feb. 2 | \$199,560 \$35/\$20 | 9,447 10,000 | Belkin Prods. Cellar Door Prods. |
| BAD COMPANY DAMN YANKEES | Lexington Center, Rupp Arena Lexington, Ky. | Feb. 1 | \$191,954 \$14.75/\$13.75 | 13,763 sellout | Sunshine Promotions |
| NEIL YOUNG & CRAZY HORSE SONIC YOUTH SOCIAL DISTORTION | Richfield Coliseum Richfield, Ohio | Jan. 31 | \$191,640 \$20 | 9,582 10,000 | Belkin Prods. |
| BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL | Arena Univ. of Dayton Dayton, Ohio | Jan. 26 | \$190,935 \$22 | 10,444 12,461 | A.H. Enterprises |
| GEORGE STRAIT JOE DIFFIE | Memorial Coliseum Corpus Christi, Texas | Feb. 3 | \$183,495 \$18.50 | 9,911 sellout | Varnell Enterprises |
| AC/DC KING'S X | Mid-South Coliseum Memphis | Jan. 29 | \$178,877 \$18.50 | 9,669 9,961 | Mid-South Concerts |
| NEIL YOUNG & CRAZY HORSE SONIC YOUTH SOCIAL DISTORTION | Rosemont Horizon Rosemont, Ill. | Jan. 29 | \$176,873 \$22.50 | 7,861 12,000 | Jam Prods. |
| BAD COMPANY DAMN YANKEES | Market Square Arena Indianapolis | Feb. 3 | \$174,188 \$14.50/\$13.50 | 12,743 sellout | Sunshine Promotions |

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TALENT IN ACTION
(Continued from preceding page)

Motown veteran James Gadson on drums.

Opening with a limber version of "Quicksand," Brown eased his way through an hourlong set that included such crowd-pleasers as "Driftin' Blues" (his first big hit with Moore) and "Black Night." Especially lovely was a lush rendition of "When The Sun Comes Out" from the new Bullseye album.

Beaming a broad smile throughout, Brown was the epitome of relaxed showmanship. He gave a bubbling introduction to R&B singer Nellie Lutcher, present in the audience, and even sang "Happy Birthday" for one spectator.

GEFFEN GIVES SMITH A MAINSTREAM PUSH
(Continued from page 31)

Smith says.

"The methods of reaching that same audience will be different because Marx and Joel were already established as potential pop artists. Michael has been developing in a field that, right or wrong, is separate from the record-buying public. We're not doing anything different for Michael than what we're doing for everybody from Sonic Youth to Little Caesar. He's just another artist who clearly has multiplatinum potential."

The artist launches a national arena tour Feb. 23 in Hershey, Pa., with many dates already sold out. Robert Smith says Geffen will use the tour as the springboard for its campaign in support of "Go West Young Man."

"Sellout dates in halls like the Universal Amphitheater announce to consumers, record wholesalers, radio PDs, record stores that an artist has viability," he says. "The same consumer who has two Michael W. Smith tickets also has a record collection full of artists like Rickie Lee Jones, Bonnie Raitt, Billy Joel, and artists with even younger demographics."

"To that end, we're doing the same advertising and merchandising that we'll do for any other Geffen or Reunion record. We've prepared a reel with clips from dozens of national TV appearances Michael's done [includ-

You had to agree with the introduction he received that night: Charles Brown is a national treasure.

CHRIS MORRIS

DON GROLNICK
Sweet Basil, New York

THE HIGHLIGHT of Don Grolnick's first set at Sweet Basil Jan. 19 was a pained ballad he wrote four years ago for Michael Brecker called "The Cost Of Living." The composition had the anguished elegance of a *fin de siècle* string quartet, so Grolnick clearly was joking when he referred to it as a "cheerful little number." He may have been serious

when he said that its original title, overruled by Brecker, was "Death And Dying."

Grolnick's latest release, "Weaver Of Dreams," on Blue Note, marks the pianist/composer's triumphant return to acoustic jazz after many years in the nether regions of pop-jazz. Like many of today's younger jazz pianists, Grolnick's most obvious influence is Thelonious Monk. He has a laconic sound, and likes to craft jagged shapes out of block chords. When he does try to rev it up with single-note runs, his stuttering syncopation makes what should sound fast—many notes played close together—seem merely to amble along.

During his weeklong stint in Manhattan, Grolnick was joined by a superstar support group. Trumpeter Randy Brecker and tenor saxophonist Joe Lovano sounded more apart from the group than a part of it, at least at this show. But bassist Ron Carter and drummer Jeff Watts made for an exceptional rhythm section with an intriguing pedigree.

Carter anchored Miles Davis' mid-'60s group and Watts helped do the same for Wynton Marsalis' mid-'80s troupe that was on a mission to revive and update the sound of Miles' earlier unit. It was provocatively jarring to hear them set the backdrop for a pianist whose style is the antithesis of the shimmering, fluidity of Herbie Hancock and Kenny Kirkland, the pianists of those earlier bands.

STEVE LICHTMAN

ing 'Entertainment Tonight,' 'Good Morning America,' 'Arsenio Hall,' 'P.M. Magazine,' 'CBS This Morning,' and 'Into The Night With Rick Dees'] and we're giving him advertising and radio support, everything." Geffen's goal is to have each local show reviewed without the "Christian" prefix.

"Christian music is just another genre within the popular-music mainstream," Robert Smith says. "The difference, in the case of Michael W. Smith, is his ability to make that move into the mainstream wider and faster than some of the dedicated alternative or metal bands."

REVIEWS

"SXSW tripled its enrollment to 2,400 musicians, music-biz professionals and media representatives from its humble beginnings in 1987. It's now regarded by many observers as one of the best music showcases in the country... and first in providing an all-around good time for its registrants."—*Chicago Tribune*

"The big shots get a chance to hear more new, undiscovered music than they can anywhere else in the United States in a given week, while all those undiscovered musicians, and their managers, producers, publicists, and other wannabes can learn about the business of music up close and showcase their work in front of those same big shots."—*Texas Monthly*

"Over four nights in more than 20 of the city's clubs and concert halls, talent scouts and fans could sample everything from rap to folk, played by eager bands from Brooklyn to Denver."—*Washington Post*



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European touring sound firms mull impact of war on their business ... see page 58

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Milwaukee Chain Is Heavy Into Radio 'Metal' Show Emphasizes Indie Product

BY MOIRA McCORMICK

CHICAGO—Milwaukee's largest independent music chain, Mainstream Records, has launched its own five-nightly heavy metal radio program, which is hosted by store employees. Called "Mainstream Metal Shop Presents," the hourlong show airs Mondays through Fridays on metal-formatted WLZR (The Crusher).

The show's hosts are employees of Mainstream's store-within-a-store, the Metal Shop, located in the web's South 76th Street store. The Metal Shop encompasses 2,000 square feet in that Mainstream outlet, which is 5,000 square feet in total.

"The show is designed to do one thing," says Jim Petersen, president of the 13-store chain, "and that is to expose new and varied product in metal—the music that is ignored by radio. We're able to play things that kids who are into this genre want to hear."

Retailers often sponsor existing radio programs, notes Petersen—in fact, until recently, Mainstream sponsored the syndicated hard rock show "Metalshop" on album rock WQFM-FM—but few, if any, buy a block of time, sell their own ads, and produce their own programs, he says. "The three guys who work in the Metal Shop eat, drink, and sleep metal," Petersen notes. "It's street-level radio, not polished and professional." The program kicked off Jan. 14.

The trio of hosts for "Mainstream Metal Shop Presents," which airs from 10-11 p.m., are Gary Edwards, Ken Palme, and Dave Kawczynski. According to Edwards, a transplanted Englishman who manages the South 76th Street store, each night features a different theme. On Mondays the theme is "Vile Grind," or death metal, while Tuesday's show focuses on "The Cutting Edge." Wednesday's show is named "Chuck Blower," which highlights power metal, and on Thursdays, "Mainstream Metal Shop" presents more cutting-edge metal interspersed with local music. On Fridays, the show plays hardcore and posthardcore.

At retail, the inventory of the chain's Metal Shop store-within-a-store concept consists of at least 50% independent titles. "The independent market is a fundamental reason why this store exists," Edwards says. "The radio show em-

'The independent labels are taking the chances'

phasizes indie product as well." On "Vile Grind" night, for instance, programmed artists include underground groups like Obituary, Napalm Death, and Carcass. "We can sell Slayer with our eyes closed," says Edwards of the most commercially successful death-metal act,

and one of the few on a major label. Edwards notes that the "Mainstream" show does program major-label product as well; WLZR's programming is also primarily major-label.

"The independent labels are taking the chances," says Edwards, "like In Effect, Earache/Combat, Roadracer [which are all distributed by Important], Caroline, and Future Shock. These are labels that are cutting beneath the surface, that can't get airplay anywhere else. And if we play it, the customers will buy it."

Edwards says the hosts of "Mainstream Metal Shop Presents" treat listeners as customers in the store. We're selling them product over the air, and we're asking for their input."

(Continued on page 37)

U.K. Retailer W.H. Smith Plans Gradual U.S. Growth

BY JEFF CLARK-MEADS

LONDON—British retail giant W.H. Smith plans to continue its expansion into the U.S.—but on a region-by-region basis.

The company, which owns 85 music stores in the Middle Atlantic states, says it will continue to

grow both organically and by acquisition but will move forward gradually from the areas in which it is already strong.

Chairman Sir Simon Hornby says, "We're not going to suddenly crop up all over the U.S. If the opportunity exists to move into new locations or new malls, we will



SBK Plays To WIN. Executives from SBK Records drop by WIN Records, a one-stop in Elmhurst, N.Y., as part of a "field trip" day visiting local accounts. Shown in back row, from left, are Vernell Baine and George Weiss of WIN Records and SBK's Daniel Glass, Bob Cahill, Mike Mena, Ken Baumstein, Eliot Hubbard, Ken Land, Julie Oletsky, and Virgil Simms. Middle row, from left, are Sam Weiss of WIN Records and SBK's Ronni Kairey and Allison Bandier. Front row, from left, are SBK's Sheira Rosenberg, Jennifer Grossberndt, and Hilary Lerner.

take it. If acquisitions are available at the right price, we will make them. But we will continue our progress in geographic groupings."

W.H. Smith, which owns the Wee Three chain and in November bought 49 stores from Wall To Wall, also runs the U.K.'s biggest music retail chain, Our Price. In announcing the group's results for the second half of last year, Hornby said Our Price's performance had been held back "by the lack of good product releases." He added later that the company's U.S. stores had been served little better.

In 1990, the company's overall retail operations in the U.K. and the U.S. generated sales of \$1.06 billion. This includes its core business in the U.K. of news, books, and stationery. Trading profit was \$71.5 million, up 3% on the figure for the same period in 1989.

The company does not break out sales by individual retail divisions but Hornby notes that the Our Price chain, which operated 297 stores in 1990, reported sales up 6% over the same period in 1989 and improved gross margins. De-

spite the recession in the British economy, 23 new Our Price units were opened from July to December, and 10 more are due in the next six months. In addition, there will be a further 40 single-format Our Price Video stores in 1991, bringing the total to about 50 by the end of the year.

Hornby says W.H. Smith's video sales rose 17.2% in 1990 to \$45.5 million, spread across the three chains selling the product line. In addition to its Our Price outlets and Our Price Video stores, W.H. Smith sells videos and music from 240 specialist departments within its W.H. Smith brand High Street stores.

In the U.S., Hornby says, W.H. Smith's music stores had improved sales but reduced profits last year because of investment in infrastructure and new equipment.

Capitol Offers 'Taste' Of New Acts Aims To Whet Appetites Via Promo CD

BY DEBORAH RUSSELL

LOS ANGELES—The team at Capitol Records has cooked up a promotion designed to net a heaping piece of retail pie.

The label recently released a new promotional CD titled "Tasty Tower Treats" that is packaged in a pink bakery box tied with pretty white string. A peek inside reveals a pie tin topped with cardboard crust, along with a detailed menu, doily, and fake receipt. The main ingredient is an apple-pie picture

disc, complete with 17 new tracks by developing Capitol artists.

This is no half-baked idea whipped up by a flaky creative marketing team. On the contrary, the "pie" is designed to be an audible delicacy, one that will satisfy a range of musical appetites and draw attention to the Capitol roster.

A scan of the menu reveals selections by Tracie Spencer, the London Quireboys, Maggie's Dream, the Box, Eric Johnson, 101

(Continued on page 37)

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NARM Announces Nominees For Best-Seller Awards

NEW YORK—The National Assn. of Recording Merchandisers has announced its Best Seller Awards nominees, with the winners to be announced at the organization's annual convention, March 22-25 in San Francisco.

Also, NARM has announced that two new scholarship funds have been established, while a third has been renewed. The recipients of those awards will be announced at the event's Scholarship Dinner.

The Best Seller nominees are based on 1990 sales figures. The winners, voted on by NARM regular members, will be announced March 25 at the NARM awards banquet. The nominees are as follows:

- **Best-Selling Album:** "I Do Not Want What I Haven't Got," Sinead O'Connor; "Mariah Carey"; "Please Hammer Don't Hurt 'Em," M.C. Hammer; "Poison," Bell Biv DeVoe; "To The Extreme," Vanilla Ice; and "Wilson Phillips."

- **Best-Selling Single:** "Ice Ice Baby," Vanilla Ice; "Nothing Compares 2 U," Sinead O'Connor; "Vogue," Madonna; and "Poison," Bell Biv DeVoe.

- **Best-Selling Album/Male:** "... But Seriously," Phil Collins; "No Fences," Garth Brooks; "Please Hammer Don't Hurt 'Em," M.C. Hammer; "Rhythm Of The Saints," Paul Simon; "Soul Provider," Michael Bolton; and "To The Extreme," Vanilla Ice.

- **Best-Selling Album/Female:** "I Do Not Want What I Haven't Got," Sinead O'Connor; "Mariah Carey"; "Nick Of Time," Bonnie Raitt; and "Rhythm Nation 1814," Janet Jackson.

- **Best-Selling Album/Group:** "Flesh And Blood," Poison; "Poison," Bell Biv DeVoe; "Step By Step," New Kids On The Block; and "Wilson Phillips."

- **Best-Selling Movie/TV Soundtrack:** "Beaches," various; "Ghost," various; "Pretty Woman," various; and "Twin Peaks," Angelo Badalamenti.

- **Best-Selling Original-Cast Album:** "Cats"; "Les Miserables"; and "Phantom Of The Opera."

- **Best-Selling Country Album/Male:** "Heroes And Friends," Randy Travis; "Killin' Time," Clint Black; "No Fences," Garth Brooks; and "Put Yourself In My Shoes," Clint Black.

- **Best-Selling Country Album/Female:** "Absolute Torch And Twang," k.d. lang; "Leave The Light On," Lorie Morgan; "Love In A Small Town," K.T. Oslin; "Sweet 16," Reba McEntire; and "Willow In The Wind," Kathy Mattea.

- **Best-Selling Country Album/Group:** "Love Can Build A Bridge," the Judds; "Pass It On Down," Alabama; and "Pickin' On Nashville," the Kentucky Headhunters.

- **Best-Selling Black Music Album/Male:** "I'll Give All My Love To You," Keith Sweat; "Johnny Gill"; and "Please Hammer Don't Hurt 'Em," M.C. Hammer.

- **Best-Selling Black Music Album/Female:** "Compositions," Anita Baker; "I'm Your Baby Tonight," Whitney Houston; and "Rhythm Nation 1814," Janet Jackson.

- **Best-Selling Black Music Album/Group:** "After 7"; "Fear Of A Black Planet," Public Enemy; "Poison," Bell Biv DeVoe; "Revival," Tony! Toni! Toné!; and "Sex Packets," Digital Underground.

- **Best-Selling Album Merchandised As Classical Music:** "Beethoven: Symphony No. 9," Leonard Bernstein; "Horowitz: The Last Recording," Vladimir Horowitz; "In Concert: Carreras/Domingo/Pavarotti" (Mehta); and "Music Of The Night," Boston Pops (Williams).

- **Best-Selling Gospel/Spiritual Album:** "The Collection," Amy Grant; "Mississippi Mass Choir"; "Return," the Winans; and "So Much 2 Say," Take 6.

- **Best-Selling Jazz Album:** "Back On The Block," Quincy Jones; "Blue Pacific," Michael Franks; "Live," Kenny G; and

"We Are In Love," Harry Connick Jr.

- **Best-Selling Rap Album:** "As Nasty As They Wanna Be," 2 Live Crew; "Please Hammer Don't Hurt 'Em," M.C. Hammer; "Sex Packets," Digital Underground; and "To The Extreme," Vanilla Ice.

- **Best-Selling Comedy Album:** "Andrew Dice Clay"; "The Day The Laughter Died," Andrew Dice Clay; and "Leader Of The Banned," Sam Kinison.

- **Best-Selling Heavy Metal Album:** "Flesh And Blood," Poison; "The Razors Edge," AC/DC; and "Stick It To Ya," Slaughter.

- **Best-Selling New Age Album:** "December," George Winston; "Fresh Aire VII," Mannheim Steamroller; "Nouveau Flamenco," Ottmar Liebert; "Reflections Of Passion," Yanni; and the "Wilderness Collection," various.

- **Best-Selling Music Video:** "Hangin' Tough Live," New Kids On The Block; "Justify My Love," Madonna; and "Step By Step," New Kids On The Block.

- **Best-Selling Album By A New Artist** (three awards to be presented): "Alannah Myles"; "Mariah Carey"; "Poison," Bell Biv DeVoe; "To The Extreme," Vanilla Ice; and "Wilson Phillips."

- **Best-Selling Alternative Album:** "I Do Not Want What I Haven't Got," Sinead O'Connor; "The Real Thing," Faith No More; "Ritual de lo Habitual," Jane's Addiction; and "Violator," Depeche Mode.

- **Best-Selling Children's Album:** "Evergreen Everblue," Raffi; "The Jungle Book"; "The Little Mermaid"; and "Sebastian."

On March 23, the convention will celebrate the 25th anniversary of the NARM Scholarship Foundation, with presentations of this year's scholarship winners. The scholarships to be presented include two newly established \$20,000 Endowment Funds: the Al Bramy Memorial Scholarship Endowment Fund, initiated by Tower Records VP Tony Valerio; and the Alshire International Scholarship, a personal contribution from Alshire founder/president Al Sherman. Moreover,

(Continued on page 38)

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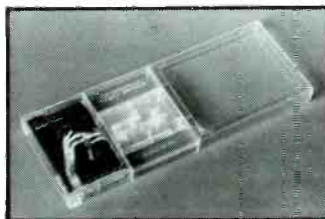
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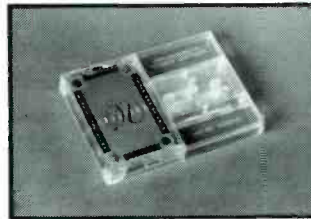
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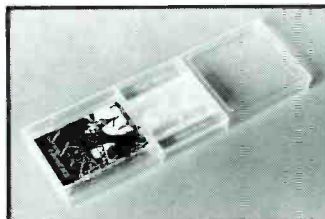
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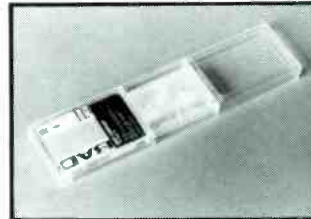
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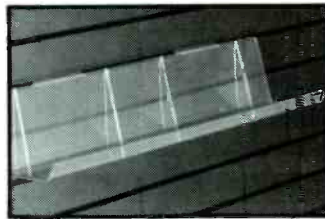
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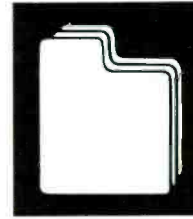
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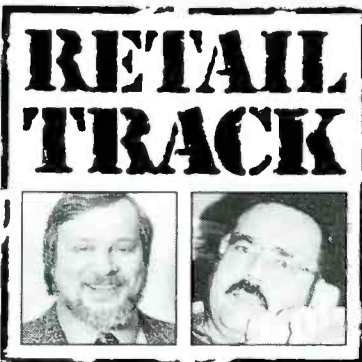
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Spec's Stock: Pluses & Minuses Seen

PLAYING THE MARKET: 1990 was a tough year for long-term holders of the stock of **Spec's Music & Video**, the 57-unit chain based in Miami. Although management prepared investors by telling them that the chain would sacrifice short-term earnings to fuel long-term growth, some shareholders responded by selling the stock in droves when the company turned in weak quarterly earnings during the year. As a result, the company's market capitalization last year dropped some 65%, from a peak of \$50 million to \$15 million by year's end. Even the company's announcement in early December—when the stock was trading at \$2.75 a share—that it would buy back up to 300,000 shares in an attempt to restore investors' confidence failed to jump-start a price rebound.

PaineWebber analyst **Craig Bibb** thinks the time is ripe for some investors to get back into the stock. Bibb has initiated coverage of Spec's, but he is recommending the stock only to highly speculative investors because of liquidity risk. On average, only 3,500 shares of Spec's trade hands daily, which would make it difficult for investors to unravel big positions in a rapidly declining market. Bibb thinks Spec's

has a positive long-term outlook and he projects that the company's earnings will average 20% growth over the next five years. The company's stock closed at \$4 Feb. 4.



by **Geoff Mayfield & Ed Christman**

Bibb adds the caveat that his estimates are based on the U.S. and its allies winning the war in the Persian Gulf within six months, a scenario that should help the economy to rebound.

But until the economy does rebound, Spec's will be proceeding cautiously, according to **Peter Blei**, Spec's VP and chief financial officer, who naturally thinks the chain's stock always repre-

sents a good investment. With more than one eye on the softening economy, Spec's likely won't open any more stores this year unless deals too good to turn down are presented to the chain, he says (*Billboard*, Feb. 9). On the other hand, Blei notes that Spec's is preparing for its next spurt of growth. Starting in May, Spec's will have a net gain of 15,000 square feet of warehouse space, when it adds 20,000 more square feet to its plant and closes a 5,000-square-foot auxiliary facility. Moreover, the chain has hired a material-handling engineering firm, with the mandate of improving warehouse automation so that it can handle future growth.

TRACKING: **Gerry Kopecky**, **PolyGram Group Distribution** Northwest branch manager, is about to become VP of sales for the **PolyGram Label Group** in New York. Kopecky has called San Francisco, where the branch is located, home for the last five years. But lest anyone worry about how he will adapt to working in the Big Apple, Kopecky is quick to point out that he is practically coming home, since he grew up in New Jersey... We've

(Continued on next page)

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.

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LP 422848243-1

MATERIAL ISSUE

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CD Mercury 422848155-2
CA 422848155-4
LP 422848155-1

WILLIAM ORBIT

Strange Cargo 2

CD I.R.S. X2-13055
CA X4-13055

SANTANA

Lotus

CD Columbia CK-46764
CA CT-46764

THE STRANGLERS

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CA ET-47081
LP E-47081

DARRYL WAY

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CD I.R.S. X2-13068
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CD Varese Sarabande VSD-5307
CA VSC-5307

VARIOUS ARTISTS

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'MAINSTREAM METAL'

(Continued from page 34)

Mainstream began receiving that input the day after the first show aired, Edwards says. "We had half a dozen responses from customers who heard the show and liked it. Then, the day after our first 'Cutting Edge' show, during which we'd played Soul Asylum, we sold four copies of their new album, which had stagnated saleswise."

Petersen says Mainstream is "soliciting ads from all labels—we got our first buy from CEMA. We'll be sending out edited tapes of the show to give the labels an idea what it's all about."

The radio program, says Petersen, is "taking the Metal Shop to another level. It's a lifestyles store, and it's marketed that way; now it has its own radio show. We want to support the metal format—it sells records."

CAPITOL PROMO CD

(Continued from page 34)

North, Rick Margitza, and King Tee, to name a few.

Marcia Edelstein, Capitol's VP of creative services, says the label created 5,500 promo pies, which were used by staffs in nearly every department. The sales, promotion, marketing, and video departments placed the largest orders, she says.

"It's a cool package that focuses on new and developing artists," says Edelstein. "We're hoping people will listen to [the CD], and in-store play would be wonderful. We want to get people talking about the label and the acts."

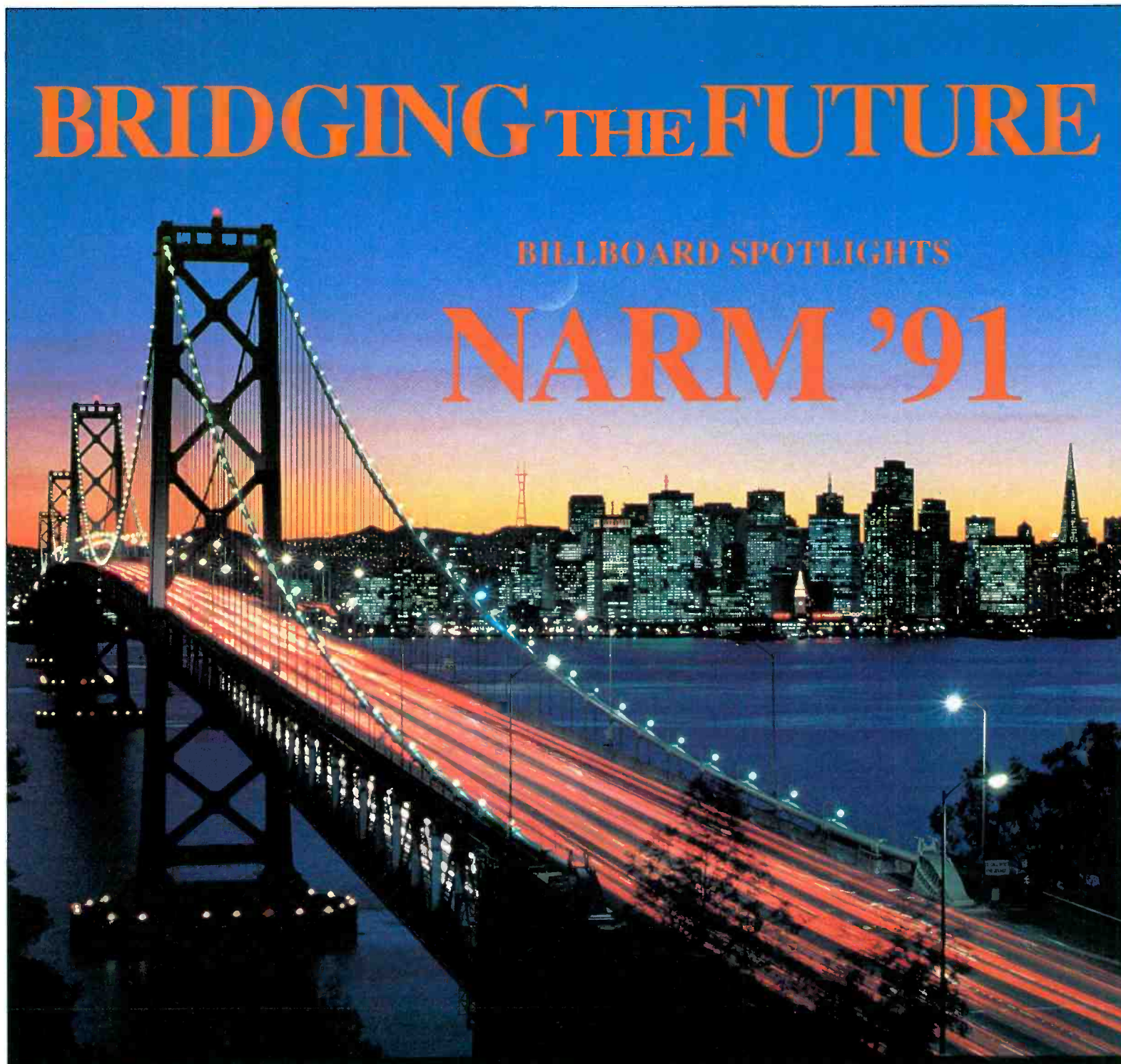
The pie follows up a similar Capitol pizza promotion, and Edelstein jokes that Capitol is "working its way through the four basic food groups." The pizza and pie promotions lent themselves to the round, flat format of the CD, but Edelstein says the creative marketing team is developing new promotions that are not necessarily food-related.

RETAIL TRACK

(Continued from preceding page)

got egg on our faces. Our colleague, Billboard music video editor Melinda Newman, points out that EMI recording artist Bobby McFerrin will be VH-1's third artist-of-the-month, not the first, as this column reported last week... Three advance cassettes of the debut by the Blessing have reached one of Retail Track's authors—in three different mailings from three different executives. This saturation bombing, and a pricey schmooze party held Jan. 30 in L.A., lead us to suspect that maybe this band is a priority for MCA and Uni.

ROOTING INTEREST: HMV's Upper East Side Manhattan store is pulling for Suzanne Vega's nominated A&M album, "Days Of Open Hand," to win the Grammy for best contemporary folk recording. Then HMV could boast that a Grammy winner will be performing at the store Feb. 27, when Vega lends her talents to the chain's series of in-store concerts.



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RETAIL

The Time Is Right For War- (& Peace) Inspired Tunes

THE INDIE ARENA has long been home to the novelty single, and the Persian Gulf crisis has spawned a plethora of timely tunes.

Endorsed By The President, an independent act based in New York, is pushing its appropriately titled rap tune, "Saddam Hussein," writ-

ten by Guy Boissiere.

The throaty, rhythmic chant is a veritable exercise in the rhyme possibilities of the Iraqi leader's name: "Saddam Hussein, are you insane, to take Kuwait as your domain, appoint yourself as king to reign, the world sees you a man deranged" . . . Meanwhile, Newport Beach, Calif.-based musician Joseph Nicoletti has released his "Soldier's Eyes" single through Newport Beach's Global Village Music label. The artist says the tune is a timeless "tribute to men and women in uniform." No better time for such a timeless tribute.

Timing could be a key for Salem, Mass.-based Rykodisc and its new "Superstitious Blues" release from Country Joe McDonald. It seems the album is generating even more attention than originally anticipated, says publicist Carrie Anne Svingen. Perhaps McDonald's reputation as a war protester ("Feel Like I'm Fixin' To Die Rag") is working some marketing magic during these troubled times. "People in general are very interested in the album; they're calling from all over the place," Svingen says. Oddly enough, McDonald forgoes much of the political irreverence for which he's known, and returns to his folk roots on "Superstitious Blues." He collaborated for the first time on record with old pal Jerry Garcia and turned out a collection of acoustic folk/blues material laced with the insightful lyrics fans have come to love.

And speaking of insightful lyrics, Grant Hart (Hüsker Dü) and his new band, Nova Mob, are set to release "The Last Days Of Pompeii" Feb. 22 on New York's Rough Trade label. Yet another coinciden-

tally timed release, Hart's operatic album raises a variety of Armageddon-like questions. The fiery, impending-doom theme—complete with a psychotic madman destroying an enlightened society—seems to be lifted directly from the nightly newscast . . . And if you weren't depressed enough by news from the Persian Gulf, plug in Napalm Death's "Suffer The Children." The positively heinous, "grindcore" metal single comes from the "Harmony Corruption" album spawned by Hollis, N.Y.'s Combat-Earache label. We're talking audio napalm, here,

bum on CD. The resulting 17-track package contains seven never-before-released cuts.

THE MOUTH THAT R.O.I.R.-ED: Look for Neil Cooper, founder/president of New York's R.O.I.R. Records, on Phil Donahue's show Friday (15). The panel discussion in which he participates has nothing to do with the independent record business, but is, in fact, titled "Are Successful Women Executives Bitches?" Cooper says his fellow male panelists claimed women don't have to be bitches to be successful, a conclusion heatedly disputed by the female participants. When all was said and done, Cooper says he was labeled a "sexist pig" by the females in attendance.

BACKING UP THE BOSS: Black rock pioneer Bernie K. (of the now-defunct Soundbarrier) recently joined Bruce Springsteen in the studio to lay down backup vocal tracks on some new Boss tunes, according to publicist Spike Vail. Bernie K.'s current band, Total Eclipse, is based in Los Angeles and is seeking major-label representation.

AND THE WINNER IS: San Francisco-based Concord Records and its Concord Picante Latin division are celebrating two 1991 Grammy nominations. Tito Puente's "Lambada Timbales" and Poncho Sanchez's "Mama Guela" both garnered noms in the best-tropical-Latin-performance category. Meanwhile, Bridge Records of New York received a Grammy nomination for Jan DeGaetani's final recording, "Songs By Mahler And Berlioz."

GRASS ROUTE



by Deborah Russell

guaranteed to rot the brain.

BLUES FESTIVAL: Arnold Caplin, president of Albany, N.Y.'s Biograph Records, reports that he returned from the recent MIDEM conference in Cannes with great expectations for his Son House release, "Delta Blues," and Kathy Hart's "Tonight I Want It All." Several foreign licensing deals are in negotiation. Both albums are already into their second pressings . . . Freddie King fans will be singing the blues—and happily—upon the release of "Freddie King (1934-1976), The Texas Cannonball" by DCC Compact Classics of Northridge, Calif. Word has it that BMI employee John Sulmeyer sent the label a petition with 300 signatures urging it to reissue the classic al-

NARM ANNOUNCES BEST-SELLER NOMINEES, NEW SCHOLARSHIPS

(Continued from page 35)

Peter Hyman and Jack Rose have renewed their Surplus Record & Tape Endowment Scholarship, a \$20,000 award, which represents the continuation of a 15-year commitment by the company. Since the establishment of the Theodore Izenstark Endowment fund in 1977 by Merrill Rose, Surplus and its affiliated companies have the longest uninterrupted endowment commitment fund, a press release states.

A \$20,000 endowment ensures that a \$6,000 scholarship will be given to a deserving student for the next four years.

At the Scholarship Dinner, NARM will also present the following previously funded endowments: the Allan Stein Memorial Scholarship, contributed by BMG; the Joel Friedman Memorial Scholarship, contributed by Time Warner Inc.; the Michael Coolidge Memorial Scholarship, contributed by friends, family, and business associates; the Mickey Granberg Scholarship, contributed by NARM members, friends, and business associates; and the Nesuhi Ertegun Memorial Scholarship, contributed by Atlantic Records.

In addition to the endowments, the following 1991 \$6,000 scholarships will be presented: the A&M

Records Scholarship; the Bainbridge Records Scholarship in memory of Stanley R. and Matthew R. Marshall; the Capitol-EMI Music Inc. Scholarship; the Lawrence Welk Scholarship, contributed by the Welk Foundation; the PolyGram

Records Scholarship; the Scorpio Music Scholarship in memory of William Klein; the Tower Records Scholarship; and the Uni Distribution Corp. Scholarship.

RETAIL PEOPLE

Lieberman Enterprises Inc., a wholly owned subsidiary of LIVE Entertainment in Minneapolis, appoints Lynn Carper retail systems manager and Donald Melcher director of credit. They were, respectively, computer operations and telecommunications manager for Henry Birks Jewels and credit manager in the power tool division of Black and Decker. In the accounting department, Lieberman appoints Kathleen Colbert senior staff accountant, Connie O'Brien senior staff accountant, and Rick Schibur financial reporting supervisor. They were, respectively, senior accountant for Clifton, Gunderson & Co.; senior auditor for the state of Minnesota, office of legislative auditor; and financial analyst at Lieberman.

Fuji Photo Film U.S.A. in Elmsford, N.Y., promotes Kevin Young to regional sales manager of the magnetic products division in the Southeast region and Brian Miller to marketing manager for consumer products. They were, respectively, district sales manager and videotape product manager for the company.

Bob Vollmer is named Western sales manager for Discwasher in Schiller Park, Ill. He was Western regional sales manager for Teknika Electronics.

Gordon Oakes is promoted to national sales manager of Pfanstiehl in Waukegan, Ill. He was sales manager for the company.

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Billboard® Home Video

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Retailers Not Scared By 'Ghost' Price Used-Tape Sales Push Eases Acceptance

This story was prepared by Earl Paige and Chris McGowan in Los Angeles and Paul Sweeting in New York.

LOS ANGELES—Encouraged by the success of "The Hunt For Red October"—which shipped 436,000 units—Paramount Home Video has decided to push the pricing envelope once again with the March 21 release of "Ghost."

As did "Hunt," the \$200 million-plus-grossing "Ghost" will carry a list-price equivalent of \$99.95.

Unlike the release of "Hunt," however, which sparked heated controversy over the higher-than-usual price point, retail reaction to the "Ghost" announcement has been comparatively subdued.

Most vocal in their disappointment, in fact, have been the rackjobbers and mass merchants who hoped a sell-through release of 1990's highest-grossing film would help salvage an otherwise uninspiring first-quarter sell-through picture (Billboard, Feb. 9).

The reaction from rental-oriented dealers has been mixed, coupling begrudging resignation over the price point with support for Paramount's marketing campaign that includes a heavy push to help retailers sell off previously viewed copies of the title.

As part of that program, each cassette will include a 60-second promotional spot at the beginning urging consumers to ask their local video dealer about purchasing previously viewed copies of "Ghost" and other movies.

The spot represents Paramount's first significant effort to help dealers sell off used inventory to consumers.

"Previously viewed is a big part of the campaign," Paramount sales VP Jack Kanne says. "We felt we wanted to go straight to the consumer with it. The people who are going to be interested in 'Ghost' will rent it, and what better way to reach them than on the cassette itself?"

Kanne also acknowledges that the strategy could be far more cost-effective for Paramount than a more traditional approach of placing ads on TV to promote sales of previewed cassettes.

"By the time 'Ghost' runs its rental course, you could be looking at 100 million impressions from the spot," he says. "That would certainly be very expensive to buy on TV."

George Rogers, VP of rental product for Warehouse Entertain-

ment (which has 235 outlets that rent video), was ready for the price point but not happy about it.

"Although they chose to release 'Ghost' at \$99.95 retail, it wasn't completely surprising since they'd done so with 'Hunt For Red October,'" he says. "This movement upward in rental pricing is squeezing retailer margins and I don't believe, given the recessionary environment, that consumers would respond well to a retail rental-price increase. The timing's very bad for these cost increases."

Nevertheless, Rogers is pleased with the sell-off spot. "That's a wonderful move, we support that entirely," he says. "Many of the studios' efforts to improve retailers' capabil-

ity to get off previously viewed tapes, like this spot, or TV commercials, or a rebate like Disney did with 'Dick Tracy,' are all appreciated and will have a significant impact on our ability to move that product. We appreciate those efforts. In that respect [the studios] are very conscious of retail needs."

As part of its campaign to help dealers sell off used copies of "Dick Tracy," Buena Vista Home Video offered consumers a \$3 rebate and new cassette sleeve in exchange for proof of purchase.

Rogers guesses that part of Paramount's strategy in placing the spot at the front of "Ghost" is to help "get off previously viewed copies, because

(Continued on page 48)



High Time. April will be the coolest month for cult-movie enthusiasts as Orion Home Video is set to continue the recent trend toward releasing long-awaited classics on video. Orion's contribution, the late-'60s classic "Cooley High," will be released April 25 to the rental market. It comes on the heels of VidAmerica's release of "Carnival Of Souls," CBS/Fox Video's release of "The Rocky Horror Picture Show," and the announcement that "The Last Picture Show" will at last make its video debut from RCA/Columbia Pictures Home Video.

Calif.'s Movie Club Aims To Keep Things Reel Simple

■ BY EARL PAIGE

ESCONDIDO, Calif.—At a time when video-store chains seem bent on glitter and glitz, Movie Club here resists any temptation to look fancy, going with an unadorned look that management believes fits its price image of \$1.99 and 99 cents for tape rentals.

'The whole idea is to focus everything on the product'

About the only concession to glamor is a logo pedestal mounted on the ground in front that declares the store's name and boasts "over 25,000 movies."

The exterior of the 8,000-square-foot, one-level store—once an auto-parts shop—is devoid of the usual lavish neon for a store that size and situated on a corner shopping mall pad. Movie Club even has ordinary canvas banners drooped at various points on the tall eaves announcing its 9 a.m.-midnight hours and special sales. "The height of the eaves will let us put up posters like we used to do at Peaches," says Movie Club president Tommy Heiman.

Heiman, who founded the famous but ill-fated early-'70s record-store web, says indulgent extravagances taught him a lesson. Reflecting on Peaches, which wound up as a 44-store chain in various markets around the country before it had to file for bankruptcy, Heiman says, "I was killed with lease-hold improve-

ments, always listening to the builders who wanted to do this and that. We had one store with six separate offices, even a money-counting room. It was ridiculous."

Open about six months, Movie Club is still testing some elements but is well enough along that Heiman and store manager Chris Sullivan are ready to divulge certain results. Other points are as guarded as when the store quietly bowed (Billboard, Aug. 11, 1990).

Acknowledging that many in the industry are watching Movie Club carefully, Heiman says, "We still have to prove ourselves, even though we are having \$4,000 days renting at 99 cents and \$1.99. They're saying that our success may be the location or the way Escondido is growing."

While Heiman will admit that a second store is in the works, he is not saying where, though it will likely have the same physical characteristics as those seen at the Escondido location.

Among the unusual features of the store are the sell-through stacks of product placed on cardboard shipping boxes in the floor center beyond the entrance. "Tommy likes that look, the membership-wholesale-club effect of huge quantities and cartons being ripped open every hour," says Sullivan.

It is no coincidence that Movie Club reflects the membership-warehouse ambiance inasmuch as Heiman's entertainment-business comeback was via a firm that reps audio and video labels for those kinds of outlets.

The interior appearance of Movie Club is stark, with plain tile flooring and custom wood fixtures that are

extremely low in height. "We want the customers to look out over the enormous quantity of movies," says Heiman. "Also, the ceiling is quite low," he adds, pointing to ordinary frame-supported acoustic tile.

Genre signage, again, is unadorned. Square poster-cards hang

from the equally plain ceiling. "The whole idea is to focus everything on the product. We just don't want a contradiction between what we are doing in price and having signs and fixtures that are hi-tech and fancy," says Sullivan, who spent nine years at Tower (Continued on page 43)

RKO/Warner Vid Joins Ranks Of Chains Trying CD Depts.

■ BY PAUL VERNA

NEW YORK—RKO/Warner Video is the latest major video specialty chain to add compact disc departments to its stores. The move follows similar experiments by Philadelphia-based West Coast/National Video, a 600-store chain, and 130-unit Palmer Video, headquartered in Union, N.J.

In what RKO/Warner president and chief operating officer Steve Berns describes as "simply a test," the New York-based company has implemented racked audio departments in three of its 33 outlets, including the flagship store on Broadway and 49th Street in Manhattan, another Manhattan location on 44th Street, and one of the newest RKO outlets in New Jersey.

Berns says, "We started the test in early December, with naturally strong sales results through Christmas. We have to just sit back and see if sales have built through Janu-

ary and February. We're giving it a couple of months. We'll see whether or not it's worth the effort to expand it more thoroughly."

Berns is optimistic that RKO will fare better than West Coast, which has effectively abandoned its audio experiment, and Palmer, which is also stumbling with its CD departments. "The difference with us," he says, "is the tremendous amount of sell-through we do on the video side of the business. Our stores are already attracting the plethora of customers who are buy-oriented; it's a nucleus for doing the experiment."

At Palmer, president Peter Balner says, "We're about to do our first in-depth analysis [of prerecorded-music sections]. The early indications are that the category is not moving as well as we'd have liked. Since it's a racked department, I don't think the pricing is as sharp as it needs to be in order to compete.

(Continued on page 43)

Disney Film-Unit Revenues, Profits Rise Home Video Is Brightest Spot In 1st-Qtr. Results

BY DON JEFFREY

NEW YORK—Buoyed by the blockbuster home video hits "Pretty Woman" and "Dick Tracy," the Walt Disney Co. says operating profit from its filmed entertainment unit jumped 19% in the first fiscal quarter.

For the three-month period that ended Dec. 31, Disney's film division, which includes home video and motion pictures, posted operating income of \$91.9 million on a 28.4% increase in revenues to \$646 million.

Margo Vignola, an analyst at Salomon Brothers, says in a report that filmed entertainment's profit

growth failed to match the gain in sales for three reasons: the "vagaries of film and television accounting"; reliance on partnership financing, which limits profit "potential on megahits"; and the lack of a huge box-office hit during the Christmas season.

Filmed entertainment accounted for 43.2% of the company's overall revenues in the first quarter, up from 39% the year before. The Disney unit that showed a decline in the period was theme parks.

Video was the brightest spot in the first quarter. Disney cites the sell-through success of "Pretty Woman," of which about 5 million

copies were initially shipped at a list price of \$19.95, and the rental hit "Dick Tracy," of which more than 500,000 units were shipped with a \$92.95 price tag.

The company also points to "substantial growth in international home video sales" in the first quarter.

Meanwhile, the Hollywood community and the entertainment media were still abuzz over a company memo from Disney's film-division chief, Jeffrey Katzenberg, that called for drastic reductions in the cost of making movies. The memo also said studios should consider the possibility of an increase in the price of a videocassette to as much as \$200.

Billboard.

FOR WEEK ENDING FEBRUARY 16, 1991

Top Videodisc Sales

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|--|------------|---------------|--|--|--|-----------------|--------|----------------------|
| Compiled from a national sample of retail store sales reports. | | | | | | | | |
| ★ ★ NO. 1 ★ ★ | | | | | | | | |
| 1 | 1 | 13 | THE HUNT FOR RED OCTOBER | Paramount Pictures Pioneer LDCA, Inc. LV32030-2 | Sean Connery Alec Baldwin | 1990 | PG | 29.95 |
| 2 | 5 | 3 | DICK TRACY | Touchstone Pictures Image Entertainment 1066 | Warren Beatty Madonna | 1990 | PG | 39.99 |
| 3 | NEW ▶ | | ROBOCOP 2 | Orion Pictures Image Entertainment 80140 | Peter Weller Nancy Allen | 1990 | R | 39.95 |
| 4 | 4 | 13 | TOTAL RECALL | Carolco Home Video Image Entertainment ID7779IV | A. Schwarzenegger | 1990 | R | 39.95 |
| 5 | 2 | 5 | MADONNA: BLONDE AMBITION | Pioneer Artists Pioneer LDCA, Inc. PA-90-325 | Madonna | 1990 | NR | 29.95 |
| 6 | NEW ▶ | | PRETTY WOMAN | Touchstone Pictures Image Entertainment 1027AS | Richard Gere Julia Roberts | 1990 | R | 29.99 |
| 7 | 3 | 7 | PETER PAN | Walt Disney Home Video Image Entertainment 960 | Animated | 1953 | G | 29.99 |
| 8 | 6 | 5 | GREMLINS 2: THE NEW BATCH | Warner Bros. Inc. Warner Home Video 11886 | Zach Galligan Phoebe Cates | 1990 | PG-13 | 24.98 |
| 9 | NEW ▶ | | MADONNA: THE IMMACULATE COLLECTION | Warner Reprise Video 3-38195 | Madonna | 1990 | NR | 29.95 |
| 10 | NEW ▶ | | MO' BETTER BLUES | Universal City Studios MCA/Universal Home Video 41013 | Denzel Washington Spike Lee | 1990 | R | 39.98 |
| 11 | 8 | 9 | ANOTHER 48 HRS. | Paramount Pictures Pioneer LDCA, Inc. 32386 | Eddie Murphy Nick Nolte | 1990 | R | 24.95 |
| 12 | 7 | 11 | BACK TO THE FUTURE PART III | Amblin Entertainment MCA/Universal Home Video 40979 | Michael J. Fox Christopher Lloyd | 1990 | PG | 39.98 |
| 13 | 9 | 9 | BIRD ON A WIRE | Universal City Studios MCA/Universal Home Video 80959 | Mel Gibson Goldie Hawn | 1990 | PG-13 | 34.98 |
| 14 | 15 | 9 | CLOSE ENCOUNTERS OF THE THIRD KIND | Criterion Collection CC1241L | Richard Dreyfuss | 1977 | PG | 124.95 |
| 15 | 13 | 3 | RAGING BULL | Criterion Collection CC1230L | Robert De Niro | 1980 | R | 99.95 |
| 16 | NEW ▶ | | HOW THE WEST WAS WON | MGM/UA Home Video Pioneer/Image Ent. ML102052 | Debbie Reynolds Henry Fonda | 1962 | G | 39.98 |
| 17 | 16 | 5 | THE JAMES DEAN 35TH ANNIV. COLLECTION | Warner Bros. Inc. Warner Home Video 35326 | James Dean | 1990 | NR | 119.92 |
| 18 | NEW ▶ | | MY BLUE HEAVEN | Warner Bros. Inc. Warner Home Video 12003 | Steve Martin Rick Moranis | 1990 | PG-13 | 24.98 |
| 19 | 19 | 3 | LAST EXIT TO BROOKLYN | Neue Constantin Film Pioneer/Image Ent. 90636 | Stephen Lang Jennifer Jason Leigh | 1990 | R | 34.95 |
| 20 | NEW ▶ | | THE FRESHMAN | Tri-Star Pictures Pioneer/Image Ent. 70296 | Matthew Broderick Marlon Brando | 1990 | PG | 34.95 |
| 21 | NEW ▶ | | THE DEER HUNTER | EMI Films Inc. MCA/Universal Home Video 40945 | Robert De Niro John Cazale | 1978 | R | 44.98 |
| 22 | 18 | 38 | INDIANA JONES AND THE LAST CRUSADE | Paramount Pictures Pioneer LDCA, Inc. LV31859-2 | Harrison Ford Sean Connery | 1989 | PG-13 | 29.95 |
| 23 | 11 | 19 | GLORY | Tri-Star Pictures Pioneer/Image Ent. 70286 | Matthew Broderick Denzel Washington | 1989 | R | 39.95 |
| 24 | NEW ▶ | | THE SEA HAWK | Turner Entertainment Co. Pioneer/Image Ent. ML101855 | Errol Flynn Olivia de Havilland | 1940 | NR | 39.98 |
| 25 | RE-ENTRY | | JANET JACKSON: THE RHYTHM NATION COMPILATION | A&M Video Pioneer/Image Ent. 7502-61737-3 | Janet Jackson | 1990 | NR | 29.98 |

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

Voyager Says Yes To 'Dr. No,' Serves Scorsese Triple-Dipper

BY CHRIS MCGOWAN

BOND IS BACK: Voyager will put 007 in CAV this month with the launch of "Dr. No" on laserdisc (widescreen, supplementary material, \$79.95). Her Majesty's secret agent James Bond (Sean Connery) battles nefarious villains and falls into the arms of femme fatale Honey Ryder (Ursula Andress) in this witty, fast-paced movie that kicked off the Bond series.

Voyager's version includes digital sound and such extras as an audio commentary on one track in which the film's director, writer, editor, and production designer discuss stunts and scenes.

Then, in March, Voyager will release another Bond classic, "From Russia With Love" (widescreen, CAV, supplementary material, \$79.95). This time Agent 007 falls in love with an alluring Russian double agent. Voyager's "Russia" also includes an audio commentary on one track about the movie. Location photos, publicity stills, and movie posters are part of the supplementary section for both these Bond discs.

SCORSESE SHORTS: Voyager also just released "Three By Scorsese" (\$49.95), a collection of three short films by director Martin Scorsese that is available only on laserdisc. This exclusive follows closely on the spiked heels of Madonna's "Blonde Ambition" video, out only on disc until late '91.

FOUR BY MCA: In April, MCA will bow four new laser titles—the W.C. Fields/Mae West comedy "My Little Chickadee" (side 2 CAV, \$34.98); "The Hindenburg" (widescreen, side 3 CAV, \$39.98); "Child's Play II" (side 2 CAV, \$34.98); and "Amazing Stories, Book One" (side 2 CAV, \$34.98), which features the episodes "The Mission" and "The Wedding Ring."

WEA PRESSING? Rumors continue to circulate that WEA is on the verge of adding a laserdisc pressing facility at its Olyphant, Pa., CD and tape plant, but the company won't confirm this. "It's no secret that we believe in laser, that it's the wave of the future," says Jordan Rost, who heads new-product development for the Warner Music Group. "We do have a committee investigating the whole process and we're actively pursuing the issue. Our technical people are looking into it seriously."

Should Warner begin pressing

laserdiscs, it would be welcome news indeed as laser manufacturers are currently having a hard time keeping up with the soaring disc demand.

IMAGE has opened Image Post, its new postproduction facility in Chatsworth, Calif. Image Post is equipped with a Grass Valley IPS 110 on-line editing system, three quality-control rooms, and D-2, 1-inch, 3/4-inch, S-VHS, and Hi-8mm capabilities. For information, contact Mark Halperin or Frank Hall at Image.

LASER SCANS

LUMIVISSION has bowed "The Dream Is Alive" (CAV,

\$34.95), a remarkable IMAX film that has been viewed by more than 25 million people worldwide in specially designed IMAX and OMNIMAX theaters. Narrated by Walter Cronkite, the film gives viewers an astronaut's eye view of a space-shuttle trip. "The Dream Is Alive" was produced by the Smithsonian Institution and Lockheed Corp. in conjunction with NASA.

ART FOR LASER'S SAKE: Home Vision has just released "Norman Rockwell's World . . . An American Dream" (\$49.95) and "Picasso/Braque" (\$39.95), while Voyager recently launched "Michelangelo: Self Portrait" (CAV, \$124.95), which includes a complete still-frame catalog of more than 500 of his paintings, sculptures, and drawings. And Pioneer Special Interests is bowing "Manet" (CAV, \$74.95) this month.

MGM/UA is back on track and will catch up on its release schedule with a few dozen notable laserdisc releases this month and next, including "The Bandwagon" (CLV \$24.98, CAV \$39.98); "That's Entertainment" (CAV, \$69.98); "A Night At The Opera" (\$24.98); and "Singin' In The Rain" (CLV \$24.98, CAV \$39.98).

Also on the slate: "The Pink Panther" with Peter Sellers (\$34.98), and its follow-up, "A Shot In The Dark" (widescreen, \$34.98); the 1932 "Dr. Jekyll & Mr. Hyde" (\$34.98) with 17 minutes of previously censored material; "Khartoum" with Laurence Olivier and Charlton Heston (widescreen, \$39.98); "The Magnificent Seven" (\$39.98); "Cat On A Hot Tin Roof" with Elizabeth Taylor and Paul Newman (\$34.98); "Hang 'Em High" with Clint Eastwood (\$34.98); "On Her Majesty's Secret Service" (widescreen, \$39.98); and "The Great Escape" with Steve McQueen (widescreen, \$39.98).

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 | Home Alone (20th Century Fox) | 8,215,408 | 2,009 4,089 | 11 | 213,551,706 |
| 2 | Dances With Wolves (Orion) | 4,787,941 | 1,343 3,565 | 12 | 98,652,878 |
| 3 | White Fang (Buena Vista) | 4,743,907 | 1,259 3,768 | 2 | 17,250,562 |
| 4 | Awakenings (Columbia) | 4,476,785 | 1,330 3,366 | 6 | 32,551,985 |
| 5 | Once Around (Universal) | 4,136,125 | 725 5,705 | 2 | 5,292,147 |
| 6 | Green Card (Buena Vista) | 4,050,705 | 703 5,762 | 6 | 15,240,976 |
| 7 | Kindergarten Cop (Universal) | 3,880,400 | 1,744 2,225 | 6 | 72,491,610 |
| 8 | Popcorn (Studio Three) | 2,563,365 | 1,055 2,429 | — | 2,563,365 |
| 9 | The Grifters (Miramax) | 2,483,250 | 780 3,184 | 2 | 6,859,468 |
| 10 | Hamlet (Warner Bros.) | 2,341,120 | 525 4,459 | 6 | 10,807,476 |
| 11 | Run (Buena Vista) | 2,222,056 | 1,173 1,894 | — | 2,222,056 |
| 12 | Flight of the Intruder (Paramount) | 1,886,405 | 1,249 1,510 | 2 | 12,241,144 |
| 13 | Lionheart (Universal) | 1,696,523 | 1,054 1,610 | 3 | 19,649,326 |
| 14 | Edward Scissorhands (Fox) | 1,602,691 | 996 1,609 | 8 | 47,587,932 |
| 15 | The Godfather Part III (Paramount) | 1,501,912 | 775 1,938 | 6 | 61,079,527 |
| 16 | Alice (Orion) | 1,305,353 | 325 4,016 | 6 | 3,651,866 |
| 17 | Mermaids (Orion) | 1,278,679 | 944 1,354 | 7 | 30,976,009 |
| 18 | Look Who's Talking Too (Tri-Star) | 1,143,090 | 977 1,170 | 7 | 41,650,104 |
| 19 | Misery (Columbia) | 1,081,421 | 819 1,320 | 9 | 53,233,494 |
| 20 | Not Without My Daughter (MGM/UA) | 1,048,842 | 691 1,518 | 3 | 12,158,210 |
| 21 | Three Men And A Little Lady (Buena Vista) | 736,606 | 691 1,066 | 10 | 65,295,839 |
| 22 | Ghost (Paramount) | 649,512 | 489 1,328 | 29 | 212,783,114 |
| 23 | Book of Love (New Line Cinema) | 596,131 | 227 2,626 | — | 681,259 |
| 24 | The Russia House (MGM/UA) | 511,322 | 430 1,189 | 6 | 21,358,755 |
| 25 | Eve of Destruction (Orion) | 390,016 | 280 1,393 | 2 | 4,390,806 |
| 26 | Meet the Applegates (Triton) | 274,815 | 155 1,773 | — | 274,815 |
| 27 | Memphis Belle (Warner Bros.) | 215,161 | 322 668 | 15 | 27,137,740 |
| 28 | Rescuers Down Under (Buena Vista) | 210,588 | 437 482 | 11 | 25,836,278 |
| 29 | Mr. & Mrs. Bridge (Miramax) | 182,855 | 28 6,530 | 10 | 837,567 |
| 30 | Queens Logic (New Line Cinema) | 144,341 | 37 3,901 | — | 144,341 |
| 31 | Cyrano de Bergerac (Orion Classics) | 137,208 | 27 5,082 | 11 | 2,152,761 |
| 32 | Warlock (Trimark) | 119,530 | 74 1,615 | 3 | 2,121,640 |
| 33 | The Sheltering Sky (Warner Bros.) | 88,282 | 30 2,943 | 7 | 1,790,522 |
| 34 | Vincent & Theo (Hemdale) | 85,616 | 59 1,451 | 11 | 1,802,604 |
| 35 | The Field (Avenue) | 73,794 | 17 4,341 | 6 | 368,913 |
| 36 | GoodFellas (Warner Bros.) | 57,278 | 31 1,848 | 19 | 40,933,857 |
| 37 | Rocky V (MGM/UA) | 51,102 | 120 426 | 11 | 40,052,301 |
| 38 | Hidden Agenda (Hemdale) | 44,206 | 33 1,340 | 10 | 843,203 |
| 39 | 3rd Animation Celebration (Expanded) | 42,276 | 11 3,843 | 6 | 634,512 |
| 40 | The Rookie (Warner Bros.) | 34,001 | 82 415 | 7 | 20,554,875 |

MUSIC VIDEO REVIEWS

"Tina Turner—Do You Want Some Action! Live From Barcelona 1990," PMV, 110 minutes, \$19.95.

With Turner in the midst of a self-imposed yearlong hiatus, this is the only way to see her. Looking finer than a 50-year-old has any right to, she shakes, shimmies, and shines throughout this concert taped last year in Spain. Turner runs through many of her solo hits, as well as a few classics from the Ike & Tina days, including "Nutbush City Limits" and "Proud Mary," and well-chosen covers like "Addicted To Love."

Her backing band is competent, but two backup singer/dancers prove more annoying than supportive. Placing any sultry woman in proximity of Turner, or any accoutrement of any sort, is only unnecessarily gilding the lily. And this is one flower in full bloom who needs no help from anyone. Essential for Tina fans.

MELINDA NEWMAN

"Ringo Starr & His All Starr Band," Estate Films/PMV, approx. 90 minutes, \$19.95.

Starr serves as master of ceremonies in this video, taped live in California during his 1989 tour. No mere rereading of Starr's Beatles and later hits, this longform covers some of his mates' hits, too. Not only does the viewer get "Photograph," he gets "Cripple Creek" courtesy of Levon Helm, "Nothing From Nothing" from Billy Preston, "Right Place, Wrong Time" from Dr. John, and more from Joe Walsh, Nils Lofgren, and Clarence Clemons. There are no overdubs; so the viewer is treated to exactly what the concertgoer saw.

M.N.

PBS Home Video Release Probes 'Islamic Mind'

BY CHRIS MCGOWAN

LOS ANGELES—While several video companies have responded to the Persian Gulf crisis by releasing titles that focus on the war itself or Allied preparations for the conflict (Billboard, Feb. 2), PBS Home Video has opted to launch a tape that offers a cultural perspective on the Arab world.

In "A World Of Ideas: The Islamic Mind" (\$14.95), journalist Bill Moyers interviews Islamic scholar Seyyed Hossein Nasr about the source of Muslim attitudes toward the West, possibilities for peaceful coexistence between Western and Islamic nations, and how Western culture currently affects Arabic countries.

"The idea is that this is essentially a public service, an important educational tool. To a lot of us the Arab world view and culture is occasionally hard to understand, and this helps to explain the Islam-

(Continued on page 47)

HOME VIDEO

Billboard.

FOR WEEK ENDING FEBRUARY 16, 1991

Top Music Videos™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE, Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Type | Suggested List Price |
|--|------------|---------------|---|--------------------------------|------|----------------------|
| Compiled from a national sample of retail store sales reports. | | | | | | |
| ★ ★ NO. 1 ★ ★ | | | | | | |
| 1 | 4 | 9 | PLAY THAT FUNKY MUSIC WHITE BOY SBK Music Video K5VA-07339 | Vanilla Ice | SF | 12.98 |
| 2 | 1 | 11 | THE IMMACULATE COLLECTION Warner Reprise Video 3-38195 | Madonna | LF | 19.98 |
| 3 | 2 | 7 | JUSTIFY MY LOVE Warner Reprise Video 38224 | Madonna | SF | 9.98 |
| 4 | 3 | 13 | HAMMER TIME Capitol Video 40012 | M.C. Hammer | LF | 19.98 |
| 5 | 5 | 11 | THE RHYTHM NATION COMPILATION A&M Video 7502-61737-3 | Janet Jackson | LF | 19.95 |
| 6 | 6 | 35 | STEP BY STEP ▲21 SMV Enterprises 19V-49047 | New Kids On The Block | LF | 19.98 |
| 7 | 7 | 15 | THE WALL-LIVE IN BERLIN PolyGram Music Video 082-649-3 | Roger Waters | C | 19.95 |
| 8 | 8 | 9 | ACCESS ALL AREAS PolyGram Music Video 082-767-3 | Bon Jovi | D | 29.95 |
| 9 | 10 | 7 | OH SAY CAN YOU SCREAM A*Vision Entertainment 3-50179 | Skid Row | C | 19.98 |
| 10 | 9 | 11 | DR. FEELGOOD: THE VIDEOS Elektra Entertainment 40117-3 | Motley Crue | SF | 14.98 |
| 11 | 12 | 19 | THE THREE TENORS IN CONCERT ● London 071 223-3 | Carreras - Domingo - Pavarotti | C | 24.95 |
| 12 | 13 | 79 | HANGIN' TOUGH ▲23 SMV Enterprises 14V-49028 | New Kids On The Block | SF | 14.95 |
| 13 | 14 | 63 | HANGIN' TOUGH LIVE ▲24 SMV Enterprises 19V- 49030 | New Kids On The Block | C | 19.98 |
| 14 | 11 | 11 | SERIOUSLY LIVE A*Vision Entertainment 3-50170 | Phil Collins | C | 19.98 |
| 15 | 16 | 27 | PLEASE HAMMER DON'T HURT 'EM ▲3 Capitol Video C540001 | M.C. Hammer | LF | 19.98 |
| 16 | 15 | 5 | LOVE CAN BUILD A BRIDGE MPI Home Entertainment MP6096 | The Judds | LF | 19.98 |
| 17 | 21 | 23 | ELVIS: VOL. 1-CENTER STAGE ▲3 Buena Vista Home Video 1032 | Elvis Presley | D | 19.99 |
| 18 | 25 | 23 | ELVIS: VOL. 2-THE MAN AND THE MUSIC ▲3 Buena Vista Home Video 1033 | Elvis Presley | D | 19.99 |
| 19 | 20 | 9 | PRIDE AND JOY SMV Enterprises 17V-49069 | Stevie Ray Vaughan | LF | 17.98 |
| 20 | 17 | 9 | THE REPRISE COLLECTION Warner Reprise Video 3- 38196 | Frank Sinatra | C | 69.98 |
| 21 | 22 | 9 | COMING OUT OF THEIR SHELLS TOUR GoodTimes Home Video 6091 | Teen Mutant Ninja Turtles | C | 9.99 |
| 22 | 18 | 9 | LIVE AT YANKEE STADIUM SMV Enterprises 19V- 49061 | Billy Joel | C | 19.98 |
| 23 | 26 | 5 | ANTHRAX THROUGH TIME Island Visual Arts PolyGram Music Video 440082-835-3 | Anthrax | D | 19.95 |
| 24 | RE-ENTRY | | THE MAKING OF PUMP SMV Enterprises 19V-49064 | Aerosmith | D | 19.98 |
| 25 | 23 | 11 | TWISTS OF FATE Arista Records Inc. 6 West Home Video 5713 | Taylor Dayne | LF | 16.98 |
| 26 | RE-ENTRY | | HARD N' HEAVY: VOL. 10 MCA Music Video DIV- 21193 | Various Artists | LF | 19.95 |
| 27 | 24 | 11 | LIVE AROUND THE WORLD A*Vision Entertainment 3-50171 | Debbie Gibson | C | 19.98 |
| 28 | 27 | 11 | CHRONICLES PolyGram Music Video 082-765-3 | Rush | LF | 19.95 |
| 29 | NEW ▶ | | SWINGING OUT LIVE SMV Enterprises 19V-49045 | Harry Connick, Jr. | C | 19.98 |
| 30 | 19 | 11 | STRANGE TOO Warner Reprise Video 38181 | Depeche Mode | SF | 16.98 |

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

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South Florida VSDA Chapter Plans Own Image Campaign

FLORIDA IN FRONT: The Video Software Dealers Assn.'s regional group in South Florida is not waiting for the national trade organization to launch an image campaign. "The dealers in Florida need help right now. That's what this is all about," said Rick Veingrad, outlining the chapter's bold image campaign during the recent VSDA leadership conference in San Diego. Veingrad, who operates three Video Connection outlets and now heads the chapter, created some extra interest at the gathering of chapter leaders and VSDA board members by scheduling a media briefing following the week-end's main event, an awards dinner. After a Q&A session, Veingrad showed the 30-second commercial and made a presentation to the VSDA board members on hand. "We are not speaking for the board. All I can say is their response was very favorable," Veingrad said later, insisting that the Florida image effort in no way conflicts with the much-discussed national plan. Veingrad surprised a number of leadership conference attendees, who commented on how slick and "together" the campaign seems. Accompanying Veingrad were two people: Linda Perry, marketing manager at WTVJ, an NBC station, and Joseph Mazon, head of Video Distributors Florida and the chapter's piracy adviser. The plan, under the theme "Take The Good Times Home Tonight," will involve Pizza Hut and the station, with both contributing an unspecified amount of money to match the \$10,000-per-movie package. "Right now, we're into the financial arrangements, the fine points, where does the check come from and where does it go," reported Veingrad after the conference.



by Earl Paige

half-price Tuesday and Wednesday. All the same, he acknowledges, "It's in rental where we are way behind in revenues. What we are looking to do is add more space and get deeper in new releases." The exceptions in price at Tower are the under-60-minute children's product, priced at 99 cents to \$1.25, and other categories such as documentaries and cultural titles that are never offered at half-price. In Austin, Video Station Superstore owner Ross Flint finds offering the choice of one-day or two-day the better way to go.

His store prices almost everything at \$3.25 one-day and \$4 two-days. Out in Los Angeles, some 20/20 Video outlets have adjusted that chain's midweek bargain price by going with a 50-cent price on the third and subsequent tapes; the offer is good only on Tuesdays and Wednesdays, not Thursdays. The chain historically was \$1.64 on three days, Tuesdays to Thursdays, but recently bumped this to \$2. Now on Tuesdays and Wednesdays, for example, three movies cost \$4.50. Illustrating that the variations never end, Movie Club in Escondido, Calif., rents at \$1.99, except for family, children's, and Nintendo, which are 99 cents. But receipts from any of three grocery stores knock those prices in half. All these special offers and special days are too, too confusing, says George Henderson, head of Reel Time Video, Baltimore. He's gone to \$2.69 for new releases, \$1.69 for recent releases and some catalog and Nintendo, and 69 cents for older product.

CHAPTER ROUNDUP: Can you conduct a meeting from 3,000 miles away? Frank Lucca will be in Dallas Tuesday (12) and plans to conduct the New England meeting at the Crown Plaza Hotel in Natick, Mass., from Texas via satellite. Although the official VSDA invitation doesn't mention the tie-in, the hook-up is a prelude to a dealer training and marketing network for Lucca's Flagship Entertainment loop. Many chapters are starting the new

(Continued on page 48)

Top Video Sales

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating | Suggested List Price |
|-----------|-----------------|---------------|--|--|--------------------------------------|-----------------|--------|----------------------|
| | | | | Compiled from a national sample of retail store sales reports. | | | | |
| | | | | ★ ★ NO. 1 ★ ★ | | | | |
| 1 | 1 | 16 | PRETTY WOMAN | Touchstone Pictures Touchstone Home Video 1027 | Richard Gere Julia Roberts | 1990 | R | 19.99 |
| 2 | 4 | 38 | THE LITTLE MERMAID | Walt Disney Home Video | Animated | 1989 | G | 26.99 |
| 3 | 3 | 20 | PETER PAN | Walt Disney Home Video 960 | Animated | 1953 | G | 24.99 |
| 4 | 2 | 7 | MADONNA: JUSTIFY MY LOVE | Warner Reprise Video 38224 | Madonna | 1990 | NR | 9.98 |
| 5 | 5 | 13 | TOTAL RECALL | Carolco Home Video 68901 | A. Schwarzenegger | 1990 | R | 24.99 |
| 6 | 6 | 17 | TEENAGE MUTANT NINJA TURTLES: THE MOVIE | New Line Cinema Family Home Entertainment 27345 | Judith Hoag Elias Koteas | 1990 | PG | 24.99 |
| 7 | 8 | 11 | MADONNA: THE IMMACULATE COLLECTION | Warner Reprise Video 3-38195 | Madonna | 1990 | NR | 19.98 |
| 8 | 7 | 230 | THE SOUND OF MUSIC ▲ ◆ | CBS-Fox Video 1051 | Julie Andrews Christopher Plummer | 1965 | G | 24.98 |
| 9 | 9 | 126 | THE GODFATHER | Paramount Pictures Paramount Home Video 8049 | Marlon Brando Al Pacino | 1972 | R | 29.95 |
| 10 | 12 | 18 | RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◆ | Warner Home Video 616 | Richard Simmons | 1990 | NR | 19.98 |
| 11 | 10 | 22 | ALL DOGS GO TO HEAVEN | MGM/UA Home Video M301868 | Animated | 1989 | G | 24.98 |
| 12 | 11 | 5 | THE GODFATHER PART II | Paramount Pictures Paramount Home Video 8459 | Al Pacino Diane Keaton | 1974 | R | 29.95 |
| 13 | 14 | 21 | LOOK WHO'S TALKING | Tri-Star Pictures RCA/Columbia Home Video 70183 | John Travolta Kirstie Alley | 1989 | PG-13 | 19.95 |
| 14 | 15 | 18 | THREE TENORS IN CONCERT ● | London 071-223-3 | Carreras · Domingo · Pavarotti | 1990 | NR | 24.95 |
| 15 | 17 | 7 | PLAY THAT FUNKY MUSIC WHITE BOY | SBK Music Video K5VA-07339 | Vanilla Ice | 1990 | NR | 12.98 |
| 16 | 13 | 17 | JANE FONDA'S LEAN ROUTINE | Jane Fonda Warner Home Video 654 | Jane Fonda | 1990 | NR | 29.98 |
| 17 | 19 | 13 | M.C. HAMMER: HAMMER TIME | Capitol Video 40012 | M.C. Hammer | 1990 | NR | 19.98 |
| 18 | 16 | 16 | STAR WARS TRILOGY GIFT PACK | CBS-Fox Video 0609 | Mark Hamill Harrison Ford | 1990 | PG | 59.98 |
| 19 | 28 | 5 | SKID ROW: OH SAY CAN YOU SCREAM | A*Vision Entertainment 3-50179 | Skid Row | 1990 | NR | 19.98 |
| 20 | 23 | 20 | THE KING AND I | CBS-Fox Video 1004 | Yul Brynner Deborah Kerr | 1956 | G | 19.98 |
| 21 | 21 | 19 | FIELD OF DREAMS | Universal City Studios MCA/Universal Home Video 80884 | Kevin Costner Amy Madigan | 1989 | PG | 19.95 |
| 22 | 24 | 14 | PLAYBOY 1991 VIDEO PLAYMATE CALENDAR | Playboy Video HBO Video 90520 | Various Artists | 1990 | NR | 19.99 |
| 23 | 20 | 9 | FRANK SINATRA: THE REPRIS COLLECTION | Warner Reprise Video 3-38196 | Frank Sinatra | 1990 | NR | 69.98 |
| 24 | 25 | 3 | PRIDE AND JOY | SMV Enterprises 17V-49069 | Stevie Ray Vaughan | 1990 | NR | 17.98 |
| 25 | 18 | 14 | JETSONS: THE MOVIE | Universal City Studios MCA/Universal Home Video 80977 | Animated | 1990 | G | 22.95 |
| 26 | 22 | 4 | KATHY SMITH'S WEIGHT-LOSS WORKOUT | Fox Hills Video M032732 | Kathy Smith | 1990 | NR | 19.98 |
| 27 | 31 | 3 | TEEN MUTANT NINJA TURTLES: ATTACK ... | Family Home Entertainment 27344 | Animated | 1989 | NR | 14.95 |
| 28 | NEW ▶ | | GUESS WHO'S COMING TO DINNER | RCA/Columbia Pictures Home Video 60541 | Spencer Tracy Katherine Hepburn | 1967 | NR | 14.95 |
| 29 | 36 | 19 | RAIN MAN | MGM/UA Home Video 901648 | Dustin Hoffman Tom Cruise | 1988 | R | 19.98 |
| 30 | RE-ENTRY | | CINDERELLA | Walt Disney Home Video 410 | Animated | 1950 | G | 26.99 |
| 31 | RE-ENTRY | | WHEN HARRY MET SALLY ... | Nelson Home Entertainment 7732 | Billy Crystal Meg Ryan | 1989 | R | 19.98 |
| 32 | 29 | 10 | JANET JACKSON: THE RHYTHM NATION COMPILATION | A&M Video 7502-61737-3 | Janet Jackson | 1990 | NR | 19.95 |
| 33 | 26 | 6 | THE GODFATHER: 1902-1959, THE COMPLETE EPIC | Paramount Pictures Paramount Home Video 8480 | Marlon Brando Al Pacino | 1981 | NR | 99.95 |
| 34 | 32 | 2 | TO SIR, WITH LOVE | RCA/Columbia Pictures Home Video 60247 | Sidney Poitier | 1966 | NR | 14.95 |
| 35 | 33 | 9 | DR. FEELGOOD: THE VIDEOS | Elektra Entertainment 40117-3 | Motley Crue | 1990 | NR | 14.98 |
| 36 | 30 | 35 | STEP BY STEP ▲ ²⁰ | SMV Enterprises 19V-49047 | New Kids On The Block | 1990 | NR | 19.98 |
| 37 | RE-ENTRY | | PLAYBOY VIDEO CENTERFOLD: TAWNNI CABLE | Playboy Video HBO Video 424 | Tawnni Cable | 1990 | NR | 14.99 |
| 38 | RE-ENTRY | | DIE HARD | CBS-Fox Video 1666 | Bruce Willis Bonnie Bedelia | 1988 | R | 19.98 |
| 39 | RE-ENTRY | | SEXY LINGERIE II | Playboy Video HBO Video 0363 | Various Artists | 1990 | NR | 19.99 |
| 40 | NEW ▶ | | THE JUDDS: LOVE CAN BUILD A BRIDGE | MPI Home Entertainment MP6096 | The Judds | 1990 | NR | 19.98 |

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MOVIE CLUB

(Continued from page 39)

Records/Tower Video.

Not only are its \$1.99 and 99-cent rental prices extremely aggressive, but Movie Club also has a deal with area supermarkets in which customers are offered one-for-one free rentals upon presentation of cash-register receipts.

Family films, Nintendo games, and children's product are rented at 99 cents. Everything else is \$1.99, including adult videos (featured in a separate room) and a wide variety of Spanish-language titles.

Heiman says Movie Club is acutely aware of the enormous Hispanic demographic in this community north of San Diego. "The majority do not have credit cards, do not speak English, and many are uncomfortable about shopping in certain stores," he says, insisting that a Spanish-speaking staff person be available on all shifts.

So far, sell-through is not that strongly featured in breadth, but it is discounted aggressively. Heiman uses a formula that results in unusual price points he believes consumers perceive as a more believable bargain.

As aggressive as Movie Club is, it will not take on Toys 'R' Us or other discounters with regard to top Nintendo titles. "We let them beat each other up with 'Mario Brothers' and those type items," says Sullivan, pointing to a section where Nintendo is offered at either \$19.95 or \$24.95.

Other distinctive aspects include the absence of any food items. "It's like with a lot of things; we constantly look at food and so on. If we could get something really unique, it might work. Otherwise, we keep everything focused on the product—videocassettes," reiterates Heiman.

Heiman admits that one concession to product mix he may soon implement is laserdisc. "This is something we really hope to try. Our consideration is how can we do it in a massive way like we're doing with tape."

RKO/WARNER VIDEO

(Continued from page 39)

While the rest of the world is out at \$11.99, we're at \$14.98 and \$15.98. We'll have to sit down with our racker on that and analyze it."

Similarly, the giant West Coast/National chain has all but given up on audio for now, says director of movie purchasing Tom Foltz. Although he says some stores are still carrying music titles, he admits that the test-basis departments "did not work out."

Berns, while he is confident in RKO's ability to attract the music buyer, acknowledges that the chain has not done enough to advertise its newest product category. In fact, at the flagship store on 49th Street there are no signs on the main level indicating that there are compact discs upstairs.

"Actually, it's one of the issues we're addressing," says Berns. "We feel we've got a great breadth and depth of product, but one is so overwhelmed by the video presentation that [the music sections] need some merchandising. At this point it's in-store, but we may try to do some co-op advertising with our rackjobber."

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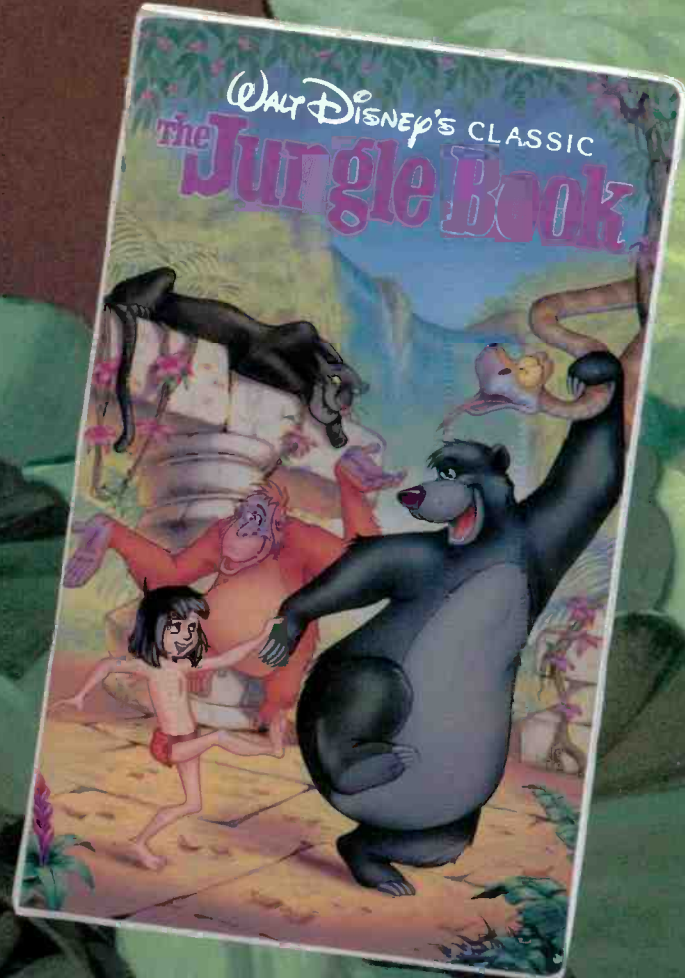
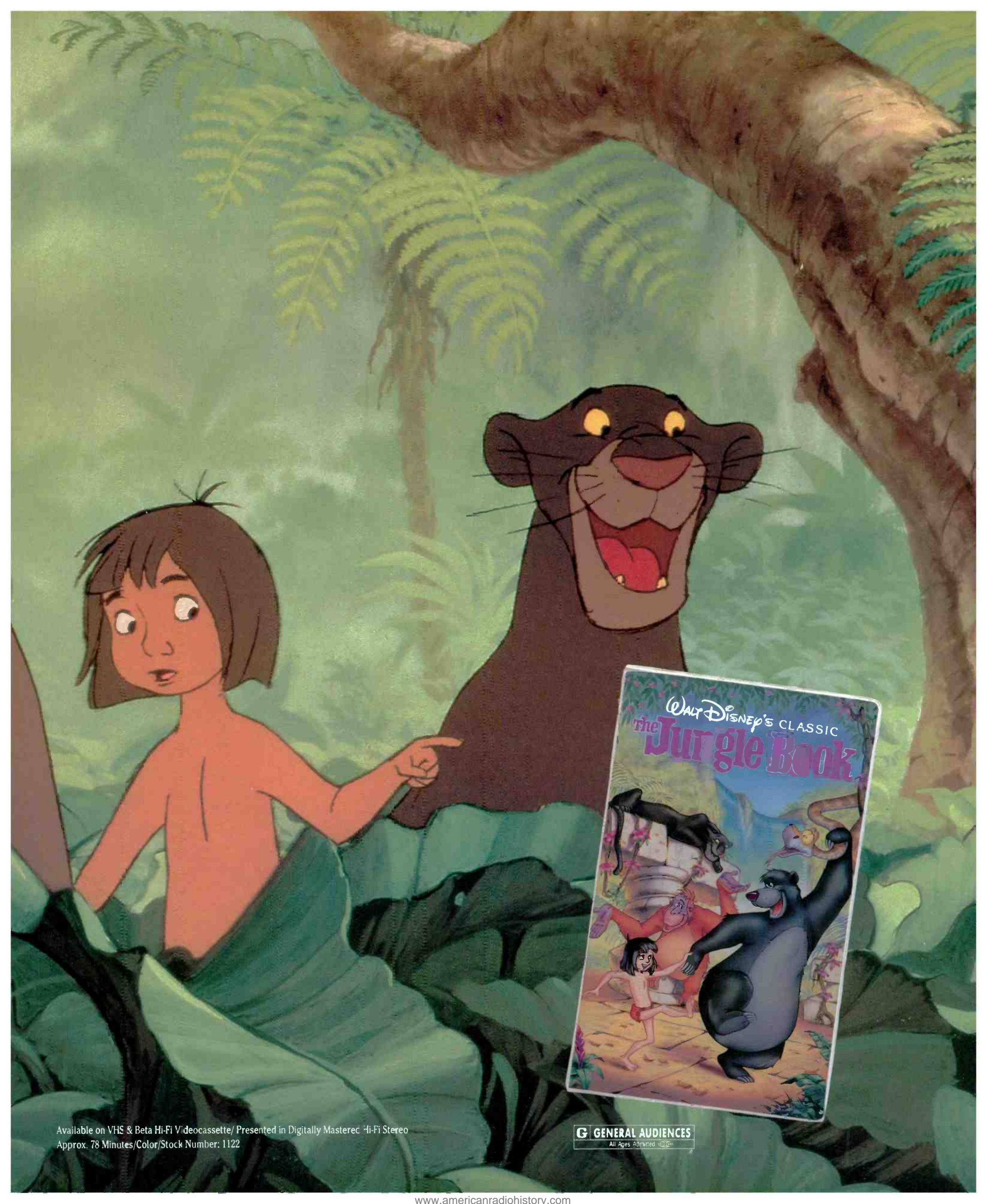
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NEWSLINE

Hoffman To Keynote VSDA Confab; Convention Committee Named

The Video Software Dealers Assn. has named the convention committee for the group's 10th annual confab, July 14-17 in Las Vegas. Also named was this year's keynote speaker, Peter Hoffman, the sometimes controversial president of Carolco Pictures. The convention committee comprises Bill Acheson (Bill's Video, Winnipeg, Manitoba); Allan Caplan (Blockbuster Entertainment, Fort Lauderdale, Fla.); Jim Cardwell (Warner Home Video); Richard Cohen (Buena Vista Home Video); Bob DeLellis (CBS/Fox Video); Lou Epstein (Video Showplace, Fairfield, Ohio); Louis Feola (MCA/Universal Home Video); Vern Fross (Commtron); John Heim (J&J Video, Lakewood, Colo.); Joe Johnson (Poppingo Video, Sioux Falls, S.D.); Kirk Kirkpatrick (WaxWorks/VideoWorks); John Maioriello (JD Store Equipment); and Jim Salzer (Salzer's Video, Ventura, Calif.).

NAVD Issues Copyright Position Paper

The National Assn. of Video Distributors has issued a position paper on copyright protection of prerecorded video. The statement reads, "The National Assn. of Video Distributors firmly supports the protection of copyright in video software by manufacturers, including, but not limited to, the use of color-coded panels, anti-copy protection (such as the MACROVISION process), identification markings and embossed jackets. NAVD also supports manufacturers' policies that copyrighted product should not be sold by distributors, to convicted pirates, pursuant to agreements entered into by manufacturers with each distributor."

Rockefeller Foundation Grants NVR \$1 Mil

The Rockefeller Foundation has appropriated \$1 million for the second year of operation for National Video Resources, the not-for-profit operation the foundation created last March to help improve consumers' access to independently produced documentaries, artistic presentations, and other nonmainstream programming on video. NVR's first projects include commissioning and publishing special reports on videocassette marketing through 800 telephone numbers and reports on fiber-optic video transmission and other future technologies. NVR has also underwritten the publication of "Independent Producers' Guide To Distributors" and "Alternative Visions: Distributing Independent Video In A Home Video World." Other projects under way include funding a museum shop to develop and test a model video rental store for independent and multicultural videos; curating a Green Video Collection, a compendium of environmental tapes including features, documentaries, music videos, and children's programs; underwriting its initial direct-marketing campaign; funding a national sales promotional effort for the release on video of eight films by African film makers; and overseeing a Harvard Business School student marketing project to determine trends in the institutional video market.

VAG Heats Up Video Buying-Group Battle

As the battle of the video buying groups heats up, Scottsdale, Ariz.-based Video Alliance Group, founded by former American Video Assn. president Michael Weiss, has come up with a new twist on recruiting members. According to VAG's latest mailing, "any member of any other recognized video buying group who has already paid their annual dues to that group and can show proof of payment will be accepted free to The Video Alliance Group, Inc. for the balance of their present membership term."

Starmaker Adds Budget Audio Line

Starmaker Entertainment, a supplier of budget video to mass-merchant outlets, is expanding into audio by adding a line of CDs and audiocassettes priced at \$6.99 and \$3.99, respectively. The new line, as yet unnamed, will include oldies, classical, jazz, and rock titles. The company plans to use its current staff to handle all packaging, merchandising, and sales for the audio line. Starmaker president Ken Palmer says he expects the library of product—for which Starmaker will have exclusive distribution rights—will ultimately yield about 400 titles, including compilations, greatest-hits, and other packages. Palmer adds that he expects to have the first product from the new line out by July through the company's regular account base.

Worldvision Tees Off With Golf Promotion

Worldvision Home Video, distributor of Jack Nicklaus' "Golf My Way" series, is offering video dealers a promotion called the "Golf My Way Putting Invitational." Winners from each store's hole-in-one putting contest will become eligible for a grand-prize drawing in April. The grand prize is a "Golfer's Dream Equipment Package," compliments of MacGregor Golf Co.

Top Video Rentals

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Year of Release | Rating |
|-----------|------------|---------------|---|--|--|-----------------|--------|
| 1 | 1 | 6 | ROBOCOP 2 | Orion Pictures Orion Home Video 8764 | Peter Weller Nancy Allen | 1990 | R |
| 2 | 2 | 6 | DICK TRACY | Touchstone Pictures Touchstone Home Video 1066 | Warren Beatty Madonna | 1990 | PG |
| 3 | 11 | 3 | YOUNG GUNS II | CBS-Fox Video 1902 | Emilio Estevez Kiefer Sutherland | 1990 | PG-13 |
| 4 | 4 | 5 | MY BLUE HEAVEN | Warner Bros. Inc. Warner Home Video 12003 | Steve Martin Rick Moranis | 1990 | PG-13 |
| 5 | 3 | 11 | ANOTHER 48 HRS. | Paramount Pictures Paramount Home Video 32386 | Eddie Murphy Nick Nolte | 1990 | R |
| 6 | 6 | 4 | THE ADVENTURES OF FORD FAIRLANE | CBS-Fox Video 1840 | Andrew Dice Clay | 1990 | R |
| 7 | 5 | 11 | BIRD ON A WIRE | Universal City Studios MCA/Universal Home Video 80959 | Mel Gibson Goldie Hawn | 1990 | PG-13 |
| 8 | 36 | 2 | THE FRESHMAN | Tri-Star Pictures RCA/Columbia Home Video 70293-5 | Matthew Broderick Marlon Brando | 1990 | PG |
| 9 | 7 | 16 | PRETTY WOMAN | Touchstone Pictures Touchstone Home Video 1027 | Richard Gere Julia Roberts | 1990 | R |
| 10 | 14 | 3 | DELTA FORCE 2 | Media Home Entertainment M012458 | Chuck Norris | 1990 | R |
| 11 | 8 | 14 | THE HUNT FOR RED OCTOBER | Paramount Pictures Paramount Home Video 32020 | Sean Connery Alec Baldwin | 1990 | PG |
| 12 | 9 | 13 | TOTAL RECALL | Carolco Home Video 68901 | A. Schwarzenegger | 1990 | R |
| 13 | 10 | 6 | GREMLINS 2: THE NEW BATCH | Amblin Entertainment Warner Home Video 11886 | Zach Galligan Phoebe Cates | 1990 | PG-13 |
| 14 | 17 | 2 | MO' BETTER BLUES | Universal City Studios MCA/Universal Home Video 81013 | Denzel Washington Spike Lee | 1990 | R |
| 15 | 13 | 12 | BACK TO THE FUTURE PART III | Amblin Entertainment MCA/Universal Home Video 80976 | Michael J. Fox Christopher Lloyd | 1990 | PG |
| 16 | 12 | 11 | CADILLAC MAN | Orion Pictures Orion Home Video 8756 | Robin Williams Tim Robbins | 1990 | R |
| 17 | 16 | 11 | BETSY'S WEDDING | Touchstone Pictures Touchstone Home Video 1067 | Alan Alda Molly Ringwald | 1990 | R |
| 18 | 15 | 7 | GHOST DAD | Universal City Studios MCA/Universal Home Video 80979 | Bill Cosby | 1990 | PG |
| 19 | 18 | 10 | MEN AT WORK | Epic Home Video RCA/Columbia Home Video 59463-5 | Charlie Sheen Emilio Estevez | 1990 | PG-13 |
| 20 | 19 | 6 | LAST EXIT TO BROOKLYN | Neue Constantin Film RCA/Columbia Home Video 90633 | Stephen Lang Jennifer Jason Leigh | 1990 | R |
| 21 | 21 | 7 | HENRY V | CBS-Fox Video 6163 | Kenneth Branagh | 1989 | PG |
| 22 | 23 | 5 | LONGTIME COMPANION | Vidmark Entertainment | Bruce Davison Stephen Caffrey | 1990 | R |
| 23 | 24 | 13 | WILD ORCHID | Vision p.d.g. RCA/Columbia Home Video 59573-5 | Mickey Rourke Jacqueline Bisset | 1990 | NR |
| 24 | 33 | 2 | REPOSSESSED | Live Home Video 68919 | Linda Blair Leslie Nielsen | 1990 | PG-13 |
| 25 | 29 | 19 | GLORY | Tri-Star Pictures RCA/Columbia Home Video 70283-5 | Matthew Broderick Denzel Washington | 1989 | R |
| 26 | NEW | | THE LEMON SISTERS | Miramax Films HBO Video 90326 | Diane Keaton Carol Kane | 1990 | PG-13 |
| 27 | 27 | 6 | TIE ME UP! TIE ME DOWN! | Miramax Films RCA/Columbia Home Video 90903 | Victoria Abril Antonio Banderas | 1990 | NC-17 |
| 28 | 20 | 4 | THE GODFATHER | Paramount Pictures Paramount Home Video 8049 | Marlon Brando Al Pacino | 1972 | R |
| 29 | 22 | 15 | THE COOK, THE THIEF, HIS WIFE & HER LOVER | Vidmark Entertainment 5330 | Helen Mirren Michael Gambon | 1990 | NR |
| 30 | 30 | 7 | ERNEST GOES TO JAIL | Touchstone Pictures Touchstone Home Video 1065 | Jim Varney | 1990 | PG |
| 31 | 25 | 4 | THE GODFATHER PART II | Paramount Pictures Paramount Home Video 8459 | Al Pacino Diane Keaton | 1974 | R |
| 32 | 26 | 6 | SHORT TIME | Live Home Video 68922 | Dabney Coleman Matt Frewer | 1990 | PG-13 |
| 33 | 32 | 15 | Q&A | HBO Video 444 | Nick Nolte Timothy Hutton | 1990 | R |
| 34 | 37 | 27 | DRIVING MISS DAISY | Warner Bros. Inc. Warner Home Video 11931 | Jessica Tandy Morgan Freeman | 1989 | PG |
| 35 | RE-ENTRY | | FRANKENHOOKER | SGE Home Video 2013 | James Lorinz Patty Mullins | 1990 | NR |
| 36 | RE-ENTRY | | BLIND FURY | Tri-Star Pictures RCA/Columbia Home Video 70253-5 | Rutger Hauer | 1990 | R |
| 37 | 28 | 15 | I LOVE YOU TO DEATH | Tri-Star Pictures RCA/Columbia Home Video 70303-5 | Tracey Ullman Kevin Kline | 1989 | R |
| 38 | NEW | | CIRCUITRY MAN | I.R.S. Media Inc. RCA/Columbia Home Video 90513 | Jim Metzler Dana Wheeler-Nicholson | 1990 | R |
| 39 | RE-ENTRY | | BAD INFLUENCE | Epic Home Video RCA/Columbia Home Video 59233-5 | Rob Lowe James Spader | 1990 | R |
| 40 | 38 | 2 | GO FOR IT | Warner Bros. Inc. Warner Home Video 35099 | Terence Hill Bud Spencer | 1983 | PG |

◆ 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.

PBS HOME VIDEO

(Continued from page 41)

ic way of thinking in a nonthreatening, nonconfrontational kind of way," says Al Cattabiani, president of Pacific Arts Video, which distributes PBS product. "Bill Moyers is particularly good at this sort of thing."

Moyers has previously been featured in videos released by Mystic Fire Video, such as the six-tape "Joseph Campbell And The Power Of Myth" series and the Robert Bly profile "A Gathering Of Men."

When the war broke out, Cattabiani says he and his staff "were scanning the PBS catalog to find what was appropriate and we found this. This is entirely different [from the other videos coming out]. This is getting to the con-

"This is essentially a public service, an important educational tool"

cepts and intellectual ferment behind the conflict.

"When the battles are over, we're still going to have to try to make two cultures live together," he continues. "The fighting will be over but the underlying ideas aren't really going to change."

Cattabiani sees the release of "The Islamic Mind" as indicative of the ongoing evolution of the video medium. "What's happening in home video is it's evolving into something like the publishing business," he says. "We are suppliers who are in the business of conveying ideas and concepts."

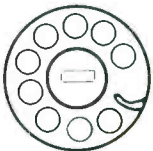
"We are trying to take our role of electronic publisher seriously and respond to what's going on in the world," he continues. "We want to add what we can to the pool of ideas that people are drawing from. We are trying to [offer] programming that really does add something to your life. There is more to it than just passive entertainment."

Pacific Arts made "The Islamic Mind" available immediately upon announcing its availability on Jan. 28. "This is not just your standard prebook, street-date mode," adds Cattabiani. "We scanned our catalog, and every now and then one of those titles will become appropriate for retail release because of events surrounding the program."

"The Islamic Mind" will also air March 17 on PBS television stations.

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Cat. No. 4746

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New Low Price! Cat. No. 8036

Cat. No. 4744

New Low Price! Cat. No. 1240

New Low Price! Cat. No. 1244

New Low Price! Cat. No. 1800

DEALER ORDER DATE: FEBRUARY 26, 1991

STREET DATE: MARCH 21, 1991

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VIDEO PEOPLE

David C. Hendler is appointed VP of finance and administration at Buena Vista Worldwide Home Video and Pay TV. He had been area chief financial officer for Pepsi-Cola.

Martin Weinstein is promoted to senior VP of sales and marketing at Turner Home Entertainment. He had been VP of sales and marketing at the company.

Carol Lee is named director of marketing and **Pam Rodi** is named senior director of creative services at RCA/Columbia Pictures Home Video. Lee had been director of broadcast and video production and Rodi had been director of creative services, both at RCA/Columbia.



HENDLER



WEINSTEIN



MATTHAEI

Nan Halperin is promoted to VP of sales and marketing at Hanna-Barbera Home Video. She had been senior director of national sales and marketing there.

Marty Graham is named VP of product development and **David Watts** is named director of product development at Rentrak Corp. Graham had been director of product development and Watts had been studio coordinator at the company.

Jennifer Held Matthaei is named Northeast regional sales manager at Orion Home Video. Prior to joining Orion, she had been Mid-Atlantic regional sales manager at Media Home Entertainment.

Patricia Jackson is named director of programming and acquisitions at J2 Communications/National Lampoon.

Richard Jordan is appointed manager of worldwide services for Vidmark Entertainment. He had served in a similar capacity at New World Entertainment. Also at Vidmark, **Terry Siebert** is promoted to national sales manager and **Al Pollan** is named Western regional sales manager. Siebert had been the Western manager. Prior to joining Vidmark, Pollan had been with MGM/UA Home Video.

Michael Colter has joined the membership acquisition staff at buying group The Video Alliance Group. He had been director of marketing for Video Pipeline.

MOST RETAILERS NOT FRIGHTENED BY \$99.95 'GHOST'

(Continued from page 39)

they will be coming to sell-through with the title for holiday season."

While that may be true, Paramount has more immediate concerns in mind.

"What we're hoping is that with what we're spending on the marketing campaign, and with focused sell-off campaign, retailers will bring in incremental copies," Kanne says.

Although he declines to put a precise dollar figure on it, Kanne describes the marketing budget for "Ghost" as "significantly higher" than the \$3 million the studio says it spent to support "The Hunt For Red October," which the studio claims was its largest budget until that point.

"The whole theory [behind the higher price point] was to put the extra dollars back into the market," Kanne says. "We're going to do that again with 'Ghost.'"

In addition to the previously viewed campaign, Paramount has slated two flights of television ads, one running prior to street date and one six weeks after release.

The post-street-date campaign will also promote the sale of previously viewed copies.

Paramount is hoping that the additional marketing muscle will help push shipments of "Ghost" well beyond the 436,000 units achieved on "The Hunt For Red October," according to Kanne.

Although the studio will not say it explicitly, other sources indicate that, with its previously viewed campaign, Paramount is eyeing "Dick Tracy"-like numbers for "Ghost."

Buena Vista's "Tracy" shipped more than 500,000 units in December.

Another factor behind Paramount's optimism, according to

Kanne, is the apparent success of the similarly priced "Hunt" in the rental market. "The success of 'Hunt' I think will help," Kanne says. "It's still one of the top renters for retailers."

One indication that Paramount's optimism may be justified comes from Frank Lucca, president of the 700-store Flagship Entertainment Systems and one of the most outspoken retailers to protest the \$100 list price on "Hunt."

Lucca says his marketing group will not be staging a boycott this time as it did when "Hunt" came out.

"We have no corporate opinion," Lucca says of the pricing strategy for "Ghost."

"As far as \$99-list movies are concerned, the dealers have spoken. They purchased 436,000 of 'The Hunt For Red October,' a movie we lost tons of money on because of our boycott against Paramount. We took a stand. I don't want to fight a fight that isn't there."

"At least Paramount is not raising every title, and maybe we can take some credit for that, and no other studios have gone to \$99, so we may have won a point or two," says Lucca.

Ron Castell, senior VP of programming and merchandising at 1,500-store Blockbuster Video, accepts the price point and is ready to go with it.

"We would have liked to have seen a lower price—it's dynamite product," he says. "But they do their market research, they test and probe the water, and they have their reasons. 'Ghost' is very rentable and very sellable both. If others don't carry it [because of the high price], it will warm the cockles of my Blockbuster heart. Because there is a demand for it, and

we hope to satisfy that demand."

As for the previously viewed campaign, Castell says, "We're in favor of it, and we think it's smart. It's positive."

He doesn't venture an opinion, however, as to whether it will increase wholesale demand. "We will buy what the demand is from the individual stores. That's always the case," he says.

One retailer who is unenthusiastic about the "sell-off" commercial is John Thrasher, VP of video purchasing and distribution for 58-store Tower Records/Tower Video.

"I would have preferred that the production costs [of the commercial] be used to bring down the cost of the tape," says Thrasher. "And I would really have preferred that it come out at a sell-through price."

"The consumer is well aware of used movies being available. I can understand [Paramount] doing this, the economy and all, but what the consumer wants is to see some consistency and stability in releases."

Thrasher points to the apparent inconsistency in pricing "Pretty Woman" at \$19.95 and "almost the same kind of good-feeling movie, 'Ghost,' at \$99.95."

Another aspect of Paramount's marketing campaign for "Ghost" involves a reprise of the limited-time sales incentive used successfully on "Days Of Thunder" and "Another 48 HRS."

Dealers who order a 12-piece prepack of "Ghost" between Jan. 31 and Feb. 14 can choose between two premium packages.

One package includes a "Ghost" standee and a white fleece baseball-style jacket. The second package includes a jukebox-styled AM/FM cassette player and an audiocassette single of the Righteous Brothers' song "Unchained Melody" that appears prominently on the "Ghost" soundtrack.

Dealers who order two prepacks are eligible to receive both premium packages.

Explaining the philosophy behind the sales-incentive programs, Kanne says, "It really gets the distributor focused on making those calls to its accounts and explaining the program because it only runs for a limited time. Also, it helps us gauge our duplication needs better because it generates a lot of orders before the solicitation period ends."

STORE MONITOR

(Continued from page 42)

year with a tough meeting: **Central Texas** is scheduling **Mike McCaffrey** on the topic of shrinkage and **Gerald Adams** of the **Motion Picture Assn. of America** on piracy... **Barry Freilich**, head of the **Northeast Florida** chapter and **Granada Video**, and also embroiled in an adult-video case, will talk to the **Indiana Chapter** Wednesday (13) at the **Wyndham Garden Hotel** in Indianapolis. Freilich's topic: "Free Speech, Is It Really? Are You Willing To Pay The Price?"... Ominous, ominous is the invitation to the **Minnesota Chapter** series of meetings in four cities regarding another attack that would allow "PG-13 or below. If you don't know what to do it may be too late for your store..."

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Judds, Rabbitt, Tritt Among Acts Slated For TNN's N.Y. Music Series

NASHVILLE—For the second consecutive year, The Nashville Network will sponsor a country-music concert series at the Westbury (N.Y.) Music Fair. The Judds will headline the first show of the series, Friday (15), with Pirates Of The Mississippi as the opening act. Last year, more than 40 country acts played the 2,870-seat venue under the TNN logo.

Also booked for the 1991 series are Eddie Rabbitt and Mark Chesnutt, April 14; Dan Seals and Mary-Chapin Carpenter, April 16; Ricky Van Shelton and Michael Johnson, May 1; Travis Tritt and Lorrie Morgan, May 9; and Tanya Tucker and T. Graham Brown,

June 23. Other acts are to be announced.

While TNN sponsors the series, Westbury decides which artists will be booked. Jim McCormick, director of country music programming for the Music Fair Group (which also includes a sister facility at Valley Forge, Pa.), says last year's series drew "a spectacular crowd." He adds that "the Westbury Music Fair has enjoyed for a number of years extraordinary success when it comes to country music—to the extent that Kenny Rogers in 1988 and 1989 set records for his Christmas tour at Westbury."

The Grass Is Always Bluer In The Next Band SPBGMA Meet Marked By Impromptu Jam Sessions

BLUEGRASS BINGE: In tight, intense clusters, they clogged the hotel lobby, spilled past the registration desk onto staircases and into the bars, then eddied down the corridors—indifferent to everything but the music they were playing. When bluegrass musicians congregate in large numbers, they must pick together or die. Neither an act of Congress nor an act of God could still these benign zealots for long. Several thousand such hardies came to Nashville recently for the annual meeting of the Society For The Preservation Of Bluegrass Music Of America (see story, this page). As soon as they unpacked—or possibly before—they unsheathed their instruments of choice and began assembling their ad hoc "parking lot" bands. Blessed by a common repertoire and free of the need for electrical outlets, bluegrassers can start and finish an impromptu show in less time than it takes a rock band to locate its drummer.

True, one does risk death by dobro in moving from group to group, or face the very real prospect of turning into a serial killer if one hears "Fox On The Run" played badly just one more time. But, in the main, it is a joyous experience, a bracing blend of country music imagery and jazz inventiveness.

Noting the near-toxic level of bluegrass fanaticism, a heathen observer remarked, "It's just like a Beatles convention—but with sideburns."

BY HER FANS YE SHALL KNOW HER: While the SPBGMA was in the process of announcing that she had won its "overall female vocalist" award, Alison Krauss was some miles away from the convention site and at the eye of her own storm. She and her band, Union Station, sold out the Station Inn bluegrass club—a rarity for even the biggest acts—and attracted some faces seldom seen in this homey venue. On hand to pay their respects to the young Rounder Records artist were Waylon Jennings, Tom T. Hall, Jessi Colter, Matraca Berg, and Billy Smith, as well as MCA exec Tony Brown and songwriter Pat Alger. Among her bluegrass peers dropping by were Eddie Adcock and Lynn Morris. Krauss' talent and coltish good looks have made her a prime target for a country label signing—a step she has so far resisted. She joked with those in the audience who became acquainted with her through her current (and

first) music video, "I've Got That Old Feeling." "I looked pretty wholesome, didn't I?," Krauss drawled, alluding to the mini-skirted silhouettes and meaningful stares spotted throughout the clip. She will soon be heard singing background on a Dolly Parton cut. Her next Rounder album will be out in June.

MAKING THE ROUNDS: Chris LeDoux and Cleve Francis are in the process of signing to Capitol/Nashville. Neither act got more than a nod from radio, but both have enjoyed music video saturation... The Country Music Assn.'s journal, Close Up, reports that Marty Stuart is producing a live bluegrass gospel album on the Sullivan Family for the Country Music Hall Of Fame. When he was 12, Stuart toured with the Sullivans.

... Miami's Playback Records will do the soundtrack album for the action film "Prime Target." It will be distributed by Laurie Records... The Statler Brothers gave out 3,000 free tickets to military dependents for the quartet's Feb. 1 concert at the 10,000-seat Hampton (Va.) Coliseum... Although she did not get the RCA deal she was angling for, Rhonda Vincent put on a vocally rich and animated showcase here during the SPBGMA convention. She is one of the strongest, most promising voices in bluegrass and a natural for traditional-leaning country labels... To that growing passel of patriotic paeans, add Boxcar Willie's new "Spirit Of America"... Rosanne Cash is February's "VH-1 artist of the month," a sinecure that involves the showing of exclusive interviews and performance footage of the Columbia Records artist.

FOR CRS' SAKE: The deadline for Country Radio Seminar's Artist-Radio Tape Session (ARTS) is Friday (15). To participate, an act must have had a top 75 single in a major trade chart during the past year or else a top 10 national hit some time during its career, and at least two persons from its support team registered at CRS. Participating stations must be registered and have their own battery-powered recording equipment.

MARK YOUR CALENDARS: Jimmy Bowen's talk at Nashville's Blair School of Music for the Songwriters Guild of America's "Ask-A-Pro" series has been moved up to Wednesday (13).

Bluegrass Meet Draws Full House 10,000 Turn Out For Confab, Awards Show

BY EDWARD MORRIS

NASHVILLE—Nearly 10,000 musicians, singers, and enthusiasts attended the 17th annual awards show and convention of the Society For The Preservation Of Bluegrass Music Of America. According to Chuck Stearman, who heads SPBGMA, this year's event, held here Feb. 1-3, was the largest ever.

Registrants chose award winners in 36 categories. Part of the show also involved a competition for prizes as best bluegrass band.

New Tradition, a Nashville-based band that records for the Brentwood label, was judged top band. Wild & Blue, Greenwood, Ind., was second; Appalachian Trail, Bristol, Va., third;

Taylor Made, Fairview, Tenn., fourth; and Danger In The Air, Nashville, fifth.

The top award winners in their categories were:

- Entertainer of the year: Bill Mounce.

- Best band: Doyle Lawson & Quicksilver (overall); the Johnson Mountain Boys (instrumentally); Nashville Bluegrass Band (vocally); Jim & Jesse & the Virginia Boys (traditional); Tennessee Gentlemen (contemporary); Bill Mounce & His Outlaws (entertaining).

- Gospel band: Doyle Lawson & Quicksilver (overall); the Lewis Family (traditional); the Marksmen (contemporary).

- Old-time string band: The Foster Family.

- Male vocalist: Charlie Waller (overall); Del McCoury (traditional); Russell Moore (contemporary).

- Female vocalist: Alison Krauss (overall); Emma Smith (traditional); Suzanne Cox (contemporary).

- Bluegrass fiddler: Glen Duncan; old-time fiddler: Chubby Wise.

- Bluegrass banjoist: Raymond Fairchild; old-time banjoist: David Holt.

- Bluegrass mandolinist: Jesse McReynolds.

- Bluegrass guitarist: Tony Rice (lead); Larry Sparks (rhythm).

- Dobroist: Josh Graves.

- Bass fiddler: Travis Lewis.

- Album: "My Heart Is Yours," Doyle Lawson & Quicksilver, Sugar Hill.

- Songwriter: Sidney Cox.

- Bluegrass features writer: Neil Rosenberg.

- Publication (overall): "International Bluegrass."

- Newsletter editor: Wayne Bledsoe, "Bluegrass Pickin' Times."

- Regional newsletter: "Bluegrass Express," Magnolia State Bluegrass Assn.

- Disc jockey: Traci Todd, WRVU-FM Nashville.

- Radio station: WRVU-FM Nashville.

- Promoter: Norman Adams.

J. D. Crowe, Chubby Wise, Red Rector, and Joe Val were elected to SPBGMA's Preservation Hall Of Greats.

NSAI Plans Spring Meet

NASHVILLE—The Nashville Songwriters Assn., International, will hold its 13th annual spring symposium March 15-17 at Loews Vanderbilt Plaza Hotel here. The event will include a songwriters showcase, hosted by Grand Ole Opry star Minnie Pearl, and will be capped by a songwriter-achievement-awards ceremony and dinner.

A series of workshops also will be held: "This Business Called Music," "I've Got A Deal," "I've Got Hits... What's Next," and "Rewriting Techniques." Other features include meetings during which registrants can pitch songs to A&R reps and song-critique sessions.

During the awards ceremony, NSAI will recognize its song and songwriter of the year, as well as the tops in country, pop/rock, gospel, adult contemporary, and R&B.



by Edward Morris



3-D Presentation. Charlie Monk, creative services director, Opryland Music Group, left, and Paul Lucks, VP/GM, PolyGram Records/Nashville, right, present the new Hank Williams three-CD boxed set to Bill Ivey of the Country Music Hall of Fame and Museum, in recognition of the historical significance of the recording, which features 84 original Hank Williams singles in chronological order.

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|-----------|-----------|---------------|---|--|
| 1 | | | 13 | BROTHER JUKEBOX M. WRIGHT (P. CRAFT) | MARK CHESNUTT (V) MCA 7-53965 |
| 2 | 3 | 7 | 13 | WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN) | MIKE REID (C) (V) COLUMBIA 38T-73623 |
| 3 | 2 | 1 | 13 | DADDY'S COME AROUND B. BANISTER (P. OVERSTREET, D. SCHLITZ) | PAUL OVERSTREET (V) RCA 2707-7 |
| 4 | 4 | 3 | 12 | RUMOR HAS IT T. BROWN, R. MCENTIRE (B. BURCH, V. DANT, L. SHELL) | REBA MCENTIRE (V) MCA 7-53970 |
| 5 | 5 | 6 | 15 | THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D. JOHNSON (H. HOWARD) | DOUG STONE (C) (V) EPIC 34T-73570 |
| 6 | 8 | 12 | 16 | YOU'VE GOT TO STAND FOR SOMETHING E. GORDY, JR. (A. TIPPIN, B. BROCK) | AARON TIPPIN (C) (V) RCA 2711-4 |
| 7 | 7 | 8 | 11 | LOVE CAN BUILD A BRIDGE B. MAHER (N. JUDD, J. JARVIS, P. OVERSTREET) | THE JUDDS (V) CURB/RCA 2708-7/RCA |
| 8 | 10 | 16 | 10 | IF YOU WANT ME TO B. MONTGOMERY, J. SLATE (L. WILLIAMS, J. DIFFIE) | JOE DIFFIE (C) EPIC 34T-46047 |
| 9 | 6 | 4 | 14 | FOREVER'S AS FAR AS I'LL GO J. LEO, L. M. LEE, ALABAMA (M. REID) | ALABAMA (V) RCA 2706-7 |
| 10 | 16 | 20 | 14 | WHAT A WAY TO GO R. KENNEDY (J. RUSHING, B. DAVID, R. KENNEDY) | RAY KENNEDY (C) (CD) ATLANTIC 3234-4 |
| 11 | 17 | 23 | 7 | I COULDN'T SEE YOU LEAVIN' J. BOWEN, C. TWITTY, D. HENRY (R. SCAIFE, R. M. BOURKE) | CONWAY TWITTY (V) MCA 53983 |
| 12 | 24 | 38 | 3 | LOVING BLIND J. STROUD (C. BLACK) | CLINT BLACK (V) RCA 2749-7 |
| 13 | 12 | 17 | 15 | LOVE WILL BRING HER AROUND S. HENDRICKS (R. CROSBY, W. ROBINSON) | ROB CROSBY (C) (CD) (V) ARISTA ADC-2081 |
| 14 | 19 | 22 | 9 | LITTLE THINGS R. BENNETT, T. BROWN (P. KENNERLEY, M. STUART) | MARTY STUART (V) MCA 53975 |
| 15 | 9 | 5 | 17 | COME ON BACK H. EPSTEIN (C. CARTER) | CARLENE CARTER (C) (V) REPRIS 4-19564/WARNER BROS. |
| 16 | 18 | 27 | 12 | DON'T TELL ME WHAT TO DO P. WORLEY, E. SEAY (H. HOWARD, M. BARNES) | PAM TILLIS (V) ARISTA 2129 |
| 17 | 20 | 18 | 15 | THERE FOR A WHILE T. BROWN (C. WRIGHT, A. L. GRAHAM) | STEVE WARINER (V) MCA 7-53936 |
| 18 | 11 | 10 | 16 | UNANSWERED PRAYERS A. REYNOLDS (ALGER, BASTAIN, BROOKS) | GARTH BROOKS (V) CAPITOL 44650 |
| 19 | 13 | 11 | 16 | I'VE COME TO EXPECT IT FROM YOU J. BOWEN, G. STRAIT (D. DILLON, B. CANNON) | GEORGE STRAIT (V) MCA 53969 |
| 20 | 21 | 24 | 11 | IS IT RAINING AT YOUR HOUSE B. MONTGOMERY (V. GOSDIN, H. COCHRAN, D. DILLON) | VERN GOSDIN (V) COLUMBIA 38-73632 |
| 21 | 28 | 35 | 5 | I'D LOVE YOU ALL OVER AGAIN K. STEGALL, S. HENDRICKS (A. JACKSON) | ALAN JACKSON (V) ARISTA 2166 |
| 22 | 29 | 34 | 6 | I'M THAT KIND OF GIRL T. BROWN (M. BERG, R. SAMOSET) | PATTY LOVELESS (V) MCA 53977 |
| 23 | 40 | 64 | 3 | HEROES AND FRIENDS K. LEHNING (R. TRAVIS, D. SCHLITZ) | RANDY TRAVIS (V) WARNER BROS. 7-19469 |
| 24 | 32 | 39 | 5 | I GOT YOU R. HALL, R. BYRNE (R. BYRNE, T. GENTRY, G. FOWLER) | SHENANDOAH COLUMBIA PRO 34-73672 |
| 25 | 25 | 25 | 17 | THINGS ARE TOUGH ALL OVER B. MONTGOMERY (L. SILVER, T. BRUCE) | SHELBY LYNNE (C) EPIC 34T-73521 |
| 26 | 26 | 30 | 9 | LONG LOST FRIEND S. HENDRICKS, T. DUBOIS (D. ROBBINS, S. BOGARD, L. STEWART) | RESTLESS HEART (V) RCA 2709-7 |
| | | | | *** Power Pick/Airplay *** | |
| 27 | 59 | — | 2 | TWO OF A KIND, WORKIN' ON A FULL HOUSE A. REYNOLDS (B. BOYD, W. HAYNES, D. ROBBINS) | GARTH BROOKS CAPITOL PRO-79537 |
| 28 | 14 | 14 | 17 | WE'VE GOT IT MADE J. CRUTCHFIELD (S. RAMOS, B. REGAN) | LEE GREENWOOD (C) CAPITOL 4J-44457 |
| 29 | 30 | 37 | 7 | HEART FULL OF LOVE H. DUNN, C. WATERS (KOSTAS) | HOLLY DUNN (V) WARNER BROS. 7-19472 |
| 30 | 33 | 40 | 11 | UNCHAINED MELODY B. KILLEN (A. NORTH, H. ZARET) | RONNIE MCDOWELL (C) (V) CURB 4JM-76850 |
| 31 | 27 | 21 | 20 | CHASIN' THAT NEON RAINBOW K. STEGALL, S. HENDRICKS (A. JACKSON, J. MCBRIDE) | ALAN JACKSON (V) ARISTA 2095 |
| 32 | 15 | 9 | 15 | A FEW GOOD THINGS REMAIN A. REYNOLDS (J. VEZNER, P. ALGER) | KATHY MATTEA (V) MERCURY 878246-7 |
| 33 | 23 | 13 | 17 | LIFE'S LITTLE UPS AND DOWNS S. BUCKINGHAM (M. A. RICH) | RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587 |
| 34 | 35 | 33 | 7 | TREAT ME LIKE A STRANGER K. LEHNING (M. BONAGURA, P. MCCANN) | BAILLIE AND THE BOYS (V) RCA 2720-7 |
| 35 | 39 | 45 | 5 | TRUE LOVE D. WILLIAMS, G. FUNDIS (P. ALGER) | DON WILLIAMS (V) RCA 2745-7-R |
| 36 | 44 | — | 2 | THE EAGLE R. ALBRIGHT, B. MONTGOMERY (H. COCHRAN, R. LANE, M. VICKERY) | WAYLON JENNINGS (V) EPIC 34-73718 |
| 37 | 45 | 50 | 4 | MEN R. BYRNE, A. SCHULMAN (R. BYRNE, A. SCHULMAN) | THE FORESTER SISTERS (V) WARNER BROS. 7-19450 |
| 38 | 41 | 42 | 10 | THERE YOU GO R. SHARP, T. DUBOIS (R. SHARP, D. LOWERY) | EXILE (V) ARISTA 2139 |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | TITLE PRODUCER (SONGWRITER) | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL |
|-----------|------------|-----------|---------------|---|--|
| 39 | 34 | 31 | 12 | SAY IT'S NOT TRUE S. SMITH, T. BROWN (L. CARTWRIGHT) | LIONEL CARTWRIGHT (V) MCA 7-53955 |
| 40 | 38 | 32 | 20 | GHOST IN THIS HOUSE R. HALL, R. BYRNE (H. PRESTWOOD) | SHENANDOAH (C) (V) COLUMBIA 38T-73520 |
| 41 | 31 | 15 | 18 | IT WON'T BE ME J. CRUTCHFIELD (T. SHAPIRO, C. WATERS) | TANYA TUCKER CAPITOL PRO-79338 |
| 42 | 46 | 46 | 9 | ONLY HERE FOR A LITTLE WHILE C. HOWARD, T. SHAPIRO (W. HOLYFIELD, R. LEIGH) | BILLY DEAN CAPITOL PRO-79424 |
| 43 | 36 | 26 | 18 | TURN IT ON, TURN IT UP, TURN ME LOOSE P. ANDERSON (KOSTAS, W. PATTON) | DWIGHT YOAKAM (C) (V) REPRIS 4-19543/WARNER BROS. |
| 44 | 43 | 41 | 17 | PUT YOURSELF IN MY SHOES J. STROUD (C. BLACK, H. NICHOLAS, S. RUSSELL) | CLINT BLACK (V) RCA 2678-7 |
| 45 | 47 | 47 | 11 | BLUEBIRD J. CRUTCHFIELD (R. IRVING) | ANNE MURRAY CAPITOL PRO-79423 |
| 46 | 42 | 28 | 18 | NOW THAT WE'RE ALONE T. BROWN, R. CROWELL (R. CROWELL) | RODNEY CROWELL (C) (V) COLUMBIA 38T-73569 |
| 47 | 49 | 49 | 7 | I MEAN I LOVE YOU B. BECKETT, H. WILLIAMS, JR., J. E. NORMAN (H. WILLIAMS, JR.) | HANK WILLIAMS, JR. (V) WARNER/CURB 7-19463/WARNER BROS. |
| 48 | 50 | 52 | 7 | IF I BUILT YOU A FIRE N. LARKIN (D. SAMPSON, M. HOLMES) | NEAL MCCOY (C) ATLANTIC 4-87833 |
| 49 | 48 | 29 | 18 | YOU WIN AGAIN J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER) | MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567 |
| 50 | 51 | 51 | 9 | CHASIN' SOMETHING CALLED LOVE P. WORLEY, E. SEAY (M. SCHEER, G. BURR) | MOLLY & THE HEYMAKERS (C) (V) REPRIS 4-19517/WARNER BROS. |
| 51 | 54 | 54 | 4 | IF THE JUKEBOX TOOK TEARDROPS N. LARKIN (M. GRAHAM, D. GOODMAN, N. LARKIN, W. EASTERLING) | BILLY JOE ROYAL (C) (V) ATLANTIC 4-87770 |
| | | | | *** HOT SHOT DEBUT *** | |
| 52 | NEW | 1 | 1 | DRIFT OFF TO DREAM G. BROWN (T. TRITT, HARRIS) | TRAVIS TRITT (V) WARNER BROS. 7-19431 |
| 53 | 55 | 55 | 6 | I'M SENDING ONE UP FOR YOU B. BECKETT, T. BROWN (T. BROWN, G. NICHOLSON, R. KENNEDY) | T. GRAHAM BROWN CAPITOL PRO-79477 |
| 54 | 56 | 56 | 6 | I GOT IT BAD W. WALDMAN, J. LEO (M. BERG, J. PHOTOGL) | MATRACA BERG (V) RCA 2710-7 |
| 55 | 57 | 62 | 4 | UNCONDITIONAL LOVE J. BOWEN, J. CRUTCHFIELD (D. LOWERY, R. SHARP, T. DUBOIS) | GLEN CAMPBELL CAPITOL PRO-79494 |
| 56 | 58 | 65 | 3 | WHAT GOES WITH BLUE B. MONTGOMERY (P. NELSON, D. GIBSON) | TAMMY WYNETTE (C) EPIC 38T-46238 |
| 57 | 64 | 72 | 3 | WATER UNDER THE BRIDGE K. LEHNING (J. MCMEANS, B. BURCH) | DAN SEALS (V) CAPITOL 7-7953 |
| 58 | 65 | — | 2 | LET HER GO D. JOHNSON, T. BROWN (M. COLLIE) | MARK COLLIE (CD) (V) MCA 53971 |
| 59 | 53 | 44 | 12 | (YOU'RE MY) SOUL AND INSPIRATION R. LANDIS (B. MANN, C. WEIL) | THE OAK RIDGE BOYS (C) (V) RCA 2665-4 |
| 60 | NEW | 1 | 1 | RIGHT NOW J. JENNINGS, M. C. CARPENTER (A. LEWIS, S. BRADFORD) | MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699 |
| 61 | 68 | — | 2 | DECK OF CARDS M. JOHNSON (T. TYLER) | BILL ANDERSON (C) (V) CURB 4JM-76855 |
| 62 | 62 | — | 2 | MILES ACROSS THE BEDROOM J. BOWEN, G. MORRIS (L. MOORE, J. REA) | GARY MORRIS CAPITOL PRO-79514 |
| 63 | 60 | 58 | 19 | ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R. O. YOUNG) | THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7 |
| 64 | 61 | 63 | 6 | IN A DIFFERENT LIGHT J. BOWEN, L. DAVIS (E. HILL, J. YUOKIN) | LINDA DAVIS CAPITOL PRO-79283 |
| 65 | 74 | — | 2 | 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 |
| 66 | NEW | 1 | 1 | POCKET FULL OF GOLD T. BROWN (V. GILL, B. ALLSMILLER) | VINCE GILL (CD) (V) MCA 7-54026 |
| 67 | 67 | 61 | 12 | THAT'S THE WAY LOVE IS B. BECKETT, R. BENSON (L. PRESTON) | ASLEEP AT THE WHEEL (V) ARISTA 2122 |
| 68 | NEW | 1 | 1 | MARY & WILLIE B. BECKETT (K. T. OSLIN) | K. T. OSLIN (V) RCA 2746-7 |
| 69 | 70 | 74 | 3 | LAY MY BODY DOWN J. E. NORMAN, E. PRESTIDGE (B. MORRISON, J. HENRY) | KENNY ROGERS (V) REPRIS 7-19504/WARNER BROS. |
| 70 | 73 | — | 2 | ONE LESS PONY R. SCRUGGS, M. MILLER (M. MILLER) | SAWYER BROWN CURB/CAPITOL PRO-79432/CAPITOL |
| 71 | NEW | 1 | 1 | SOLDIER BOY S. SILVER (DICKSON, GREEN) | DONNA FARGO (V) CLEVELAND INT'L 10 |
| 72 | 66 | 59 | 14 | ROLLIN' HOME J. STROUD, R. ALVES (ALVES, MCCORVEY, HARRISON) | PIRATES OF THE MISSISSIPPI CAPITOL PRO-79368 |
| 73 | NEW | 1 | 1 | MAYBE THE MOON WILL SHINE S. FISHELL (M. L. DIAS, J. PIERCE) | MARSHA THORNTON (V) MCA 7-53995 |
| 74 | 71 | 68 | 7 | COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE R. PENNINGTON (C. PUTMAN, B. JONES) | CLINTON GREGORY (V) STEP ONE 422 |
| 75 | 75 | 75 | 3 | THINGS ARE MOSTLY FINE J. LEO, L. M. LEE (J. ADRIAN) | DONNA ULISSE (C) (V) ATLANTIC 4-87862 |

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

HOT COUNTRY RECURRENTS

| | | | | | |
|----|----|----|----|---|-----------------------------------|
| 1 | — | — | 1 | NEVER KNEW LONELY T. BROWN (V. GILL) | VINCE GILL MCA |
| 2 | 1 | 1 | 6 | GOD BLESS THE U.S.A. J. CRUTCHFIELD (L. GREENWOOD) | LEE GREENWOOD MCA |
| 3 | — | — | 1 | COME NEXT MONDAY J. SCAIFE, J. COTTON (K. T. OSLIN, R. BOURKE, C. BLACK) | K. T. OSLIN RCA |
| 4 | 2 | 6 | 7 | FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE) | GARTH BROOKS CAPITOL |
| 5 | 4 | 2 | 6 | HOME B. MONTGOMERY, J. SLATE (A. SPOONER, F. LEHNER) | JOE DIFFIE EPIC |
| 6 | 3 | 3 | 4 | CRAZY IN LOVE J. BOWEN, C. TWITTY, D. HENRY (E. STEVENS, R. MCCORMICK) | CONWAY TWITTY MCA |
| 7 | 6 | 5 | 5 | YOU REALLY HAD ME GOING H. DUNN, C. WATERS (H. DUNN, T. SHAPIRO, C. WATERS) | HOLLY DUNN WARNER BROS. |
| 8 | 5 | 4 | 3 | BACK IN MY YOUNGER DAYS D. WILLIAMS, G. FUNDIS (D. FLOWERS) | DON WILLIAMS RCA |
| 9 | 9 | 11 | 6 | YOU LIE T. BROWN, R. MCENTIRE (B. FISCHER, A. ROBERTS, C. BLACK) | REBA MCENTIRE MCA |
| 10 | 13 | 12 | 10 | JUKEBOX IN MY MIND J. LEO, L. M. LEE, ALABAMA (D. GIBSON, R. ROGERS) | ALABAMA RCA |
| 11 | 10 | 10 | 18 | WHEN I CALL YOUR NAME T. BROWN (V. GILL, T. DUBOIS) | VINCE GILL MCA |
| 12 | 7 | 8 | 9 | TOO COLD AT HOME M. WRIGHT (B. HARDEN) | MARK CHESNUTT MCA |
| 13 | 11 | 7 | 12 | HOLDIN' A GOOD HAND J. CRUTCHFIELD (R. CROSBY, J. FEW) | LEE GREENWOOD CAPITOL |

| | | | | | |
|----|----|----|----|---|--------------------------------------|
| 14 | 8 | 9 | 16 | NEXT TO YOU, NEXT TO ME R. HALL, R. BYRNE (R. E. ORRALL, C. WRIGHT) | SHENANDOAH COLUMBIA |
| 15 | 14 | 13 | 22 | LOVE WITHOUT END, AMEN J. BOWEN, G. STRAIT (A. BARKER) | GEORGE STRAIT MCA |
| 16 | 21 | — | 13 | BETTER MAN M. WRIGHT, J. STROUD (C. BLACK, H. NICHOLAS) | CLINT BLACK RCA |
| 17 | 18 | 19 | 15 | I'M GONNA BE SOMEBODY G. BROWN (S. HARRIS, J. COLUCCI) | TRAVIS TRITT WARNER BROS. |
| 18 | 23 | 20 | 21 | THE DANCE A. REYNOLDS (T. ARATA) | GARTH BROOKS CAPITOL |
| 19 | — | — | 1 | AMERICAN BOY R. LANDIS (E. RABBITT) | EDDIE RABBITT CAPITOL |
| 20 | 19 | 18 | 6 | FEED THIS FIRE J. CRUTCHFIELD (H. PRESTWOOD) | ANNE MURRAY CAPITOL |
| 21 | 12 | 14 | 7 | FOOL SUCH AS I K. LEHNING (B. TRADER) | BAILLIE AND THE BOYS RCA |
| 22 | 17 | 21 | 13 | I MEANT EVERY WORD HE SAID S. BUCKINGHAM (C. PUTMAN, B. JONES, C. CHAMBERS) | RICKY VAN SHELTON COLUMBIA |
| 23 | 16 | 17 | 24 | FOREVER AND EVER, AMEN K. LEHNING (P. OVERSTREET, D. SCHLITZ) | RANDY TRAVIS WARNER BROS. |
| 24 | 15 | 15 | 12 | NOTHING'S NEWS J. STROUD, M. WRIGHT (C. BLACK) | CLINT BLACK RCA |
| 25 | — | — | 5 | EIGHTEEN WHEELS AND A DOZEN ROSES A. REYNOLDS (P. NELSON, G. NELSON) | KATHY MATTEA MERCURY |

● 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.

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

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

- | | |
|---|--|
| <p>45 BLUEBIRD (Minkey, PROCAN/Zoomik, PROCAN/Rana, BMI/Music Corp. Of America, BMI) 1 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI) WBM 50 CHASIN' SOMETHING CALLED LOVE (CBS Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL 31 CHASIN' THAT NEON RAINBOW (EMI April, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM/HL 15 COME ON BACK (Carlooney Tunes, ASCAP/Chrysalis, ASCAP) CLM 74 COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL 3 DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP 61 DECK OF CARDS (Fort Knox, BMI/Trio, BMI/Songs Of PolyGram, BMI) 16 DONT TELL ME WHAT TO DO (CBS Tree, BMI) HL 52 DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak, BMI/CRGI, BMI/Edisto Sound, BMI) 36 THE EAGLE (CBS Tree, BMI) 32 A FEW GOOD THINGS REMAIN (Sheddhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) HL/CLM 9 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP) CPP 40 GHOST IN THIS HOUSE (Careers, BMI) 29 HEART FULL OF LOVE (Songs Of PolyGram, BMI) HL 23 HEROES AND FRIENDS (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) 11 I COULDN'T SEE YOU LEAVIN' (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL 21 I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP) 48 IF I BUILT YOU A FIRE (Co-Heart, BMI/Golden Reed, ASCAP/New Clarion, ASCAP) 51 IF THE JUKEBOX TOOK TEARDROPS (Royalhaven, BMI/Circle South, BMI/Chatham Lane, ASCAP/Lust-4-Fun, ASCAP/Zomba, ASCAP) 8 IF YOU WANT ME TO (Songwriters Ink, BMI/Forrest Hills, BMI) 54 I GOT IT BAD (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Patrick Janus, ASCAP/Alter Berger, ASCAP) WBM 24 I GOT YOU (Fame, BMI/Maypop, BMI) 47 I MEAN I LOVE YOU (Bocephus, BMI) CPP 53 I'M SENDING ONE UP FOR YOU (EMI April, ASCAP/Ideas Of March, ASCAP/Cross Keys, ASCAP) HL 22 I'M THAT KIND OF GIRL (WB, ASCAP/Samosonian, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM 64 IN A DIFFERENT LIGHT (New Haven, BMI) 20 IS IT RAINING AT YOUR HOUSE (Hookem, ASCAP/CBS Tree, BMI/Jesse Jo, ASCAP/MCA, ASCAP) CPP/HL 41 IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) 19 I'VE COME TO EXPECT IT FROM YOU (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL/WBM 69 LAY MY BODY DOWN (Music City, ASCAP/Southern Days, ASCAP/Cool Hand, ASCAP) CLM 58 LET HER GO (Ha-Deb, ASCAP) 33 LIFE'S LITTLE UPS AND DOWNS (Makamillion, BMI/Warner-Tamerlane, BMI) WBM 14 LITTLE THINGS (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) HL/CPP 26 LONG LOST FRIEND (WB, ASCAP/Uncle Beave, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI) 7 LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) CLM 13 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI) WBM 12 LOVING BLIND (Howlin' Hits, ASCAP) 68 MARY & WILLIE (Mazdu, SESAC)</p> | <p>73 MAYBE THE MOON WILL SHINE (Camsong, BMI/Pierce, ASCAP) 37 MEN (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP) 62 MILES ACROSS THE BEDROOM (Logrhythm, BMI) 46 NOW THAT WE'RE ALONE (Coolwell, ASCAP) 70 ONE LESS PONY (Zoo II, ASCAP) 42 ONLY HERE FOR A LITTLE WHILE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL 66 POCKET FULL OF GOLD (Benefit, BMI) 44 PUT YOURSELF IN MY SHOES (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP 60 RIGHT NOW (Sybbee, ASCAP/Sovereign, ASCAP) 63 ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri, ASCAP) WBM 72 ROLLIN' HOME (Flawfactor, BMI/Great Cumberland, BMI/Patrick Joseph, BMI/Warner-Tamerlane, BMI) WBM 4 RUMOR HAS IT (Ensign, BMI/Sheddhouse, ASCAP/Millhouse, BMI) CPP/HL 39 SAY IT'S NOT TRUE (Silverline, BMI/Long Run, BMI) WBM 71 SOLDIER BOY (Ludix, BMI/Abkco, BMI) 67 THAT'S THE WAY LOVE IS (Bug, BMI/Whiskey Drinkin', BMI) 17 THERE FOR A WHILE (David 'N' Will, ASCAP/Sheddhouse, ASCAP) HL 38 THERE YOU GO (With Any Luck, BMI/Almo, ASCAP/Micropterus, ASCAP) CPP 5 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (CBS Tree, BMI) HL 75 THINGS ARE MOSTLY FINE (Pick-A-Hit, BMI) 25 THINGS ARE TOUGH ALL OVER (MCA, ASCAP) HL 34 TREAT ME LIKE A STRANGER (Polygram Int'l, ASCAP/Lissy Tunes, ASCAP/EMI April, ASCAP) HL 35 TRUE LOVE (Bait And Beer, ASCAP/Forerunner, ASCAP) CLM 43 TURN IT ON, TURN IT UP, TURN ME LOOSE (Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Amanda-Lin, ASCAP) HL 27 TWO OF A KIND, WORKIN' ON A FULL HOUSE (Muhlenburg, BMI/Cal Cody, ASCAP/Wee B, ASCAP) 18 UNANSWERED PRAYERS (Bait And Beer, ASCAP/Forerunner, ASCAP/Mid-Summer, ASCAP/Major Bob, ASCAP) CLM/CPP 30 UNCHAINED MELODY (Frank, ASCAP) HL 55 UNCONDITIONAL LOVE (Almo, ASCAP/Micropterus, ASCAP/With Any Luck, BMI/WB, ASCAP/Tim DuBois, ASCAP) 2 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP 57 WATER UNDER THE BRIDGE (Carreau, BMI/Fuji Pacific, BMI/Ensign, BMI) 28 WE'VE GOT IT MADE (Wrensong, ASCAP/Miller's Daughter, ASCAP/AMR, ASCAP) WBM 10 WHAT A WAY TO GO (Polygram Int'l, ASCAP) HL 56 WHAT GOES WITH BLUE (Warner-Tamerlane, BMI/Maypop, BMI) 65 WILL THIS BE THE DAY (Bar None, BMI/Bug, BMI) 59 (YOU'RE MY) SOUL AND INSPIRATION (Screen Gems-EMI, BMI) WBM 6 YOU'VE GOT TO STAND FOR SOMETHING (Acuff-Rose, BMI) CPP 49 YOU WIN AGAIN (EMI April, ASCAP/Getarealjob, ASCAP) HL</p> |
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FOR WEEK ENDING FEB. 16, 1991

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 | 2 | 21 | GARTH BROOKS ▲ ² CAPITOL 93866* (9.98) 11 weeks at No. 1 | NO FENCES |
| 2 | 2 | 1 | 13 | CLINT BLACK ▲ RCA 52372 (9.98) | PUT YOURSELF IN MY SHOES |
| 3 | 4 | 5 | 92 | GARTH BROOKS ▲ CAPITOL 90897* (9.98) | GARTH BROOKS |
| 4 | 3 | 3 | 21 | REBA MCENTIRE ● MCA 10016 (9.98) | RUMOR HAS IT |
| 5 | 7 | 8 | 48 | ALAN JACKSON ● ARISTA 8623 (9.98) | HERE IN THE REAL WORLD |
| 6 | 5 | 6 | 66 | THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ) | PICKIN' ON NASHVILLE |
| 7 | 11 | 11 | 13 | DWIGHT YOAKAM REPRIS 26344*/WARNER BROS. (9.98) | IF THERE WAS A WAY |
| 8 | 10 | 12 | 20 | THE JUDDS CURB/RCA 52070*/RCA (9.98) | LOVE CAN BUILD A BRIDGE |
| 9 | 6 | 10 | 58 | VINCE GILL ● MCA 42321 (8.98) | WHEN I CALL YOUR NAME |
| 10 | 14 | 16 | 55 | RICKY VAN SHELTON ● COLUMBIA 45250 /SONY (8.98 EQ) | RVS III |
| 11 | 9 | 9 | 92 | CLINT BLACK ▲ ² RCA 9668 (8.98) | KILLIN' TIME |
| 12 | 8 | 4 | 20 | RANDY TRAVIS ● WARNER BROS. 26310* (9.98) | HEROES AND FRIENDS |
| 13 | 12 | 7 | 12 | K.T. OSLIN RCA 52365* (9.98) | LOVE IN A SMALLTOWN |
| 14 | 13 | 13 | 37 | GEORGE STRAIT ▲ MCA 6415 (9.98) | LIVIN' IT UP |
| 15 | 15 | 14 | 23 | KATHY MATTEA MERCURY 842 330* (8.98 EQ) | A COLLECTION OF HITS |
| 16 | 16 | 15 | 17 | MARK CHESNUTT MCA 10032* (9.98) | TOO COLD AT HOME |
| 17 | 17 | 17 | 25 | KEITH WHITLEY ● RCA 52277* (9.98) | GREATEST HITS |
| 18 | 19 | 19 | 16 | HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98) | AMERICA (THE WAY I SEE IT) |
| 19 | 18 | 18 | 36 | ALABAMA ● RCA 52108* (9.98) | PASS IT ON DOWN |
| 20 | 21 | 22 | 44 | DOUG STONE EPIC 45303*/SONY (8.98 EQ) | DOUG STONE |
| 21 | 20 | 20 | 36 | SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ) | EXTRA MILE |
| 22 | 22 | 21 | 47 | TRAVIS TRITT ● WARNER BROS. 26094* (9.98) | COUNTRY CLUB |
| 23 | 24 | 24 | 87 | LORRIE MORGAN ● RCA 9594 (8.98) | LEAVE THE LIGHT ON |
| 24 | 25 | 30 | 17 | JOE DIFFIE EPIC 46047*/SONY (8.98 EQ) | A THOUSAND WINDING ROADS |
| 25 | 23 | 23 | 16 | MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ) | SHOOTING STRAIGHT IN THE DARK |
| 26 | 33 | 36 | 37 | PATTY LOVELESS MCA 6401 (9.98) | ON DOWN THE LINE |
| 27 | 30 | 32 | 16 | CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ) | NECK & NECK |
| 28 | 26 | 29 | 23 | CARLENE CARTER REPRIS 26139*/WARNER BROS. (9.98) | I FELL IN LOVE |
| 29 | 29 | 25 | 130 | THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98) | GREATEST HITS |
| 30 | 27 | 31 | 15 | ROSANNE CASH COLUMBIA 46079*/SONY (9.98 EQ) | INTERIORS |
| 31 | 34 | 28 | 183 | PATSY CLINE ▲ ² MCA 12 (8.98) | GREATEST HITS |
| 32 | 28 | 27 | 23 | MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98) | COWBOY SONGS |
| 33 | 31 | 26 | 70 | RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98) | NO HOLDIN' BACK |
| 34 | 35 | 39 | 25 | SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ) | TOUGH ALL OVER |
| 35 | 32 | 34 | 24 | VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ) | 10 YEARS OF GREATEST HITS |
| 36 | 38 | 35 | 20 | SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98) | GREATEST HITS |
| 37 | 37 | 33 | 195 | RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98) | ALWAYS & FOREVER |
| 38 | 52 | — | 2 | SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98) | BUICK |

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|-----------|-----------|------------|---------------|--|-----------------------------------|
| 39 | 43 | 44 | 274 | GEORGE STRAIT ▲ MCA 5567 (8.98) | GEORGE STRAIT'S GREATEST HITS |
| 40 | 48 | 43 | 31 | WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ) | THE EAGLE |
| 41 | 36 | 37 | 16 | WILLIE NELSON COLUMBIA 45492*/SONY (8.98 EQ) | BORN FOR TROUBLE |
| 42 | 40 | 42 | 27 | PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98) | PIRATES OF THE MISSISSIPPI |
| 43 | 41 | 38 | 177 | GEORGE STRAIT ▲ MCA 42035* (8.98) | GREATEST HITS, VOL. 2 |
| 44 | 39 | 49 | 30 | BILLY JOE ROYAL ATLANTIC 82104* (9.98) | OUT OF THE SHADOWS |
| 45 | 42 | 40 | 26 | TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98) | TEXAS TORNADOS |
| 46 | 53 | 63 | 14 | MATRACA BERG RCA 52066 (8.98) | LYING TO THE MOON |
| 47 | NEW | ▶ | 1 | AARON TIPPIN RCA 2374* (9.98) | YOU'VE GOT TO STAND FOR SOMETHING |
| 48 | NEW | ▶ | 1 | MARTY STUART MCA 10106* (9.98) | TEMPTED |
| 49 | 45 | 47 | 17 | CONWAY TWITTY MCA 10027* (8.98) | CRAZY IN LOVE |
| 50 | 47 | 41 | 20 | KENNY ROGERS REPRIS 26289*/WARNER BROS. (9.98) | LOVE IS STRANGE |
| 51 | NEW | ▶ | 1 | PAUL OVERSTREET RCA 2459* (9.98) | HEROES |
| 52 | 54 | 72 | 3 | CHRIS HILLMAN & THE DESERT ROSE BAND MCA/CURB 10018*/MCA (9.98) | A DOZEN ROSES - GREATEST HITS |
| 53 | 49 | 53 | 46 | RESTLESS HEART RCA 9961 (8.98) | FAST MOVIN' TRAIN |
| 54 | RE-ENTRY | 91 | 1 | LEE GREENWOOD ● MCA 5582 (8.98) | GREATEST HITS |
| 55 | 44 | 50 | 68 | MARTY STUART MCA 42312 (8.98) | HILLBILLY ROCK |
| 56 | 62 | 52 | 34 | BAILLIE AND THE BOYS RCA 2114* (8.98) | THE LIGHTS OF HOME |
| 57 | 68 | 59 | 30 | HOLLY DUNN WARNER BROS. 26173 (9.98) | HEART FULL OF LOVE |
| 58 | 60 | 56 | 8 | RAY KENNEDY ATLANTIC 82109 (9.98) | WHAT A WAY TO GO |
| 59 | 50 | 46 | 88 | K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98) | ABSOLUTE TORCH AND TWANG |
| 60 | 55 | 61 | 52 | HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98) | LONE WOLF |
| 61 | 59 | 67 | 22 | MERLE HAGGARD CURB 77313* (9.98) | BLUE JUNGLE |
| 62 | 51 | 51 | 67 | THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ) | SIMPLE MAN |
| 63 | 63 | 64 | 103 | HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98) | GREATEST HITS III |
| 64 | NEW | ▶ | 1 | JERRY JEFF WALKER RYKODISC 10175* (9.98) | NAVAJO RUG |
| 65 | 46 | 45 | 20 | HIGHWAY 101 WARNER BROS. 26253* (9.98) | GREATEST HITS |
| 66 | 56 | 48 | 260 | ALABAMA ▲ ³ RCA 7170 (8.98) | GREATEST HITS |
| 67 | 58 | 54 | 15 | EMMYLOU HARRIS REPRIS 26309*/WARNER BROS. (9.98) | BRAND NEW DANCE |
| 68 | 57 | 62 | 14 | DON WILLIAMS RCA 52407* (8.98) | TRUE LOVE |
| 69 | 65 | 65 | 95 | KATHY MATTEA ● MERCURY 836 950* (8.98 EQ) | WILLOW IN THE WIND |
| 70 | 67 | 71 | 15 | TAMMY WYNETTE EPIC 46238*/SONY (8.98 EQ) | HEART OVER MIND |
| 71 | 69 | 70 | 116 | RICKY VAN SHELTON ▲ COLUMBIA 44221/SONY (8.98 EQ) | LOVING PROOF |
| 72 | NEW | ▶ | 1 | RONNIE MCDOWELL CURB 77414* (9.98) | UNCHAINED MELODY |
| 73 | RE-ENTRY | 29 | 1 | TANYA TUCKER CAPITOL 91821* (9.98) | TENNESSEE WOMAN |
| 74 | 70 | — | 75 | LYLE LOVETT MCA/CURB 42263/MCA (9.98) | LYLE LOVETT AND HIS LARGE BAND |
| 75 | RE-ENTRY | 17 | 1 | MARK COLLIE MCA 42333* (8.98) | HARDIN COUNTY LINE |

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

Shenandoah, Citing Litigation Over Its Name, Files For Chapter 11

NASHVILLE—Shenandoah, the Grammy-nominated Columbia Records quintet, has filed for Chapter 11 bankruptcy protection in Federal Court here. The group's manager says trademark-litigation costs arising over its name—and the refusal of Columbia or the group's production company to share the costs—led to the filing.

The group, which is signed to Columbia through Fame Productions, will continue to tour as "Shenandoah," according to manager Bill Carter. He says the group originally worked as "Diamond Reo" but took its current

name at the joint suggestion of the record label, the production company, and its former management company.

Since the group is not signed to Columbia directly, the bankruptcy provisions that allow a business to "reject burdensome contracts" may, according to its attorney, Jim Kelley, free Shenandoah to record for another label. A spokesperson for Columbia says, however, that the label has not been notified of any intention to terminate.

In tracing the steps that led to the filing, Carter says, "I had gone to CBS and Rick Hall [of Fame

Productions] and asked for financial assistance. We couldn't pay out. We were sunk because of these lawsuits. So I had hoped that since 'Shenandoah,' the name, was selected by parties other than the band that those parties might be willing to kind of help this band defend itself. When they were not willing to, then the accountants, lawyers, everybody finally met. And when we looked at the projections, the whole year of 1990, all the band's excess funds had gone to paying off debts—these lawsuits and lawyers. In '91, they're faced with the same prospect.

That's when the reality of this decision set in."

Shenandoah has recorded three albums for Columbia, the second of which, "The Road Not Taken," has been certified gold. "Ghost In This House," a cut from the current album, "Extra Mile," is contending for a Grammy in the category of best country performance by a duo or group with vocal.

Carter says the band has not been receiving royalties from its record sales because of the way its contract is structured.

Carter says there have been "several" suits concerning the

group's name, some of which have already been settled.

If the "oppressive contracts" are terminated via the bankruptcy proceedings, Carter adds, "we are advised by our lawyers that we'll be in the process of renegotiating a new record contract directly with a label."

EDWARD MORRIS

KAJA PD Randy Carroll talks about country radio ... see page 20



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Speakers: To Be Announced

Pre-Recorded Videocassette Sales in Europe

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Speaker: David Cuyler, Executive Vice President,
RANK VIDEO SERVICES, AMERICA

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FUJI PHOTO FILM USA, INC.
John Bermingham, President,
SONY MAGNETIC PRODUCTS CO.
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Don Helgesen, Executive Vice President,
TECHNICOLOR VIDEOCASSETTE, INC.
John Roth, Chief Executive Officer,
WEST COAST VIDEO DUPLICATING, INC.

What is the Future of Chrome Videotape?

Speaker: E. Richard Buckley, Senior Accounts Manager,
E. I. DUPONT CO.



KEYNOTE ADDRESS

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New World Order**

Speaker: Sander Vanocur, Anchor
of ABC TV's Business &
Financial Services
"Business World"
& Senior Correspondent
for ABC NEWS in
Washington, D.C.

How Big is Laserdisc Getting to be

Speaker: To Be Announced

**The Impact of Environmental Issues on
Manufacturing, Packaging and Disposal**

Speaker: Thomas W. Zosel, Manager,
Pollution Prevention Programs, 3M COMPANY

Barium Ferrite: Recording Tape Medium for the 90s

Speaker: Eugene G. Dougherty, Director of Sales & Marketing,
Recording Media Division, TOSHIBA AMERICA
ELECTRONIC COMPONENTS, INC.

New Business Opportunities in Eastern Europe

Speakers: Don Winqvist, Executive Vice President,
Sales & Marketing, MAGNOX, INC.
Myron Segal, President, PREMIER MILL CORP.
Anna Suen, Executive Director,
SWILYNN INTERNATIONAL HOLDINGS, LIMITED

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and Special Counsel & Director, Anti-Piracy,
RECORDING INDUSTRY ASSOCIATION
OF AMERICA, INC.
Will Nix, Senior Vice President,
MOTION PICTURE ASSOCIATION OF AMERICA
Other Speaker To Be Announced

Blank Audio and Video Tape Sales in Europe

Speaker: Jim Bottoms, Director,
UNDERSTANDING & SOLUTIONS

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(DAT, 8mm, 1/4-Inch, Optical?)**

Speakers: To Be Announced

**Multimedia: What are its Components? What are
Sales Like Today? What Will They Be in 5 Years?**

Speaker: Elliot Minsker, Chairman, KNOWLEDGE
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Additional Topics and Speakers May Be Announced

OPEN MEETING ON VIDEO DUPLICATING STANDARDS

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For complete registration information and hotel reservation form, please contact:

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SOUNDTRACKS

(Continued from page 10)

stemming from the exposure the series received when 40 million viewers saw it broadcast on PBS stations last year. Additionally, she says, several country radio outlets have been playing the single—part of which features the reading of an undelivered love letter, written by a soldier to his wife during the Civil War, over the "Ashokan Farewell" theme—because of its relevance to the Persian Gulf war.

"I think ['Ashokan Farewell'] was the theme that people could sort of attach the series identity to," says Yaple. "However, beyond that, the folk fiddle music, and certainly the gospel music and brass-band stuff, is really all of the period. There's nothing sexy or contemporary about it, really, except that it was attached to that series and is good music, certainly."

'INTEGRAL' TO PROGRAM

Similarly, Kevin Laffey, manager of A&R at Warner Bros., ascribes the success of the "Twin Peaks" soundtrack to the popularity of the television show, "and how integral the music is" to the program. "[The music] seems to be way up in the mix," says Laffey. "And there's something odd about Angelo's style—the way it touches on this kind of '50s sensibility and yet has such an orchestral, romantic feel to it."

Laffey says the upcoming "mega-mix" project was inspired by the same European mixing scene that has resulted in the hybrid hit of "Tom's Diner" by DNA Featuring Suzanne Vega. The new mix, he says, takes themes from the soundtrack, combines them with a beat tying them together, and adds character dialog.

One reason for the project, he adds, is that similar bootlegs involving the show already exist in Belgium and the U.K. "There's something called 'Twin Freaks' that's getting airplay in England that's a beat and dialog from the show," says Laffey. "They also took the album version of 'Falling' and they flew in dialog on that. It's a huge phenomenon over there."

Yet another phenomenon has been the success Orion's "Dances With Wolves" has garnered—not least due to composer Barry's score. His first since the Academy Award-winning score for "Out Of Africa," the album is already approaching sales of 250,000 units, according to Epic.

NEGLECTED AUDIENCE

Barry himself sees the album's success coming from its appeal to "a huge audience out there that is kind of neglected by the business." Barry—who has composed more than 80 scores and seen 65 soundtrack albums released—notes that today's "pop" soundtracks are a comparatively new phenomenon. They are the result, he says, of "the new studio musical-department heads [being] essentially from the pop era, the pop business, as opposed to the previous people, who'd been music men in the music business in the film industry. So the essence shifted into scores that were totally popular-oriented."

Though some may assume the strong sales of the "Dances With Wolves" soundtrack are overwhelmingly the result of the film's broad popularity, Barry points out that

(Continued on page 69)

Music Video

Epoch Films' Era Has Dawned Firm Makes Name For Itself Via Vids, Ads

■ BY DEBORAH RUSSELL

LOS ANGELES—An epoch, as defined by Webster's, is an extended period of time characterized by a distinctive development.

Since 1989, partners Paula Harwood and Mindy Goldberg have overseen a distinctive development of their own: New York-based Epoch Films. In two short years, this female-owned production company has emerged as a premier player in the commercial and music video fields with a client list including Nike, Universal Studios, and M&M/Mars, as well as Iggy Pop, Madonna, and Deee-Lite.

In addition to its founders, Epoch is staffed with several women in power, from executive producer Debbie Samuelson to director Paula Greif and free-lance producers Anne Mul-

'Labels know my directors will approach a clip in an artful way'

len, Karen Livingston, and Louise Feldman.

"Art is not a gender issue," says Greif, the eye behind the Rock The Vote public-service announcements featuring Madonna, Deee-Lite, and Lenny Kravitz. "It's who you are, your background, that makes you. I've created my own world for myself, and I don't feel any overwhelming sense of white maleness in this field."

"It's not an issue, being female. Obviously, it hasn't hampered us in any way," says Samuelson, who came to Epoch last year after several years in the music video department at Columbia Records.

Given Samuelson's record-company experience, Epoch has a good relationship with labels. "I have an understanding of both sides. I know what to anticipate from the label side and the production side," she says. "I know what the problems are and what the possibilities are."

Greif, who just completed Londonbeat's "I've Been Thinking About You," has been in the music-video field for close to eight years. Her debut was what she terms a "fluke." While working as an art director in New York's fashion circles, she convinced record executive Jeff Ayeroff to give her a shot at directing a music video. He presented the Smiths' "How Soon Is Now," a clip Greif reeled for \$5,000 with colleagues Ken Ross and Richard Levine.

Eventually, she formed Paula Greif Productions, the company that produced Billy Joel's "I Go To Extremes," among others. However, the pressures of balancing business with art became overwhelming, and she disbanded the company last year.

"I invented my company, I made it all up," says Greif. "And it grew so fast, I was so shocked. It just became too much to run a production compa-

ny and be a director at the same time."

Plus, it was tough being a one-director company, she adds, and Epoch gave her the opportunity to join a creative team.

"There's something interesting about being around other directors," she says. "I really enjoy the camaraderie at Epoch."

Her principal comrade is director Jeff Preiss, the eye behind Iggy Pop's "Candy" video and Los Lobos' "Down On The Riverbed," among others. He and director Diane Martell recently directed a short film on house dancers and voguing, titled "House Of Tres," to be aired on the acclaimed PBS series "Alive From Off Center."

Like Greif, Preiss followed a fairly crooked path, filled with eight years of experimental film making, to the music-video "mainstream." Epoch founder Goldberg actually produced Preiss' first commercial, and he joined the company shortly after its formation.

"I like working on short films," Preiss says. "Film in a miniature form can be very beautiful and special."

Much of the work directed by Preiss and Greif is characterized by their intense love affair with New York. The city is more than a physical location, they say; it is an artistic sensibility, and one that tempers the majority of production out of the company's bicoastal operation. To facilitate shooting ease, Epoch does maintain a satellite office on the West Coast.

"We all love working in L.A., but the New York point of view still comes through," says Samuelson. "There's a different energy and perspective to New York. It's the best location in the world."

The city has "everything under the sun," Samuelson says, including racially and sexually mixed crews. "It's a big city filled with talented people."

New York does have limitations, however, says Greif. "There are less stages, less great editors, and less great facilities, but after a while you just know that, and you find the right people and places. I love New York. I have to work here. All my resources are here."

"I just like shooting New York; it [represents] metropolitan romance," says Preiss, who recently reeled a series of ads for the Metropolitan Transit Authority. "Sometimes I'll go out with my 8mm camera and just shoot buildings."

Preiss has also taken the camera to L.A. in search of a good scene. One time Preiss was driving through L.A. and told the driver to stop because he had found the perfect "wrong-side-of-the-tracks" building he was looking for. It was only later that he found out that he was actually filming the home of one of his competitors, Propaganda Films.

Epoch's main resource is the company's breadth of vision, which includes feature films and documentaries, as well as commercials and mu-

sic videos.

And despite a conservative trend among video programmers, the Epoch crew remains true to its artistic vision, says Samuelson. "Labels come to me because they know my directors will approach a clip in a quirky, artful way," she says. "Everything goes in waves. We can't be impacted by programming."

They can be impacted by world events, however. As art imitates life, Preiss also expects videos to change because of Operation Desert Storm.

THE EYE



by Melinda Newman

WORTHY ALTERNATIVES: "Night Tracks" is adding alternative videos to its weekend programming for a four-week trial basis starting Feb. 8. The show, which is broken into two 90-minute segments, will feature 30 minutes of alternative videos at the beginning of each of those 90-minute blocks. Though the same reels are repeated on Saturday night, their positions will be reversed.

"We've always tried to the best of our ability to support new artists, but the stuff that we play has usually already crossed over into the top 40," says the show's producer, H.B. Barnum III. "There's a lot of music that, if given the chance, there's an audience for it."

The show could have gone several routes but decided to go with alternative music because "there's a core audience that will tune in to see that. We like to get new blood on the show and find our little niche."

"Night Tracks" will gauge the success of the experiment through mail comments. "We really want to find out what people think. We're really excited about this," Barnum says.

"We've gotten nothing but very positive response from record companies because it's a national show that at one point only played top 40 videos. When you look at the alternative charts, there's a nice mixture there."

Here's a sample of what Barnum is adding to the mix: **Jesus Jones**, "Right Here, Right Now"; **Living Colour**, "Love Rears Its Ugly Head"; **Pop Will Eat Itself**, "X,Y + Z"; **Divinyls**, "I Touch Myself"; **Drivin' N' Cryin'**, "Fly Me Courageous"; **Steve Vai**, "For The Love Of God"; **Daniel Ash**, "This Love"; **UB40**, "Here I Am"; **Bootsauce**, "Scratching The Whole"; **Deborah Harry & Iggy Pop**, "Well, Did You Evah!"; **EMF**, "Unbelievable"; and **They Eat Their Own**, "Like A Drug."

C-CH-CHANGES: As we hinted last week, **Steve Leeds** will be handling video and alternative promotion for **PolyGram Label Group** in New York. An official announcement should be forthcoming.

Also, **Dave Cagner** has left his position as video promotion assistant at EMI. His replacement will be announced next week. Cagner can be reached at 718-528-6775.

THE SEARCH IS ON: MTV has embarked on a six-city tour looking for two new VJs. Interested parties should send VHS tapes, résumés, and photos to **Lisa Berger** at MTV's Universal City, Calif., office immediately (and we mean overnight). Appointments will only be made with individuals who have sent tapes. Supposedly no one is going off the air, but some shifts are being re-evaluated as **Julie Brown's** and **Adam Curry's** contracts are rene-



In The Picture. Members of Alice In Chains check the framing on their latest Columbia video, "Man In The Box." In back, from left, are singer Layne Staley; video director Paul Rachman; bassist Mike Starr; and drummer Sean Kinney. In front is guitarist Jerry Cantrell. (Photo: Bob Gruen).

gotiated.

Auditions are open to males and females 18-35. Applicants should have a strong knowledge of music and a sparkling personality.

PUMPING IT UP: **Pump It Up**, the weekly rap-music video show produced by Los Angeles-based Fox Television Stations Productions, came to New York and Philadelphia to tape several features for upcoming episodes. Among the artists interviewed were **3rd Bass**, **KMD**, **Jazzy Jeff**, **Steady B**, **Three Times Dope**, **LL Cool J**, **Downtown Science**, **Kool Moe D**, **Main Source**, **King Sun**, **Three Kings & A Cipher**, and **Next School**. According to executive producer **Jay Scharer** and producer **Jeff Shore**, the interviews will begin airing almost immediately. They add that the show, which airs in almost 90 markets, intends to do location shoots in other cities, such as Chicago and Miami, soon.

SCREENING ROOM: I locked myself into a room the other day and watched videos until my eyes threatened to fall out:

Clips I Love:

- **Sting**, "All This Time" (A&M). Great color and performance. I discover something new every time I see it.
- **INXS**, "Disappear (Remix)" (Atlantic). Much more lively than the original clip, which I also liked. And the song wears really well.
- **Clint Black**, "Loving Blind" (RCA). Worth it for no other reason than seeing Black without his hat on.
- **The Beautiful South**, "My Book" (Elektra). Fun concept, well executed. Why doesn't anyone but me like this band?

Clips I Like A Lot:

- **Enigma**, "Sadness" (Charisma). Gorgeous photography and imagery. And what a concept.
 - **Rhythm Tribe**, "Gotta See Your Eyes" (Zoo). First clip from a new label really starts it and the band off on the right foot.
 - **Inspirial Carpets**, "This Is How It Feels" (Elektra). Great, but can't figure out why the fish is in there. Did **Faith No More's** "Epic" start a trend?
 - **Son Of Bazerk**, "Change The Style" (Soul/MCA). Love the cut to B&W oldies club sequence.
 - **Napalm Death**, "Suffer The Children." (Earache/Combat) Good color interspersed with black-and-white performance. Exceptionally good for a genre that tends to turn out standard videos.
 - **Steve Vai**, "For The Love Of God" (Relativity). Not only does he play guitar like a god, he produces and directs his own videos.
 - **BingoBoys** "How To Dance" (Atlantic). Cute, clever, and colorful, not to mention instructional.
 - **Spunkadelic**, "Boomerang" (SBK). Like the song a lot, video is good introduction to band.
- Clips I Wouldn't Turn The Channel On:
- **D.J. Quik**, "Born & Raised In Compton" (Profile). Nice editing and photography.
 - **Daniel Ash**, "This Love" (Beggars Banquet/RCA). Good blend of concept and concert.
 - **Caron Wheeler**, "The Colour Of Pain" (EMI). Taste-ful.

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| ACTIVE *Black Crowes, She Talks To Angels Deee-Lite, Power Of Love *The Escape Club, Call It Poison Susanna Hoffs, My Side Of The Bed House Of Lords, Remember My Name Jane's Addiction, Been Caught Stealing L.L. Cool J, Around The Way Girl David Lee Roth, A Lil' Ain't Enough Paul Simon, Proof Urban Dance Squad, Deeper... Roger McGuinn, King Of The Hill Steelheart, I'll Never Let You Go | LIGHT Dream Academy, Love | | |
| MEDIUM Alias, Waiting... Drivin' N' Cryin', Fly Me Courageous *The Fixx, How Much Is Enough Gerardo, Rico Suave New Kids On The Block, Games Scorpions, Don't Believe... Suicidal Tendencies, Send Me... Trixter, One In A Million UB40, Here I Am Steve Winwood, I Will Be Here (Ver. II) *The Vaughan Brothers, Good Texan | ADDS BWP, Two Minute Brother Blaze, So Special Boogie Down Prod., Criminal... DOC, Mind Blowing Firehouse, Don't Treat Me Bad Gloria Estefan, Coming Out Of... Jellybean, What's It Gonna Be Living Colour, Love Rears... Monie Love, It's A Shame The Peace Choir, Give Peace... Richard Rogers, Spread A Little Love Scatterbrain, Down With The Ship | GMT Country Music Television Continuous programming 704 18th Ave South, Nashville, TN 37203 | |
| BREAKOUTS Firehouse, Don't Treat Me Bad D.Harry/Iggy Pop, Well, Did You Evah! *Inspirical Carpets, This Is How It Feels Lynch Mob, River Of Love Soup Dragons, Mother Universe They Eat Their Own, Like A Drug | AMERICA'S NO. 1 VIDEO Belli Biv DeVoe, When Will I See... | | |
| IMPACT CLIPS Bingo Boys, How To Dance Black Crowes, She Talks To Angels Roger McGuinn, King Of The Hill Queensryche, Silent Lucidity Replacements, When It Began * Denotes Adds | PEOPLE-POWERED HEAVIES Another Bad Creation, Iesha The Simpsons, Do The Bartman Bette Midler, From A Distance C&C Music Factory, Gonna Make... Candyman, Melt In Your Mouth Digital Underground, Same Song EPMD, Gold Digger Father MC, I'll Do For You Gang Starr, Just To Get A Rap Gerardo, Rico Suave Ice Cube, Dead Homiez Keith Sweat, I'll Give All My... L.L. Cool J, Around The Way Girl Madonna, Justify My Love Michelle, Something In My Heart New Kids On The Block, Games No Face/2 Live Crew, Fake... Pebbles, Love Makes Things Happen Ralph Tresvant, Sensitivity Sly & The Love Generation, Sensitivity Stevie B, Because I Love You Timmy T, One More Try Tony! Toni! Tonè!, It Never... Too Short, The Ghetto 2 In A Room, Wiggle It Vanilla Ice, Play That Funky Music Whitney Houston, All The Man... | | |
| GUIDE Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043 | FRIDAY NIGHT SNEAK 1 hour weekly 888 7th Ave, NY, NY 10106 | | |
| CURRENT Celine Dion, Where Does My... Rembrandts, Just The Way... Michelle, Something In My Heart Steve Stone, Standing On The Edge Hall & Oates, Don't Hold Back... The O'Jays, Don't Let Me Down Scatterbrain, Down With The Ship Living Colour, Elvis Is Dead Mojo Nixon, Destroy All Lawyers Divinyls, I Touch Myself The Simpsons, Do The Bartman Jellyfish, That Is Why Firehouse, Don't Treat Me Bad Anthrax, Belly Of The Beast M.C. Hammer, Here Comes... Pantera, Cemetery Gates Scorpions, Tease Me, Please Me Queensryche, Best I Can Soho, Out Of My Mind Pet Shop Boys, Seriously Cheap Trick, If You Need Me The Peace Choir, Give Peace... Susanna Hoffs, My Side Of The Bed | CURRENT Aretha Franklin, Freeway/Gimme Some Smokey Robinson, One Heartbeat/Just Marvin Gaye, Sexual Healing Stevie Wonder, Do I Do/Overjoyed Luther Vandross, Here & Now/Stop To Anita Baker, Just Because/Sweet Love Johnny Gill, My/Rub/Wrap En Vogue, Hold On/You Don't Michael Jackson, The Way You/Man In Whitney Houston, Greatest... | | |

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

DONALD TRUMP does *not* appear as scheduled in the new Precious Metal video cover of "Mr. Big Stuff." Instead, the viewer merely sees the back of a tycoon's well-groomed head. Oh well, the Chameleon rockers still get their musical message across with the help of director Jesse Dylan of Limelight Productions and Deborah Dalprat of DeeGee Productions. Limelight's Ellison Miller produced with DeeGee's GiGi Pritzker. Footage was shot on location in both L.A. and New York.

Vivid Productions' Big TV! directed Virgin artist Ryuichi Sakamoto in "We Love You" from the album "Beauty." Jeremy Barrett produced.

NEW YORK

KEN ROSS' Cyclone Pictures is behind Grace Pool's new Reprise video, "Me Without You," from the "Where We Live" album. The clip mixes a performance sequence with landscape scenes reeled on a golf course. Linda Ketelhut produced. Jefferson Spady shot second camera and edited.

Those **B.W.P. (Bitches With Problems)** have two videos in the can to support their new "B.Y.T.C.H.E.S." album on R.A.L.-Def Jam-Columbia. "We Want Your Money" and "Two Minute Brother" are F.W.A. productions directed by Harold Williams "Hype." Wendy White and Cheryl McCloud produced the clips for the outspoken female rappers.

OTHER CITIES

REBA MCENTIRE AND Flash-frame Films director Jack Cole travel back in time for "Fancy," the newest clip from the country superstar's "Rumor Has It" album on MCA. The Nashville-based concept clip tracks the story of Fancy Rae Baker, a fictional movie star from the '60s. Through flashbacks, McEntire portrays Baker's troubled childhood and descent into prostitution. Cole wrote the video script with producer Ed Silverstein. Tom Grubbs directed photography and Len Epan executive-produced.

Studio Productions director/DP Matt Coale shot Jann Browne's new Curb video, "Better Love Next Time," on location at WZTV in Nashville. Mary Matthews produced the light, bright, and funny clip. Matthews also recently produced "Business As Usual," a new clip for singer/songwriter Dennis Adkins. Scott Mele and Anthony Werthan directed, shooting on location at Nashville's Wrangler nightclub. Adkins wrote George Strait's hit single, "Ace In The Hole."

The **Hollanders** must have had a ball shooting their new video, "You Can't Blame The Train." The **Scene Three** clip is a send-up of old black-and-white silent movies, complete with dastardly villain, damsel in distress, and dashing mounties. **Larry Boothby** directed the concept clip, shot at the Tennessee Valley Railroad Museum in Chattanooga. **Chuck Shanlever** produced.

NEW VIDEOCLIPS

This weekly listing of new video-clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

CHRIS HILLMAN & THE DESERT ROSE BAND

This Will Be The Day
A Dozen Roses—Greatest Hits/MCA-Curb
John Hopgood/Planet Pictures
Gerry Wenner

GEORGE LAMOND W/BRENDA K. STARR

No Matter What
Bad Of The Heart/Columbia
Jeffrey Obrow, Lyn Healy/VIVID
Markus Blunder

MCBRIDE & THE RIDE

Can I Count On You
Burnin' Up The Road/MCA
Suzanne Bell/Bill Young Productions
Bill Young

K.T. OSLIN

Mary And Willi
Love In A Small Town/RCA
Ed Silverstein/Flashframe Films
Jack Cole

P*D2

Movement
Situation Out Of Hand/Conspiracy
Theatrix Moving Pictures
Scott Frberg

KEITH SWEAT

I'll Give All My Love To You
I'll Give All My Love To You/Ventertainment
Raiph McDaniels, Sabrina Gray/Classic Concept Productions
Lionel C. Martin

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Pro Audio

Euro Sound Firms Brace For War Mull Impact Of Conflict On Support Biz

BY MIKE LETHBY

LONDON—Sound-reinforcement companies operating in Europe are viewing the peak spring and summer touring season with increasing uncertainty, as the music industry worldwide begins to absorb the Persian Gulf war's wider implications.

A week after the outbreak of hostilities, most top PA companies, tour managers, and artist managements are taking the sanguine view that, pending a major escalation of conflict, the best attitude is "proceed with caution; wait and see."

But a general mood of caution has led to many out-of-the-ordinary projects being put on the back burner. And, more seriously for the sound-reinforcement industry, many European tours by U.S.-based artists are being canceled, postponed, or cut short, falling victim to concerns over the prospect of air-travel terrorism (Billboard, Feb. 2, 9).

However, many observers in Europe feel that Americans overestimate the security risk abroad. "To many Americans, war in the Middle East equals war in London," says one source. The point may have some validity, since European cities are better attuned to terrorist threats.

Most sound-reinforcement companies are trying to think positively.

Mike Lowe of Britannia Row Productions in London, Europe's largest PA hire firm—with Pink Floyd, Frank Sinatra, Dire Straits, and many festivals on its books—is keeping an open mind. "Until things get hotter I don't see the point in throwing the world into further recession by thinking more about the downside," he says. "We haven't had any

tours canceled, although I do know that plans for some major outdoor events are on hold for the moment."

Greg Hall, speaking from Clair Brothers' U.S. headquarters, says, "There's concern about transportation and security. But we will have Bob Dylan, Sting, and Paul Simon out in Europe, and so far there's been no change in their plans. Our approach is simply proceed with caution."

On the lighter side, Hall touts a Noriega-style attempt to oust Saddam Hussein: "We could fly 100 [loudspeakers] from a helicopter and play him some AC/DC."

However impractical this may be, the European sound-reinforcement business may yet find itself short of willing customers as hopes for an early peace recede.

Among the more worried artists are Dionne Warwick, who canceled her European dates, and Cinderella, which abruptly terminated its tour after two London shows, heading home on a chartered jet.

Dire Straits is the biggest U.K. act so far to reschedule tour plans because of the crisis. The band's 15-month global trek, due to open here in June before moving to the U.S. in the summer, has been postponed for two months, according to Ed Bicknell of Damage Management, the Straits' management company.

"We started discussing the issue when [U.N. Secretary General Javier] Perez de Cuellar came back from Baghdad empty-handed," says Bicknell. The final decision to postpone was taken when military action escalated, but Bicknell explains that complex logistics as well as security fears had weighed on their minds.

"It's our most ambitious tour ever,

playing to around 6.5 million people with sections in different parts of the world, all of which must slot together at the right time," Bicknell says. "So a major factor was the impossibility of predicting what might be happening in, say, six months' time, because it's clear we're being prepared for a long conflict, and even when it's over the aftermath could be considerable."

Bicknell also cites the difficulty of moving 11 truckloads of equipment through intensive border security checks, and the question of providing security for huge audiences, as a deterrent to touring.

"Then there's the economics," notes Bicknell. "Our insurance quotes are already up from a quarter of one percent to around 5%, and on the smaller shows that's a huge slice of the margin." He adds that Damage is in constant touch with other major bands' managements to maintain a consensus view, and that the tour will definitely go ahead eventually.

AUDIO TRACK

NEW YORK

DAVID FRANK completed production on an album by **One Nation** for I.R.S. at the Science Lab. David Sussman engineered, at the Solid State Logic 4000 E-Series, assisted by Doug DeAngelis. Special guests included bass player Will Lee, and John Gordon on guitar overdubs. Frank also cut basic tracks with Sheena Easton for her upcoming song "The Next Time," slated to be featured on her new MCA album. This time, the 4000 E-Series was guided by Mike O'Riley. David Dill and DeAngelis assisted. Jimmy Bralower programmed drums, Lee was on bass, and Paul Pesco handled guitar.

D&D Recording had producer Jr. Vasquez and player/programmer Joe Moskowitz in working on tracks for remixes of M.C. Hammer's "Pray" and "Here Comes The Hammer." Arty Oganian engineered. Producer Louie Louie remixed tracks by the Boo-Yaa T.R.I.B.E. and for Aswad. Kieran Walsh engineered. MCA act Lydia Rhodes worked with Vasquez and Moskowitz on her debut album. Oganian engineered.

Master of the blues B.B. King and producer John Tiren worked at Quad on a project for MCA. Jimmy Douglas engineered. Dana Dane and producer Clark Kent were in tracking for Profile Records. Henry Falco engineered.

LOS ANGELES

KEITH COHEN RECORDED and mixed three tracks at Larrabee for Kylie Minogue (MCA): "One Boy Girl," "Rhythm Of The Lovin'," and "Count The Days." Kimm James assisted on the project in Studio A on the SSL 4072 G-



RAMSA Transfer. Manhattan Transfer member Alan Paul takes a break in his new music studio, where he is creating material for the group's upcoming album. Built in his Los Angeles home, Paul's studio is equipped with Panasonic/RAMSA's WRS-T820B mixing console, SV-255 portable and SV-3500 pro DAT recorders, WP9220 and WP9055 amps, and SL-4700 CD player. Due this spring, the Manhattan Transfer's new album is its first for Sony Music (CBS Records).

Series, 60 mono and four stereo channels. Also at Larrabee, Cohen mixed the track "Something They Call Love," by Paula Abdul for Virgin. The number was recorded at Microplant, on a TAC Magnum board with 72 channels.

Producer Tony Joseph and engineer Jay Lean worked in Summa's Studio B (API/deMedio room) on overdubs and vocals by Delicious Vinyl artist Tone Loc. Bell Biv DeVoe was in Studio B for tracking sessions. Dangerous Toys (CBS/SBK) overdubbed in Studio B with producer Roy Thomas Baker and engineer Tim Baldwin. Jim Champagne assisted.

At the Rock House, Larry Robinson remixed tracks by the Day Z's for Warner Bros. Morris Day produced, and John Van Nest engineered. Selwyn Hollins assisted.

Encore had PolyGram artist Aldo Nova in overdubbing his new project. Jon Bon Jovi produced, with Rob Jacobs at the board. Nick Didia and Steve Gallagher assisted. Producer Tom Lord-Alge and Toni Childs worked on Childs' new A&M project. Lord-Alge engineered, assisted by Gallagher. L.A. & Babyface overdubbed and mixed tracks for LaFace artist Damian Dame. Barney Perkins engineered, assisted by Milton Chan, Rob Seifert, and Gallagher.

Ignited Productions played host to several producers, including Jon Lind, John Van Tongeren, and Phil Galdston working on songs for the upcoming movie "Mannequin On The Move" (the sequel to "Mannequin"). Gene Miller handled vocals. Paul Klingberg engineered both sessions, with Jeff Welch assisting.

Sonic Atmosphere's Don Harris was in Studio A at the Enterprise working on tracks and mixes

for his upcoming album, "Shell Game." Russell Bond engineered, using the studio's Mitsubishi X-880 32-track digital gear. Richard Carpenter was in Studio B with engineer Rodger Young to remix tunes for the final compilation of the reissue "The Carpenters." Fred Kelly assisted. Keith Washington was in Studio B to mix songs for an upcoming project. Alan Meyerson engineered, with Rich Marcowitz assisting.

OTHER CITIES

SOUNDSCAPE STUDIOS, Atlanta, had R.E.M. in recording string overdubs with producer/arranger Mark Bingham. Scott Litt engineered, with Ted Malia assisting. Living Colour was in working on a spot for MTV's "Top Of The Hour." John Payson produced, with Ron Cristopher at the board. Jim Zumpano and Ted Malia assisted. Pebbles was in working on a remix from her recent album. L.A. Reid produced, with Donnell Sullivan at the board. Zumpano assisted.

Members of Parliament-Funkadelic worked in Starlight Sound, Richmond, Calif., with Shock G and Smoove of Digital Underground. Steve Counter engineered, assisted by Lynn Levy.

Colin Hay tracked an MCA project at Paisley Park Studios, Chanhassen, Minn., with producer Bobby Z. Tom Garneau engineered the project in Studio C, which houses a Soundcraft TS-24 console, and Studio B, which contains an API/deMedio console with GML automation, and Sony GH-24 and Studer A-800 tape machines. The Bodeans were in with producer/engineer David Z to work on a project for Warner Bros. Garneau assisted on the project in

(Continued on page 60)

AMS Relocates To Neve HQ As Part Of Firms' Integration

NEW YORK—AMS Industries Inc., purchased last fall by Siemens Audio/Video Group, has relocated its U.S. corporate offices from Petaluma, Calif., to the Bethel, Conn., headquarters of Neve North America. The move is part of the integration of the two Siemens-owned companies.

AMS will draw upon Neve's resources in administration, accounting, sales/service, and advertising promotions. There are currently no plans for joint research and development between the two companies, according to a Neve spokesman, who notes that the details of the transition will continue to solidify in the next few months.

John Gluck, formerly senior sales executive with AMS in the U.K., was named president of AMS North America and is relocating to the Bethel offices. Graham Murray, AMS technical man-

ager, and Stuart Hirotsu, product support engineer, will also relocate to Connecticut from Petaluma.

AMS sales/service will be located in Neve's Los Angeles, New York, and Bethel offices, and a Chicago sales/service office will be established with sales manager Doug Ordon. In the southeastern U.S. and Canada, the Neve sales/service reps will also sell and service the AMS line. Neve is also the exclusive North American distributor for Mitsubishi pro audio gear.

AMS, a designer and manufacturer of hard-disc audio recording and editing systems, also manufactures audio processing devices and microphones. Its product line includes the AudioFile Plus digital recording and editing system, the Logic 1 and Logic 2 automated digital recording and mixing consoles, and the VCS digitally controlled analog console.

EUROSOUNDS

One of an occasional series on the European professional audio industry, this week's column was compiled by Gary Hopkins in the U.K.

FRANCE

THE 90th Audio Engineering Society Convention in Paris, Feb. 19-22, will see a return of the console manufacturers following last year's Pro Audio Exhibitors Group-inspired boycott.

While some U.S. manufacturers are reportedly keeping away because of the Gulf crisis, their European counterparts will be out in force. According to European AES president Roger Furness, this convention will be the biggest of its type seen in Europe.

Product highlights will include the first sighting of the Stelladat Studio stationary-head DAT recorder; the Profile, a 24-bus console from DDA; the B2 compact console from TAC; the Hendrix console from Amek, a scaled-down version of its popular Mozart; Avalon, a 32-bus console from D&R; Sapphire, an in-line console from Soundcraft aimed at the 16- and 24-track recording market; the MEGAS recording and live-sound console range from Soundtracs; and the Encore, the first Neotek console aimed for film dubbing and television postproduction applications.

The general consensus is that manufacturers are pitching new boards firmly at the "midmarket" price range and hope to pull in clients from the audio and video post sectors, along with project-room users. No one is realistically expecting the launch of a "super console" this time around.

GERMANY

CONSOLE MANUFACTURER Neve has secured an order for 49 of its broadcast consoles, including 32 of its new 44 Series desks with Radio Republik Indonesia. The order is part of a \$20 million contract secured by Neve's parent company, Siemens.

State-owned RRI is the largest radio network in the country, founded within one month of Indonesia gaining independence in 1945.

UNITED KINGDOM

FOLLOWING ITS DECISION to uproot to Hampstead, London, Air Studios was given a massive boost by a cash injection from a joint venture between its owner, the U.K.-based Chrysalis Group, and Japanese electronics manufacturer Pioneer (Billboard, Feb. 9).

The \$20 million project will involve the construction of recording, video, TV, postproduction, and performance facilities, plus office and accommodation space at the new Air site, a Georgian mansion called Lyndhurst Hall.

It is believed that Pioneer's involvement is partly due to its decision to push laserdisc heavily into the European market in the coming year. A base in London would give it ample opportunity to develop and exploit the medium.

According to Dave Harries, Air Studio's group technical manager, "If Pioneer had not come in, I think the project would probably have been scaled down."

The main hall is designed for multiple uses—as an orchestral room, recording studio, and TV facility—and, along with the rest of the complex, should be completed by mid-1992.

The second studio, to the rear of the building, will be based on Studio One at Oxford Circus, although the control room will be larger. Harries is confident that the facility will be a success, despite the general gloom in the U.K. recording business.

"The better studios that provide the right facilities at the right rates will always get the work," he says. "Even if we don't get it from this country, we will certainly get it from the U.S. and Japan."

FOSTEX U.K., MIRABILIS Records, and Nimbus Records have combined to create what is believed to be the first compact disc mastered from DAT.

Running at 82.4 minutes, the "Bach Orgebuchlein" proved impossible to master using conventional Sony 1610 and 1630 units, said Mirabilis managing director David Wyld. "We even altered the spools to see if it were possible," he says.

Nimbus was able to provide the CD cutting lathe with audio signal and time code directly from DAT tape using the Fostex D20 as the source machine as well as the editing master recorder to enable all of the music to be placed on one compact disc.

U.K. MIXING-CONSOLE manufacturer Solid State Logic is launching **Ultimation**, a new console automation system.

Designed for use either as motorized fader automation or standard G Series VCA automation, Ultimation can also be used to combine features from both.

SSL is bringing in the system after concluding that, while moving faders provide a useful visual reference for the engineer, they cannot match the precision of VCAs when making the subtle adjustments that affect the final mix.

Chris Jenkins, SSL product director, says the system suits the "sequential working method" of the postproduction market and gives the "positional feedback" required. Mixes made on any G Series computer can be transferred to Ultimation.

(Continued on next page)

DECISIONS IN DUPLICATION



BILLBOARD'S PROFESSIONAL TAPE AND DUPLICATION SPOTLIGHT

ISSUE DATE:
MARCH 23
AD CLOSE:
FEBRUARY 26

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*Special note: NARM/Independent Label issue date: March 30, Ad Close: March 5.

PHOTO (C) BRUCE BISHOP

EUROSOUNDS

(Continued from preceding page)

NEW IFPI SALES FIGURES FOR recorded music reveal that Europe is closing the gap with the U.S., currently the world's leading market for album, CD, and cassette sales.

Statistics for 1989 put the total sales for 16 European countries at 659.05 million units, compared with 680 million for the U.S. Totals for 1990 predict that 1990 European totals will outstrip those of the U.S.

West Germany is shown as having the largest European albums market with 163.3 million combined sales, an increase of 4.2% over the previous year. The U.K. is in second place with 162.6 million; France follows with 96.5 million.

ORINOCO STUDIO of London has reopened its main studio with a 60-channel Neve console with Flying Faders.

A SURVEY OF 160 recording studios in European pro audio magazine *Pro Sound News Europe*, compiled by FFW, reveals that the average rate in Europe for a 48-track digital studio is \$100 per hour, roughly \$20 more than that charged for 48-track analog.

Respondents to the survey revealed that these rates would increase by 7.7% in the U.K. this year, almost double that expected in France and the rest of Europe. German studios predicted a rise of only 4.4%.

Countries were optimistic concerning profit forecasts, with the French predicting an 8.5% rise, followed by the U.K. with 7.2%, and Germany at 6.3%.

Studios also revealed that throughout Europe they were working at only between 62% and 75% of total capacity, and that this pattern is not expected to change this year.

A total of \$40,000 was given as the cost of an average recording project. This contrasted with an average of \$120,000 and \$150,000 per project for mobile and video postproduction work. Overall investment to be made this year by European studios averages 15% of current total investment, with the majority in desk automation and workstations.

BELGIUM

BELGIAN DISTRIBUTOR Decatron premiered 35mm Cinema Digital Sound for the European market. This follows the launch of the 70mm system last year.

The 70mm system has been hampered by a lack of film releases that utilize this enhanced film-soundtrack medium, but the company is optimistic that the 35mm version will see an increase of releases. So far Decatron has installed six 70mm CDS systems in Europe.

AUDIO TRACK

(Continued from page 58)

Studio B. Basic tracks were cut in the soundstage room.

At **New Vision Recording** in Charlotte, N.C., **Counterpoint Productions** worked on an album for the heavy metal band **Gypsy**. The product is slated for release late this month. **Bill Conner** engineered.

Criteria, in Miami, had Canadian artist **Janice Regan** in with producers **Kiki Garcia** and **Hector Almaguer** to work on her debut album. **Ron Taylor** engineered and **Eric Schilling** mixed. **Mark Kreig** assisted. **Sony Music International** (CBS International) artist **Roberto Carlos** completed work on his upcoming Portuguese release. L.A.-based engineer **Rick Rejeri** completed the mixes, and **Ted Stein** engineered the **AMS Audio**-file editing sessions. **Steve Wha-**

ley and **Andy Roshberg** assisted. **Epic** act **Will To Power** mixed its next single. **Bob Rosenberg** produced, with **Caeser Sogbe** at the board. **Roger Hughes** and **Whaley** assisted.

All material for the Audio Track column should be sent to **Debbie Holley**, *Billboard*, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING FEBRUARY 9, 1991)

| CATEGORY | HOT 100 | R&B | COUNTRY | MODERN ROCK | ADULT CONTEMPORARY |
|--|--|---|--|---|---|
| TITLE Artist/ Producer (Label) | GONNA MAKE YOU SWEAT C&C Music Factory/ R.Clivilles;D.Cole (Columbia) | YOU DON'T HAVE TO WORRY En Vogue/ T.Mcelroy; D.Foster (Atlantic) | BROTHER JUKEBOX Mark Chestnutt/ M.Wright (MCA) | RIGHT HERE, RIGHT NOW Jesus Jones/ M.Phillips (SBK) | THE FIRST TIME Surface/ Surface (Columbia) |
| RECORDING STUDIO(S) Engineer(s) | AXIS Acar Key; Rodney Ascue | STARLIGHT Ken Kessie; Steve Counter | JAVELINA Warren Peterson | SAM THERAPY Martyn Phillips | STUDIO ON WHEELS John Falzarani |
| RECORDING CONSOLE(S) | Amek Angela | Harrison 4032 | Trident 80 B Series | DDA | Spectrasonic |
| MULTITRACK RECORDER(S) (Noise Reduction) | Studer A-80 | Studer A-800 | Mitsubishi X-850 | Otari MTR-90 II | 3M M79 |
| STUDIO MONITOR(S) | Yamaha NS10 Tannoy System 12 DMT Hothouse Amps | UREI 813 | Tannoy SSMU | UREI 813 Research | JBL 431 Tannoy 6.5 |
| MASTER TAPE | Ampex 456 | Ampex 456 | Ampex 467 | Scotch 226 | Ampex 456 |
| MIXDOWN STUDIO(S) Engineer(s) | STUDIO 55 Jack Joseph Puig | CAN AM Ken Kessie | ELEVEN ELEVEN Lynn Peterzell | SARM WEST Martyn Phillips | MARATHON Bob "Baccy" Broockmann |
| CONSOLE(S) | Neve 8128 | SSL 4000-E Series G Computer | Neve V Series | SSL 4000-E Series G Computer | Neve V Series |
| MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction) | Studer A-800/ Studer A-820 | Studer A-820 | Mitsubishi X-850 | Studer A-820 | Otari MTR-90/ Sony 3324 |
| STUDIO MONITOR(S) | Yamaha NS10 UREI 813B Tannoy BPM 6.5 | JBL 4435 | Sierra Audio KEF C55 Yamaha NS10 | Quested Yamaha NS10 | Tannoy SSMU |
| MASTER TAPE | Ampex 456 | Ampex 456 | Ampex 467 | Ampex 456 | Ampex 456 |
| MASTERING (ALBUM) Engineer | STERLING SOUND Ted Jensen | BERNIE GRUNDMAN Brian Gardner | MASTERFONICS Glenn Meadows | MASTER ROOM Aram Chakraverty | STERLING SOUND Jose Rodregus |
| PRIMARY CD REPLICATOR (ALBUM) | WEA Manufacturing | WEA Manufacturing | Sanyo/ JVC | Capitol | DADC |
| PRIMARY TAPE DUPLICATOR (ALBUM) | WEA Manufacturing | WEA Manufacturing | Uni Distribution | Capitol | CBS Manufacturing |

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Hot Latin Tracks™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL | TITLE |
|------------------------|-----------|------------|---------------|---|---|
| ★ ★ NO. 1 ★ ★ | | | | | |
| ① | 3 | 6 | 10 | MYRIAM HERNANDEZ CAPITOL-EMI LATIN | TE PARECES TANTO A EL 1 weeks at No. One |
| 2 | 2 | 2 | 9 | EMMANUEL SONY | BELLA SENORA |
| 3 | 1 | 1 | 16 | ANA GABRIEL SONY | ES DEMASIADO TARDE |
| 4 | 4 | 3 | 11 | JOSE LUIS RODRIGUEZ SONY | LA FIESTA |
| 5 | 5 | 8 | 5 | BANDA BLANCA SONOTONE | SOPA DE CARACOL |
| 6 | 7 | 9 | 4 | JUAN LUIS GUERRA Y LA 440 KAREN | ESTRELLITAS Y DUENDES |
| 7 | 6 | 5 | 15 | MARISELA ARIOLA | Y SE QUE VAS A LLORAR |
| 8 | 8 | 7 | 6 | CHAYANNE SONY | TIEMPO DE VALS |
| 9 | 9 | 4 | 13 | ROBERTO CARLOS SONY | PAJARO HERIDO |
| ⑩ | 13 | 19 | 12 | JOSE FELICIANO CAPITOL-EMI LATIN | NO PUEDO ESTAR SIN TI |
| ⑪ | 24 | 32 | 3 | PALOMA SAN BASILIO CAPITOL-EMI LATIN | DEMASIADO HERIDA |
| ★★★ POWER PICK ★★★ | | | | | |
| ⑫ | 36 | — | 2 | JOSE JOSE ARIOLA | ESA MUJER |
| 13 | 15 | 24 | 9 | ALVARO TORRES CAPITOL-EMI LATIN | MI VERDADERO AMOR |
| 14 | 18 | 21 | 3 | LOURDES ROBLES SONY DISCOS | QUE LASTIMA |
| ★★★ HOT SHOT DEBUT ★★★ | | | | | |
| ⑮ | NEW ▶ | — | 1 | ANA GABRIEL SONY DISCOS | DESTINO |
| 16 | 10 | 16 | 4 | JUAN GABRIEL ARIOLA | HASTA QUE TE CONOCI POPURRI |
| 17 | 19 | 29 | 3 | VICENTE FERNANDEZ SONY DISCOS | EL DESCINCLE |
| 18 | 11 | 10 | 15 | RUDY LA SCALA SONOTONE | CUANDO YO AMO |
| 19 | 12 | 13 | 3 | ROBERTO CARLOS SONY DISCOS | TENGO QUE OLVIDAR |
| 20 | 17 | 23 | 5 | GUILLERMO DAVILA TH-RODVEN | YO NESECITO MAS DE TI |
| ⑳ | 25 | — | 2 | LUCIA MENDEZ SONY DISCOS | AMOR DE NADIE |
| ㉑ | 31 | — | 2 | LUIS ENRIQUE SONY DISCOS | DATE UN CHANCE |
| 23 | 16 | 12 | 9 | YORDANO SONOTONE | MADERA FINA |
| ㉒ | NEW ▶ | — | 1 | BRONCO FONOVISA | SI TE VUELVES A ENAMORAR |
| ㉓ | NEW ▶ | — | 1 | YURI SONY DISCOS | QUIEN ERES TU |
| 26 | 30 | — | 2 | GILBERTO SANTARROSA SONY DISCOS | DE CUALQUIER MANERA |
| 27 | 29 | 26 | 5 | BEATRIZ ADRIANA FONOVISA | TU GABAN |
| 28 | 26 | — | 2 | FRANCO DE VITA SONY DISCOS | NO BASTA |
| 29 | 14 | 11 | 21 | BRONCO FONOVISA | CORAZON DURO |
| ⑳ | 37 | 27 | 15 | JOSE JOSE ARIOLA | ATRAPADO |
| ㉕ | NEW ▶ | — | 1 | EMMANUEL SONY DISCOS | NO HE PODIDO VERTE |
| 32 | 21 | 17 | 14 | ROCIO DURCAL ARIOLA | LA BALANZA |
| 33 | 22 | 15 | 33 | JUAN LUIS GUERRA Y LA 440 KAREN | BURBUJAS DE AMOR |
| ㉖ | NEW ▶ | — | 1 | BRAULIO SONY DISCOS | COMO CUALQUIER JARDINERO |
| 35 | 35 | 33 | 3 | YOLANDITA MONJE SONY DISCOS | CANTARE |
| 36 | 32 | 36 | 4 | MARIANA GARZA MELODY | ALCANZAR UNA ESTRELLA |
| 37 | 27 | 25 | 17 | GLORIA ESTEFAN SONY | RENACER |
| 38 | 28 | 30 | 19 | LOS TEMERARIOS TH-RODVEN | CREO QUE VOY A LLORAR |
| 39 | 20 | 14 | 22 | LUIS MIGUEL WEA LATINA | ENTREGATE |
| 40 | 23 | 22 | 4 | RAMIRO AGUILAR SATURNO | CRUZ DE CEMENTO |

Records with the greatest airplay gains this week. ♦ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

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Latin Notas



by Carlos Agudelo

THE 32ND ANNUAL INTERNATIONAL Viña Del Mar Song Festival, celebrated in Chile under a democratic government for the first time in 17 years, saw a few noticeable changes this time around. One of them was the larger participation of Spanish-speaking performers, including Juan Luis Guerra y la 440, Chayanne, Ricardo Montaner, Chileans Myriam Hernández and rock group Los Prisioneros, rapper Que Pasa, Miguel Mateos, and Jose Luis Rodriguez. The event took place Feb. 5-10 in this resort city located 141 kilometers northwest of Santiago. Through the years, the Viña Del Mar Song Festival has become the most prestigious event of its kind in Latin America and is frequently compared with the San Remo Festival in Italy. This year, the organization of the event was the responsibility of Juan Luis Trejo, the city's mayor, under instruction from Chile's president, Patricio Aylwin. The competition featured international and folkloric musical contestants with awards given to the top three winners in each category, selected by a jury of performers that included singers Martika, Armando Manzanero, and Alvaro Torres, and the 1990 Chilean participant in the International OTI festival, Osvaldo Diaz. Another difference this year was the elimination of the Silver Torch award, given by public acclamation, known collectively as "El Monstruo" or "The Monster." The event was overseen, as usual, by veteran MC Antonio Vodanovic along with Paulina Nin de Cardone.

TH-RODVEN, THE MIAMI-BASED LABEL, has a new VP/GM in the person of Jose Martínez. He comes from the TH side of the partnership, which in

Venezuela is a separate company from Rodven. Martínez replaces Gumercindo Miranda, who is going back to his native country. The arrival of Martínez, who comes with a VP title that Miranda didn't have, is supposed to bring a much-needed change of style to the label that at one time had the salsa market almost cornered and is now in dire straits.

SPEAKING OF TH-RODVEN, ACCORDING TO Eddie Santiago, the label's all-time best-selling artist, his new recording deal with Capitol/EMI Latin is off. "Right now I consider myself a free agent," he says, noting that there are still a few details to be worked out between his lawyers and the company. Santiago claims Capitol/EMI breached the agreement they had

Prestigious international music fest spices up Chile

made: "They didn't honor the clauses in the time stipulated—something that happened even before I was to start with them—and that bothered me a lot." Santiago is currently putting the final touches on his last album for TH-Rodven, "El Rey De La Salsa Romántica," a recording that was interrupted by a bad cold he caught in Mexico that affected his vocal cords. However, Santiago is satisfied with the product, which continues the romantic, sensual, and sometimes erotic line that he inaugurated along with Frankie Ruiz in TH-Rodven back in the '80s. TH-Rodven is among those labels interested in signing the artist, one reason why it should work the album well. "I have promised myself that I will work three more years and then I'll retire into other things," says Santiago, who is in his late 20s, "and during that time I want my record company to be very close to me and not neglect me." Santiago, who is his own manager, says he will study the offers he has very carefully.

Jazz BLUE NOTES



by Jeff Levenson

TO HEAR MARCUS ROBERTS DESCRIBE IT, if you peer long enough into a multifaceted jewel, eventually you come to see a reflection of yourself. Such is the gemological bent of this 25-year-old pianist, whose latest issue for Novus, "Alone With Three Giants," finds him mining the riches of three jazz greats—Jelly Roll Morton, Duke Ellington, and Thelonious Monk. Ironically enough, the process was one of self-discovery.

"The more clarity you have in examining each of these players," the worldly youngblood explains, "the closer you can get to reaching yourself. Any artist whose music is provocative—like these greats—automatically enables you to get closer to yourself and to your own musical character."

Far from serving as a mere exercise in self-examination, the album is proving a commercial success as well; it has just seen unusual movement on Billboard's Top Jazz Albums chart, jumping in two weeks' time from an entry position of No. 14 to No. 6 with a bullet.

It is a serious piece of work with formalist underpinnings. Its tracks possess an étudeli quality that communicates respect and reverence—for the material covered, for the composers honored, for the responsibility of being a jazz artist. Anyone who has heard Roberts working with Wynton Marsalis the last five years can certainly appreciate his point of view regarding the history of jazz and its cornerstone practitioners. Here, on his third album as a leader, he pays homage to his cultural heroes.

"I wanted to play music that offered the highest amount of resonance and personality," he says. "I

wanted this record to have a formal architecture to it, to have an overall mood and balance; that's no accident. I recorded it with meticulous care. If musicians devote their lives to artistic mastery, as these composers did, they and their work should not be treated disrespectfully. The more research I do regarding jazz's great composers, the more I'm convinced that they hold the key to my creative growth."

DOWN MEXICO WAY: Roberts is one of the showcase artists promised to attend this year's inaugural Cancun Jazz Festival, scheduled for May 20-27. Mexico's celebrated retreat hopes to follow the lead of the Aruba Jazz fest, by which an economically depressed tourist destination reinvents itself as a jazz

Marcus Roberts' giant steps on the road to self-discovery

hot spot. Cancun has already pumped millions into a program of modernization and development. This fest—buoyed by the likes of Marsalis, Nancy Wilson, Najee, Tito Puente, Gato Barbieri, and soon-to-be-announced others—may help the island recapture the international limelight as a tourist's paradise.

RECORD STUFF: Triloka Records, which has done well with its "Living Proof" series (Jackie McLean's "Dynasty" was a winning issue last year), plans to introduce another series, this one featuring contemporary jazz artists. Several of those albums will be produced by Walter Becker, who spent a good part of the '70s parading the camp grounds as a Steely Dan. His first project will be a group recording led by pianist Andy LaVerne, the follow-up a first-time issue from pianist Leanne Ledgerwood, a protégé of Marion McPartland.

Top Jazz Albums™

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

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|------------|---------------|--|--|
| ① | 1 | 29 | HARRY CONNICK, JR. ▲ COLUMBIA 46146 | 11 weeks at No. 1 WE ARE IN LOVE |
| 2 | 2 | 17 | MACEO PARKER VERVE 843 751*/POLYGRAM | ROOTS REVISITED |
| 3 | 3 | 15 | BETTY CARTER VERVE 843 991*/POLYGRAM | DROPPIN' THINGS |
| 4 | 4 | 15 | JON HENDERICKS AND FRIENDS DENON 6302*/A&M | FREDDIE FREELOADER |
| 5 | 5 | 13 | KENNY GARRETT ATLANTIC 82156 | AFRICAN EXCHANGE STUDENT |
| ⑥ | 14 | 3 | MARCUS ROBERTS NOVUS 3109/RCA | ALONE WITH THREE GIANTS |
| 7 | 6 | 9 | DAVE HOLLAND ECM 841 778*/POLYGRAM | EXTENSIONS |
| ⑧ | NEW | | CHICK COREA AKOUSTIC BAND GRP 9627* | ALIVE |
| ⑨ | NEW | | SHIRLEY HORN VERVE 847 482*/POLYGRAM | YOU WON'T FORGET ME |
| 10 | 9 | 9 | THE MANHATTAN PROJECT BLUE NOTE 94204*/CAPITOL | THE MANHATTAN PROJECT |
| 11 | 10 | 5 | WYNTON MARSALIS COLUMBIA 47044 | TUNE IN TOMORROW: THE ORIGINAL SOUNDTRACK |
| 12 | 8 | 7 | THE PARIS ALL-STARS A&M 5300 | HOMAGE TO CHARLIE PARKER |
| 13 | 7 | 11 | MARK WHITFIELD WARNER BROS. 28321 | THE MARKSMAN |
| ⑭ | 15 | 3 | BRIAN MELVIN TRIO GLOBAL PACIFIC 79335*/MESA-BLUEMOON | STANDARDS ZONE |
| ⑮ | NEW | | BOB FLORENCE USA 680* | TREASURE CHEST |

TOP CONTEMPORARY JAZZ ALBUMS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL | TITLE |
|-----------|------------|---------------|--|---|
| ① | 2 | 9 | GERALD ALBRIGHT ATLANTIC 82087* | 1 week at No. 1 DREAM COME TRUE |
| 2 | 1 | 15 | JOE SAMPLE WARNER BROS. 26138 | ASHES TO ASHES |
| 3 | 3 | 11 | BOBBY MCFERRIN EMI 92048* | MEDICINE MUSIC |
| 4 | 4 | 21 | DAVID BENOIT GRP 9621* | INNER MOTION |
| 5 | 7 | 13 | SOUNDTRACK ANTILLES 422 846*/ISLAND | THE HOT SPOT |
| ⑥ | 10 | 5 | SAM RINEY SPINDLETOP 133* | PLAYING WITH FIRE |
| 7 | 6 | 19 | TAKE 6 REPRISE 25892 | SO MUCH 2 SAY |
| ⑧ | NEW | | DIANE SCHUUR GRP 9628 | PURE SCHUUR |
| ⑨ | 17 | 5 | DAVE KOZ CAPITOL 91643* | DAVE KOZ |
| 10 | 5 | 15 | LOU RAWLS BLUE NOTE 9384/CAPITOL | IT'S SUPPOSED TO BE FUN |
| 11 | 9 | 11 | KIM PENSYL OPTIMISM 3233* | PENSYL SKETCHES #3 |
| ⑫ | 16 | 7 | BRIAN BROMBERG NOVA 9031* | BASSICALLY SPEAKING |
| ⑬ | 13 | 9 | NELSON RANGELL GRP 9624* | NELSON RANGELL |
| 14 | 8 | 23 | ACOUSTIC ALCHEMY GRP 9614* | REFERENCE POINT |
| ⑮ | 18 | 5 | GAL COSTA RCA 2214* | PLURAL |
| 16 | 12 | 23 | RIPPINGTONS FEATURING RUSS FREEMAN GRP 9618 | WELCOME TO THE ST. JAMES' CLUB |
| ⑰ | NEW | | MARION MEADOWS NOVUS 3097*/RCA | FOR LOVERS ONLY |
| ⑱ | 24 | 3 | SHAKATAK VERVE FORECAST 847 017*/POLYGRAM | PERFECT SMILE |
| 19 | 11 | 23 | BOBBY LYLE ATLANTIC 82138* | THE JOURNEY |
| 20 | 20 | 14 | TOM COSTER HEADFIRST 384*/K-TEL | FROM ME TO YOU |
| 21 | 22 | 13 | FATTBURGER ENIGMA 73581* | COME & GET IT |
| 22 | 14 | 29 | ANITA BAKER ▲ ELEKTRA 60922 | COMPOSITIONS |
| 23 | 15 | 19 | MICHAEL BRECKER GRP 9622* | NOW YOU SEE IT... NOW YOU DON'T |
| 24 | 25 | 9 | PHIL SHEERAN SONIC 80031* | BREAKING THROUGH |
| 25 | 19 | 11 | MICHAEL PAULO GRP 9623* | FUSEBOX |

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

Dave Holland Quartet

**Dave Holland
Kevin Eubanks
Steve Coleman
Marvin "Smitty" Smith**

DAVE HOLLAND QUARTET
EXTENSIONS

841 778-2

5 Stars... Extensions is stretched to the breaking point with engaging sounds... which is why you'll go back to listen again and again.
- DOWNBEAT

...It's about the funk, the squeal, about letting go and pulling hard. These guys git it.
- MUSICIAN

Extensions is an often brilliant album that moves carefully from mood to mood.
- NEW YORK TIMES

Dave Holland U.S. Dates:

| | | |
|-------------------|-----------|---------------------------------|
| Edmonton, ALTA. | Mar 8-10 | Yardbird Suite |
| Vancouver, B.C. | Mar 11 | Vancouver East Cultural Centre |
| Victoria, B.C. | Mar 12 | Harpos |
| Seattle, WA | Mar 13 | The Backstage |
| Oakland, CA | Mar 14-16 | Koncepts |
| Half Moon Bay, CA | Mar 17 | Bach Dancing & Dynamite Society |
| Ann Arbor, MI | Mar 22 | The Ark |

1991, ECM
Photos: Richard Lard

ECM is Marketed and Distributed by PolyGram Classics

Classical KEEPING SCORE



by Is Horowitz

THE MARKETING IMPERATIVE: One need look no further than the appointment of James Glicker as VP of international marketing, BMG Classics (see Executive Turntable, page 9), for new evidence of the dominant role the marketing function has assumed in record company strategy.

It's interesting indeed that Glicker comes to this high post with no record company background. But he does have imposing credentials in industries where establishing product identity and moving merchandise in quantity is the name of the game.

That's not to say that Glicker is a stranger to classical music. Actually, he was trained as a musician even as he prepared himself for a business career.

Guenter Hensler, president of BMG Classics, to whom Glicker reports, recalls hearing Goddard Lieber-son, who headed Columbia Records during its classical glory days, comment that someone who knows classical music can be trained to sell records, but not the other way around. If this concept still has merit, it looks like BMG may have it both ways.

Glicker will headquarter in New York, but it's expected that he will devote lots of his time to strengthening BMG's standing in Europe, the world's largest classical market. It's there the company feels its largest growth potential lies at this time.

THE VISIBLE PAST: Some of the most treasurable audio artifacts in the CD catalog come from transfers of old recordings, some dating back to the earliest days of recording. If home video can't reach back quite as far for root material, it is yet able to offer a visual dimension to the communicative powers of a memorable artist

that extends beyond the purely aural evidence of a disc. There is probably no better evidence of the power of visual reinforcement than the Toscanini videos issuing from the RCA Records vaults. One accommodates just as quickly to their primitive camera technique and kine-scope quality as to CD transfers of historic analog sound recordings. That is, if the performances are truly worthwhile.

On a somewhat less apocalyptic level, home video transfers of old "Voice Of Firestone" TV shows (circa 1950), starring some of the classical world's most prestigious singers in their prime, are also proving of special interest.

Among new Firestone programs recently released by

Glicker's BMG appointment reflects marketing's new role

Video Artists International is a cassette combining portions of three shows featuring Risé Stevens in four selections from "Carmen," a role for which she was universally acclaimed (VAI 69106). Visual treatment is straightforward and reinforces vocal elements attractively. As with all these VAI titles, Stevens also performs some lighter material. Howard Barlow conducts, and the mono sound is more than adequate. In all, a marvelous memento of this striking artist, who made her Met debut way back in 1938 and is still active in cultural affairs today.

PASSING NOTES: Koch International plans to record the Barber cantatas, "The Lovers" (a disc premiere), and "Prayers of Kierkegaard" with the Chicago Symphony Orchestra and Chorus led by Andrew Schenck. The live recording will be made in October.

Also firmed by Koch are April sessions for Pavel Berman's debut recording. Repertoire will include the Shostakovich Violin Sonata and Bloch's "Baal Shem Suite," says Michael Fine, Koch A&R chief. Berman, winner of last year's International Violin Competition in Indianapolis, is the son of pianist Lazar Berman.

Top Classical Albums™

Compiled from a national sample of retail store sales reports.

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|------------|---------------|---|-------------------|
| 1 | 1 | 21 | ★★ NO. 1 ★★ IN CONCERT • LONDON 430 433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA) | 19 weeks at No. 1 |
| 2 | 2 | 47 | BEETHOVEN: SYMPHONY NO. 9 DG 429-861* | LEONARD BERNSTEIN |
| 3 | 3 | 41 | HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* | VLADIMIR HOROWITZ |
| 4 | 4 | 31 | BLACK ANGELS NONESUCH 79242-2* | KRONOS QUARTET |
| 5 | 5 | 9 | CARNEGIE HALL DEBUT CONCERT RCA 60443-2-RC* | EVGENY KISSIN |
| 6 | 6 | 9 | VIVALDI: THE FOUR SEASONS ANGEL CDC-49767* NADJA SALERNO-SONNENBERG | |
| 7 | 7 | 19 | HANSON CONDUCTS HANSON MERCURY 432-008-2*/PHILIPS EASTMAN-ROCHESTER ORCHESTRA (HANSON) | |
| 8 | 9 | 5 | ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108* | ITZHAK PERLMAN |
| 9 | 8 | 17 | BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819* ITZHAK PERLMAN/DANIEL BARENBOIM | |
| 10 | 10 | 35 | RACHMANINOFF: VESPERS TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS | |
| 11 | 11 | 13 | COPLAND: SYMPHONY NO. 3 RCA 60149-2-RC* SAINT LOUIS SYMPHONY (SLATKIN) | |
| 12 | 14 | 15 | DINNER FOR TWO SONY CLASSICAL MFK 46355* | VARIOUS ARTISTS |
| 13 | 13 | 21 | VIVALDI: THE FOUR SEASONS ANGEL CDC-49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA | |
| 14 | 21 | 3 | DONIZETTI: L'ELISIR D'AMORE DG 429 744-2* | BATTLE, PAVAROTTI |
| 15 | 12 | 23 | IVES: SYMPHONY NO. 2 DG 429-220* NEW YORK PHILHARMONIC (BERNSTEIN) | |
| 16 | 17 | 13 | ITALIAN OPERA ARIAS ANGEL CDC-54062* | KIRI TE KANAWA |
| 17 | 16 | 7 | THE COMPLETE CARUSO RCA 60495-2-RG* | ENRICO CARUSO |
| 18 | 15 | 33 | TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740* DMITRI HVOROSTOVSKY | |
| 19 | 19 | 33 | CLASSICS OF THE SILVER SCREEN TELARC CD-80221* CINCINNATI POPS (KUNZEL) | |
| 20 | 20 | 196 | HOROWITZ IN MOSCOW DG 419-499* | VLADIMIR HOROWITZ |
| 21 | NEW | | SCHUBERT: FIERRABRAS DG 427 341-2* HOLL, MATTILA, HAMPSON (ABBADO) | |
| 22 | 25 | 12 | VIRTUOSO DUETS ANGEL CDC-49406* CHRISTOPHER PARKENING/DAVID BRANDON | |
| 23 | 23 | 13 | BRUCKNER: SYMPHONY NO. 7 DG 429 226-2* VIENNA PHILHARMONIC (KARAJAN) | |
| 24 | 22 | 13 | RUTTER: TE DEUM COLLEGIUM 112* CAMBRIDGE SINGERS/LONDON SINFONIA (RUTTER) | |
| 25 | NEW | | PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254* KRONOS QUARTET | |

TOP CROSSOVER ALBUMS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|-----------|------------|---------------|---|--------------------------------|
| 1 | 1 | 9 | ★★ NO. 1 ★★ THE CIVIL WAR ELEKTRA NONESUCH 79242-2* | 5 weeks at No. 1 SOUNDTRACK |
| 2 | 3 | 7 | THE CIVIL WAR: ITS MUSIC AND ITS SOUNDS PHILIPS 432 591-2* EASTMAN WIND ENSEMBLE (FENNEL) | |
| 3 | 2 | 19 | OEPIDUS TEX & OTHER CHORAL CALAMITIES TELARC CD-80239* P.D.Q. BACH | |
| 4 | 4 | 39 | MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS) | |
| 5 | 5 | 17 | KISS ME KATE ANGEL CDC-54033* HAMPSON, BARSTOW, CRISWELL (MCGLINN) | |
| 6 | 6 | 11 | THE STAR WARS TRILOGY SONY CLASSICAL SK 45947* JOHN WILLIAMS | |
| 7 | 7 | 15 | MY FUNNY VALENTINE ANGEL CDC-54071* FREDERICA VON STADE | |
| 8 | 8 | 13 | FIESTA! TELARC CD-80235* CINCINNATI POPS (KUNZEL) | |
| 9 | NEW | | BE MY LOVE ANGEL CDC 95468* | PLACIDO DOMINGO |
| 10 | 11 | 36 | BERNSTEIN: WEST SIDE STORY DG 415-253 TE KANAWA, CARRERAS (BERNSTEIN) | |
| 11 | NEW | | LLOYD WEBBER PLAYS LLOYD WEBBER PHILIPS 462 484-2* JULIAN LLOYD WEBBER | |
| 12 | 10 | 13 | PUBLIC TELEVISION'S GREATEST HITS RCA 60470-2-RC U.K. SYMPHONY | |
| 13 | 9 | 30 | SINGS ANDREW LLOYD WEBBER TELDEC 56924-2* JOSE CARRERAS | |
| 14 | 12 | 13 | AN OLD SONG RESUNG ANGEL CDC-54051* THOMAS HAMPSON | |
| 15 | 13 | 13 | MANCINI IN SURROUND: MOSTLY MONSTERS... RCA 60471-2-RC* HENRY MANCINI/MANCINI POPS ORCHESTRA | |

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





"All the News That Fits His Prints" Vol. 2, No. 16

THE AMERICAN ALBUM

Leonard Slatkin and the Saint Louis Symphony Orchestra

In these turbulent times it is the inspiring music of THE AMERICAN ALBUM that reminds us of the beauty and worth of our country and of the importance of our freedom.

- In peacetime and in war, America's spirit and love of freedom have been expressed through music. That music defines our lives, our hopes and our dreams more expressively than any words ever could. This album is a musical portrait of America and Americans.
- From stirring marches by Sousa and dramatic arrangements of *America the Beautiful* and *The Star-Spangled Banner* to American classics by Copland, Gould and Ives, these stunning performances by Leonard Slatkin and the Saint Louis Symphony belong in every music collection and in every American's heart—all the American music you ever wanted on one disc!

A MUST FOR ALL STORES!



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International



Around The World With HMV. The Harlem Globetrotters pay a visit to the new HMV superstore in Sydney, Australia. Theirs was one of many recent appearances by local and international celebrities at the 1,300-square-meter outlet, which opened in November. Other visitors included Public Enemy, John Farnham, and Sam Brown.

CDs Rapidly Eclipsing Vinyl In Japan Only 1 Firm Still Pressing Configuration

■ BY STEVE McCLURE

TOKYO—Reichi Nakaido could not believe it when his record company told him last spring that his newest album would be released on CD and cassette only. The veteran Japanese rocker—a diehard vinyl aficionado—raised a fuss and convinced Toshiba EMI to press 500 LPs for distribution to his friends and the media.

Nakaido should not have been surprised. Due to the rapid transition to CDs by Japanese record buyers, it is hard to find any vinyl albums at all in Japanese retail outlets these days.

Tower Records, for example, no longer stocks the configuration. The vast majority of popular music—domestic and foreign—sold in Japan is not available in analog disc form.

Economics dictate that 1991 will probably be the last year in which vinyl discs are produced in Japan. Only one company, Toyo Kasei, is still pressing them. The firm's sales manager, Fumio Sakurai, says the number of orders the company expects to receive is so small that it will likely phase out vinyl production altogether this summer.

"Last year we made 800,000 LPs and a total of 1.2 million singles and EPs," says Sakurai. "This year we'll probably make 600,000 LPs and 100,000 EPs and singles. I think this is the last year of LPs in Japan."

Sakurai says 95% of the discs Toyo Kasei will manufacture this year will be custom jazz pressings for labels like Blue Note.

The only reason the company keeps pressing vinyl is out of a sense of loyalty to the record com-

panies that have supplied Toyo Kasei with orders over the years, Sakurai says. At present, the firm has scaled down its analog operation to the point where it can press only 70,000 LPs a month. "The shift to CDs was so quick," comments Sakurai. "We expected vinyl to last longer."

In 1979, a total of 180 million analog records were pressed in Japan. In the first 11 months of 1980, that number had fallen to 1.7 million.

(Continued on next page)

Blank-Tape Levy Suggested In Hong Kong

■ BY HANS EBERT

HONG KONG—Sweeping changes to Hong Kong's copyright laws, including a levy on audio- and videotapes and on the photocopying of published works, are recommended in a wide-ranging official report published here.

If the recommendations are accepted by the government, royalties will be collected at the time of purchasing blank tapes to cover home copying of broadcast programs protected under existing Hong Kong laws, taken from the U.K.'s 1956 Copyright Act.

Payment will also be required for photocopying a "fair" quantity of any published work, no matter whether for academic research, college research, or commercial purposes.

Stuart Stoker, deputy secretary of the Law Reform Commission, says the changes would keep Hong Kong copyright legislation "in pace with technological advances in such fields as microcomputers, photocopying, and digital recording equipment."

The commission, he says, tried to strike a balance between the differing interests of creators and users of copyright material. "Producers have to be protected to encourage independent intellectual enterprises," Stoker says. "But the law also has to ensure reasonable access to the use of those works, enabling society to enjoy the fruits of this creative labor."

The commission recommends that the tape industry should decide on the amount of the levy, which should vary according to tape length. "An indiscriminating levy might be unfair to people who buy tapes for private use rather than copying," Stoker says. "But, conversely, the present situation is unfair to copyright owners."

"It's also up to the tape industry to set up collecting societies to handle the revenue," he says.

CD Boom Boosts Spanish Music Biz In 1990

■ BY HOWELL LLEWELLYN

MADRID, Spain—Record and cassette sales in Spain fell back in 1990 for the first time since the mid-'80s, but a continuing boom in the compact disc market helped to boost revenue to a record \$575 million. That total was up 7.8% on the figure for 1989.

Figures just released by the Spanish Phonograph and Videograph Assn. (AFYVE) show that nearly 50.9 million units were sold in 1990—down 6.8% from the previous year and just 350,000 more than in 1980. In record-breaking 1989, the figure was 54.6 million.

AFYVE managing director Carlos Grande says, "Demand has fallen because there was an abnormal growth in preceding years, and the recession is in everybody's mind. It can't be denied that the Gulf crisis has influenced this, and the future doesn't look too bright either."

The one bright spot in the 1990 sales figures was provided by CD. The total of 7.4 million discs sold was up 50.3% on the 1989 figure, and represented 14.5% of the total market. The format's growth is slowing, though. In the four years from the beginning of 1986—when just 325,000 units were sold—sales rose by 100% per annum.

The cassette remains the backbone of the Spanish music industry, with more than 23.5 million units sold. This represents 46.2% of all sales, although the unit figure is down 14.5% from 1989. Vinyl LP sales fell by 11.9% to 18.1

(Continued on page 68)

Record Deals Are In 'Vogue' In E. Europe French Indie Pacts With Former State-Run Labels

■ BY PHIL SOMMERICH

PARIS—French independent Vogue is claiming to have prevented the multinational majors from taking over and swamping Eastern Europe's former state-run record labels.

Vogue president Jean-Louis Detry says his deals with Soviet company Melodia, Hungary's Hungaroton, and Czechoslovakia's Supraphon will mean that they are able to make their own decisions without interference with their management procedures.

With Hungaroton, Supraphon, and Poland's Polskie Nagrania all saying that plans for privatization are moving ahead, speculation has been rife that the majors would buy a slice of Eastern action. But Detry says he got in first, after going to leading Eastern politicians to deliver some tough talk about the dangers of doing deals with the Western majors.

"I told the minister of culture in Prague [Czechoslovakia] that privatization which gave a majority stake—which is what these Western companies would want—would result in the majors interfering in management. What the majors want is what is in the Eastern European companies' vaults.

"It would have the same consequences as [French president François] Mitterrand privatizing the Louvre museum or the Mona Lisa," he continues. "You don't sell the Notre Dame so you can rebuild it in Los Angeles."

Arguing that intervention by the majors would be a "disaster" for the Eastern Europeans, Detry says his agreements will leave the Eastern companies a free hand in A&R but will give them the benefit of Western marketing, promotional, and technical know-how.

In the case of Supraphon, Detry's deal gives Vogue exclusive rights of distribution of Supraphon's highly regarded classical catalog in France while the Czechoslovak company distributes Vogue product in its country and the two work together on co-productions and on "technical and logistical support."

With Hungaroton, Vogue has a two-phase deal. The first stage is simply exclusive distribution rights for Hungarian product in

'We are working closely with Melodia on their schedule'

France; the second step is what Detry specifies only as "further ventures"—believed to be marketing support and possibly co-production.

The French tie with Melodia is even tighter. The two companies have set up Melodia European Corp., a 50-50 joint-venture company that will handle exclusively distribution of the Soviet catalog throughout Western Europe.

Detry says that because the Melodia European Corp. is being based in Paris, product will get to retailers much more quickly than before. "We are working closely with Melodia on their release schedule and we may also give them help with translations, release policy, and marketing activities." He stresses that all A&R decisions will remain with Melodia.

Melodia general director Valery Suhorad is doubtful, though, that his company will be joining the other Eastern European operations in the rush toward privatization. With a vast ownership covering everything from symphony or-

chestras to record shops and a staff of 7,500, Melodia is simply too big to go private, he says. "We will go in the opposite direction and strengthen our activities in advertising, promotion, new recordings, and import/export activity."

Melodia has been busy persuading Western producers that its new compact-disc pressing plant, which has a capacity well beyond the 3 million discs a year Melodia sells, can produce the quality Western labels want.

Zsuzsa Kanizsai, international director of Hungaroton, says the size of his company will also cause it problems with privatization, although it is determined to go ahead. The LP and cassette plant will be sold first, probably to a firm that can find additional uses for buildings and technology facing a declining domestic market. Full privatization of all Hungaroton's activities will take place over the next two or three years, Kanizsai says.

Supraphon, though, is pressing ahead at full speed with executives talking about the flotation of shares within two or three months. The label has taken Detry's warning to heart: Vaclav Matatko, head of the artistic and product department, says that a 45% ceiling will be put on foreign ownership.

Vogue is believed to have offered to take a stake, and another partner could be Koch International, Supraphon's distributor in the U.S., the U.K., and Germany.

Woitek Hordatowski, international director at Polskie Nagrania, predicts that shares in the label will be on sale by the summer, even though no specific flotation plan has yet been finalized. He is, though, adamant on one point: "Foreign investment will not be considered."

U.K. Music Charts May Go Commercial

Leading Retailers Would Benefit From Sponsorship

BY ADAM WHITE

LONDON—Commercial sponsorship of the U.K. record charts may be only a step away—and the country's leading record retailers stand to gain from any such deal.

This prospect is a result of recent restructuring in the ownership of the national, sales-based charts. They were previously financed in full by the British Phonographic Industry, which licensed the print and broadcast rights to various users, including trade paper Music Week and the BBC.

Now the BPI has formed a joint venture with Chart Information Network Co., a subsidiary of the publishers of Music Week, to exploit the charts' marketing and sponsorship opportunities. The actual data collection and chart compilation continues to be handled by Gallup.

The new 50/50 enterprise, known as CIN Ltd., holds the copyright for publishing and broadcasting the charts. Chief executive Adrian Wistreich says he is discussing a deal with "three or four" prospective sponsors, but declines to identify them. The logical candidates, he acknowledges, are brand names in consumer goods and services, including food and drink (but no alcohol) manufacturers.

The singles and albums charts are compiled by Gallup from over-the-counter sales data supplied by a sample of approximately 1,000 U.K. retailers. Many of these are members of the British Assn. of Record Dealers, which has a contract with Chart Information Network Co. The trade group itself represents three-quarters of the U.K. record retail business, including such major accounts as Our Price, HMV, Virgin, Woolworth, and Tower.

BARD-affiliated retailers will receive income from any sponsorship deal, according to the trade group's chairman, Brian McLaughlin, managing director of HMV in the U.K. The issue of how much income is the subject of ongoing discussions with CIN, says McLaughlin, who declines to elaborate.

The charts' new corporate structure also marks the first time that U.K. retailers have a voice in how the charts are operated. This is ac-

complished via a supervisory committee, whose six members are drawn equally from the BPI and BARD. A representative of CIN chairs their discussions.

The three retailers on the committee are Our Price managing director Richard Handover, Andy's Records chairman Andy Gray, and Replay Records managing director Brian Laird-Mack. The three from the BPI are PolyGram chairman Maurice Oberstein, MCA Records managing director Tony Powell, and Beggars Banquet Records managing director Martin Mills. The committee chairman is CIN's Wistreich.

Powell says it is "early days" to discuss in detail how the two sides are working together on what he calls the "emotive issue" of the

charts, but he is optimistic. The current set of supervisory rules—originally formulated by the BPI—are "adequate for the day-to-day running of the charts," Powell adds. Changes will be discussed and implemented as necessary, he notes.

Likewise, HMV's McLaughlin prefers not to comment in depth on BARD's new role in formulating chart policy. "There have been a lot of issues discussed, and no major differences so far," he says. "I detect a great willingness on everyone's part to do what's best for the industry." Further action will follow a report from the chart supervisory committee to the full BARD council March 8, McLaughlin continues.

Stormy Issues Avoided At Umbrella Meet

LONDON—Umbrella, the trade association for the U.K.'s independent labels, held possibly the quietest annual general meeting in its five-year history last week.

The absence of chairman Brian Leafe for family reasons curtailed some of the discussion, leaving the organization's next conference weekend as the main topic.

Umbrella runs an annual series of seminars and associated events each June. It was agreed that this year's event should have a greater

emphasis on live performances and that a number of prominent indie-designed bands should be invited to play.

Other issues included Umbrella's agreement with collection agency the Mechanical Copyright Protection Society and the liaison committee that has been set up by the two bodies to ensure smooth running of the system.

Leafe, who works with the Berserkley label, was re-elected chairman of Umbrella.

MCP Top Wembley Music Promoter In '90

LONDON—For the third year running, concert promoter MCP topped the rankings at Wembley Arena in 1990.

Due to staging such acts as Status Quo, Chris Rea, Depeche Mode, INXS, Midnight Oil, and Belinda Carlisle, the company did more business at Wembley than any other last year.

The top ranking at Wembley Arena is prized by promoters, par-

ticularly since the venue's increase in capacity to 12,000 has heightened competition for dates. Last year was Wembley's busiest, with 151 contemporary-music concerts and other entertainment and sporting events resulting in 80% utilization.

Behind MCP in the music promoters' rankings were Marshall Arts and Barry Clayman Concerts.

SUN SETTING ON VINYL IN JAPAN

(Continued from preceding page)

Meanwhile, Japanese CD production rose from 200,000 in 1982 to 146 million in the first 11 months of last year.

Once Toyo Kasei stops making vinyl albums, the only recourse for Japanese companies wanting to make special vinyl releases for audiophiles or promotional purposes will be to look overseas.

"We'll have to order them from America or South Korea, or other countries where LPs are still made," says Junichi Hatta, of Victor Musical Industries. "But if making LPs abroad costs too much, maybe we'll abandon the plan," he adds.

Of course, Japanese music lovers will still be able to buy foreign artists' LPs pressed overseas. But in the first 11 months of last year, only 500,000 such LPs were exported to Japan, compared with 60 million foreign-made CDs in the same period.

Some specialty record shop owners are now going so far as to make

special overseas buying trips, raiding used record-outlets for another batch of vinyl to keep their customers back home satisfied.

What's true of the software side of things also goes for hardware. The few turntables on view in Japan's audio-equipment stores now tend to be expensive models aimed at the audiophile market.

"People just cannot get their hands on records anymore, so dealers don't want to sell analog players," says Robert Kelly, sales manager at the Tokyo office of audio products importer Griffin Electronics. "I don't put any effort into turntables at all."

For its part, Toyo Kasei, which has been making records for 30 years, has anticipated the move away from vinyl by switching its production to printing CD jackets as well as designing interiors. "I feel sad," says Sakurai. "When I started at the company, it was the peak time for LPs."

Hits of the U.K.™

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HOT SINGLES

| THIS WEEK | LAST WEEK | TITLE | LABEL | ARTIST |
|-----------|-----------|--------------------------------|----------------------|----------------------------------|
| 1 | 1 | 3 A.M. ETERNAL | KLF COMMUNICATIONS | KLF 1/CHILDREN OF THE REVOLUTION |
| 2 | 3 | DO THE BARTMAN | GEFFEN | THE SIMPSONS |
| 3 | 4 | WIGGLE IT SBK | | 2 IN A ROOM |
| 4 | 14 | (I WANNA GIVE YOU) DEVOTION | RUMOUR/PINNACLE | NOMAD 1/ MC MIKEE FREEDOM |
| 5 | 19 | ONLY YOU | EPIC | PRAYSE |
| 6 | 9 | I BELIEVE | PARLOPHONE | EMF |
| 7 | 11 | WHAT DO I HAVE TO DO | PWL | KYLIE MINOGUE |
| 8 | 8 | HIPPYCHICK | S&M/SONY MUSIC | SOHO |
| 9 | 7 | CRY FOR HELP | RCA | RICK ASTLEY |
| 10 | 17 | PLAY THAT FUNKY MUSIC | SBK | VANILLA ICE |
| 11 | 5 | CRAZY ZTT/WEA | | SEAL |
| 12 | 2 | INNUENDO | PARLOPHONE | QUEEN |
| 13 | 6 | SADENESS—PART 1 | VIRGIN INTERNATIONAL | ENIGMA |
| 14 | 10 | GONNA MAKE YOU SWEAT | COLUMBIA | C&C MUSIC FACTORY |
| 15 | 20 | GET HERE | FONTANA/POLYGRAM | OLETA ADAMS |
| 16 | 13 | MERCY MERCY ME/I WANT YOU | EMI | ROBERT PALMER |
| 17 | NEW | GAMES | COLUMBIA | NEW KIDS ON THE BLOCK |
| 18 | 15 | CAN I KICK IT? | JIVE/BMG | A TRIBE CALLED QUEST |
| 19 | 12 | I CAN'T TAKE THE POWER | COLUMBIA | OFF-SHORE |
| 20 | 18 | SENSITIVITY | MCA | RALPH TRESVANT |
| 21 | NEW | G.L.A.D | PARLOPHONE | KYM APPLEBY |
| 22 | 32 | YOU GOT THE LOVE | TRUELOVE/BMG | THE SOURCE 1/CANDI STATON |
| 23 | 36 | THE NIGHT FEVER | MEGAMIX I.Q./BMG | MIXMASTERS |
| 24 | 31 | OUTSTANDING | COOLTEMPO | KENNY THOMAS |
| 25 | 30 | COMING OUT OF THE DARK | EPIC | GLORIA ESTEFAN |
| 26 | 16 | (I'VE HAD) THE TIME OF MY LIFE | RCA | BILL MEDLEY & JENNIFER WARNES |
| 27 | 35 | SUMMERS MAGIC | 4th & B'WAY | MARK SUMMERS |
| 28 | 24 | SUMMER RAIN | VIRGIN | BELINDA CARLISLE |
| 29 | 21 | ALL TOGETHER NOW | PRODUCE/PINNACLE | THE FARM |
| 30 | NEW | BLUE HOTEL | REPRISE | CHRIS ISAAK |
| 31 | 23 | THE GREASE | MEGAMIX POLYDOR | OLIVIA NEWTON-JOHN/JOHN TRAVOLTA |
| 32 | NEW | SMALL TOWN BOY (1991 REMIX) | LONDON | JIMMY SOMERVILLE/BRONSKI BEAT |
| 33 | 22 | ALL THE MAN THAT I NEED | ARISTA | WHITNEY HOUSTON |
| 34 | 29 | FORGET ME NOTS | SYNCOPE/EMI | TONGUE 'N' CHEEK |
| 35 | 33 | BONEYARD | POLYDOR | LITTLE ANGELS |
| 36 | 26 | ICE ICE BABY | SBK | VANILLA ICE |
| 37 | NEW | EVERY BEAT OF THE HEART | VIRGIN | RAILWAY CHILDREN |
| 38 | NEW | GOOD TIMES | ATLANTIC | JIMMY BARNES & INXS |
| 39 | NEW | ALL RIGHT NOW | ISLAND | FREE |
| 40 | 38 | SOMEDAY | COLUMBIA | MARIAH CAREY |

TOP ALBUMS

| THIS WEEK | LAST WEEK | ARTIST | LABEL | TITLE |
|-----------|-----------|--------------------------------|----------------------|-----------------------------------|
| 1 | NEW | JESUS JONES | FOOD/EMI | DOUBT |
| 2 | 3 | ENIGMA | VIRGIN INTERNATIONAL | MCMXC A.D. |
| 3 | 2 | ALEXANDER O'NEAL | TABU/SONY MUSIC | ALL TRUE MAN |
| 4 | 1 | STING | A&M | THE SOUL CAGES |
| 5 | 4 | MADONNA | SIRE | THE IMMACULATE COLLECTION |
| 6 | 7 | CHRIS ISAAK | REPRISE | WICKED GAME |
| 7 | 5 | ELTON JOHN | ROCKET/PHONOGRAM | THE VERY BEST OF ... |
| 8 | 6 | WHITNEY HOUSTON | ARISTA | I'M YOUR BABY TONIGHT |
| 9 | 11 | ROBERT PALMER | EMI | DON'T EXPLAIN |
| 10 | 21 | BELINDA CARLISLE | VIRGIN | RUNAWAY HORSES |
| 11 | 8 | PHIL COLLINS | VIRGIN | SERIOUS HITS ... LIVE! |
| 12 | 9 | STRANGLERS | EPIC | GREATEST HITS 1977-1990 |
| 13 | 16 | VANILLA ICE | SBK | TO THE EXTREME |
| 14 | 10 | SNAP | ARISTA | WORLD POWER |
| 15 | 12 | M.C. HAMMER | CAPTOL | PLEASE HAMMER DON'T HURT 'EM |
| 16 | 17 | GEORGE MICHAEL | EPIC | LISTEN WITHOUT PREJUDICE, VOL. 1 |
| 17 | 14 | JIMMY SOMERVILLE | LONDON/POLYGRAM | THE SINGLES COLLECTION 1984-1990 |
| 18 | 22 | PATSY CLINE | MCA | SWEET DREAMS |
| 19 | 15 | CARRERAS, DOMINGO, PAVAROTTI | DECCA | IN CONCERT |
| 20 | 19 | MICHAEL BOLTON | COLUMBIA | SOUL PROVIDER |
| 21 | 13 | DAVID LEE ROTH | WARNER BROS. | A LITTLE AIN'T ENOUGH |
| 22 | 18 | RIGHTEOUS BROTHERS | VERVE/POLYDOR | THE VERY BEST OF ... |
| 23 | 20 | INXS | MERCURY | X |
| 24 | 33 | KYLIE MINOGUE | PWL | RHYTHM OF LOVE |
| 25 | 23 | PETER GABRIEL | VIRGIN | SHAKING THE TREE—16 GOLDEN GREATS |
| 26 | 26 | HAPPY MONDAYS | FACTORY/PINNACLE | PILLS 'N' THRILLS AND BELLIES |
| 27 | 27 | BEE GEES | POLYDOR | THE VERY BEST OF ... |
| 28 | 37 | JULIO IGLESIAS | COLUMBIA | STARRY NIGHT |
| 29 | NEW | THE SIMPSONS | GEFFEN | THE SIMPSONS SING THE BLUES |
| 30 | 29 | PAUL SIMON | WARNER BROS. | THE RHYTHM OF THE SAINTS |
| 31 | 28 | THE BEAUTIFUL SOUTH | GO! DISCS | CHOKE |
| 32 | 25 | BLACK BOX | deCONSTRUCTION | DREAMLAND |
| 33 | 35 | TV SOUNDTRACK | WARNER BROS. | MUSIC FROM TWIN PEAKS |
| 34 | NEW | C&C MUSIC FACTORY | COLUMBIA | GONNA MAKE YOU SWEAT |
| 35 | 34 | INNOCENCE | COOLTEMPO | BELIEF |
| 36 | 31 | DEL AMITRI | A&M | WAKING HOURS |
| 37 | 24 | MOTORHEAD | EPIC | 1916 |
| 38 | 40 | SIR GEORGE SOLT & DUDLEY MOORE | DECCA | ORCHESTRAL |
| 39 | 32 | STATUS QUO | VERTIGO/PHONOGRAM | ROCKING ALL OVER THE YEARS |
| 40 | 30 | CARPENTERS | A&M | ONLY YESTERDAY |

Some Music Cos. That Did Make It To MIDEM

LONDON—A number of companies originally said not to be at MIDEM have pointed out that they were represented.

BMG Music Publishing had a stand that was staffed throughout the event. Warner/Chappell, whose CEO, Les Bider, told Billboard there would be no company representatives at the show, says that 16 representatives were there, and Sony Music emphasizes that senior staff members were operating at the event.

HITS

of the

WORLD

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EUROCHART HOT 100 2/9/91

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 2/3/91

| SINGLES | | |
|---------|-----|---|
| 1 | 3 | I TOUCH MYSELF DIVINYLS VIRGIN/EMI |
| 2 | 1 | ICE ICE BABY VANILLA ICE SBK/EMI |
| 3 | 6 | I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG |
| 4 | 2 | UNCHAINED MELODY RIGHTEOUS BROTHERS POLYDOR/POLYGRAM |
| 5 | 4 | SHOW ME HEAVEN MARIA MCKEE EPIC/SONY |
| 6 | 5 | I'LL BE YOUR BABY TONIGHT ROBERT PALMER EMI/EMI |
| 7 | 8 | PRAY M.C. HAMMER CAPITOL/EMI |
| 8 | 7 | CHERRY PIE WARRANT COLUMBIA |
| 9 | 12 | FANTASY BLACK BOX deCONSTRUCTION/BMG |
| 10 | 13 | I'M FREE SOUP DRAGONS PDR/POLYGRAM |
| 11 | 14 | CANDY IGGY POP VIRGIN/EMI |
| 12 | 9 | FROM A DISTANCE BETTE MIDLER ATLANTIC/WARNER |
| 13 | 10 | STEP BACK IN TIME KYLIE MINOGUE MUSHROOM/FESTIVAL |
| 14 | 15 | DON'T CALL ME DUDE SCATTERBRAIN VIRGIN/EMI |
| 15 | 11 | JUSTIFY MY LOVE MADONNA SIRE/WARNER |
| 16 | 19 | LOVE WILL NEVER DO JANET JACKSON A&M/POLYDOR |
| 17 | NEW | GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA |
| 18 | 20 | LOVE TAKES TIME MARIAH CAREY COLUMBIA |
| 19 | NEW | DIRTY CASH ADVENTURES OF STEVIE V PHONOGRAM/POLYGRAM |
| 20 | 16 | BURN FOR YOU JOHN FARNHAM RCA/BMG |
| ALBUMS | | |
| 1 | 5 | JANET JACKSON RHYTHM NATION 1814 A&M/POLYDOR |
| 2 | 2 | MADONNA THE IMMACULATE COLLECTION SIRE/WARNER |
| 3 | 4 | BILLY JOEL SOUVENIR/THE ULTIMATE COLLECTION COLUMBIA |
| 4 | 1 | ELTON JOHN THE VERY BEST OF ... PHONOGRAM/POLYGRAM |
| 5 | 7 | RIGHTEOUS BROTHERS NEW GREATEST HITS POLYDOR/POLYGRAM |
| 6 | 3 | CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA/POLYGRAM |
| 7 | 8 | MARIAH CAREY MARIAH CAREY COLUMBIA |
| 8 | 10 | PHIL COLLINS SERIOUS HITS ... LIVE! ATLANTIC/WARNER |
| 9 | 6 | JOHN FARNHAM CHAIN REACTION RCA/BMG |
| 10 | 9 | HUNTERS AND COLLECTORS COLLECTED WORKS MUSHROOM/FESTIVAL |
| 11 | 12 | TAYLOR DAYNE CAN'T FIGHT FATE ARISTA/BMG |
| 12 | 11 | MARGARET URlich SAFETY IN NUMBERS COLUMBIA |
| 13 | 14 | WARRANT CHERRY PIE COLUMBIA |
| 14 | 16 | BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WARNER |
| 15 | 13 | VANILLA ICE TO THE EXTREME SBK/EMI |
| 16 | 15 | AC/DC THE RAZORS EDGE ALBERT/SONY |
| 17 | 19 | JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL |
| 18 | 20 | KYLIE MINOGUE RHYTHM OF LOVE MUSHROOM/FESTIVAL |
| 19 | 18 | JIVE BUNNY & THE MASTERMIXERS IT'S PARTY TIME CONCEPT |
| 20 | NEW | JON BON JOVI BLAZE OF GLORY/YOUNG GUNS PHONOGRAM/POLYGRAM |

CANADA (Courtesy The Record) As of 2/11/91

| SINGLES | | |
|---------|-----|---|
| 1 | 1 | GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY/SONY |
| 2 | 2 | BECAUSE I LOVE YOU STEVIE B LMR/RCA |
| 3 | 3 | FREEDOM GEORGE MICHAEL SONY/SONY |
| 4 | 7 | SENSITIVITY RALPH TRESVANT MCA/MCA |
| 5 | 8 | TOM'S DINER DNA FEATURING SUZANNE VEGA VIRGIN/A&M |
| 6 | 5 | LOVE TAKES TIME MARIAH CAREY COLUMBIA/SONY |
| 7 | 10 | PLAY THAT FUNKY MUSIC VANILLA ICE CAPITOL/CAPITOL |
| 8 | 9 | I'M NOT IN LOVE WILL TO POWER EPIC/CBS |
| 9 | 11 | SHELTER ME CINDERELLA POLYGRAM/POLYGRAM |
| 10 | 17 | WICKED GAME CHRIS ISAAK REPRISE/WEA |
| 11 | 4 | WIGGLE IT 2 IN A ROOM VIRGIN/A&M |
| 12 | 6 | SMOOTH AS SILK MC J & COOL G CAPITOL/CAPITOL |
| 13 | NEW | MONEY TALKS AC/DC ATLANTIC/WEA |
| 14 | 13 | ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA/BMG |
| 15 | NEW | UNCHAINED MELODY RIGHTEOUS BROS. POLYTEL/POLYGRAM |
| 16 | 16 | STILL BEATING WORLD ON EDGE A&M/A&M |
| 17 | 20 | ISAW RED WARRANT SONY/SONY |
| 18 | NEW | SOMEDAY MARIAH CAREY SONY/SONY |
| 19 | NEW | WHERE DOES MY HEART BEAT NOW CELINE DION COLUMBIA/SONY |
| 20 | 14 | JUSTIFY MY LOVE MADONNA SIRE/WEA |
| ALBUMS | | |
| 1 | 1 | MADONNA THE IMMACULATE COLLECTION SIRE/WEA |
| 2 | 2 | VANILLA ICE TO THE EXTREME SBK/EMI |
| 3 | NEW | STING THE SOUL CAGES A&M/A&M |
| 4 | 3 | AC/DC THE RAZORS EDGE ATCO/WEA |
| 5 | 6 | PHIL COLLINS SERIOUS HITS ... LIVE! ATLANTIC/WEA |
| 6 | 8 | SIMPSONS SIMPSONS SING THE BLUES GEFEN/GEFFEN |
| 7 | 7 | MARIAH CAREY VISION OF LOVE COLUMBIA/SONY |
| 8 | 4 | M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL |
| 9 | 5 | PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS./WEA |
| 10 | 9 | WILSON PHILLIPS WILSON PHILLIPS SBK/EMI |
| 11 | 10 | GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/SONY |
| 12 | 12 | BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WEA |
| 13 | 14 | BLACK BOX DREAMLAND RCA/BMG |
| 14 | NEW | DAVID LEE ROTH A LITTLE AIN'T ENOUGH WARNER BROS./WEA |
| 15 | 15 | PETER GABRIEL SHAKING THE TREE—16 GOLDEN GREATS GEFEN/GEFFEN |
| 16 | 19 | CHRIS ISAAK HEART SHAPED WORLD REPRISE/WEA |
| 17 | NEW | BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICA/GEFFEN |
| 18 | NEW | C&C MUSIC FACTORY GONNA MAKE U SWEAT COLUMBIA/SONY |
| 19 | 11 | BLUE RODEO CASINO WEA/WEA |
| 20 | 13 | NEW KIDS ON THE BLOCK NO MORE GAMES SONY/SONY |

| SINGLES | | |
|---------|-----|--|
| 1 | 1 | SADENESS—PART 1 ENIGMA VIRGIN |
| 2 | 2 | ICE ICE BABY VANILLA ICE SBK |
| 3 | 3 | INNUENDO QUEEN PARLOPHONE |
| 4 | 7 | 3 A.M. ETERNAL KLF KLF COMMUNICATIONS |
| 5 | 4 | MARY HAD A LITTLE BOY SNAP LOGIC |
| 6 | 6 | JUSTIFY MY LOVE MADONNA SIRE |
| 7 | NEW | DO THE BARTMAN THE SIMPSONS GEFFEN |
| 8 | 10 | CRAZY SEAL ZTT |
| 9 | 8 | IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBEVILLEN TALAR |
| 10 | 25 | QU'EST CE QU'ON FAIT MAINTENANT BENNY B PLR |
| 11 | 13 | GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA |
| 12 | 9 | KEEP ON RUNNING MILLI VANILLI HANSA/ARIELA |
| 13 | 5 | I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA |
| 14 | 22 | WIGGLE IT 2 IN A ROOM SBK |
| 15 | 15 | DON'T WORRY KYM APPELBY PARLOPHONE |
| 16 | 14 | I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA |
| 17 | 12 | UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR |
| 18 | 16 | BEINHART TORFROCK POLYDOR |
| 19 | NEW | CRY FOR HELP RICK ASTLEY RCA |
| 20 | 26 | TO LOVE SOMEBODY JIMMY SOMERVILLE LONDON |
| 21 | 11 | PRAY M.C. HAMMER CAPITOL |
| 22 | 17 | PETIT FRANCK FRANCOIS FELDMAN PHONOGRAM |
| 23 | NEW | HELLO AFRIKA DR. ALBAN /LEILA K. SWEMIX |
| 24 | NEW | GO FOR IT! JOEY B. ELLIS & TYNETTA HARE CAPITOL |
| 25 | 23 | ALL THIS TIME STING A&M |
| 26 | 20 | UNBELIEVABLE EMF PARLOPHONE |
| 27 | 27 | THE JOKER STEVE MILLER BAND CAPITOL |
| 28 | 24 | I'LL BE YOUR BABY TONIGHT ROBERT PALMER/UB40 EMI |
| 29 | 18 | LA BERCEUSE DU PETIT DIABLE ROCH VOISINE ARIOLA |
| 30 | 19 | SHOW ME HEAVEN MARIA MCKEE EPIC |
| ALBUMS | | |
| 1 | 1 | ELTON JOHN THE VERY BEST OF ... ROCKET |
| 2 | 2 | PHIL COLLINS SERIOUS HITS ... LIVE! VIRGIN/WEA |
| 3 | NEW | STING THE SOUL CAGES A&M |
| 4 | 3 | ENIGMA MCMXC A.D. VIRGIN |
| 5 | 4 | MADONNA THE IMMACULATE COLLECTION SIRE |
| 6 | 5 | WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA |
| 7 | 6 | CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA |
| 8 | 8 | JIMMY SOMERVILLE THE SINGLES COLLECTION 1984/1990 LONDON |
| 9 | 7 | VANILLA ICE TO THE EXTREME SBK |
| 10 | NEW | ALEXANDER O'NEAL ALL TRUE MAN TABU |
| 11 | 15 | SNAP WORLD POWER LOGIC/ARIELA |
| 12 | 9 | M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL |
| 13 | 14 | AC/DC THE RAZORS EDGE ATCO |
| 14 | 11 | VAYA CON DIOS NIGHT OWLS ARIOLA |
| 15 | 13 | DAVID LEE ROTH A LIL' AIN'T ENOUGH WARNER BROS. |
| 16 | 16 | SOUNDTRACK PRETTY WOMAN EMI |
| 17 | NEW | TV SOUNDTRACK TWIN PEAKS WARNER BROS. |
| 18 | 12 | GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC |
| 19 | 10 | WESTERNHAGEN LIVE WARNER BROS. |
| 20 | 18 | SUPERTRAMP THE VERY BEST OF ... A&M |
| 21 | 19 | JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA |
| 22 | 24 | SOUNDTRACK WERNER—BEINHART POLYDOR |
| 23 | 20 | PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS. |
| 24 | 17 | PETER GABRIEL SHAKING THE TREE—16 GOLDEN GREATS VIRGIN |
| 25 | 22 | HERBERT GROENEMEYER LUXUS ELECTROLA |
| 26 | NEW | SOUNDTRACK ROCKY V CAPITOL |
| 27 | 25 | CHRIS ISAAK WICKED GAME REPRISE |
| 28 | NEW | SOUNDTRACK GHOST MILAN |
| 29 | 26 | INXS X MERCURY |
| 30 | 23 | SCORPIONS CRAZY WORLD MERCURY |

GERMANY (Courtesy Der Musikmarkt) As of 1/29/91

| SINGLES | | |
|---------|-----|--|
| 1 | 1 | BEINHART TORFROCK POLYDOR |
| 2 | 2 | SADENESS—PART ONE ENIGMA VIRGIN |
| 3 | 3 | ICE ICE BABY VANILLA ICE SBK |
| 4 | 5 | HELLO AFRIKA DR. ALBAN /LEILA K. LOGIC/BMG ARIOLA |
| 5 | 7 | GO FOR IT! JOEY B. ELLIS & TYNETTA HARE CAPITOL |
| 6 | 4 | MARY HAD A LITTLE BOY SNAP LOGIC/BMG ARIOLA |
| 7 | 6 | KEEP ON RUNNING MILLI VANILLI HANSA/BMG ARIOLA |
| 8 | 8 | DON'T WORRY KYM APPELBY PARLOPHONE |
| 9 | 9 | UNBELIEVABLE E.M.F. PARLOPHONE |
| 10 | 11 | UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR |
| 11 | 10 | JUSTIFY MY LOVE MADONNA SIRE |
| 12 | 13 | HERZLEIN RUDOLF ROCK & DIE SCHOCKER RCA |
| 13 | 14 | A BETTER LOVE LONDONBEAT ANXIOUS/RCA |
| 14 | 17 | THE JOKER STEVE MILLER BAND CAPITOL |
| 15 | 18 | I'LL BE YOUR BABY TONIGHT ROBERT PALMER & UB40 EMI |
| 16 | 12 | PRAY M.C. HAMMER CAPITOL |
| 17 | 19 | FANTASY BLACK BOX POLYDOR |
| 18 | 15 | I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA |
| 19 | 20 | DIE WELT IST SCHOEN THOMAS FREITAG EMI/ELECTROLA |
| 20 | NEW | INNUENDO QUEEN EMI |
| ALBUMS | | |
| 1 | NEW | STING THE SOUL CAGES A&M |
| 2 | 1 | PHIL COLLINS SERIOUS HITS ... LIVE! WEA |
| 3 | 2 | WESTERNHAGEN LIVE WARNER BROS. |
| 4 | 3 | ELTON JOHN THE VERY BEST OF ... ROCKET |
| 5 | 5 | SOUNDTRACK WERNER—BEINHART POLYDOR |
| 6 | 4 | ENIGMA MCMXC A.D. VIRGIN |
| 7 | 6 | HERBERT GROENEMEYER LUXUS ELECTROLA |
| 8 | 9 | AC/DC THE RAZORS EDGE ATCO/EAST WEST |
| 9 | 11 | JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON |
| 10 | 7 | BAP X FUER E U ELECTROLA |
| 11 | 8 | VAYA CON DIOS NIGHT OWLS ARIOLA |
| 12 | 13 | BEE GEES THE VERY BEST OF ... POLYSTAR |
| 13 | 17 | TO THE EXTREME VANILLA ICE SBK |
| 14 | 18 | SOUNDTRACK ROCKY 5 CAPITOL |
| 15 | 12 | CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA |
| 16 | 10 | MADONNA THE IMMACULATE COLLECTION WEA |
| 17 | 14 | WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA |
| 18 | 15 | PETER GABRIEL SHAKING THE TREE—16 GOLDEN GREATS VIRGIN |
| 19 | 16 | SUPERTRAMP THE VERY BEST OF ... A&M/POLYSTAR |
| 20 | 19 | LONDONBEAT IN THE BLOOD ANXIOUS/RCA |

FRANCE (Courtesy of Nielsen/Europe 1) As of 1/31/91

| SINGLES | | |
|---------|-----|---|
| 1 | 3 | SADENESS—PART 1 ENIGMA VIRGIN |
| 2 | 1 | IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBEVILLEN ZONE/BMG |
| 3 | 7 | LA PETITE SIRENE ANNE DISNEY/ADES |
| 4 | 5 | NATAL CHICO & ROBERTA CARRERE |
| 5 | 2 | QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. PLR/SONY |
| 6 | 4 | PETIT FRANCK FRANCOIS FELDMAN PHONOGRAM |
| 7 | 10 | NUIT FREDERICKS, GOLDMAN & JONES COLUMBIA |
| 8 | 6 | LA BERCEUSE DU PETIT DIABLE ROCH VOISINE GM/BMG |
| 9 | NEW | ROMANTIC WORLD DANA DAWSON COLUMBIA |
| 10 | 8 | TONIGHT NEW KIDS ON THE BLOCK COLUMBIA |
| 11 | 14 | LA LEGENDE DE JIMMY DIANE TELL WEA |
| 12 | 12 | WHISPERS ELTON JOHN PHONOGRAM |
| 13 | 19 | FRENTE A FRENTE CHICO & ROBERTA ARS/CARRERE |
| 14 | 15 | EDDY STEADY GO ROZLYNE CLARKE ARS/CARRERE |
| 15 | 11 | I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA |
| 16 | 13 | WIND OF CHANGE SCORPIONS MERCURY |
| 17 | 18 | I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG |
| 18 | 9 | UNE FEMME AVEC UNE FEMME MECANO BMG |
| 19 | NEW | EST CE QUE TU ES SEULE CE SOIR FREDERIC FRANCOIS EMI |
| 20 | 17 | THE WAY YOU DO THE THINGS YOU DO UB40 VIRGIN |
| ALBUMS | | |
| 1 | 1 | JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA |
| 2 | 2 | PHIL COLLINS SERIOUS HITS ... LIVE! WEA |
| 3 | 6 | FRANCOIS FELDMAN UNE PRESENCE PHONOGRAM |
| 4 | 3 | PATRICK BRUEL ALORS REGARDE RCA/BMG |
| 5 | NEW | ENIGMA MCMXC A.D. VIRGIN |
| 6 | 4 | MICHEL SARDOU LE PRIVILEGE TREMA/EMI |
| 7 | 5 | ROCH VOISINE DOUBLE RCA/BMG |
| 8 | 10 | SCORPIONS CRAZY WORLD MERCURY |
| 9 | 7 | RONDO VENEZIANO MASQUERADE POLYDOR |
| 10 | 9 | WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG |
| 11 | 8 | PATRICIA KAAS SCENE DE VIE COLUMBIA |
| 12 | NEW | NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA |
| 13 | 11 | UB40 LABOUR OF LOVE PART II VIRGIN |
| 14 | 20 | INXS X PHONOGRAM |
| 15 | 13 | MECANO DESCANO DOMINICAL BMG |
| 16 | 19 | ELMER FOOD BEAT 30 CM POLYDOR |
| 17 | 12 | ALAIN SOUCHON NICKEL VIRGIN |
| 18 | 15 | FRANCIS CABREL SARBACANE COLUMBIA |
| 19 | 14 | PIERRE BACHELET QUELQUE PART C'EST AILLEURS BMG |
| 20 | 16 | VARIOUS KNEBORTH—THE ALBUM POLYDOR |

JAPAN (Courtesy Music Labo) As of 2/11/91

| SINGLES | | |
|---------|-----|--|
| 1 | 3 | AI WA KATSU KAN POLYDOR |
| 2 | NEW | TAIYO TO HOKORI NO NAKA DE CHAGE ASKA YAMAHA |
| 3 | NEW | RHYTHM RED BEAT BLACK TMN VS DENKI GROOVE JK |
| 4 | 1 | BOYA BOYA DEKINAI SHIZUKA KUDO PONY CANYON |
| 5 | 2 | RINGO HAKUSHO NINJA COLUMBIA |
| 6 | 6 | TSUBASA WO KUDASAI KAORI KAWAMURA PONY CANYON |
| 7 | NEW | HELLO GOODBYE PINK SAPPHIRE WEED |
| 8 | NEW | AKAI HANATABA MICHIO NAKAJIMA SUN MUSIC |
| 9 | 8 | SHAKE HIP KOME KOME CLUB CBS/SONY |
| 10 | 4 | SPEED BUCK-TICK VICTOR |
| ALBUMS | | |
| 1 | 1 | KOME KOME CLUB K2C CBS/SONY |
| 2 | 2 | COMPLEX 19901108 TOSHIBA/EMI |
| 3 | 6 | KAN YAKYUSENSHU GA YUMEDATTA POLYDOR |
| 4 | 3 | HOUD DOG BACK TO ROCK MMG |
| 5 | 4 | STING THE SOUL CAGES A&M/PONY CANYON |
| 6 | 7 | PRINCESS PRINCESS PRINCESS PRINCESS CBS/SONY |
| 7 | 8 | M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM TOSHIBA/EMI |
| 8 | 5 | TAMA HIRUNE AXEC |
| 9 | NEW | B'Z RISKY BMG/VICTOR |
| 10 | NEW | QUEEN INNUENDO TOSHIBA/EMI |

SPAIN (Courtesy TVE/AFVVE) As of 1/25/91

| SINGLES | | |
|---------|-----|---|
| 1 | 1 | SADENESS—PART 1 ENIGMA VIRGIN |
| 2 | 2 | I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA |
| 3 | 4 | THINK INFORMATION SOCIETY DRO |
| 4 | 5 | JUSTIFY MY LOVE MADONNA SIRE/WEA |
| 5 | 3 | KEEP ON RUNNING MILLI VANILLI ARIOLA |
| 6 | NEW | SADDAM THE KLJ MAX MUSIC |
| 7 | 8 | MARY HAD A LITTLE BOY SNAP ARIOLA |
| 8 | 6 | RITMO DE LA NOCHE MYSTIC FONOMUSIC |
| 9 | 9 | ARE YOU DREAMING? TWENTY 4 SEVEN BLANCO Y NEGRO |
| 10 | 7 | I PROMISED MYSELF NICK KAMEN SIRE/WEA |
| ALBUMS | | |
| 1 | 1 | ELTON JOHN THE VERY BEST OF ... POLYGRAM |
| 2 | 5 | HEROES DEL SILENCIO SENDEROS DE TRACION EMI |
| 3 | 4 | SOUNDTRACK PRETTY WOMAN HISPAVOX |
| 4 | 3 | SOUNDTRACK GHOST PDI |
| 5 | 6 | XUXA XUXA RCA |
| 6 | 2 | VARIOUS LO MAS DISCO ARIOLA |
| 7 | 7 | MADONNA THE IMMACULATE COLLECTION SIRE/WEA |
| 8 | 9 | CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM |
| 9 | NEW | LA UNION TENTACION SIRE/WEA |
| 10 | NEW | WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/ARIOLA |

ITALY (Courtesy Musica e Dischi) As of 2/4/91

| SINGLES | | |
|---------|-----|--|
| 1 | 4 | SADENESS—PART 1 ENIGMA VIRGIN |
| 2 | 2 | I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA |
| 3 | 9 | TI SPACCO LA FACCIA GABIBBO EMI |
| 4 | 6 | ALL THIS TIME STING A&M |
| 5 | 1 | ATTENTI AL LUPO DJ LELEWEL GROOVE GROOVE MELODY/DISCOMAGIC |
| 6 | 5 | JUSTIFY MY LOVE MADONNA SIRE/WEA |
| 7 | 3 | I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA |
| 8 | NEW | KEEP ON RUNNING MILLI VANILLI CHRYSALIS |
| 9 | NEW | INNUENDO QUEEN PARLOPHONE |
| 10 | 7 | IT TAKES TWO TINA TURNER & ROD STEWART WARNER BROS. |
| ALBUMS | | |
| 1 | 1 | LUCIO DALLA CAMBIO PRESSING/BMG ARIOLA |
| 2 | 2 | STING THE SOUL CAGES A&M |
| 3 | 4 | PINO DANIELE UN UOMO IN BLUES CGD |
| 4 | 3 | ELTON JOHN THE VERY BEST OF ... ROCKET/POLYGRAM |
| 5 | 5 | PHIL COLLINS SERIOUS HITS ... LIVE! WEA |
| 6 | 6 | PAUL McCARTNEY TRIPPING THE LIVE FANTASTIC PARLOPHONE |
| 7 | 7 | POOH 25/LA NOSTRA STORIA CGD |
| 8 | 10 | WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA |
| 9 | 9 | SUPERTRAMP THE VERY BEST OF ... A&M |
| 10 | 8 | CLAUDIO BAGLIONI OLTRE COLUMBIA |

1990 Was A Very Good Year For CRIA Certifications

■ BY NICK KREWEN

TORONTO—There's more gold and platinum on them than record company walls in 1990 than there was in 1989—31% more in fact, according to certification totals released by the Canadian Recording Industry Assn.

The total number of CRIA certifications in 1990 was 372, up from 314 in 1989. That includes a substantial

increase in the number of Canadian-content certifications: 85, compared with 65 in 1989.

Last year also marked the introduction of music-video certifications, and a total of 63 videos racked up gold, platinum, or multiplatinum sales.

In the audio field, two diamond awards—for sales in excess of 1 million copies—were awarded last year, compared with one in '89. One

went to Toronto singer Alannah Myles for her self-titled Atlantic album. Milli Vanilli was similarly rewarded for its Arista debut, "Girl You Know It's True."

INXS' "Kick" fell just short of the million mark, scoring nine-times platinum (900,000) in 1990.

Platinum (100,000 units) and gold (50,000) certifications jumped considerably in 1990 compared with '89: There were 86 platinum and 160

gold certifications last year in contrast to 75 platinum and 145 gold in 1989.

Multiplatinum certifications also enjoyed a huge leap, from 74 in 1989 to 103 in 1990.

CRIA also certified four platinum and 17 gold singles and EPs.

Top-selling Canadian discs included Trooper's "Hot Shots" (500,000); Rush's "Moving Pictures" (400,000); Honeymoon Suite's "The Big Prize"

and "Honeymoon Suite" (both 300,000); and Gerry Boulet's "Rendez-Vous Deux" (300,000).

Double-platinum domestic certifications included three from Maritime songstress Rita MacNeil: "Rita," "Reason To Believe," and "Flying On Your Own"; a pair from Blue Rodeo: "Outskirts" and "Diamond Mine"; Rush's "2112"; and Kim Mitchell's "Rockland."

"Famous Blue Raincoat"—a collection of Leonard Cohen songs recorded by American singer Jennifer Warnes—was also included in this category.

Two Canadian artists struck gold in the singles category: Toronto's Maestro Fresh-Wes, with his breakthrough rap hit "Let Your Backbone Slide"; and Caribbean-flavored session trio Sway with "Hands Up."

In the music-video category, New Kids On The Block had a virtual stranglehold on the upper reaches of multiplatinum certifications.

The New Kids scored nine-times platinum for their longform videos "Hangin' Tough" and "Step By Step"—with "Hangin' Tough Live" peaking in 1990 at eight-times platinum.

Their closest competition was Michael Jackson's "Moonwalker" at quadruple-platinum, followed by British rockers Def Leppard at triple-platinum with "Historia."

Toronto power-rock trio Rush's concert video "A Show Of Hands" was the lone Canadian release at platinum.

A gold video represents 5,000 units sold, or a sales value of \$150,000 (Canadian). Platinum represents 10,000 units sold, or a sales value of \$300,000—while Diamond requires sales of 100,000 units, or a sales value of \$3 million.

Nick Krewen is a music writer for the Hamilton (Ontario) Spectator.

Billboard features **Greece**

In this issue we will cover an overview of trends, labels, music publishers, A&R and artist development, charts and statistics, personality profiles, home video and "breaking a hit in Greece!"

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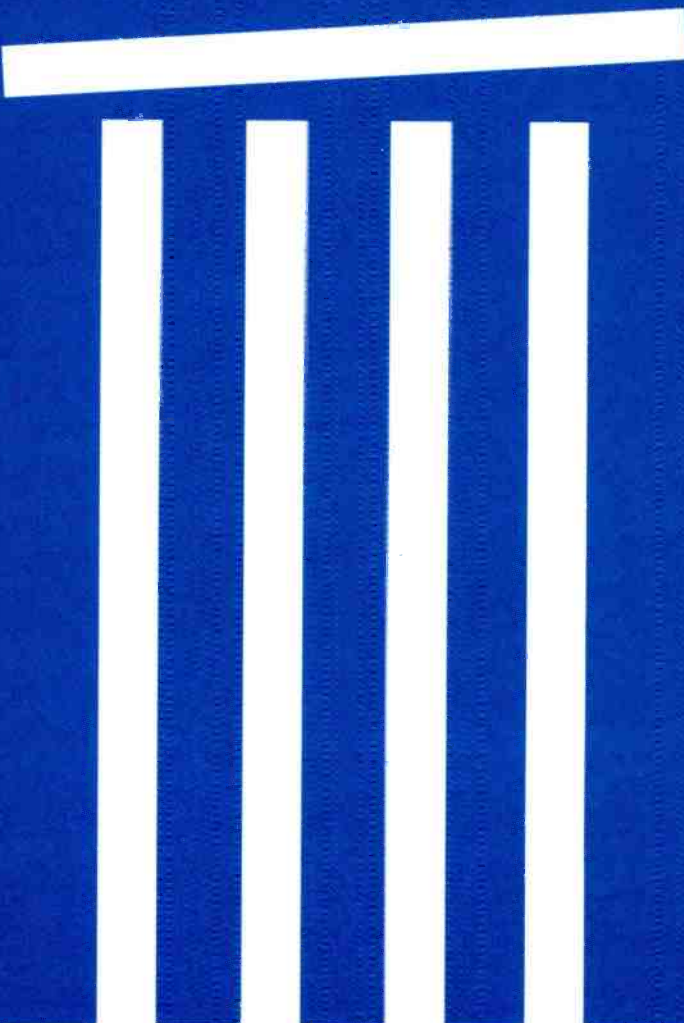
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SPANISH MUSIC BIZ

(Continued from page 65)

million, or 35.6% of the market. Singles almost disappeared from the scene with sales of just 86,000 units—the 1975 figure was 7.4 million—while maxisingles fell back slightly to 1.2 million.

"The increase in turnover is due to the rise in CD sales, as they cost more than [vinyl] records or cassettes," Grande says. "As far as records go, people are going more for reissues, and this is largely due to the lack of creativity. The drop in unit sales has surprised me—I expected it to be lower—but culture and leisure are among the first to suffer when there is a recession. I'm worried, but not alarmed."

Alfonso Perez, artistic director of Spanish record company Gasatwins, agrees with Grande, and says the situation is even worse than it looks. "The buying public has changed," Perez says. "An older public more inclined toward the CD is taking over from the young purchaser. But worse still is the lack of creativity, which is a problem everywhere."

LIFELINES

BIRTHS

Girl, Hilary Farrah, to Joel and Deborah Brooks, Dec. 10 in New York. He is a music attorney and personal manager for Mercury recording artist Marvin Sease.

Girl, Sophie Helen, to Ken and Cindy Bressler, Jan. 18 in New York. She is an attorney in PolyGram's legal department.

Girl, Marcella Renee, to Terrance and Cynthia Simien, Jan. 18 in Lafayette, La. He is leader of Restless recording group Terrance Simien & the Mallet Playboys. She is manager of the band.

Boy, Jeffrey Robert, to Neal and Debra Schwartz, Jan. 27 in Atlanta. She is the daughter of Stan Kaiser,

a 40-year industry veteran who has spent the last 10 years as VP of sales and marketing for Nova Distributing Corp., and his wife, Barbara.

DEATHS

Edgar "Eddie" A. Grower, 67, of a heart attack, Jan. 11 in New York. Grower spent virtually his entire working life marketing a variety of video production and postproduction firms. He started out at Videotape Productions (aka the Videotape Center) of New York, where he held a variety of production and sales management positions during his nine-year tenure. He then became co-founder, principal, and executive VP of marketing and sales at Centrex Productions Inc., a leading producer of television commercials, where he stayed for 13 years. He then spent two years as a sales VP

with Reeves Teletape, followed by two years as director of broadcast production sales with VCA Teletronics. Next, he became director of marketing with Today Video, and then spent three years as VP/sales manager with Leodas Films, after which he left the video industry. Grower also served for many years as treasurer of the Videotape Production Assn. (a forerunner of the International Teleproduction Society), and was a member of the International Radio and Television Society and the American Film Institute. He is survived by his wife, Roberta, and their children, Julie, Beth, and Paul.

Seymour "Skid" Weiss, 66, after a

prolonged illness, Jan. 31 in Burbank, Calif. (see story, page 9). Weiss was national director of communications for WEA Corp. He joined WEA in 1971, the year the firm was founded. He is survived by his wife, Lee, and three children, Kenneth, Steven, and David. Donations may be made in his name to the following: TARGET, 11724 NW Plaza Circle, Kansas City, Mo. 64195; World Institute on Disability in Honor of Skid Weiss, 510 16th St., Oakland, Calif. 94612, Attn: Beverly Smrha; City of Hope—Music Industry Chapter, 208 W. 8th St., Los Angeles, Calif. 90014.

Ed Price, 56, of heart disease, Feb. 1 in Pittsburgh. He was a 30-year

area radio veteran at such stations as WJAS, WWSW, and WTAE. He is survived by two children, Jeff and Lorraine, and by his brother Robert.

Jack Daugherty, 60, while undergoing heart bypass surgery, Feb. 2 in Stanford, Calif. Daugherty was producer of the Carpenters' first five albums. He also composed and arranged the music on three albums of his own, titled "Class Of '71," "Carmel By The Sea," and "Romance," which was recently released and became a hit in Japan.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

FEBRUARY

Feb. 12, NARAS Gala Fund-raising Dinner for MUSICARES, Waldorf-Astoria, New York. 212-614-4077.

Feb. 14-16, Gavin Seminar, Westin St. Francis, San Francisco. 415-495-1990.

Feb. 15-17, Southeastern Music Conference, Holiday Inn Ashley Plaza, Tampa, Fla. 813-989-1472.

Feb. 17, Mid-Atlantic Music Conference, presented by Platinum Magazine, Holiday Inn, North Bergen, N.J. 201-222-6842.

Feb. 19-22, AES Convention, Palais de Congress, Paris. 212-661-8528.

Feb. 20, 33rd Annual Grammy Awards, Radio City Music Hall, New York. 212-614-4077.

Feb. 20-21, Video Software Dealers Assn. Regional Expo, Orange County Convention Center, Orlando, Fla. Dana Kornbluth, 609-596-8500.

Feb. 28-March 2, The Record's Music Canada Conference, Vancouver Hotel, Vancouver, British Columbia. 416-533-9417.

MARCH

March 2, 14th Annual Bay Area Music Awards, San Francisco Civic Auditorium. John Glodow or Jeff Nead, 415-864-2333.

March 6-9, Country Radio Seminar, Opryland Hotel, Nashville. 615-327-4487.

March 7, NABOB Seventh Annual Communica-

tions Awards Dinner, Sheraton Washington Hotel, Washington, D.C. Ava Sanders, 202-463-8970.

March 12, 1990 Soul Train Awards, Shrine Auditorium, Los Angeles. 213-858-8232.

March 12-16, Winter Music Conference, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

March 13-14, VSDA Regional Expo, Metro Toronto Convention Center, Toronto. Dana Kornbluth, 609-596-8500.

March 20-23, ITA's 21st Annual Seminar—"Survival In The '90s: Staying In Business During Hard Times," Loews Ventana Canyon Resort, Tucson, Ariz. 212-643-0620.

March 20-24, South By Southwest, Hyatt Regency, Austin, Texas. 512-477-7979.

March 22-25, 33rd Annual NARM Convention, Hilton Hotel, San Francisco. 609-596-2221.

APRIL

April 3-7, Black Radio Exclusive Convention, Sheraton Hotel, New Orleans. 213-469-7262.

April 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 24, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 213-462-2351.

April 25-28, Impact Conference, Bally's Park Place, Atlantic City, N.J. 215-646-8001.

April 27, T.J. Martell Foundation Dinner, honoring Charles Koppelman, New York Hilton, New York. Muriel Max, 212-245-1818.

INSTRUMENTAL SOUNDTRACK ALBUMS SCORING BIG AT RETAIL

(Continued from page 55)

some Hollywood bombs have also produced strong-selling albums.

"When the movie 'Somewhere In Time' came out, it lasted for about three weeks in the theaters," he says. "And then about a year later, it went on HBO and other cable channels, and the album started to sell. And it was a slow mover, but over a period of eight years, we finally got a gold disc. And that was a movie that did absolutely nothing, but the soundtrack came up out of that. So it can happen."

Robert Townson, VP of Varese Sarabande, says even with the "Ghost" soundtrack album's success—and its inclusion of the Righteous Brothers' pop hit—"nothing

has changed" at his label regarding its focus on original scores. Townson adds that the label has issued the soundtracks to seven of last summer's top 11 films—including "Total Recall," "Die Hard 2," "Gremlins 2," "RoboCop 2," "Back To The Future Part III," and "Presumed Innocent," among others.

HIGH RECORDING COSTS

How much do orchestral soundtracks cost? Townson says it varies tremendously, hinging mostly on the size of the orchestra—a small ensemble of 20-30 players is rare, the more normal figure being 80-90—and the overall length of the recording, which is subject to music-union fees. "So if

you've got an 80-piece orchestra for 45 or 50 minutes, then you're looking at an extremely expensive album that certainly holds its own costwise against any high-priced rock collection," he says, adding that such costs could easily approach the \$100,000 range.

The "Ghost" soundtrack, the company's first platinum album, was "an abnormality every way you look at it," says Townson. "Nothing else performed or can be expected to perform like that. But for what they are and what they do achieve, [these instrumental soundtrack albums] are all very successful within their own frame of reference." Once an instrumental soundtrack album sells more than 100,000 copies, he adds, "it's a good title."

Sales are additionally spurred by the fan base specific composers have built, says Townson. "We've come into a period where the major composers' names are recognized by a fairly large portion of the population," he says. "Maurice Jarre, Jerry Goldsmith, John Williams—these are people that draw an audience. They have their own fans, and they are recognized by the general public."

One composer so recognized may be Elfman, whose current MCA soundtrack to "Edward Scissorhands" was also accompanied by "Music For A Darkened Theatre"—the first volume in an apparent series of music Elfman composed for films and television. When not composing scores, Elfman is a member of rock group Oingo Boingo.

"Danny Elfman is a pop artist, so he has a huge following," says Kathy Nelson, senior VP of film music at MCA Records. "He's the only composer I know that when you sit in a movie and his credit comes on the screen, the kids scream."

One factor in the success of the "Edward Scissorhands" soundtrack, says Nelson, is that Elfman is "one of those composers that scores a movie in a way that it's not just background music. It always seems to actually be as important as any of the characters in the movie."

Though MCA has established a reputation for hit pop soundtracks, the company continues to be heavily involved in the release of score albums. Nelson points to the company's recent release of the soundtrack to "The Silence Of The Lambs" film, scored by Howard Shore.

WEA EXECUTIVE 'SKID' WEISS DEAD AT 66

(Continued from page 9)

Weiss attracted national attention.

For the past seven years, he was an active member of the board of TARGET and an adviser/consultant to the Color Sounds Education Foundation. TARGET is the chemical-substance resource division of the National Federation of State High School Associations, and Color Sounds uses music videos to combat illiteracy. He was a member of the board of the World Institute on Disabilities. He was also an adviser/consultant to Bizrap, a nonprofit, industrywide chemical-dependency-recovery assistance program for the music business, and a member of the Entertainment Industry Workplace AIDS

Committee.

For all of his public-service efforts, he was honored last July by Time Warner with the Andrew Heiskell Award at a special luncheon ceremony in New York hosted by Steve Ross, Nick Nicholas, and Dick Munro.

Weiss, a native New Yorker, had a B.S. in journalism and advertising from New York Univ. and a creative-services degree from the School of Radio and Television. He began his career in publicity in New York in the late '40s.

In addition to his wife, Weiss is survived by three sons, twins Kenneth and Steven, and David.

TIMOTHY WHITE NAMED BILLBOARD EDITOR IN CHIEF

(continued from page 4)

Marley, John Belushi, David Bowie, Elvis Costello, ZZ Top, Steve Winwood, and Brian Wilson. He has authored five books; his most recent, "Rock Lives: Profiles And Interviews," is a 20-year anthology from White's career in journalism.

White's interview show, "Timothy White's Rock Stars," has been nationally syndicated on the Westwood One Radio Network since 1987. He has been involved in a number of TV documentaries, and serves on the voting panel of the Rock and Roll Hall of Fame and the annual Grammy Awards screening committee.

"For nearly a century, Billboard has been the journalistic centerpiece

of the music and entertainment industry," says White. "It's a great honor to participate in this heritage. As editor in chief, I aim to make certain Billboard reaffirms its pre-eminence as the leading industry forum for path-breaking reporting and responsible opinion, as well as strengthening it as a watchdog for integrity."

White will lead Billboard's editorial management team of Ken Schlager, managing editor; Michael Ellis, director of charts; and Ed Ochs, director of special issues. Schlager, Ellis, and Ochs will retain day-to-day operating responsibilities for their respective departments.

to prove," says Jim Caparro, PGD senior VP sales/national distribution. "Until the test is complete, I couldn't say which [alternative package] is more viable," says WEA Distribution president Henry Droz.

Meanwhile, AGI's Digitrak should be in the stores shortly. The first 300,000 copies of "The Soul Cages" were packaged in traditional long-boxes. AGI is working to set up a recycling plan for the disposable plastic tracks that support the Digitrak package.

Assistance in preparing this story was provided by Ed Christman in New York.

SONY CD PACKAGE

(Continued from page 4)

"People think that going to a jewel-box-only environment is an easy solution," Smith says. "But that is a very difficult conversion, which would be a massive undertaking . . . That's why we are all trying to find a viable alternative."

Tom McGuiness, senior VP/marketing for Sony Music Distribution, says he hopes to have results of the multititle test in time for the National Assn. of Recording Merchandisers convention in March. "Sooner or later there will be a different package in the stores," he adds.

Other executives are awaiting results of the test. "We are real interested as to what the results are going

ALBUM REVIEWS

POP

★ QUEEN

Innuendo
PRODUCERS: Queen & David Richards
Hollywood 6 1020

The Bombast Boys are back on a new label, offering their patented layered harmonies and dizzying guitar runs. Songs run the gamut from more muted numbers to some fairly attractive hard-rockers. First track, "Headlong," is racing up the Album Rock Tracks chart, with such other cuts as "Ride The Wild Wind" and "I Can't Live With You" sounding like nice propositions for the format.

★ GRAHAM PARKER

Struck By Lightning
PRODUCER: Graham Parker
RCA 3013

Longtime Parkerillas should be positively delighted by latest venture, which finds the singer/songwriter in good company with former Rumour mate Andrew Bodnar, ex-Attraction Pete Thomas, and such sessioners as Garth Hudson. Real treat here is the songwriting, which is top-flight; "Strong Winds," "And It Shook Me," gorgeous "Wrapping Paper," and "Guardian Angels" leap out of a wonderfully consistent field. Go for it, standard-bearers.

★ MATERIAL ISSUE

International Pop Overthrow
PRODUCER: Jeff Murphy
Mercury 848155

Like producer Murphy of Shoes, this snazzy trio hails from the Chicago area and has a distinct fondness for classic pop hooks (although attack leans toward the punkish hardness of the Jam). Splendidly energetic and tuneful debut contains numbers that instantly affix themselves to the brain; modern rockers should grab at "Valerie Loves Me," "Renee Remains The Same," or "Chance Of A Lifetime." A pop/rock jewel.

★ SCREAMING TREES

Uncle Anesthesia
PRODUCERS: Terry Date, Chris Cornell & Screaming Trees
Epic 46800

On its first full-length major-label effort, Seattle quartet sounds very little like its local sludgoid brethren. Musical emphasis is on tuneful yet steely rockers, ardently sung by sometime Jim Morrison sound-alike Mark Lanegan and picked hot by guitarist Gary Lee Conner. Modern rockers looking for a blast should select "Beyond This Horizon," title track, or moody "Lay Your Head Down." Unique new juice for alternating currents.

★ BLOC

In The FREE ZONE
PRODUCER: Tony Peluso
A&M 75021

L.A. quintet, together for more than half a decade, finally bubbles up from the underground with a first shot that works deft kinks into the increasingly common funk/rock fabric. Big differences here are convincing vocals of Camille Henry and the texturally diverse work of band's two guitarists, Nicholas Kirgo and longtime local jazzbo Nels Cline. Hardest-swinging numbers here are "Speak," "Take It

Up," and "Free Zone." Rock formats, take the plunge.

KANE ROBERTS

Saints And Sinners
PRODUCER: Sir Arthur Payson
DGC 24320

Alice Cooper's former guitarist takes a big page from his ex-boss' hit-making book—"Trash" mastermind Desmond Child executive-produced and co-authored a number of the songs. Stout-sounding selection of pop metal will be easy to swallow at album rock, with singles "Twisted," stormy "Wild Nights," and "Does Anybody Really Fall In Love Anymore" easy picks.

THE SAMPLES

PRODUCER: Walt Beery
Arista 18661

Interesting debut from album-rock band is a distinctive blend of pop and tasteful rock. Lead singer Sean Kelly sounds like a Sting-in-training with many of the songs taking on a lilting, ethereal feel similar to the ex-Policeman. The music also bears more than a passing resemblance to the Outfield's tunes, so fans of that outfit could find this intriguing.

I, NAPOLEON

PRODUCERS: Godfrey Diamond, Steve Napoleon
Geffen 24314

L.A. hard-rock quartet flashes enough interesting moves to scratch out a place in the crowded metal marketplace. Bandleader/keyboardist Napoleon has a distinctive vocal style, guitarist Doug Stratton tosses out licks that click, and songs sport unusual ties that might entice album rock. Hands-down winner here is startup track "Perfect Absolution," which is catchy and lyrically sharp enough to score.

DANIEL ASH

Coming Down
PRODUCERS: Daniel Ash, John Fryer, John Rivers
Beggars Banquet/RCA 3014

Following quickly in the footsteps of Love & Rockets partner David J., Ash launches his own solo career, and it's an engrossing off-center lift-off. Tributes to the Beatles ("Day Tripper") and Ted Lewis, no less ("Me

And My Shadow") nestle side by side with grooving rockers that betray the heavy influence of Marc Bolan. "This Love" has already soared on the Modern Rock Tracks chart.

JOHN & MARY

Victory Gardens
PRODUCER: John Lombardo
Rykodisc 10203

Guitarist and former member of 10,000 Maniacs John (Lombardo) teams up with vocalist/violinist Mary (Ramsey) for this new collection of gently flowing, acoustic-flavored pop—with instrumental accompaniment from present-day Maniacs Robert Buck and Jerry Augustyniak. Highlights of a consistently catchy, folksy set (in a decidedly Maniacal mold) include "Red Wooden Beads," "Piles Of Leaves," "I Became Alone," "Pram," and "We Have Nothing," which features guest vocals from Ronnie Lane.

BOB MARLEY & THE WAILERS

Talkin' Blues
PRODUCER: None listed
Tuff Gong 848243

Extremely welcome collection compiles a variety of hitherto unheard material by the seminal reggae band. Most eye-opening material is from a 1973 live radio broadcast at KSAN San Francisco, featuring both Marley and Peter Tosh burning it down on early Wailers standards. Studio outtakes and an alternate live track from London's Lyceum round out a satisfying package for Marley's ever-worshipful followers.

R&B

▶ ALEXANDER O'NEAL

All True Man
PRODUCERS: Various
Tabu/Epic Associated 45349

O'Neal is one of the gutsiest R&B singers to emerge in recent years, so it's something of a disappointment that the brace of producers here (including Jimmy Jam and Terry Lewis, Foster & McElroy, and Jellybean Johnson) drape him with big-sounding, dance-oriented tracks that don't give him much room to move. Still, the Jam-Lewis-Clarence Avant-helmed title track has gone top 30; choice of follow-up is the puzzler.

LIFERS GROUP

PRODUCERS: Dr. Jam & Phase 5
Hollywood Basic 61050

Idea for this album—convicts holding down life sentences at New Jersey's Rahway Prison rap the truth about the pen—may strike one as merely novel, but sometimes-frightening and extremely graphic tracks (included in hard and expurgated versions) have the sting of reality, and the beats bust out heavy. Proceeds from this dramatic musical documentary aid the state's "Scared Straight" juvenile-awareness program. Recommended listening for wannabe gangstas.

DANCE

▶ FRONT 242

Tyranny For You
PRODUCERS: Daniel B., P. Codenys
Epic 46998

Band's full-length major-label debut follows its international club hit, "Tragedy For You." Material here retains the jagged, raw sound of its early indie efforts, combining elements of house and hip-hop with industrial/rock sensibilities. New single, "Gripped By Fear," is a fine choice for adventurous spinners with its subversively insinuating bass line and ominous synths. Equally potent are the frenetic and uplifting "Rhythm Of Time" and tribal "Soul Manager." Only chance for radio exposure is at college level, though legion of club fans is sure to grow.

JAZZ

CANNONBALL ADDERLEY

Radio Nights
PRODUCER: Joel Dorn
Night 91590

Brightest entry in first release from Dorn's new live jazz imprint is this collection of late-'60s air shots from New York's Half Note. Cannon is in supreme form on alto, and heavyweight combos include brother Nat on trumpet, keyboardist Joe Zawinul, and tenorist Charles Lloyd. Soulfully blazing examples of the late sax man in his prime.

RAHSAAN ROLAND KIRK

The Man Who Cried Fire
PRODUCER: Joel Dorn
Night 91592

Somewhat less satisfying is this cut-and-paste compilation of multireedist Kirk's bright moments, many of them caught at San Francisco's Keystone Korner. Leader is heard in a variety of unique settings—blowing clarinet, imitating Miles Davis on trumpet, playing the blues, fronting a New Orleans brass band, and monologizing—but truncated nature of most tracks will bug those who believe jazz is a longform music.

JOHN CAMPBELL

Turning Point
PRODUCER: Terry Gibbs
Contemporary 14061

Traditional programmers should jump at this standards-heavy collection marked by the nimble, confident stylings of pianist Campbell, whose trio is sometimes expanded by the ebullient Clark Terry. Highlights of a consistently enjoyable set include fine versions of bebop mainstays "Tin Tin Deo" and "Shaw 'Nuff," with the addition of great takes on "You Stepped Out Of A Dream" and "Prelude To A Kiss." Check out Terry's duet with himself—alternating between trumpet and flugelhorn—on the bluesy Campbell/Terry composition "Chicken Red."

JOHN HICKS

Live At Maybeck Recital Hall, Vol. 7
PRODUCER: Carl E. Jefferson
Concord 4442

Longtime fans of pianist Hicks will treasure his first-ever solo set, the seventh in an increasingly remarkable series of live piano collections from Concord. Consisting mostly of standards—only one tune, a blues improvisation, is Hicks'—most memorable performances include Coltrane's "After The Rain" and Wayne Shorter's "Contemplation."

HERB GELLER

A Jazz Song Book
PRODUCER: Matthias Winkelmann
Enja 79655

Alto and soprano saxophonist Geller, like Michael Formanek and Wayne Krantz, is yet another fine Enja artist deserving wider popular recognition. Recorded more than two years ago, this quintet date showcases the veteran Californian composer/player's flair for smoothly swinging, melodically rich themes embellished by his sinuous and lyrical solos. Traditionally oriented programmers and listeners will certainly enjoy the light, Latin feel of "Cosmopolitan Meetings," the pretty melancholia of "For Joe," the elegant strains of "The Law," the bluesy lilt of "The Groove And I," and the bouncy syncopation of "L.A. Daze."

WORLD MUSIC

★ BOUKMAN EXPERYANS

Voodoo Adjae
PRODUCER: Boukman Experyans
Mango 539899

Percussion-intensive Haitian ensemble creates a tasty melange of driving rhythms, astute arrangements, and splendid choral hooks that carves its

own distinctive niche in world music—creating a kind of stylistic middle ground between African and South American musical forms. Programmers and listeners with a taste for worldly grooves will delight in the voodoo that they dou so well, especially on the sharp, up-tempo "Malere," the jazzy "Plante," the easy-going "Nou La," and the lyrical, lovely "Mizik A Manze."

COUNTRY

GLEN CAMPBELL

Unconditional Love
PRODUCERS: Jimmy Bowen, Jerry Crutchfield
Capitol 90992

In the more than 20 years Campbell has been recording, his singing and playing have maintained high quality and powerful appeal—this album is no exception. From the title cut to the upbeat "Livin' In A House Full Of Love" and "I'm Gone This Time" to the gently sung "Healing Hands Of Time," Campbell corrals well-chosen material that crosses several country stylings.

BUCK OWENS

Kickin' In
PRODUCERS: Jimmy Bowen, Buck Owens
Curb/Capitol 95340

This newest release by one of country's most inspiring legends writes the book on traditional country crooning. The collection features all of the twangs and wails of Owens' character-rich, old-style country brought to date via '90s production techniques.

CLASSICAL

ALBINONI: ADAGIO/PACHELBEL: CANON

Orpheus Chamber Orchestra
Deutsche Grammophon 429 390

Add to the title chestnuts six more Baroque evergreens by Bach, Purcell, Corelli, and Handel and you have a package similar to dozens that worked the retail route some years back. But few carried equivalent artistic credentials or were played and recorded so attractively. It may well be time for another round of this accessible music.

DVORAK: VIOLIN CONCERTO; ROMANTIC PIECES, OP.75; ROMANCE, OP.11

Uto Ughi, Philharmonia Orchestra, Slatkin
RCA Victor 60431

None of the Italian violinist's past recordings has prepared one for the uncommon excellence displayed here. Perhaps he has a special affinity for the music of Dvorak. In any case, his reading of the concerto takes a high position among the best the work has ever been accorded on disc. He is equally convincing in the four atmospheric "Romantic Pieces," where he is partnered at the piano by Slatkin himself, and in the more familiar "Romance," where Slatkin resumes his position on the podium. Top-flight sound.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (▶): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

SINGLE REVIEWS

POP

▶ **JANET JACKSON** *State Of The World* (4:19)
PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Jackson, J. Harris III, T. Lewis
PUBLISHERS: Black Ice, BM/FLYTE Tunes, ASCAP
REMIXERS: Shep Pettibone, Junior Vasquez
A&M 75021-7514-4 (c/o PGD) (cassette single); 12-inch version also available, **A&M 75021-7514-1**

During these days of political unrest, Jackson's smart but simplistic look at the problems we face in our own backyard proves to be most affecting. Seventh(!) offering from her unstoppable "Rhythm Nation 1814" will likely maintain sales and chart momentum—especially given the slammin' series of remixes provided by Pettibone and Vasquez, who has created a mammoth, 14-minute version for club consumption.

▶ **VANILLA ICE** *I Love You* (4:19)
PRODUCER: Kim Sharp
WRITERS: V. Ice, K. Sharp
PUBLISHERS: Too Sharp/Ice Baby/QPM/EMI-Blackwood, BMI
REMIXER: Gail "Sky" King
SBK 4JM-07346 (c/o CEMA) (cassette single); 12-inch version also available, **SBK V-19730**

The Ice-man drops the tempo to deliver this appealing, R&B-flavored pop/rap ballad. Label mate Riff offers lovely harmonies. Also of interest is the straightforward, hip-hop strutter "Stop That Train" on the B side.

▶ **ROXETTE** *Joyride* (no timing listed)
PRODUCER: Clarence Ofterman
WRITER: P. Gessie
PUBLISHER: Jimmy Fun
REMIXER: Brian Malouf
EMI 4JM-50342 (c/o CEMA) (cassette single)

Preview into Swedish duo's upcoming album of the same name doesn't tamper much with the formula that generated several top-five chart hits. Track is a playful pop/rock ditty with a catchy chorus that is destined to make a quick sprint up the charts.

▶ **CATHY DENNIS** *Touch Me (All Night Long)* (3:28)
PRODUCERS: Cathy Dennis, Phil Bodger, Shep Pettibone
WRITERS: C. Dennis, D. Delyle Gregory, P. Adams
PUBLISHER: not listed
MIXERS: Shep Pettibone, Goh Hotoda
Polydor 386 (c/o PLG) (cassette single)

Follow-up to top-10 hit "Just Another Dream" is a house-savvy rendition of the Fonda Rae disco nugget. A fine showcase for Dennis' bright and chirpy vocal style; expect strong activity at both radio and club levels.

▶ **ROBERT PALMER** *Mercy Mercy Me (The Ecology)* / *I Want You* (no timing listed)
PRODUCER: Teo Macero
WRITER: not listed
PUBLISHER: not listed
EMI 4JM-50344 (c/o CEMA) (cassette single)

Palmer redresses Marvin Gaye's evergreen with political overtones. Arrangement emphasizes reedy horns and funk-induced guitar work. Tune blends well with original "I Want You," and should gain exposure at AC and top 40 radio stations alike.

▶ **KON KAN** *(Could've Said) I Told You So* (4:07)
PRODUCER: John Luongo
WRITERS: B. Harris, B. Mitchell
PUBLISHERS: Beau, SOCAN/Windswept Pacific Entertainment/Longitude, BMI
Atlantic 4-87768 (cassette single)

Festive second shot from the underrated "Syntonic" set conjures up images of Mardi Gras with its rousing chorus, sunny sax lines, hand-claps, and Barry Harris' spirited vocals. Pop radio programmers please take note.

▶ **ANNA MARIE** *This Could Take All Night* (4:41)
PRODUCER: Michael Jay
WRITERS: A. Tummia, M. Jay
PUBLISHER: not listed
MCA 53994 (cassette single)

Sultry midtempo ballad sparkles, thanks to crisp production and a touching performance. Evocative track from singer's eponymous debut set will fit nicely into a variety of formats, including top 40 and AC outlets.

▶ **CHRIS CUEVAS** *Hip Hop* (4:14)
PRODUCER: Jellybean
WRITERS: D. Gibson, S. Andrew Zulla
PUBLISHERS: Deborah Ann's/SAZ/Hats Off, ASCAP
Atlantic 4-87763 (cassette single)

Pumping pop/dance debut single introduces this male teeny-bopper to an audience that could be ready for a fresh adolescent face. NRG-etic production combined with Cuevas' vocals should allow track to travel down several different avenues, starting with pop radio and possibly spilling over into the dance arena.

R&B

▶ **WHODINI** *Freaks* (4:20)
PRODUCERS: Larry Smith, Major Jam
WRITERS: King Ice, J. Fletcher, Jalil Hutchins
PUBLISHER: not listed
MCA 54018 (cassette single)

Chilly new-jack-swing attack previews act's upcoming "Bag-A-Trix" set and is garnished with personably comical rap rhymes and a chugging funk chorus. Infectious track will likely re-establish urban radio ties and could appeal to club programmers as well.

▶ **KIARA** *Mr. Deejay* (3:51)
PRODUCERS: John Winston, Greg Charley, Bernard Terry, John Lee
WRITERS: J. Lee, E. Gentry
PUBLISHERS: LeGent, ASCAP/Irving/Kiara's Tuff/Trixie Lou, ASCAP
Arista 2183 (cassette single)

Duo offers another treat from its fine "Civilized Rogue" album. This time, the tempo drops to a slow and seductive R&B pace, allowing for an amorous rendering of the tune's sexy lyrics. Just lovely.

▶ **PHIL PERRY** *Call Me* (no timing listed)
PRODUCER: George Duke
WRITER: A. Franklin
PUBLISHER: not listed
Capitol 4JM-79552 (c/o CEMA) (cassette single)

Soothing ballad, penned by Aretha Franklin, highlights Perry's stunning, honey-dipped vocals that demonstrate a clear depth of range and flexibility. R&B/jazz gem taken from the upcoming "The Heart Of The Man" set offers lush production and should prickle up a few ears at urban/AC radio formats.

▶ **ALTITUDE** *Work It (Like A) 9 To 5* (4:01)
PRODUCER: Laney Stewart
WRITERS: P. Stewart, T. Haynes, Terrah
PUBLISHERS: Lane Brane/Ensign/Blue Peach/Toe Knee Hangs/Ackee PolyGram Island, ASCAP, BMI
REMIXERS: Laney Stewart, Eric Sproull
Bahia/RCA 2768-4 (c/o BMG) (cassette single)

Whimsical new-jack trinket is a bottom-heavy beat-fest that gains points for diva's bossy vocal delivery. Urban radio should skip the limp album version and go directly for the sharp, sample-laden "Stick It" mix.

NEW AND NOTEWORTHY

BINGOBOYS FEATURING PRINCESSA *How To Dance* (3:46)
PRODUCER: Martin Neumayer
WRITERS: K. Biedermann, P. Pfab, H. Wolfgruber
PUBLISHER: Supersonics, ASCAP
REMIXER: Markus Moser
Atlantic 4-87756 (cassette single)

Early regional radio action promises a bright chart future for this fun pop/hip-house workout. Inspired sampling from an old K-tel instructional album is well-contrasted by Princessa's sassy rapping. Ambient, deep-based "Tribal" mix ensures club attention.

B I L L B O A R D

COUNTRY

▶ **EDDIE RABBITT** *Tennessee Born And Bred* (3:40)
PRODUCER: Richard Landis
WRITERS: E. Rabbitt, R. Nielsen
PUBLISHERS: Eddie Rabbitt/Music Of The World/Englishtown, BMI
Capitol 7-79369 (c/o CEMA) (7-inch promo only)

Ignore the lyrical clichés and just enjoy the breakneck speed, good humor, and sweet energy of one of the most infectious songs Rabbitt has ever recorded. An acoustic, bluegrass-sprinkled feast of sound.

▶ **DOLLY PARTON WITH RICKY VAN SHELTON** *Rockin' Years* (3:19)
PRODUCERS: Steve Buckingham, Gary Smith
WRITER: F. Parton
PUBLISHER: Southern Gallery, ASCAP
Columbia 38-73711 (c/o Sony) (7-inch single; cassette version also available, **Columbia 38T-73711**)

A mutual pledge of love and devotion—not a vow to boogie. Parton has never had a purer country sound.

▶ **LES TAYLOR** *I Gotta Mind To Go Crazy* (2:28)
PRODUCER: James Stroud
WRITERS: R. Moore, D. Pfrimmer
PUBLISHERS: Gohl/Zomba, ASCAP
Epic 34-73712 (c/o Sony) (7-inch single; cassette version also available, **Epic 34T-73712**)

Catchy lyrics, yearning harmonies, and a gutsy, jumpy beat add up to make this Taylor's strongest single to date.

▶ **KEVIN WELCH** *True Love Never Dies* (3:22)
PRODUCERS: Paul Worley, Ed Seay
WRITERS: Welch, Scruggs
PUBLISHERS: Sony Cross Keys/Irving, ASCAP/BMI
Reprise 7-19440 (c/o Warner Bros.) (7-inch single)

Striding and sassy in tone, this narrative chronicles a failed love that endures.

▶ **MCBRIDE & THE RIDE** *Can I Count On You* (3:18)
PRODUCERS: Tony Brown, Steve Fishell
WRITERS: T. McBride, B. Carter, R. Ellsworth
PUBLISHERS: Violet Crown/Blame Music/CMI, BMI
MCA 54022 (7-inch single)

Old-time sound—but with razor-sharp instrumentation. This pledge of constancy is melodic, danceable, and made for the jukebox.

▶ **JOHNNY CASH** *Goin' By The Book* (3:19)
PRODUCER: Jack Clement
WRITER: C. Lester
PUBLISHERS: Chester Lester/Vidor/Warner Elektra
**Asylum, BMI
Mercury 320** (c/o PolyGram) (CD promo only)

Although Cash always sounds apocalyptic, here he documents the decline and fall of practically everything. A record for elderly people to nod sagely to.

▶ **LARRY BOONE** *I Need A Miracle* (3:24)
PRODUCERS: Marshall Morgan, Steve Buckingham
WRITERS: L. Boone, P. Nelson, D. Mayo
PUBLISHERS: BMG Songs, ASCAP; Great Cumberland, BMI
Columbia 38-73710 (c/o Sony) (7-inch single; cassette version also available, **Columbia 38T-73710**)

Boone makes his label debut with this rather predictable plea for divine intervention into his love life. A magnificent voice still in search of hit material.

▶ **JEFF CHANCE** *Strangers On The Street* (3:27)
PRODUCER: Harold Shedd
WRITERS: L. Cordle, L. Shell
PUBLISHERS: PolyGram International/Amanda-Lin, ASCAP; Pier Five, BMI
Mercury 878748-7 (c/o PolyGram) (7-inch single)

Chance is among the consummate balladeers, as he proved last year in "Talkin' To Your Picture." Here he examines with exquisite tenderness the bittersweet side of cheating.

DANCE

▶ **WILL TO POWER** *Boogie Nights* (6:40)
PRODUCER: Bob Rosenberg
WRITER: R. Temperton
PUBLISHER: RodSongs/Almo, ASCAP
REMIXER: Justin Strauss
Epic 49-73669 (c/o Sony) (12-inch single)

Disco-era classic is refashioned for the house-music generation. Guiding postproduction hand of Strauss is strongly felt, providing a hipness that renders this a formidable chart competitor.

▶ **ALANDA** *Night By Night* (5:37)
PRODUCER: E. Smoove
WRITERS: E. Miller, G. McAllister
PUBLISHER: not listed
REMIXER: E. Smoove
I.D. 1003 (12-inch single)

Growling R&B/house rave sets a dizzying pace that's steeped in winding vibes and head-banging beats. Deep and passionate "I need a man" vocal delivery will tingle dance-floor toes and deserves a spin at urban radio stations as well. Contact: 708-387-7100.

▶ **SAM SAVON** *My Heart Alone* (6:06)
PRODUCER: Albert Cabrera
WRITERS: R. Ramos, A. Cabrera, J. Moskowitz
PUBLISHERS: It's Time/One Rascal/Box Of Rain, BMI
MIXER: Aldo Marin
Cutting 245 (12-inch single)

Savon shows interesting vocal muscle on this percolating, freestyle workout, which is infused with inspired funk/hip-hop vibes. For pop radio potential, check out the tough "2 In A Room" mix, framed with a noteworthy rap by Shame. Contact: 212-567-4900.

▶ **MAXIMUM 3+1** *This Is Your Nite* (no timing listed)
PRODUCERS: Richie Weeks, Maximum 3+1
WRITERS: M. Bullock, C.A. Hernandez
PUBLISHER: not listed
Promi 67 (12-inch single)

Bare-bones house groove, complemented by invigorating conga fills, provides sturdy, rapid-fire rhymes. A fine way to kick off an early-evening set. Contact: 212-567-1010.

AC

▶ **ROSANNE CASH** *On The Surface* (2:56)
PRODUCER: Rosanne Cash
WRITERS: R. Cash, J. Tittle
PUBLISHERS: Chetcat/Wild Babies/Bug, ASCAP
Columbia 2299 (c/o Sony) (CD promo only)

Few songs are as sensitive to the human condition as this, and Cash's starkly honest vocals heighten acoustic track's ability to explore the psyche and touch the heart. Lifted from the stellar "Interiors" set; AC and pop radio would be wise to give this one a shot.

▶ **LINDA EDER** *A Little Bit Of Heaven* (4:33)
PRODUCERS: Frank Wildhorn, Karl Richardson
WRITER: F. Wildhorn
PUBLISHER: not listed
RCA Victor 60564 (c/o BMG) (CD promo only)

Tender, jazz-induced single from singer's self-titled album nicely showcases her classy vocals. Song's radio-friendly nature has much to do with its breezy production, which includes a lovely tenor sax.

▶ **ENGELBERT HUMPERDINCK & GLORIA GAYNOR** *Love Is The Reason* (3:52)
PRODUCER: Joel Diamond
WRITERS: T. Cline, S. Wilson
PUBLISHER: Green Forever, ASCAP
Critique 1990-2 (c/o BMG) (CD single)

Lilting and formulaic love plea gains credibility with the unlikely pairing of two lovely voices that get better with age. Could prove strong at AC radio.

ROCK TRACKS

▶ **PRECIOUS METAL** *Mr. Big Stuff* (2:47)
PRODUCERS: Phil Kaffel, Dave Resnik
WRITERS: J. Broussard, R. Williams, C. Washington
PUBLISHERS: Malaco/Caraljo, BMI
Chameleon 95 (CD promo only)

All-femme rock band offers an electrified cover of the 1971 pop/R&B classic. With raspy Heart-like vocals and rebelliously scratchy metal-guitar riffs, track definitely redefines the original and could establish a niche for the band at album rock radio.

▶ **THE HOLLOW MEN** *November Comes* (3:14)
PRODUCERS: The Hollow Men
WRITERS: The Hollow Men
PUBLISHERS: Warner Chappell/Warner-Tamartane, BMI
Arista 2174 (cassette single)

Debut single from new band is a dreamy tune, replete with a clanging and psychedelic guitar arrangement

that veils its strange and airy vocal delivery.

▶ **LONESOME ROMEO** *Blindstreets* (3:57)
PRODUCERS: Ron John, George Tutko
WRITER: R. John
PUBLISHER: Mike Curb, BMI
Curb 030 (c/o CEMA) (CD promo only)

Band gratefully drops the Springsteen-isms that dominated previous releases in favor of a raw, midtempo rocker that is fueled by singer Philip Kennard's gravelly yet soulful style.

RAP

▶ **LIFERS GROUP** *The Real Deal* (5:58)
PRODUCERS: Dr. Jam, Phase 5
WRITERS: Lifers Group, Solid Prod., R. Limp
PUBLISHER: not listed
Hollywood/Elektra 61050-0 (12-inch single)

Recorded in prison, this graphic anti-crime track offers hellish rhymes that describe the horrors of incarceration. Contagious, militant beats and scratches create an effective way of reaching kids who are contemplating a life of crime. All artist royalties will go to the Lifers Group Juvenile Awareness program, which originated as "Scared Straight."

▶ **STEADY B** *Girl's Gonna Getcha* (4:32)
PRODUCERS: Lawrence Goodman, Warren McGlone
WRITERS: W. McGlone, B. Goodman
PUBLISHER: Zomba, ASCAP
Jive/RCA 14224-4 (c/o BMG) (cassette single)

Smooth and enigmatic rap assault is steeped in a dramatic bass line that's fringed with sighing samples and bright synth slides. Follow-up to "Going Steady" should appeal to urban programmers looking to fill that crossover rap/R&B niche.

▶ **KID CAPRI** *Apollo* (4:06)
PRODUCER: Biz Markie
WRITER: Kid Capri
PUBLISHERS: Biz Markie/Kid Capri, ASCAP
Cold Chillin' 4-19460 (c/o Warner Bros.) (cassette single)

Newcomer tries to create an Apollo Theater atmosphere with its chanting crowd and announcer samples. Out-of-breath rap mingles with a sneaky sax line and tells the story of one guy's exploits at the famed nightclub.

▶ **N*TYCE** *Black To The Point* (3:35)
PRODUCERS: The Dice Sound
WRITERS: A. Brown, D. Arenas
PUBLISHERS: Frozen Soap/Mushy Sound
Wild Pitch 8021 (maxi-cassette single)

Iron-willed female rhyme queen steps in with an inspirational message that unveils societal hypocrisy and suggests that a change for the better is necessary yet painful. Contact: 212-594-5050.

▶ **FREDDY B** *Why?* (3:23)
PRODUCERS: Roger Mitchell, Jay Hughes
WRITER: A. Adams
PUBLISHER: not listed
REMIXERS: Bobby Ford, A. Adams
Serious Sounds FB-415911 (12-inch single)

This conscientious track directly questions the wasteful loss of human life due to inner-city poverty and drug abuse. Tirade's low-key nature could hamper radio appeal, though the African rhythms and scratching on other included tracks "Dope Cut 1" and "Fred Benz!!" prove to be much more ear-friendly. Contact: 707-557-4533.

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.

Island Records Sues Capitol, Young M.C.

BY MELINDA NEWMAN

NEW YORK—Island Records has filed a multimillion-dollar lawsuit against Capitol Records and Marvin Young, aka rapper Young M.C., for breach of contract.

In a complaint filed Feb. 4 in New York federal court, Island Records alleges that, by signing with Capitol Records, Young M.C. violated a 1989 inducement-letter agreement with his label, Delicious Vinyl, and its distributor, Island Records. That agreement, as executed by Young, states that if his recording or production deal with Delicious Vinyl is terminated for any reason, Island Records has the option to require that Young "shall render such personal services directly to [Island] for the remaining balance of the term of the [Recording] Agreement."

Young M.C., who signed an exclusive recording and publishing agreement with Delicious Vinyl in 1987, scored a platinum single with "Bust A Move," from his 1989 debut album, "Stone Cold Rhymin'." He also co-wrote "Wild Thing" for Delicious Vinyl's Tone Loc. In 1989, Young M.C. amended his recording agreement with the inducement letter.

According to the court papers, in May 1990 Young filed an action in California Superior Court, asserting that his recording agreement with Delicious Vinyl was null and void. Island Records was not named in the suit.

Island then sent Young a letter stating that, per the inducement letter, the label was the exclusive recipient of Young's services.

Island learned last month that Capitol had entered into an exclusive recording agreement with Young. It is asking that Capitol be enjoined from interfering with Island's rights under the inducement letter, from receiving Young's services as a recording artist, and from stating that Young has become a Capitol artist.

Island also claims that Capitol entered into negotiations with Young although it was aware of the inducement letter.

The suit further alleges that, by 1988, Capitol "suffered a significant decline in its artists' roster and its ability to acquire new acts. In an unlawful effort to overcome its financial problems, Capitol embarked upon a predatory scheme to induce recording artists to breach their contractual relationships with Capitol's competitors."

The case bears strong similarity to Def Jam Recordings' 1989 suit against Capitol, filed after the latter signed the Beastie Boys. The case is being handled by the same attorney, Charles Ortner.

Capitol declined comment other than issuing a brief statement that said, "We have not yet had the opportunity to review the complaint. However, we are pleased Young M.C. has chosen Capitol Records to be his next home. He joins us at a time when our label is having unprecedented success across all genres of music."

ROCK MUSIC VENTURES ONTO THE DANCE FLOOR WITH NEW PROJECTS

(Continued from page 1)

"It's healthy for music to intermingle the way it is right now," says Dave Costanza, director of dance music at Epic Records. "It diversifies the sounds you hear in the clubs, and it broadens the potential audience for a rock group."

Epic band Living Colour has issued remixes of the single "Love Rears Its Ugly Head" and its B side, "Elvis Is Dead." According to Jim Grant of Seriously Inc., the band's management company, the new version of "Love Rears Its Ugly Head," handled by the Dutch production team of Soulshock & Cutfather, may lead a new path to radio play, particularly at urban outlets. The Tony Humphries house mix of "Elvis Is Dead" is among the top priorities of the Epic dance department for the next six weeks.

At Atlantic, Collins and INXS both racked up impressive sales for the 12-inch versions of their pop hits, "Hang In Long Enough" and "Suicide Blonde," respectively, thanks to the inclusion of house remixes. In fact, the club version of INXS' "Suicide Blonde" also received widespread top 40 radio airplay.

"The state of pop radio right now almost demands that we give [artists] the option of airing a dance version of almost every song a label promotes to top 40 radio," says Joey Carvello, director of dance music and crossover radio promotion at Atlantic. "Rock artists who used to snub dance music are now willing to take on a club edge to help get adds at pop stations that focus heavily on Paula Abdul and Vanilla Ice."

Anthrax, whose metal base has fueled gold sales for its Megaforce/Island disc, "The Persistence Of Time," plans to issue an EP of B sides and dance remixes in the spring. "Attack Of The Killer B's" will include a dance mix of the band's hit, "I'm The Man," a remix of "I Am The Law" by Steve Thompson and Michael Barbiero, and a rap/metal cover of Public Enemy's "Bring The Noise," among other tracks.

"This is their secret weapon," says Jon Zazula of Megaforce Records. While a 12-inch release and promotion of individual EP tracks are still being discussed, Zazula says, "We're going to the clubs with it. People have to realize that Anthrax is more

than heavy metal."

If the EP bridges the rock and dance audience, says Zazula, "that's the way it should be. You have to realize that's a concept we all believe in here. The reality of it is that Anthrax is into doing very cool things—and this is a very cool thing."

'RAPING OUR MUSIC'

Not everyone sees the trend that way, however. One New York club DJ views the use of dance elements in rock music as "raping our music for all it's worth. This is just like 1979 again, when they treated club music as the money-making gimmick of the week. We can't allow the dance music of today to become as disposable as disco did then."

Several label executives agree. Frank Murray, director of crossover promotion at Capitol Records, sees the interbreeding of rock and dance music as "dangerous."

"When I hear about something like a Living Colour house mix, it worries me," he says. "By doing that you are watering down the impact an artist can have creatively. You are also potentially diminishing the longevity of

dance music as a genre."

On the other side of the fence, a growing number of artists are having success with industrial dance music, which blends elements of '60s psychedelia and heavy metal with club beats. Among the leaders of this movement are Nine Inch Nails on TVT, Front 242 on Epic, and Renegade Soundwave on Mute/Elektra.

Additionally, several dance acts are scoring with club-aimed renditions of classic rock tunes. Most notable are Atlantic duo Candy Flip, which turned the Beatles' "Strawberry Fields" into a hip-hop tune, and Megatone's Diebold & Cataluna, who are now bulleted at No. 14 on Billboard's Club Play chart with an industrial reading of Jefferson Airplane's "White Rabbit."

Nine Inch Nails, the creation of Trent Renzor, simultaneously scored on Billboard's Modern Rock Tracks and Hot Dance Music charts with album-track and remix versions, respectively, of "Down In It" and "Head Like A Hole." As the 12-inch versions were getting club play nationwide, Renzor took a band on tour through alternative music venues.

"We had a sense from the beginning that this was not a one-genre band," says Steve Gottlieb, president of TVT. "That was initially a liability to getting certain types of commercial exposure; now it's an asset."

PROMOTERS ASSN. DECLINES TO TAKE GROUP STAND ON FESTIVAL-SEATING ISSUE

(Continued from page 4)

"I don't think the issue is festival vs. reserved seating," Greenberg adds. "The larger issue has to do with the behavior of audiences at contemporary music concerts." While noting there are similar crowd-control concerns at sporting events, Greenberg says Spectacor is discussing greater involvement by building staffs, promoters, and artists in discouraging dangerous crowd activity at concerts.

In Salt Lake City, for example, album rock station KBER is working with Salt Palace management on a public-service campaign to address crowd behavior. Greenberg cites the success of venues, promoters, and artists some years ago in discourag-

ing the tossing of firecrackers at concerts.

"We're looking at greater communication between the facility, the promoter, and, particularly, the artists. I don't point any fingers. But I think the artist has, perhaps, not a legal responsibility but a moral responsibility to understand some of the problems that are inherent at high-energy concerts."

AC/DC is among those named in the "wrongful death" suit filed in 3rd District state court in Salt Lake City by Bruce Child, whose 14-year-old son, Curtis Child, was one of the three fans killed by the crush of the concert crowd. The others killed were

Jimmie Boyd Jr., 14, and Elizabeth Glausi, 19.

Also named are Spectacor and its executives; Salt Palace manager David Meek; Jim McNeil and United Concerts, which promoted the AC/DC date; Contemporary Services, which provided security for the show; and Devine Media Corp., owner of KBER, which advertised and promoted the show.

The suit also names AC/DC's management company, Hard To Handle, and its booking agency, the Creative Artists Agency. Attorneys are expected to seek information on other festival-seating shows booked by CAA and played by AC/DC.

CHART SUITS TUNE TO 'T'

(Continued from page 9)

staff is the main disadvantage of the indies. Mike Becce, director of CHR promotion for Tommy Boy, also points to a lack of "clout" among indies that sometimes makes it difficult for him to reach PDs on the telephone. "The major labels throw their weight around," he says. "They can use a major act to get a little act exposed."

Randi Moelis-Kantor, VP of promotion and marketing for LMR, also complains of the difficulty of getting the label recognized, particularly among retailers. "With any independent record, you can't get into every single store," she says. "That came with the territory. It didn't stop us, though. Our theory was that, as an independent, you've got to make it like you have hits. You've got to press that way. You have to believe in your record and work it as a hit."

Although Quality has a pressing & distribution deal with CEMA, Quality Records VP/GM Russ Regan says the Timmy T. single—the reborn label's first hit—went through independent distributors, including Schwartz Brothers, Big State, Navarre, Select-O-Hits, and California Record Distributors.

Regan says his biggest hurdle was "making people believe in Quality Records. When a new label is out there, people wonder if they're going to bring the record all the way home. I think we made believers out of a lot of people."

Both Robbins and Lynch note that independent labels can afford to be less concerned about chart position than the majors are. "We're not in the business of having pop hits," Robbins says. "It's great when we do, but it's a bonus. We haven't had a pop hit in two years. It isn't what independents base their business on."

Lynch adds, "Tommy Boy is more interested in selling records than in playing chart games."

ALL-STAR ALBUM TO BENEFIT PEDIATRIC AIDS FOUNDATION

(Continued from page 10)

recorded in 1972 as a B side), James Taylor's version of "Getting To Know You" from "The King And I," and Stephen Bishop's rendition of "Davy Crockett." Other songs include Elton John's instrumental "The Pacifier," Carole King's "Child Of Mine," and Harry Nilsson's "Blanket For A Sale."

Jaffe says a promotional video for "For Our Children" is being directed by Sidney J. Bartholomew Jr. and Martin Coppen (Sid n Martin), who recently completed the new Go-Go's video.

The Pediatric AIDS Foundation was formed in 1988 by Elizabeth Glaser, wife of actor/director Paul Michael Glaser, and friends Susan De-Laurentiis and Susan Zeegen. Elizabeth Glaser contracted the AIDS virus in 1981 from a blood transfusion received during childbirth and unwittingly passed it on to both of her children. Glaser's daughter Ariel died at age 7; Glaser and her son Jake have remained healthy. (Paul Michael Glaser never contracted the disease.)

Ariel's favorite artist, James Taylor, sent her a tape of songs made especially for her during one of her hospital stays. Glaser, inspired by the joy Taylor's tape brought to Ariel, approached Walt Disney Records with

the idea for the benefit album. "We felt that if there was ever a record Disney should do, it would be this one," says Jaffe.

Disney is donating all profits after expenses to the Pediatric AIDS Foundation, he says. In addition, the artists involved donated their time and waived all royalties.

Besides the promotional video, Jaffe says that "a major event" will take place at the time of the album's release, and that "a concert may be

part of the event."

"For Our Children" is not positioned specifically as a children's album," says Jaffe. "We believe both adults and children will enjoy the music."

Jaffe notes that "we haven't yet determined whether we'll go to radio, and if so, what cuts will be emphasized." In any case, Jaffe says, "We're convinced this record will go out the door in six figures."

WAR IMPACTS ARTIST-VISA PROCESSING

(Continued from page 10)

says Bob Tulipan of the Traffic Control Group, which handles international travel logistics for entertainers.

Maureen Baker of the Traffic Control Group stated in a letter to clients, "Unfortunately, there is no advice we can offer other than giving your [visa applicant] eight weeks advance time for processing visas for the time being."

Compounding the approval problems, observers say, is the tendency of artist representatives to "submit everything at the last minute." Such last-minute applications are now less

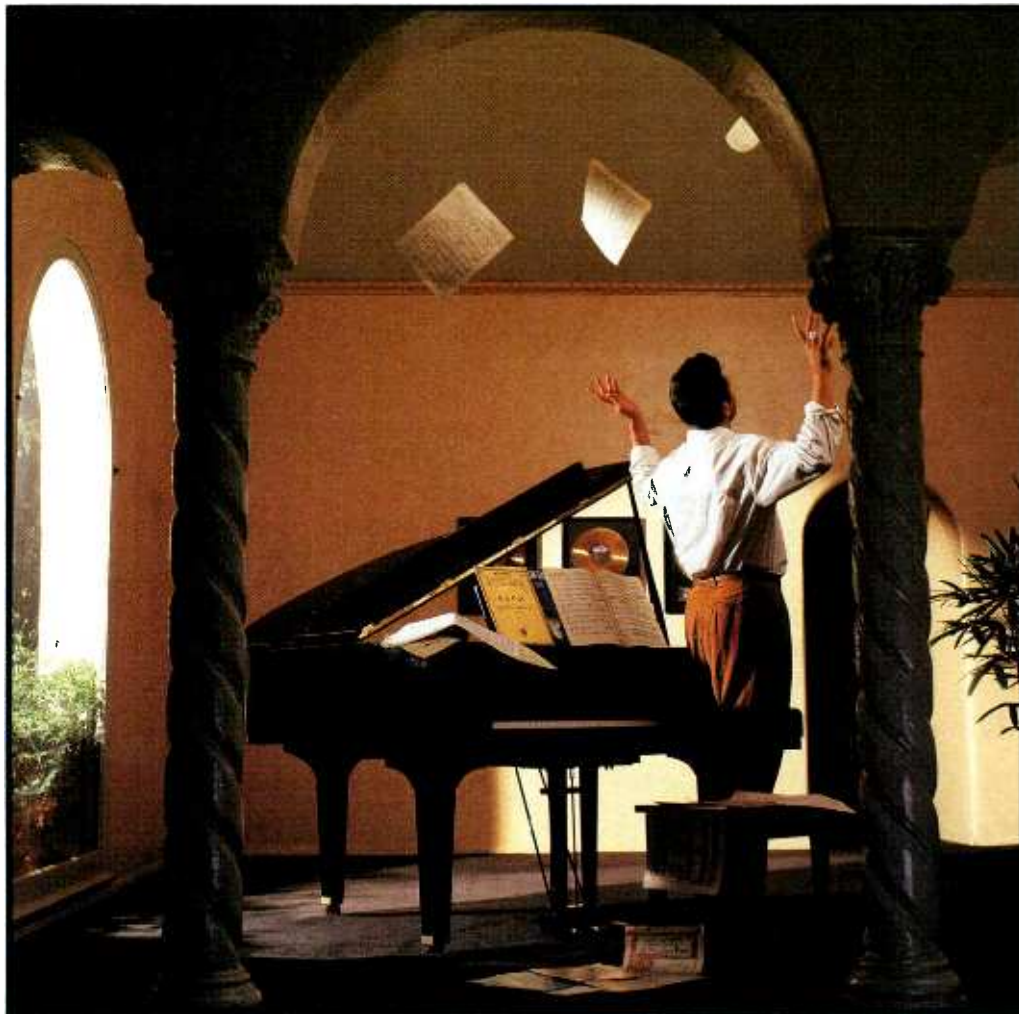
likely to meet approval in time for scheduled tours and promotional visits to the U.S. by foreign artists.

In addition to notification changes at INS and security upgrades at U.S. embassies and consulates, Tulipan notes that government employees are often military reservists and may have been called to active duty in recent weeks.

Artist representatives and labels "have to be somewhat patient here," he says. "It's a big matter of preparation. I think they have to give [officials] room to move."

THOM DUFFY

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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"GONNA MAKE YOU SWEAT" by **C&C Music Factory** (Columbia) is No. 1 on the chart for a second week, as it holds at No. 1 in sales points and makes steady gains in airplay points. "All The Man That I Need" by **Whitney Houston** (Arista) gains strongly, up to No. 2 in both sales and airplay, and is poised to take over the top spot next week if "Sweat" begins to falter. The singles by **Timmy T.** and **Mariah Carey** are making huge leaps behind "Man," so spirited battles for No. 1 are coming.

THE MOST-ADDED RECORD at radio this week is **Janet Jackson's** "State Of The World" (A&M), which is not a single and will not be. It follows the pattern of **Madonna's** "Rescue Me" (Sire), which has massive airplay as an album cut, except that "Rescue" is now set for single release at the end of the month. This should assure "Rescue" one of the highest debuts in the history of the Hot 100 when it finally hits the stores; it's already No. 8 in airplay points.

THIS WEEK'S HOT SHOT DEBUT, and second-most-added, goes to the **Marvin Gaye** cover medley "Mercy Mercy Me/I Want You" by **Robert Palmer** (EMI). Its 78 adds propel it to a debut at No. 77. Third-most-added (62 adds), and the Power Pick/Airplay, is "I've Been Thinking About You" by new group **Londonbeat** (Radioactive). "Thinking" now has an 88% chance of going top five and a 55% chance of going to No. 1. It's already top 10 at **WLOL** Minneapolis. The runner-up for the airplay award is "You're In Love" by **Wilson Phillips** (SBK), with 46 adds and jumps such as 20-14 at **WZPL** Indianapolis fueling a 20-place jump to No. 44. "Get Here" by **Oleta Adams** (Fontana) wins the Power Pick/Sales and is also top five at five radio stations so far, including No. 3 at **WZOU** Boston and No. 5 at both **Y100** Miami and **Q105** Tampa, Fla.

FOUR ARTISTS ENTER THE Hot 100 for the first time. Austrian group the **Bingo Boys** debuts at No. 85 with "How To Dance" (Atlantic). Early activity includes 24-16 at **Y95** Phoenix. **Shawn Christopher**, who comes from the Chicago house-music scene, bows on the Hot 100 with her No. 1 dance hit, "Another Sleepless Night" (Arista). At radio the record is already a hit at **Kiss 108** Boston (11-8) and **B96** Chicago (16-11). The other two artists making their first Hot 100 appearances are from the U.K. Veteran rocker **Gary Moore** makes his Hot 100 solo bow with "Still Got The Blues" (Charisma), with early jumps of 24-16 at **Q107** Charleston, S.C., and 25-15 at **Z99** Oklahoma City; and new artist **Harriet** enters with "Temple Of Love" on new label East West.

TWO ROCK RECORDS LOSE their bullets this week but are doing well in many places. "Moneytalks" by **AC/DC** (Atco) is the group's biggest single to date, at No. 23, and is top five at nine reporting stations, including No. 1 at **WIXX** Green Bay, Wis., and **KATM** Colorado Springs, Colo. "Spend My Life" by **Slaughter** (Chrysalis) moves three places to No. 39 overall, with a jump of 8-5 at **WIOG** Saginaw, Mich. Also losing a bullet, at No. 47, but doing well regionally is "Power Of Love" by **Deee-Lite** (Elektra), which moves 5-3 at Hot 97 New York.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

| | PLATINUM/ GOLD ADDS 26 REPORTERS | SILVER ADDS 51 REPORTERS | BRONZE/ SECONDARY ADDS 167 REPORTERS | TOTAL ADDS 244 REPORTERS | TOTAL ON |
|--|---|--------------------------------|---|--------------------------------|-------------|
| STATE OF THE WORLD JANET JACKSON A&M | 2 | 20 | 84 | 106 | 157 |
| MERCY MERCY ME ROBERT PALMER EMI | 3 | 13 | 62 | 78 | 80 |
| I'VE BEEN THINKING... LONDONBEAT RADIOACTIVE | 3 | 12 | 47 | 62 | 192 |
| CRY FOR HELP RICK ASTLEY RCA | 4 | 10 | 41 | 55 | 59 |
| YOU'RE IN LOVE WILSON PHILLIPS SBK | 4 | 9 | 33 | 46 | 160 |
| SADNESS PART 1 ENIGMA CHARISMA | 8 | 10 | 14 | 32 | 48 |
| GET HERE OLETA ADAMS FONTANA | 3 | 4 | 23 | 30 | 144 |
| JUST THE WAY IT IS, BABY THE REMBRANDTS ATCO | 1 | 3 | 26 | 30 | 93 |
| I'LL BE BY YOUR SIDE STEVIE NICK LMR | 3 | 5 | 21 | 29 | 129 |
| ROUND AND ROUND TEVIN CAMPBELL PAISLEY PARK | 3 | 3 | 22 | 28 | 96 |

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.

Hot Adult Contemporary™

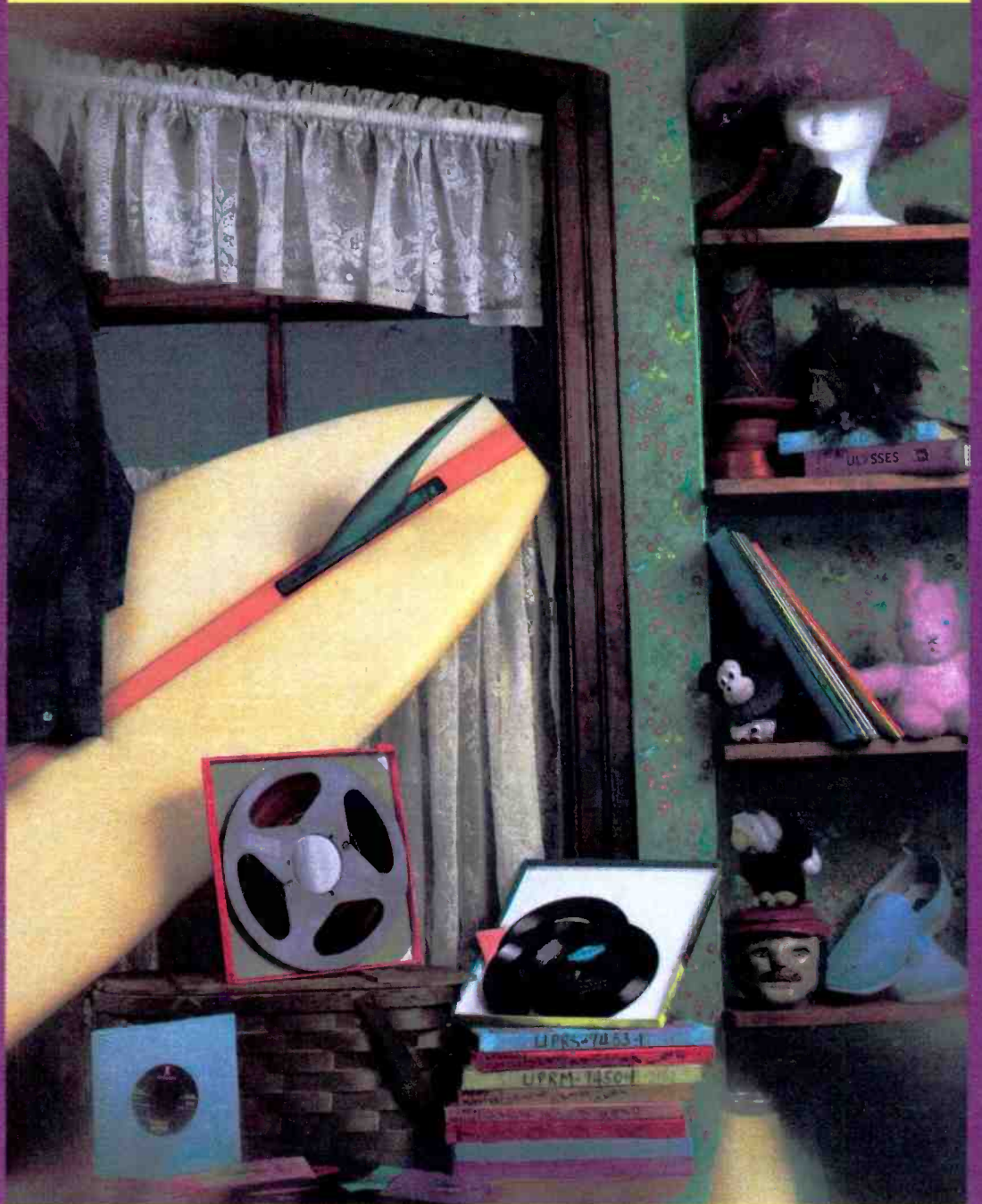
| THIS WEEK | LAST WEEK | 2 WEEKS AGO | WEEKS ON CHART | TITLE LABEL & NUMBER/DISTRIBUTING LABEL | ARTIST |
|----------------------------|-----------|-------------|----------------|--|--------------------------------------|
| ★ ★ NO. 1 ★ ★ | | | | | |
| 1 | 2 | 3 | 9 | ALL THE MAN THAT I NEED ARISTA 2156 | ◆ WHITNEY HOUSTON 1 week at No. 1 |
| 2 | 1 | 1 | 15 | THE FIRST TIME COLUMBIA 38-73502 | ◆ SURFACE |
| 3 | 3 | 5 | 14 | GET HERE FONTANA 878 476-4/MERCURY | ◆ OLETA ADAMS |
| 4 | 4 | 4 | 12 | I'M NOT IN LOVE EPIC 34-73636 | WILL TO POWER |
| 5 | 5 | 2 | 17 | WHERE DOES MY HEART BEAT NOW EPIC 34-73536 | ◆ CELINE DION |
| 6 | 8 | 19 | 4 | COMING OUT OF THE DARK EPIC 34-73666 | ◆ GLORIA ESTEFAN |
| 7 | 7 | 16 | 11 | SHOW ME THE WAY A&M 1536 | ◆ STYX |
| 8 | 6 | 6 | 16 | BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA | ◆ STEVIE NICK |
| 9 | 9 | 10 | 14 | CRAZY IN LOVE REPRISE 7-19504 | KENNY ROGERS |
| 10 | 18 | 23 | 5 | DON'T HOLD BACK YOUR LOVE ARISTA 2157 | ◆ DARYL HALL JOHN OATES |
| 11 | 16 | 22 | 7 | SWEAR TO YOUR HEART HOLLYWOOD LP CUT/ELEKTRA | RUSSELL HITCHCOCK |
| 12 | 11 | 9 | 15 | NEW YORK MINUTE Geffen 4-19660 | DON HENLEY |
| 13 | 19 | 24 | 4 | SOMEDAY COLUMBIA 38-73561 | ◆ MARIAH CAREY |
| 14 | 17 | 20 | 10 | CASTLE OF DREAMS CAPITOL 44641 | DAVE KOZ |
| 15 | 22 | 25 | 9 | ALWAYS COME BACK ATLANTIC 4-87776 | NATASHA'S BRO./R. CAPPELLI |
| 16 | 10 | 7 | 14 | THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659 | ◆ CHER |
| 17 | 12 | 8 | 16 | YOU GOTTA LOVE SOMEONE MCA 53953 | ◆ ELTON JOHN |
| 18 | 34 | — | 2 | YOU'RE IN LOVE SBK 07346 | ◆ WILSON PHILLIPS |
| 19 | 13 | 13 | 23 | LOVE TAKES TIME COLUMBIA 38-73455 | ◆ MARIAH CAREY |
| 20 | 25 | 26 | 7 | WICKED GAME REPRISE 4-19704 | ◆ CHRIS ISAAK |
| 21 | 15 | 14 | 20 | MORE THAN WORDS CAN SAY EMI 50324 | ◆ ALIAS |
| 22 | 28 | 33 | 4 | NIGHT AND DAY ATLANTIC 4-87825 | BETTE MIDLER |
| 23 | 26 | 35 | 4 | ALL THIS TIME A&M 1541 | ◆ STING |
| 24 | 20 | 15 | 20 | FROM A DISTANCE ATLANTIC 4-87820 | ◆ BETTE MIDLER |
| 25 | 23 | 12 | 19 | IMPULSIVE SBK 07337 | ◆ WILSON PHILLIPS |
| 26 | 14 | 11 | 16 | I COULDN'T HELP MYSELF ELEKTRA 4-64930 | ◆ SARA HICKMAN |
| ★ ★ ★ POWER PICK ★ ★ ★ | | | | | |
| 27 | 40 | — | 2 | CRY FOR HELP RCA 2774 | ◆ RICK ASTLEY |
| 28 | 30 | 34 | 4 | CHASIN' THE WIND REPRISE 7-19466 | ◆ CHICAGO |
| 29 | 27 | 27 | 7 | FAIRY TALES ELEKTRA 4-64910 | ◆ ANITA BAKER |
| 30 | 31 | 36 | 5 | WAITING FOR THAT DAY COLUMBIA 38-73663 | GEORGE MICHAEL |
| 31 | 21 | 17 | 13 | DOES SHE LOVE THAT MAN? A&M 1535 | ◆ BREATHE |
| 32 | 24 | 18 | 19 | SO CLOSE ARISTA 2085 | ◆ DARYL HALL JOHN OATES |
| 33 | 29 | 29 | 9 | WHEN WAS THE LAST TIME THE MUSIC ... WARNER BROS. 4-19783 | JAMES INGRAM |
| 34 | 36 | 44 | 4 | ANASTASIA'S EYES FULL MOON LP CUT/EPIC | DAN FOGELBERG |
| 35 | 33 | 37 | 6 | LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538 | ◆ JANET JACKSON |
| 36 | 32 | 21 | 18 | I'M YOUR BABY TONIGHT ARISTA 2108 | ◆ WHITNEY HOUSTON |
| 37 | 38 | 30 | 12 | FOR YOU MCA 53935 | ◆ THE OUTFIELD |
| 38 | 47 | 45 | 5 | LOVE MAKES THINGS HAPPEN MCA 53973 | ◆ PEBBLES |
| 39 | 35 | 28 | 16 | ONE AND ONLY MAN VIRGIN 4-98892 | ◆ STEVE WINWOOD |
| 40 | 39 | 31 | 21 | STRANDED CAPITOL 44621 | ◆ HEART |
| 41 | 37 | 32 | 20 | BETTER NOT TELL HER ARISTA 2083 | ◆ CARLY SIMON |
| 42 | 46 | 49 | 3 | I CAN'T TELL YOU WHY ELEKTRA 4-64908 | HOWARD HEWETT |
| 43 | 42 | 43 | 5 | HOUSE FULL OF REASONS REPRISE 4-19530 | JUDE COLE |
| 44 | 41 | 40 | 29 | SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885 | ◆ PHIL COLLINS |
| ★ ★ ★ HOT SHOT DEBUT ★ ★ ★ | | | | | |
| 45 | NEW ▶ | 1 | 1 | ONE MORE TRY QUALITY 15114 | ◆ TIMMY T. |
| 46 | NEW ▶ | 1 | 1 | WAITING FOR LOVE EMI 50337 | ◆ ALIAS |
| 47 | NEW ▶ | 1 | 1 | FOREVER'S AS FAR AS I'LL GO RCA 2706 | ALABAMA |
| 48 | NEW ▶ | 1 | 1 | I WILL BE HERE VIRGIN 4-98869 | ◆ STEVE WINWOOD |
| 49 | NEW ▶ | 1 | 1 | CRYING IN THE RAIN WARNER BROS. 4-19547 | ◆ A-HA |
| 50 | 44 | 42 | 38 | I DON'T HAVE THE HEART WARNER BROS. 4-19911 | ◆ JAMES INGRAM |

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

THE BEACH BOYS

LOST & FOUND

1961-1962



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SONGS THAT BEGAN A LEGEND.
CUTS NEVER BEFORE RELEASED
AN IMPORTANT ALBUM OF MAJOR SIGNIFICANCE.
DISCOVER THE BEACH BOYS AGAIN.
FOR THE FIRST TIME.

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VIDEO, AUDIO CROSSOVER SEEN IN RACKJOBBER, DISTRIBUTION BUSINESSES

(Continued from page 1)

servicing a dozen video chains with music product.

"For years, we in audio distribution wanted to expand into the larger world beyond our own chains and accounts like K mart and Sears," explains Gemini president Michael Walker. "The explosion in video stores and video in supermarkets and drugstores offers that opportunity without taking one bit away from traditional audio."

Gemini's most interesting experiment is racking music product in a Blockbuster corporate store in Atlanta. Up to now, the 1,600-unit video retailing behemoth has not trodden the audio field, and whether this test will lead to anything more substantial is not certain. According to Ron Castell, senior VP of programming and merchandising for Blockbuster, "We have this one huge store and so we put in some audio to see what happens. It's not a forerunner of anything, just this one store."

While Blockbuster has not yet

been infected by music mania, many other video specialty dealers have (Billboard, April 7), and some distributors are rushing to meet the demand. Artec, for instance, has been supplying CDs and tapes to its video accounts for several years, and Oklahoma City-based Best Video, a Super Club subsidiary, is now racking audio for firms outside the Super Club fold (it also racks video in its sister Video Towne chain).

Initially, Video Towne was racked for music by Handleman Co., the nation's biggest rackjobber, but Video Towne president Bob Williams says, "The problem was with the margin." Now that Turtle's, another Super Club chain, is racking music in Video Towne, the margin is better, he says.

Two larger chains, 208-unit Erol's and 600-store West Coast Video, have mostly eschewed music product after disappointing experiments. Troy Cooper, VP of sales and new business development at Springfield, Va.-based Erol's, notes, "We did try it in about

eight stores, but the results were mediocre. We didn't expand it to the rest of the system."

Similarly, Richard Abt, executive VP at Philadelphia-based West Coast, says the chain decided not to carry audio after a six-store test last year. "We weren't making enough money on it," he says.

During that test, West Coast and Handleman discussed the possibility of Handleman racking music in West Coast stores. Although that never came to pass, Handleman is still racking video in many West Coast corporate and franchise stores.

"We're still satisfied with our relationship with West Coast," says Lou Kircos, chief financial officer of Handleman. "The video rack is working. There are improvements we can make in the program, and we're working with them to try to improve it."

Nevertheless, Handleman's sell-through racking of specialty video stores has not increased in the past year, and Kircos says "a very small percentage of Handleman revenues comes from racking video specialty stores. It costs more to rack them than to rack department stores. Sales volume isn't as large, and the administrative costs are greater than in

mass-merchant stores."

Consequently, he adds, "we recently raised prices to video stores to bring them in line with the cost of servicing them."

DISTRIBUTORS DIVERSIFY

Meanwhile, some distributors known primarily for video, like Artec and Nashville-based Ingram, are becoming full-fledged suppliers of all types of accounts in both video and audio. And Video Channels, which specializes in sell-through racking of video retailers, has likewise expanded into music, broadening its account base to encompass Sears, Toys 'R' Us, Walgreen's, Montgomery Ward, Woolworth, and other mass merchants.

The company recently changed its name to a more generalized logo, Rank Retail Services of America, to reflect its broader focus.

Some observers of the fast-changing wholesale scene suggest that diversification is a hedge against a slowdown in sell-through video, but others view the expansion as merely exploiting wholesale capabilities already in place and targeting opportunities in new retail channels.

"I think the video business has matured and is no longer growing at the

fast pace everyone has been used to seeing," says Carol Wiel, VP of marketing and advertising at Ingram Entertainment, hewing to the first interpretation. "I feel the smart retailers will be looking for alternative products to increase their business."

Ingram, in fact, also recently changed its name from Ingram Video to Ingram Entertainment to reflect its broader product involvement.

Wiel says the company's strategy for 1991 calls for moving audio product into its current roster of video specialty accounts.

The company has also created Ingram Merchandising Services, a rack operation dealing in both audio and video product. Erol's is its most prominent video account.

Some distributors have diversified into racking, but only of video product. For example, Baker & Taylor's rack wing, Merchandising Services, and Star Video Entertainment's Super Star Sales do not handle music product, but have instead concentrated on expanding their video servicing beyond the specialty-store universe.

Much of the video rack interest is in supermarkets and drug chains, suggests Todd Lillenfield, director of product management at Super Star Sales.

Handleman Earnings Hit By Account Bankruptcies

BY KEN TERRY

NEW YORK—The bankruptcies of Hills Department Stores and two smaller retail chains helped reduce the earnings of Handleman Corp. in the fiscal quarter ended Jan. 31, but analysts do not believe the financial problems of these companies will have a serious impact on the giant rackjobber.

Hills, a 214-store discount chain based in Canton, Mass., filed a petition for Chapter 11 reorganization in federal bankruptcy court here Feb. 4. According to the filing, Hills owes Handleman \$7.1 million, making it the chain's largest unsecured creditor among Hills' vendors.

Handleman and its subsidiary, Interstate, supplied the entire Hills chain with music, video, books, and computer software until a couple of weeks ago, when the chain announced it would stop paying its ven-

dors. According to Lou Kircos, Handleman's chief financial officer, his company will resume supplying Hills in the near future.

He would not specify whether it would sell to the chain on a C.O.D. basis, saying only that "terms will be different after the bankruptcy than they were before they filed." He expresses confidence that Hills will be able to reorganize and carry on.

Kircos confirms that Handleman did approximately \$25 million a year in business with Hills. The other two chains that went Chapter 11, J. Pascal and Stuart's Department Stores, gave Handleman a combined annual total of about \$2 million in sales, he adds.

As a result of the three bankruptcies, plus a portion of the bad debt incurred by the failure of the Ames mass-merchandise chain last spring, Handleman is writing down \$8 million, or 15 cents per share, for its fiscal third quarter, which ended Jan. 31. That means Handleman expects to collect only 35 cents on each dollar it is owed by the bankrupt retailers.

The news of the writedown helped knock Handleman's stock down 2³/₄ to 10³/₈ on Feb. 5, the day it was announced. Another factor in the drop of the stock price, according to independent analyst Fred Anshel, was Handleman's announcement that quarterly sales were down 15%, a greater-than-expected decrease.

According to Kircos, Handleman's third-quarter earnings will be 12-16 cents per share, down from 46 cents for the prior-year period. That decline is twice the amount being written down, and the difference, says Anshel, is due to lower sales volume.

"The decrease in revenues was primarily a result of decrease in video revenues," Kircos says. "Video was down for two reasons: weakness in the retail environment—lower-than-expected Christmas sales—and no releases of the stature of 'Batman' a year before."

He adds that "during the Christmas quarter, we expect music sales would be flat to slightly up."

(Continued on page 83)

DISNEY TO OPEN SELL-THRU 'JUNGLE BOOK' IN MARCH

(Continued from page 4)

ered to be just beginning to find its audience after 60-90 days."

Even a company as bullish on sell-through as Disney, however, is not immune to general economic factors.

"Obviously we've taken the economy into account in planning this release," Daly says. "It's the strongest title we've ever had. It's the lowest [effective] price for Disney product for this time of year, and it will have our most comprehensive promotion ever behind it. We're giving retail the tools to drive the business."

"Jungle Book" garnered \$44.6 million at the box office in its recent theatrical rerelease, ranking just behind the \$45.7 million tallied by "Snow White" in its 50th-anniversary theat-

rical reissue.

A major component of the marketing campaign behind "Jungle Book" is a cross-promotion with the Nabisco Biscuit Co., including a \$5 rebate on the purchase of the movie that will reduce the effective price to \$19.99.

The rebate offer is good for three months only, running from the May 3 street date through July 31.

"The time limit benefits the retailer because it creates a sense of urgency about the product," Daly says. "It's a fairly standard practice outside of the video industry," where such offers tend to run for several months.

Daly also notes that the rebate offer will allow retailers to promote a \$19.99 effective price point, which, ac-

ording to Disney research, increases sales by as much as 32% compared with price points greater than \$20.

To be eligible for the rebate, consumers will be required to submit proofs of purchase from Nabisco's 'Nilla Wafers, Honey Maid Graham's, Teddy Graham's, or Honey Graham Bits.

As it did with "Little Mermaid," Disney expects to promote "Jungle Book" throughout the year, with an additional promotional push around Christmas.

"Last year we saw that 'Mermaid' sold strongly all the way through [the year]," Cohen says. "Those retailers who made it available all year round were extremely successful."

R&B Foundation Expands Its Awards

BY JANINE McADAMS

NEW YORK—The Rhythm & Blues Foundation, the nonprofit organization founded in 1988 to preserve the history of R&B and provide financial assistance for pioneering artists, is expanding its awards program.

At its second annual Pioneer Awards reception, scheduled for Feb. 21 at Tatou's in New York, the foundation is expected to present \$130,000 in cash awards to eight R&B artists. The total is \$5,000 more than it awarded last year, when six acts were honored.

This year's ceremony, sponsored by Sony Music Entertainment, will pay tribute—and cash—to six solo acts and two groups that have made lifetime contributions to the art of R&B. The foundation's board of trustees, together with the 24-member artists advisory board co-chaired by Bonnie Raitt and Ray Benson, will choose the winners from among 21 nominees; solo winners receive

\$15,000 and groups receive \$20,000.

Board member LeBaron Taylor, VP of corporate communications for Sony Music Entertainment, points out that the ceremony hopes to draw many of the industry figures who will be attending the Grammy Awards the previous evening.

The R&B Foundation was begun in 1988, when Atlantic Records agreed to pay some \$20,500 in back royalties to many of its early R&B performers and then contributed \$1.5 million to endow the organization on the eve of the label's 40th anniversary (Billboard, May 28, 1988). In addition, parent Warner Communications Inc. has kicked in an annual \$300,000 to cover operational costs. "Each year we draw the interest off the million and a half [dollars] we received from Atlantic," says Suzan Jenkins, acting executive director of the R&B Foundation, which is based at the Smithsonian Institution in Washington, D.C.

The foundation's goals include continual expansion of its financial

assistance program—which is separate from its Pioneer Awards program and is based on need—through increased industry support. "There have been so many R&B artists that have been impoverished and can't take care of themselves. Our commitment is to tell people that it's time for the rest of the industry to get involved in the support of these artists," says Taylor.

While the level of recording-industry participation has not expanded as much as the foundation would like, a number of individuals have made notable contributions, including \$15,000 from Diana Ross and \$10,000 each from Bruce Springsteen and Rod Stewart. Motown founder Berry Gordy also made a special cash gift to ailing singer Mary Wells through the financial-assistance grant program last year.

Last year's R&B Foundation Pioneer Awards recipients were Percy Sledge, Etta James, Ruth Brown, Lavern Baker, Charles Brown, Little Jimmy Scott, and the Clovers.

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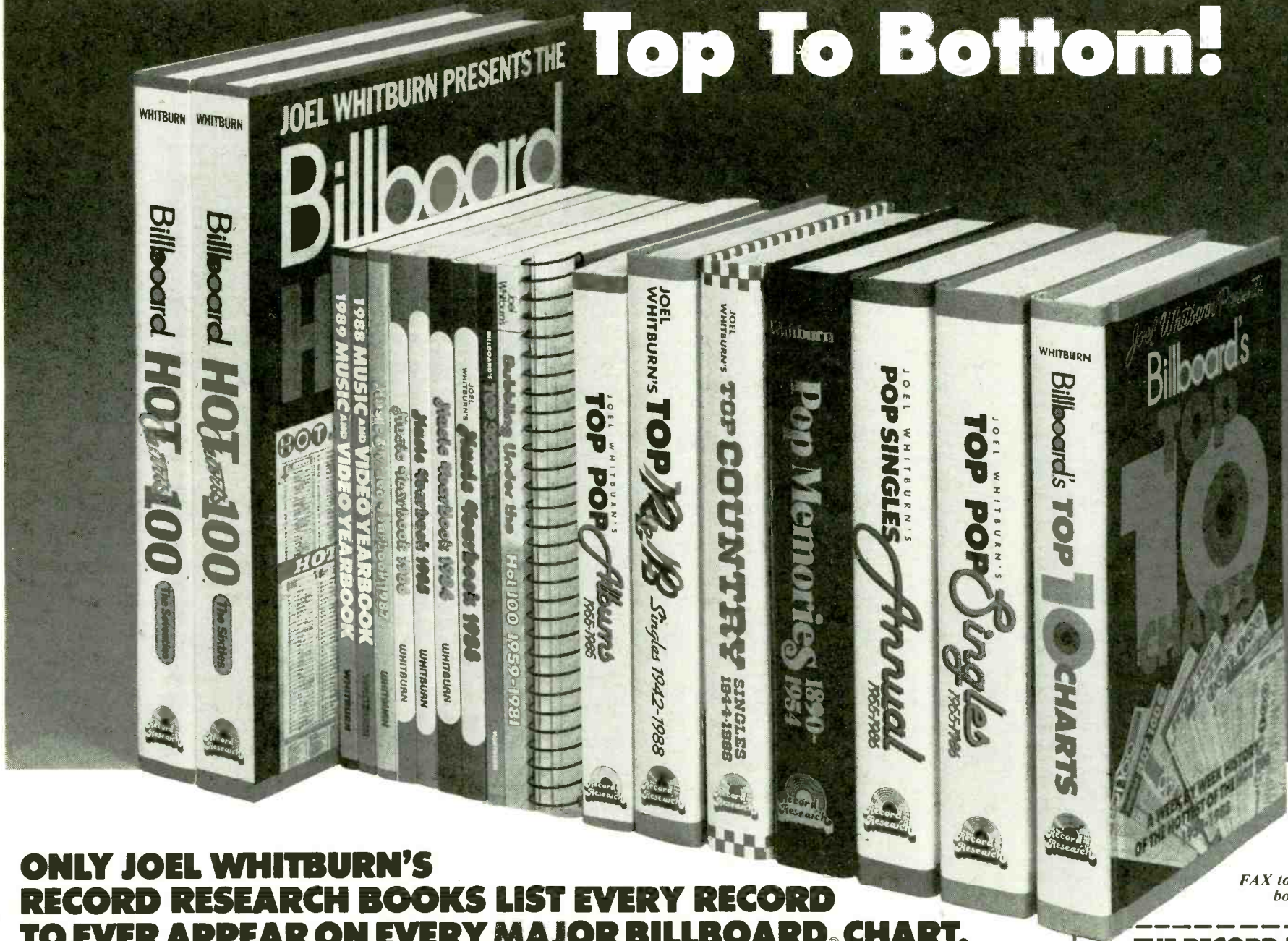
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| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-------------|-----------|------------|---------------|--|-------------------------------------|
| ★★ NO. 1 ★★ | | | | | |
| 1 | 1 | 1 | 22 | VANILLA ICE ▲ ⁷ SBK 95325* (9.98) 15 weeks at No. 1 | TO THE EXTREME |
| 2 | 2 | 3 | 34 | MARIAH CAREY ▲ ³ COLUMBIA 45202 (9.98 EQ) | MARIAH CAREY |
| 3 | 3 | 2 | 12 | MADONNA ▲ ² SIRE 26440/WARNER BROS. (13.98) | THE IMMACULATE COLLECTION |
| 4 | 4 | 4 | 9 | THE SIMPSONS GEFLEN 24308 (9.98) | THE SIMPSONS SING THE BLUES |
| 5 | 5 | 5 | 50 | M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98) | PLEASE HAMMER DON'T HURT 'EM |
| 6 | 6 | 6 | 13 | WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98) | I'M YOUR BABY TONIGHT |
| 7 | 9 | 8 | 45 | WILSON PHILLIPS ▲ ⁴ SBK 93745 (9.98) | WILSON PHILLIPS |
| 8 | 7 | 9 | 19 | BETTE MIDLER ▲ ATLANTIC 82129 (9.98) | SOME PEOPLE'S LIVES |
| 9 | 8 | 7 | 20 | AC/DC ▲ ² ATCO 91413 (9.98) | THE RAZORS EDGE |
| 10 | 30 | — | 2 | STING A&M 6405 (10.98) | THE SOUL CAGES |
| 11 | 11 | 13 | 48 | THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98) | SHAKE YOUR MONEY MAKER |
| 12 | 10 | 10 | 16 | PAUL SIMON ▲ WARNER BROS. 26098 (9.98) | RHYTHM OF THE SAINTS |
| 13 | 13 | 15 | 47 | DAMN YANKEES ▲ WARNER BROS. 26159 (9.98) | DAMN YANKEES |
| 14 | 12 | 14 | 72 | JANET JACKSON ▲ ⁵ A&M 3920 (9.98) | JANET JACKSON'S RHYTHM NATION 1814 |
| 15 | 16 | 20 | 12 | TESLA ● GEFLEN 24311 (9.98) | FIVE MAN ACOUSTICAL JAM |
| 16 | 15 | 11 | 13 | PHIL COLLINS ▲ ATLANTIC 82157 (14.98) | SERIOUS HITS... LIVE! |
| 17 | 14 | 12 | 21 | GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ) | LISTEN WITHOUT PREJUDICE VOL. 1 |
| 18 | 23 | 46 | 3 | DAVID LEE ROTH WARNER BROS. 26477 (9.98) | A LITTLE AIN'T ENOUGH |
| 19 | 19 | 27 | 6 | C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ) | GONNA MAKE YOU SWEAT |
| 20 | 17 | 18 | 31 | NELSON ▲ DGC 24290/GEFFEN (9.98) | AFTER THE RAIN |
| 21 | 18 | 16 | 12 | GUY ▲ UPTOWN 10115/MCA (9.98) | THE FUTURE |
| 22 | 20 | 22 | 46 | BELL BIV DEVOE ▲ ³ MCA 6387 (10.98) | POISON |
| 23 | 28 | 37 | 17 | CHRIS ISAAK REPRISE 25837 (9.98) | HEART SHAPED WORLD |
| 24 | 21 | 17 | 11 | RALPH TRESVANT ● MCA 10116 (9.98) | RALPH TRESVANT |
| 25 | 24 | 23 | 20 | INXS ▲ ATLANTIC 82140 (9.98) | X |
| 26 | 22 | 19 | 16 | ZZ TOP ▲ WARNER BROS. 26265 (9.98) | RECYCLER |
| 27 | 27 | 26 | 22 | GARTH BROOKS ▲ ² CAPITOL 93866* (9.98) | NO FENCES |
| 28 | 25 | 21 | 30 | POISON ▲ ² ENIGMA 91813/CAPITOL (9.98) | FLESH AND BLOOD |
| 29 | 26 | 24 | 21 | WARRANT ▲ COLUMBIA 45487 (9.98 EQ) | CHERRY PIE |
| 30 | 31 | 34 | 20 | L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ) | MAMA SAID KNOCK YOU OUT |
| 31 | 32 | 29 | 13 | CLINT BLACK ▲ RCA 2372* (9.98) | PUT YOURSELF IN MY SHOES |
| 32 | 38 | 38 | 25 | TRIXTER MECHANIC 6389/MCA (9.98) | TRIXTER |
| 33 | 29 | 25 | 11 | CINDERELLA ● MERCURY 848 018 (9.98 EQ) | HEARTBREAK STATION |
| 34 | 35 | 39 | 24 | JANE'S ADDICTION ● WARNER BROS. 25993 (9.98) | RITUAL DE LO HABITUAL |
| 35 | 36 | 40 | 53 | SLAUGHTER ▲ CHRYSALIS 21702* (9.98) | STICK IT TO YA |
| 36 | 43 | 68 | 3 | EPMD RAL 47067/COLUMBIA (9.98 EQ) | BUSINESS AS USUAL |
| 37 | 34 | 31 | 11 | NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ) | NO MORE GAMES/REMIX ALBUM |
| 38 | 47 | 94 | 3 | DIGITAL UNDERGROUND TOMMY BOY 964 (6.98) | THIS IS AN EP RELEASE |
| 39 | 33 | 32 | 23 | DEEE-LITE ● ELEKTRA 60957 (9.98) | WORLD CLIQUE |
| 40 | 41 | 41 | 17 | CANDYMAN ● EPIC 46947 (9.98 EQ) | AIN'T NO SHAME IN MY GAME |
| 41 | 40 | 28 | 46 | SOUNDTRACK ▲ ² EMI 93492 (10.98) | PRETTY WOMAN |
| 42 | 39 | 36 | 7 | ICE CUBE PRIORITY 7230 (6.98) | KILL AT WILL |
| 43 | 42 | 30 | 31 | HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ) | WE ARE IN LOVE |
| 44 | 45 | 50 | 34 | KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98) | I'LL GIVE ALL MY LOVE TO YOU |
| 45 | 37 | 33 | 14 | THE CURE ● ELEKTRA 60978 (9.98) | MIXED UP |
| 46 | 51 | 48 | 39 | TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ) | THE REVIVAL |
| 47 | 53 | 52 | 20 | CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433*/PLG (9.98 EQ) | IN CONCERT |
| 48 | NEW ► | 1 | 1 | GLORIA ESTEFAN EPIC 46988 (10.98 EQ) | INTO THE LIGHT |
| 49 | 44 | 35 | 14 | TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.98) | VOL. 3 |
| 50 | 48 | 51 | 9 | PETER GABRIEL GEFFEN 24326* (9.98) | SHAKING THE TREE - 16 GOLDEN GREATS |
| 51 | 46 | 45 | 22 | QUEENSRYCHE ▲ EMI 92806 (9.98) | EMPIRE |
| 52 | 50 | 43 | 25 | YANNI PRIVATE MUSIC 2067* (9.98) | REFLECTIONS OF PASSION |
| 53 | 49 | 42 | 13 | SCORPIONS ● MERCURY 846 908 (9.98 EQ) | CRAZY WORLD |
| 54 | 60 | 89 | 4 | ROGER MCGUINN ARISTA 8648 (9.98) | BACK FROM RIO |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|-----------|------------|---------------|--|------------------------------|
| 55 | 54 | 47 | 26 | JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ) | BLAZE OF GLORY/YOUNG GUNS II |
| 56 | 57 | 54 | 31 | STEVIE B ● LMR 2307/RCA (9.98) | LOVE & EMOTION |
| 57 | 56 | 49 | 19 | VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ) | FAMILY STYLE |
| 58 | 58 | 56 | 28 | BLACK BOX RCA 2221 (9.98) | DREAMLAND |
| 59 | 52 | 44 | 14 | VARIOUS ARTISTS CHRYSALIS 21799* (10.98) | RED HOT & BLUE |
| 60 | 63 | 71 | 26 | URBAN DANCE SQUAD ARISTA 8640 (9.98) | MENTAL FLOSS FOR THE GLOBE |
| 61 | 55 | 53 | 13 | STEVE WINWOOD ● VIRGIN 91405 (9.98) | REFUGEES OF THE HEART |
| 62 | 61 | 58 | 35 | NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ) | STEP BY STEP |
| 63 | 77 | 91 | 19 | OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ) | CIRCLE OF ONE |
| 64 | 59 | 55 | 58 | UB40 ● VIRGIN 91324 (9.98) | LABOUR OF LOVE II |
| 65 | 65 | 64 | 28 | WINGER ● ATLANTIC 82103 (9.98) | IN THE HEART OF THE YOUNG |
| 66 | 68 | 66 | 42 | JOHNNY GILL ▲ MOTOWN 6283 (8.98) | JOHNNY GILL |
| 67 | 66 | 61 | 21 | PEBBLES ● MCA 10025 (9.98) | ALWAYS |
| 68 | 78 | 77 | 41 | GARTH BROOKS ▲ CAPITOL 90897 (8.98) | GARTH BROOKS |
| 69 | 72 | 72 | 12 | FATHER M.C. UPTOWN 10061/MCA (9.98) | FATHER'S DAY |
| 70 | 62 | 63 | 13 | VAN MORRISON MERCURY 847 100 (9.98 EQ) | ENLIGHTENMENT |
| 71 | 87 | 101 | 22 | STEELHEART MCA 6368 (9.98) | STEELHEART |
| 72 | 75 | 70 | 13 | FREDDIE JACKSON ● CAPITOL 92217 (9.98) | DO ME AGAIN |
| 73 | 67 | 57 | 21 | TOO SHORT ▲ JIVE 1348/RCA (9.98) | SHORT DOG'S IN THE HOUSE |
| 74 | 64 | 60 | 83 | MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ) | SOUL PROVIDER |
| 75 | 70 | 67 | 31 | ANITA BAKER ▲ ELEKTRA 60922 (9.98) | COMPOSITIONS |
| 76 | 76 | 92 | 13 | SURFACE COLUMBIA 46772 (9.98 EQ) | 3 DEEP |
| 77 | 69 | 65 | 6 | SOUNDTRACK GEFLEN 24310 (10.98) | MERMAIDS |
| 78 | 74 | 74 | 34 | BAD COMPANY ● ATCO 91371 (9.98) | HOLY WATER |
| 79 | 84 | 78 | 30 | ERIC JOHNSON CAPITOL 90517 (9.98) | AH VIA MUSICOM |
| 80 | 71 | 62 | 12 | JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ) | STARRY NIGHT |
| 81 | 103 | 136 | 4 | TIMMY T. QUALITY 15103* (8.98) | TIME AFTER TIME |
| 82 | 82 | 81 | 9 | SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ) | DANCES WITH WOLVES |
| 83 | 90 | 84 | 32 | GARY MOORE CHARISMA 91369* (9.98) | STILL GOT THE BLUES |
| 84 | 83 | 83 | 15 | THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98) | SOME FRIENDLY |
| 85 | 89 | 95 | 15 | KING'S X MEGAFORCE 82145*/ATLANTIC (9.98) | FAITH HOPE LOVE BY KING'S X |
| 86 | 73 | 73 | 29 | MAXI PRIEST ● CHARISMA 91384 (9.98) | BONAFIDE |
| 87 | 106 | 117 | 17 | STYX A&M 5327 (8.98) | EDGE OF THE CENTURY |
| 88 | 79 | 79 | 74 | MOTLEY CRUE ▲ ⁴ ELEKTRA 60829 (9.98) | DR. FEELGOOD |
| 89 | 85 | 76 | 64 | PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98) | ... BUT SERIOUSLY |
| 90 | 86 | 80 | 19 | ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ) | THE COMPLETE RECORDINGS |
| 91 | 81 | 69 | 46 | DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98) | VIOLATOR |
| 92 | 93 | 100 | 5 | THE 2 LIVE CREW EFFECT 3003/LUKE (9.98) | LIVE IN CONCERT |
| 93 | 92 | 82 | 9 | SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98) | THE CIVIL WAR |
| 94 | 91 | 97 | 19 | CARLY SIMON ARISTA 8650 (9.98) | HAVE YOU SEEN ME LATELY? |
| 95 | 97 | 103 | 10 | JEFFREY OSBORNE ARISTA 8620 (9.98) | ONLY HUMAN |
| 96 | 98 | 109 | 10 | CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ) | MOVE TO THIS |
| 97 | 94 | 93 | 18 | MEGADETH ● CAPITOL 91935 (9.98) | RUST IN PEACE |
| 98 | 108 | 112 | 22 | REBA MCENTIRE ● MCA 10016 (9.98) | RUMOR HAS IT |
| 99 | 88 | 90 | 17 | DARYL HALL JOHN OATES ARISTA 8614 (9.98) | CHANGE OF SEASON |
| 100 | 101 | 102 | 47 | ALAN JACKSON ● ARISTA 8623 (8.98) | HERE IN THE REAL WORLD |
| 101 | 100 | 88 | 84 | DON HENLEY ▲ ² GEFLEN 24217 (9.98) | THE END OF THE INNOCENCE |
| 102 | 128 | 166 | 4 | DRIVIN' N' CRYIN' ISLAND 422 848 (9.98) | FLY ME COURAGEOUS |
| 103 | 80 | 59 | 15 | LED ZEPPELIN ▲ ATLANTIC 82144 (54.98) | LED ZEPPELIN |
| 104 | 99 | 99 | 19 | INDIGO GIRLS EPIC 46820 (9.98 EQ) | NOMADS INDIANS SAINTS |
| 105 | NEW ► | 1 | 1 | ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ) | ALL TRUE MAN |
| 106 | 95 | 87 | 12 | DEBBIE GIBSON ● ATLANTIC 82167* (10.98) | ANYTHING IS POSSIBLE |
| 107 | 141 | 126 | 89 | CLINT BLACK ▲ ² RCA 9668 (8.98) | KILLIN' TIME |
| 108 | 104 | 86 | 14 | EDIE BRICKELL & NEW BOHEMIANS GEFLEN 24304 (9.98) | GHOST OF A DOG |
| 109 | 96 | 75 | 13 | PAUL MCCARTNEY CAPITOL 94778 (24.98) | TRIPPING THE LIVE FANTASTIC |

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Billboard® Top Pop Albums™ *continued*

FOR WEEK ENDING FEBRUARY 16, 1991

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE |
|-----------|--------------|------------|---------------|---|-----------------------------------|
| 110 | 125 | 135 | 18 | THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ) | LOVEGOD |
| 111 | 109 | 107 | 30 | IGGY POP VIRGIN 91381 (9.98) | BRICK BY BRICK |
| 112 | 140 | 158 | 5 | CELINE DION EPIC 46893* (9.98 EQ) | UNISON |
| 113 | 114 | 110 | 62 | THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ) | PICKIN' ON NASHVILLE |
| 114 | 116 | 124 | 73 | AEROSMITH ▲4 GEFEN 24254 (9.98) | PUMP |
| 115 | 123 | 130 | 5 | THE REMBRANDTS ATCO 91412* (9.98) | THE REMBRANDTS |
| 116 | 107 | 96 | 13 | THE OUTFIELD MCA 10111 (9.98) | DIAMOND DAYS |
| 117 | 120 | 120 | 15 | LYNCH MOB ELEKTRA 60954* (9.98) | WICKED SENSATION |
| 118 | 112 | 105 | 11 | RUN-D.M.C. PROFILE 1401 (9.98) | BACK FROM HELL |
| 119 | 127 | 121 | 24 | ANTHRAX ● MEGAFORCE 846480/ISLAND (9.98) | PERSISTENCE OF TIME |
| 120 | 102 | 98 | 44 | HEART ▲2 CAPITOL 91820 (9.98) | BRIGADE |
| 121 | 130 | 144 | 15 | THE JUDDS CURB 52070*/RCA (9.98) | LOVE CAN BUILD A BRIDGE |
| 122 | 110 | 115 | 40 | EN VOGUE ▲ ATLANTIC 82084 (9.98) | BORN TO SING |
| 123 | 105 | 85 | 25 | SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98) | GHOST |
| 124 | 117 | 114 | 12 | ROBERT PALMER EMI 93935* (9.98) | DON'T EXPLAIN |
| 125 | 126 | 125 | 20 | THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ) | MIDNIGHT STROLL |
| 126 | 115 | 122 | 13 | MORRISSEY SIRE 26221*/REPRISE (9.98) | BONA DRAG |
| 127 | 136 | 129 | 36 | SNAP ● ARISTA 8536 (9.98) | WORLD POWER |
| 128 | 139 | 151 | 13 | HOUSE OF LORDS SIMMONS 2170/RCA (9.98) | SAHARA |
| 129 | NEW ► | | 1 | CHICAGO REPRISE 26391* (9.98) | TWENTY 1 |
| 130 | 144 | 147 | 89 | BOB MARLEY AND THE WAILERS ▲2 TUFF GONG 422-846-210/ISLAND (9.98 EQ) | LEGEND |
| 131 | 122 | 119 | 30 | VINCE GILL ● MCA 42321 (8.98) | WHEN I CALL YOUR NAME |
| 132 | 133 | 141 | 15 | DEEP PURPLE RCA 2421 (9.98) | SLAVES AND MASTERS |
| 133 | 113 | 108 | 46 | SINEAD O'CONNOR ▲2 ENSIGN 21759/CHRYSALIS (9.98) | I DO NOT WANT WHAT I HAVEN'T GOT |
| 134 | 121 | 132 | 37 | CONCRETE BLONDE I.R.S. 82037* (9.98) | BLOODLETTING |
| 135 | 135 | 128 | 23 | LIVING COLOUR ● EPIC 46202 (9.98 EQ) | TIME'S UP |
| 136 | 134 | 143 | 38 | VAN MORRISON ● MERCURY 841 970 (9.98 EQ) | THE BEST OF VAN MORRISON |
| 137 | 142 | 140 | 22 | KATHY MATTEA MERCURY 842 330* (8.98 EQ) | A COLLECTION OF HITS |
| 138 | 118 | 116 | 14 | PET SHOP BOYS EMI 94310* (9.98) | BEHAVIOR |
| 139 | 132 | 111 | 16 | AL B. SURE! ● WARNER BROS. 26005 (9.98) | PRIVATE TIMES... AND THE WHOLE 9! |
| 140 | 124 | 127 | 11 | LOOSE ENDS MCA 10044 (9.98) | LOOK HOW LONG |
| 141 | 131 | 118 | 21 | RANDY TRAVIS ● WARNER BROS. 26310* (9.98) | HEROES & FRIENDS |
| 142 | 138 | 133 | 70 | AFTER 7 ▲ VIRGIN 91061 (9.98) | AFTER 7 |
| 143 | 119 | 106 | 52 | FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98) | THE REAL THING |
| 144 | 143 | 149 | 25 | KEITH WHITLEY ● RCA 52277* (9.98) | GREATEST HITS |
| 145 | 149 | 160 | 14 | JELLYFISH CHARISMA 91400* (9.98) | BELLY BUTTON |
| 146 | NEW ► | | 1 | SUSANNA HOFFS COLUMBIA 46079* (9.98 EQ) | WHEN YOU'RE A BOY |
| 147 | 111 | 104 | 21 | SOUNDTRACK ● WARNER BROS. 26316* (9.98) | TWIN PEAKS |
| 148 | 154 | 165 | 20 | ALIAS EMI 93908* (9.98) | ALIAS |
| 149 | 169 | 194 | 4 | TOY MATINEE REPRISE 26235* (9.98) | TOY MATINEE |
| 150 | 152 | 162 | 109 | SOUNDTRACK ▲2 ATLANTIC 81933 (9.98) | BEACHES |
| 151 | 155 | 159 | 12 | SISTERS OF MERCY ELEKTRA 61017* (9.98) | VISION THING |
| 152 | 170 | 185 | 35 | MICHEL'LE ● RUTHLESS 91282/ATCO (9.98) | MICHEL'LE |
| 153 | NEW ► | | 1 | O'JAYS EMI 93390 (9.98) | EMOTIONALLY YOURS |
| 154 | 129 | 113 | 6 | SOUNDTRACK COLUMBIA 47078 (10.98) | GODFATHER III |
| 155 | 148 | 170 | 45 | RICKY VAN SHELTON ● COLUMBIA 45250 (8.98 EQ) | RVS III |

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)* | TITLE |
|-----------|--------------|------------|---------------|---|--------------------------------------|
| 156 | 151 | 180 | 12 | LEVERT ATLANTIC 82164 (9.98) | ROPE A DOPE STYLE |
| 157 | NEW ► | | 1 | FRONT 242 EPIC 46998 (9.98 EQ) | TYRANNY FOR YOU |
| 158 | 146 | 142 | 16 | CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ) | NECK & NECK |
| 159 | 150 | 137 | 14 | DWIGHT YOAKAM REPRISE 26344* (9.98) | IF THERE WAS A WAY |
| 160 | 147 | 156 | 12 | MANNHEIM STEAMROLLER AMERICAN GRAMOPHONE 777* (9.98) | FRESH AIRE 7 |
| 161 | 145 | 123 | 67 | HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ) | MUSIC FROM "WHEN HARRY MET SALLY..." |
| 162 | 163 | 152 | 97 | BONNIE RAITT ▲2 CAPITOL 91268 (8.98) | NICK OF TIME |
| 163 | NEW ► | | 1 | TARA KEMP GIANT 24408*/WARNER BROS. (9.98) | TARA KEMP |
| 164 | 159 | 146 | 14 | EVERY MOTHER'S NIGHTMARE ARISTA 8633 (9.98) | EVERY MOTHER'S NIGHTMARE |
| 165 | 156 | 150 | 21 | NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98) | RAGGED GLORY |
| 166 | 167 | 154 | 13 | SLAUGHTER CHRYSALIS 21816* (6.98) | STICK IT LIVE |
| 167 | 153 | 134 | 13 | K.T. OSLIN RCA 2365* (9.98) | LOVE IN A SMALLTOWN |
| 168 | 166 | 172 | 50 | ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ) | PHANTOM OF THE OPERA HIGHLIGHTS |
| 169 | 162 | 138 | 38 | GEORGE STRAIT ▲ MCA 6415 (9.98) | LIVIN' IT UP |
| 170 | 160 | 148 | 14 | JIMMY BUFFETT MCA 10022* (9.98) | FEEDING FRENZY |
| 171 | 168 | 173 | 15 | THE CONNELLS TVT 2580 (8.98) | ONE SIMPLE WORD |
| 172 | 158 | 155 | 130 | NEW KIDS ON THE BLOCK ▲8 COLUMBIA 40985 (9.98 EQ) | HANGIN' TOUGH |
| 173 | 187 | 196 | 36 | THE JEFF HEALEY BAND ● ARISTA 8632 (9.98) | HELL TO PAY |
| 174 | 172 | 168 | 63 | KENNY G ▲ ARISTA 13-8613 (13.98) | LIVE |
| 175 | 174 | 161 | 76 | THE RIGHTEOUS BROTHERS ● VERVE 823 662*/PLG (6.98 EQ) | THE RIGHTEOUS BROTHERS GREATEST HITS |
| 176 | 182 | 192 | 3 | THE TRASH CAN SINATRAS LONDON 28201*/PLG (8.98) | CAKE |
| 177 | 137 | 131 | 9 | VARIOUS ARTISTS A&M 5339* (8.98) | JAM HARDER |
| 178 | 177 | 179 | 4 | VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404*/REPRISE (9.98) | BACK TO HAUNT YOU |
| 179 | 173 | 178 | 13 | BOBBY MCFERRIN EMI 92048* (10.98) | MEDICINE MUSIC |
| 180 | 178 | 189 | 3 | WILL TO POWER EPIC 46051 (9.98 EQ) | JOURNEY HOME |
| 181 | 157 | 139 | 13 | ELTON JOHN MCA 10110* (39.99) | TO BE CONTINUED... |
| 182 | 175 | — | 13 | HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98) | AMERICA (THE WAY I SEE IT) |
| 183 | 161 | 153 | 14 | BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98) | TASTE OF CHOCOLATE |
| 184 | 171 | 167 | 18 | IRON MAIDEN ● EPIC 46905 (9.98 EQ) | NO PRAYER FOR THE DYING |
| 185 | 181 | 164 | 20 | JUDAS PRIEST ● COLUMBIA 46891 (9.98 EQ) | PAINKILLER |
| 186 | 186 | — | 8 | MARK CHESNUTT MCA 10032* (9.98) | TOO COLD AT HOME |
| 187 | 179 | 171 | 8 | PARIS TOMMY BOY 1030 (9.98) | DEVIL MADE ME DO IT |
| 188 | NEW ► | | 1 | DIANE SCHUUR GRP 9628 (9.98) | PURE SCHUUR |
| 189 | NEW ► | | 1 | DIVINYLS VIRGIN 91397 (9.98) | DIVINYLS |
| 190 | NEW ► | | 1 | TODD RUNDGREN WARNER BROS. 26478* (9.98) | 2ND WIND |
| 191 | 165 | 145 | 25 | N.W.A ● RUTHLESS 7224/PRIORITY (6.98) | 100 MILES AND RUNNIN' |
| 192 | 164 | 157 | 68 | BILLY JOEL ▲3 COLUMBIA 44366 (9.98 EQ) | STORM FRONT |
| 193 | 176 | 169 | 11 | FRANK SINATRA CAPITOL 94777 (59.98) | THE CAPITOL YEARS |
| 194 | 190 | 163 | 10 | FRANK SINATRA REPRISE 26340* (59.98) | THE REPRISE COLLECTION |
| 195 | 180 | 177 | 9 | 2 IN A ROOM CUTTING 91594* (9.98) | WIGGLE IT |
| 196 | 196 | 191 | 157 | ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ) | PHANTOM OF THE OPERA |
| 197 | 188 | 176 | 20 | THE PARTY HOLLYWOOD 60980*/ELEKTRA (9.98) | THE PARTY |
| 198 | 189 | 198 | 126 | AC/DC ▲10 ATLANTIC 16018 (6.98) | BACK IN BLACK |
| 199 | 184 | 187 | 135 | PAULA ABDUL ▲7 VIRGIN 90943 (9.98) | FOREVER YOUR GIRL |
| 200 | 183 | 193 | 24 | PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98) | GRAFFITI BRIDGE |

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

| | | | | | | | |
|-----------------------------------|------------------------------|--------------------------|--------------------------------|-----------------------------------|----------------------------|------------------------------|----------------------------------|
| 2 In A Room 195 | The Charlatans U.K. 84 | Front 242 157 | Jane's Addiction 34 | Megadeth 97 | Pet Shop Boys 138 | The Civil War 93 | UB40 64 |
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| Alias 148 | Harry Connick, Jr. 43, 161 | Daryl Hall John Oates 99 | The Juds 121 | Motley Crue 88 | The Rembrandts 115 | Steelheart 71 | Vicious Base/D.J. Magic Mike 178 |
| Anthrax 119 | The Cure 45 | M.C. Hammer 5 | Big Daddy Kane 183 | N.W.A 191 | The Righteous Brothers 175 | Stevie B 56 | Warrant 29 |
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| Bell Biv DeVoe 22 | Cathy Dennis 96 | Susanna Hoffs 146 | L.L. Cool J 30 | Led Zeppelin 103 | Surface 76 | Wilson Phillips 7 | Winger 65 |
| Black Box 58 | Depeche Mode 91 | House Of Lords 128 | Living Colour 135 | LeVert 156 | Keith Sweat 44 | Neil Young & Crazy Horse 165 | Steve Winwood 61 |
| The Black Crowes 11 | Digital Underground 38 | Whitney Houston 6 | Loose Ends 140 | ORIGINAL LONDON CAST | Timmy T. 81 | ZZ Top 26 | |
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| Jon Bon Jovi 55 | Drivin' N' Cryin' 102 | Indigo Girls 104 | Mannheim Steamroller 160 | Jeff Osborn 95 | Too Short 73 | | |
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| Jimmy Buffett 170 | Gloria Estefan 48 | Chris Isaak 23 | Paul McCartney 109 | Robert Palmer 124 | Traveling Wilburys 49 | | |
| Candyman 40 | Every Mother's Nightmare 164 | Freddie Jackson 72 | Reba McEntire 98 | Paris 187 | Randy Travis 141 | | |
| Mariah Carey 2 | Faith No More 143 | Janet Jackson 14 | Bobby McFerrin 179 | The Party 197 | Ralph Tresvant 24 | | |
| Carreras - Domingo - Pavarotti 47 | Father M.C. 69 | Alan Jackson 100 | Roger McGuinn 54 | Pebbles 67 | Trixter 32 | | |
| C&C Music Factory 19 | | | | | | | |

French Firm Cites DRG In Soundtrack Suit Alleges Label Breached Contract For 'Diva' Music

BY PHYLLIS STARK

NEW YORK—The Paris-based Greenwich Film Productions has filed suit against DRG Records Inc. of New York and its president, Hugh Fordin. The suit, filed Jan. 24 in federal court in New York, alleges breach of contract, copyright and trademark infringement, and unfair competition over DRG's production and distribution of the soundtrack to the film "Diva."

In 1982, Greenwich entered into a five-year deal with DRG that gave the record company the right to manufacture and distribute the soundtrack in the U.S. and the English-speaking Canadian provinces. According to the complaint, however, DRG has violated Greenwich's copyrights by "continuing to manufacture, distribute, sell, and exploit the 'Diva' soundtrack despite the expiration in June 1987 of [its contract] to do so."

The suit charges that, without the knowledge of Greenwich, DRG entered into a contract with Rykodisc in 1985 giving the latter permission to manufacture and distribute the CD recording of the soundtrack. In 1987, DRG, representing itself as the publisher of the "Diva" music, allegedly signed a \$10,000 contract with Columbia Pictures giving the latter the right to use a song from the soundtrack in its film "Someone To Watch

Over Me." At the same time, DRG signed another \$6,000 contract giving Columbia Pictures a performance license for the track, according to the complaint.

Although the original agreement between Greenwich and DRG called for the payment of royalties and the periodic accounting of those royalties, the complaint claims that there is a "suspicious disparity" between the number of sales DRG has accounted to Greenwich and the "remarkable degree of critical acclaim, popular appeal, and commercial success" that both the film and the soundtrack have generated. Greenwich seeks an accounting of all income DRG has derived from "authorized and unauthorized actions with respect to the 'Diva' soundtrack and the 'Diva' compositions." Greenwich also seeks payment of performance royalties al-

legedly paid to DRG by ASCAP since the expiration of the contract.

Greenwich seeks compensatory damages in excess of \$650,000 and punitive damages of no less than \$1 million. In addition to financial damages, the suit seeks a permanent injunction restraining DRG from any further use of the "Diva" music. At press time, no trial date had been set.

Emmanuel Chamboredon, president of Milan America Inc., is the current holder of the rights to "Diva" and has power of attorney to conduct this action on behalf of Greenwich. Chamboredon has entered into his own agreement with Rykodisc permitting the record company to continue manufacturing and distributing the CD version of the soundtrack.

DRG's Fordin says the matter is in the hands of his attorneys and that he believes "there is no merit" to the charges.

ROCK IN RIO ROLLS INTO BRAZIL

(Continued from page 31)

longer perceived as unsafe and records are selling."

Radio Vision handled radio and television syndication of the event outside the U.S. while MTV had TV rights in the U.S.

Tickets sold briskly for several of the Rock In Rio shows at Maracana, which was set up to seat 117,000 peo-

ple. Guns N' Roses' first concert as a headliner Jan. 20, on a bill with Idol and Faith No More, had been sold out two weeks in advance. More than 120,000 fans eventually squeezed into the cavernous stadium for that concert. Norway's pop trio a-Ha, still hugely popular in Brazil, drew 117,000 fans Jan. 26 for a drizzle-dampened bill with Debbie Gibson and Information Society.

Medina put the official attendance tally for the nine days at 770,000, most of whom were Brazilians between the ages of 12 and 24. Though many of the shows ran from 6 p.m. to 3 a.m., the Brazilian faithful remained buoyant throughout, particularly during Guns N' Roses' first show.

GUNS N' ROSES PREVIEW

GNR's set offered a preview of what is certain to be one of the blockbuster albums and tours of '91. As the band ran through its anthemic favorites ("Knockin' On Heaven's Door," "Paradise City"), plus material from its forthcoming disc, "Use Your Illusion," Axl Rose pranced, slithered, and sprinted across a 100-foot-wide stage that housed more than 280 speakers. Two 25-foot video screens flanking the platform displayed instant Portuguese translations of Rose's snarling stage banter.

An eye-popping, rectangular lighting grid that stretched 75 feet above the stage contained an assortment of lasers, spotlights, and rotational lights that provided a dazzling visual punch to the band's booming sound mix.

Midway through a 90-minute set, Rose donned a pair of red, white, and blue spandex shorts and belted out the anti-war dirge "Civil War." Along with Jimmy Cliff and Moraes and Pepeu, Rose was one of the few artists who commented from the stage on the Persian Gulf war.

Other noteworthy sets included Santana's joyous 90-minute second show spiced with sparkling guest appearances from Brazilian stars Djevan and Gilberto Gil, plus guitarist Pat Metheny.

Veteran British rock act Judas Priest injected welcome dollops of humor into its hard-rock arsenal. The night of heavy metal was marred by

BLACKWELL AIMS TO PUT ISLAND BACK ON COURSE

(Continued from page 9)

areas at Island," says Blackwell.

"Toward the end of last year, it looked very bleak," says the Island founder. "We went through a complete restructuring. We were in a new situation that was rather inhibiting at first. But now we've found out how to operate within the PolyGram system and we can make it really work to our advantage now."

Blackwell, who holds the title of CEO at Island, says that, after the acquisition, Island tried to perform all label functions itself, including marketing, sales, and promotion. Before the sale to PolyGram, most of those duties were handled through a deal with Island's distributor at the time, Atlantic Records.

"To take those label functions over," says Blackwell, "we had to increase our staff, and that's not the way Island has ever been operated. It didn't work very well. So we needed a new strategy. Now we have a lower overhead and we can concentrate on artists."

"[PolyGram head] Alain Levy has put some good people in," he continues. "The relationship between Island and PolyGram is going to work very, very well now."

Numerous other organizational and staff changes have also taken place. Island promotional and sales duties now will be handled by the PolyGram Label Group, and Island has trimmed its staff considerably, laying off about 20 people last November.

"With the new structure, PLG carries out all promotional responsibilities and executes our plans in all the other areas that we are not staffed up to handle," says Blackwell. "We come up with the ideas, strategies, and finances, and we use PLG to give us the people nationally and regionally to guarantee our success."

'WHATEVER WORKS'

He says current plans for the new Island include a close look at the roster and some key appointments. "We will clarify our artist roster and focus it at the different labels that we have." (Island's label group includes Mango Records, 4th & B'way, and Antilles.)

He added that he was not going to limit himself to one musical focus but would continue Island's tradition of signing whatever works, regardless of format. "If it seems interesting, it doesn't matter what area it's from."

As for staffing, Blackwell says, "We are well on the way to getting the people in place that we need here." In addition to new second-in-command Allen, he says that Cordell will be heading creative and A&R, while independent publicist Bill Adler, an important figure in rap music, has been made the new head of press. Also, former advertising agency executive Matt Stringer, who joined Island in 1989 as director of advertising, will be VP of marketing.

"Andy has been a mainstay at Island for the past five years," notes Blackwell. "Every year we have to promote him, and every year he performs his new duties with unequalled professionalism." Before joining Island, Allen was at RCA Records.

Blackwell says he did not think he would ever be running Island on a day-to-day basis again, "but I'm enjoying it a lot." He had been concentrating on film projects, which will all go ahead as planned.

He recently had an offshore premiere of a Jamaican film called "The Lunatic," which he says will be released in the U.S. later this year. Also, he says, postproduction is almost complete on an action-suspense Tri-Star co-production titled "Toy Soldiers," which stars Lou Gossett Jr., Sean Astin, and Denholm Elliott. And he says lensing of a new comedy, "Go Beverly," will get under way in March.

Jeffrey Jolson-Colburn is a reporter for *The Hollywood Reporter*.

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MUSIC RETAILERS HOPE TO DIG OUT OF WAR-RELATED SALES SLUMP SOON

(Continued from page 1)

Roy Imber, president and CEO at 92-unit, Port Washington, N.Y.-based, Record World, notes that recent moves by the Federal Reserve Board to lower interest rates should help to restore consumer confidence in the economy.

In general, all segments of retail, including department stores, have been impacted by the sales downturn. Published reports suggest that mall-

based retailers have been hit hardest.

GULF WAR DEFEATS SALES

Although the weak economy and the music industry's traditional dearth of product at this time of the year have hurt sales, retailers say the war is the main culprit behind the drop in business.

Jim Dobbe, VP of sales merchandise at 283-unit, Torrance, Calif.-

based Warehouse Entertainment, says, "I don't think that even the earthquake [in California] last year caused such a reaction. Business was really soft."

Howard Appelbaum, executive VP at 33-unit Kemp Mill Music in Beltsville, Md., agrees. "Since the war started, business sucks," he says. "Until then, we were dealing pretty positively with the recession."

In fact, most retailers report strong comparable-store sales increases for the first two weeks of January, which helped them stay within a few points of the flat mark, either way, for the entire month. For instance, George Balicky, VP of advertising at 110-unit, Pittsburgh-based National Record Mart, says, "Overall, January looks good because we were so strong in the beginning. In the first two weeks of January, we were showing 20% increases for comparable stores. After Jan. 15 sales dropped dramatically, so for the month the chain turned in a 3% same-store increase."

Other same-store sales figures reported by chains for January:

- A 2.4% increase by 33-unit, Troy, Mich.-based Harmony House.
- A 2.3% increase at Kemp Mill.
- A slight increase at Nashville-

based Central South Music Sales, which runs 69 Sound Shop outlets.

• Flat sales at 57-unit, Miami-based Spec's Music & Video; at 32-unit, San Salito, Calif.-based Record Shop; and at 62-unit, West Sacramento, Calif.-based Tower Records.

• Flat or down sales at Cats.

• Slightly lower sales at 182-unit, Durham, N.C.-based The Record Bar; 31-unit Chicago-based Stirling Ventures/Rose Records; and Record World.

The lone exception reporting a strong same-store sales gain is 57-unit, Bloomington, Minn.-based Best Buy, which reports an estimated increase of about 30%-40% for January.

"Sales have been bad because of the war, CNN, the Super Bowl, and product is old," says Tower senior VP Stan Goman.

PRODUCT IS SECONDARY

Steve Bennett, executive VP/GM at Record Bar, downplays the lack of product in the sales slump. "There's lots of conversation about how not having key new releases is adding to the problem," he says. "I wouldn't disagree, but in my opinion, it's a secondary issue. Having a steady flow of good product is important, but at this point what we need more than

anything else is some change in consumer confidence."

Bruce Jesse, Warehouse VP of advertising, says, "The war is having an impact on all kinds of retail, not just us. The question remains when will that change, and when will people get back to more normal buying patterns. What will motivate that change, will it be news, or something happening in the music business—that remains to be seen."

Cats' Perkins says officials at his company are looking for "a dark horse, something like another Vanilla Ice or M.C. Hammer" to ignite sales.

If that doesn't happen, then March is likely to bring warm weather and new product, which should lure people back into stores, retailers say.

In the meantime, most retailers hope Martin Spector, founder and chairman of Spec's, is right. "I've been through these peaks and valleys before," Spector says. "The minute this war is over the cloud is going to lift and the sun's going to shine and people are going to come into the stores and start buying. I'm upbeat for the first quarter."

Assistance in preparing this story was provided by Paul Verna.

HOUSTON, MADONNA ALBUMS SPARKLE IN JAN. CERTS

(Continued from page 10)

bums in history, following "Boston" (10 million), "Whitney Houston" (9 million), Guns N' Roses' "Appetite For Destruction" (8 million), and Paula Abdul's "Forever Your Girl" (7 million).

Here's the complete list of January certifications.

MULTIPLATINUM ALBUMS

M.C. Hammer, "Please Hammer Don't Hurt 'Em," Capitol, 9 million.
Vanilla Ice, "To The Extreme," SBK, 7 million.
Motley Crue, "Dr. Feelgood," Elektra, 4 million.
"Wilson Phillips", SBK, 4 million.
"Mariah Carey", Columbia, 3 million.
AC/DC, "The Razors Edge," Atco, 2 million.
Whitney Houston, "I'm Your Baby Tonight," Arista, 2 million.
Madonna, "The Immaculate Collection," Sire/Warner Bros., 2 million.

PLATINUM ALBUMS

Madonna, "The Immaculate Collection," Sire/Warner Bros., her seventh.
Phil Collins, "Serious Hits ... Live!," Atlantic, his fifth.
Paul Simon, "The Rhythm Of The Saints," Warner Bros., his fifth.
L.L. Cool J, "Mama Said Knock You Out," Def Jam/Columbia, his fourth.
George Strait, "Livin' It Up," MCA, his fourth.
ZZ Top, "Recycler," Warner Bros., its fourth.
Whitney Houston, "I'm Your Baby Tonight," Arista, her third.
Stevie Ray Vaughan & Double Trouble, "In Step," Epic, her third.
Clint Black, "Put Yourself In My Shoes," RCA, his second.
Harry Connick Jr., "We Are In Love," Columbia, his second.
Guy, "The Future," MCA, its second.

HILLS BANKRUPTCY HITS

(Continued from page 78)

Analysts feel the Hills bankruptcy will not have a marked effect on Handleman in the long run.

"It will hurt them, but they'll overcome it," predicts David Presson of St. Louis-based Edward D. Jones Co.

Similarly, Ray Cabillot, an analyst for Piper Jaffray in Minneapolis, says, "Looking at Handleman as a whole, it should not be a terribly large hit for them ... Those three chains together account for only 4% of Handleman's sales."

For the quarter that ended in October, he says, Handleman had assets of \$505 million and receivables of \$192 million. "So [Hills' bankruptcy] will definitely affect the company, but it's not something that would destroy them."

Anschel says Handleman has "always managed their financial affairs conservatively, and there's hardly any debt. Earnings are down, but financially they're very sound."

Considering the recession and the weakness in retailing, further bankruptcies can be expected, say the analysts. Kirco's does not dispute this, but says he does not expect any more of Handleman's large accounts to go bankrupt.

Too Short, "Short Dog's In The House," Jive/RCA, his second.
Traveling Wilburys, "Vol. 3," Warner Bros., their second.

Black Crowes, "Shake Your Money Maker," Geffen, their first.
Harry Connick Jr., "Music From 'When Harry Met Sally ...,'" Columbia, his first.
"Damn Yankees", Warner Bros., their first.
Nelson, "After The Rain," Geffen, their first.
New Order, "Substance," Qwest, its first.
Tony! Toni! Toné!, "The Revival," Wing/PolyGram, its first.
"Ralph Tresvant", MCA, his first.
Queensryche, "Empire," EMI, its first.
Original Cast, "Highlights From 'Phantom Of The Opera,'" Polydor.

GOLD ALBUMS

Paul McCartney, "Tripping The Live Fantastic Highlights," Capitol, his 17th.
Judas Priest, "Painkiller," Columbia, its 11th.
ZZ Top, "Recycler," Warner Bros., its ninth.
Scorpions, "Crazy World," Mercury/PolyGram, their eighth.
Paul Simon, "The Rhythm Of The Saints," Warner Bros., his eighth.
Madonna, "The Immaculate Collection," Sire/Warner Bros., her seventh.
New Kids On The Block, "No More Games/The Remix Album," Columbia, their fifth.
Anthrax, "Persistence Of Time," Island, its fourth.
Freddie Jackson, "Do Me Again," Capitol, his fourth.
Cinderella, "Heartbreak Station," Mercury/PolyGram, its third.
Whitney Houston, "I'm Your Baby Tonight," Arista, her third.
Julio Iglesias, "Starry Night," Columbia, his third.
Megadeth, "Rust In Peace," Capitol, its third.
Tesla, "Five Man Acoustical Jam," Geffen, its third.
Clint Black, "Put Yourself In My Shoes," RCA, his second.
Guy, "The Future," MCA, its second.
Stevie B., "Love & Emotion," LMR, his second.
Al B. Sure!, "Private Times ... And The Whole 9!," Warner Bros., his second.
Traveling Wilburys, "Vol. 3," Warner Bros., their second.
Queensryche, "Empire," EMI, its second.
Robert Johnson, "The Complete Recordings," Columbia, his first.
Maxi Priest, "Bonafide," Charisma, its first.
Shenandoah, "The Road Not Taken," Columbia, its first.
"Ralph Tresvant", MCA, his first.
Original London Cast, "Les Miserables," Relativity.

PLATINUM SINGLES

C&C Music Factory Featuring Freedom Williams, "Gonna Make You Sweat," Columbia, its first.
Bette Midler, "From A Distance," Atlantic, her first.
Righteous Brothers, "Unchained Melody," Curb, their first.

GOLD SINGLES

George Michael, "Freedom," Columbia, his fourth.
Poison, "Something To Believe In," Enigma/Capitol, its third.
Vanilla Ice, "Play That Funky Music," SBK, his second.
L.L. Cool J, "Around The Way Girl," Columbia, his second.
Righteous Brothers, "Unchained Melody," Curb, their second.
Surface, "The First Time," Columbia, its second.
UB40, "The Way You Do The Things You Do," Virgin, its second.
Damn Yankees, "High Enough," Warner Bros., their first.
Ralph Tresvant, "Sensitivity," MCA, his first.

PHILIPS GIVES DETAILS ABOUT DCC'S INTRODUCTION, POSITIONING IN THE MARKET

(Continued from page 1)

format. "Nobody sees DAT as a successor to the analog cassette."

Wielans reiterated the point that DCC will not succeed unless software is available (Billboard, Oct. 20). However, he believes record companies will support the system, and he displayed letters from PolyGram, EMI, and BMG expressing their enthusiasm for the system.

Regarding the potential market for DCC hardware, Wielans said that, in the developed Western markets, there is an average of three cassette players per household. Philips believes that, as these are replaced over time, consumers will buy DCC machines. To persuade them to do that, Philips will stress the backward-compatibility of its new format: analog cassettes will play on DCC systems, although the sound will be of only analog quality.

The launch of DCC will not be global at the outset. It will begin in either Europe, the U.S., or the Far East, with the other two markets following later. "It has not been decided which one will be first," says Wielans. "DCC will be launched as a system with hardware and software. Our first priority, then, has been to come to agreement with the music industry. The second is to exchange information with the other hardware companies."

Although Japanese manufacturers' enthusiasm for DCC has so far been muted, if and when they do commit to the format, they will be obliged to incorporate the SCMS. Philips owns the specifications for DCC and those specifications include SCMS. It will not, therefore, be legally possible for other companies to make DCC players with unrestricted copying facilities.

Says Wielans, "That's the best deal to be made between the groups who are involved in the new system: the consumer, publishers, the music industry, and hardware manufacturers."

The record companies, however,

are not united on their DCC plans. In its CES announcements, Philips said it expected to debut DCC software simultaneously with the hardware launch; while it did not mention PolyGram, of which it is the majority owner, there is no doubt PolyGram will release digital compact cassettes.

BMG, in contrast, has no current plans to introduce DCC software at or near the 1992 launch date for hardware, according to Joel Schoenfeld, the company's senior VP and general counsel.

POSITION UNCHANGED

Schoenfeld notes that BMG's position has not changed since it expressed qualified support of the format last October. "We could only give it qualified support because we thought it had good marketability but we wanted to explore that more, and until the issue of compensation for unauthorized home taping was resolved we could not support it fully,"

SINEAD O'CONNOR BOWS OUT OF GRAMMYS

(Continued from page 4)

are destroying our work and which, I believe, are destroying the human race."

In an interview with Billboard, O'Connor added, "It's not that I'm attacking the Grammys or attacking the music industry in particular. I think the point is being missed ... I want to stop the things that are causing the terrible tragedies that are happening in the world."

O'Connor said she has also pulled out of awards-show commitments in Ireland and England.

O'Connor, whose Ensign/Chrysalis album has sold 2 million copies to date, has been a frequent participant in other awards shows during the last year. She performed at both the MTV Awards and the Billboard Music Awards, and she attended the American Music Awards Jan. 28, only

says Schoenfeld.

He says the company is interested in exploring other digital recording formats—including recordable CDs—in which the manufacturers are willing to support home-copying royalty legislation.

"We think there are some possibilities with some [manufacturers] who would like greater support from software companies, so they are willing to alter their position to support home-taping royalties," he says.

EMI had no further comment on DCC except to reiterate its October statement, which said that "copy protection as agreed with the recording and publishing industries will be a major consideration in our support for DCC. EMI Music will also continue to be part of the industry's efforts to seek blank tape royalties."

Representatives of Time Warner, which has also expressed interest in DCC, were not available at press time.

four days before she withdrew from the Grammy ceremony.

Asked if the experience of attending other awards presentations affected her decision about the Grammy show, O'Connor said, "It was the experience of being a member of the human race for the last 24 years and a member of the music industry for the last six."

NARAS president Greene, who spoke with O'Connor by telephone for an hour Feb. 1, says, "I think it is so presumptuous for any artist to sit in judgment on other artists ... To use [the Grammys] as a forum is misguided, and I think she is misguided."

Greene notes that O'Connor received her first national television exposure when she performed at the Grammy show in 1989.

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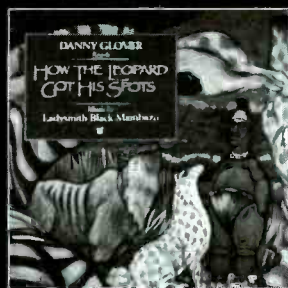
"Taproot"
Michael Hedges

Best Jazz Instrumental Performance, Group



"Bluesiana Triangle"
Art Blakey, Dr. John, David "Fathead" Newman

Best Recording for Children



"How The Leopard Got His Spots"
Danny Glover/Ladysmith Black Mambazo

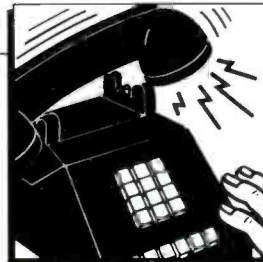
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INSIDE TRACK



Edited by Irv Lichtman

RADIOACTIVITY: With the new album by British act **Londonbeat**, MCA has quietly introduced **Radioactive Records**, the new label owned and fully operated by well-known manager **Gary Kurfirst** and **Ian Flooks**, chairman and sole owner of the U.K.'s Wasted Talent Agency. In a deal quite similar to MCA's recent pact with **Impact**—though sources say MCA is calling the deal a "venture" rather than joint venture—Radioactive will maintain a small staff of approximately 10 people in offices in L.A., New York, and London, with MCA aiding in all aspects and distributing the product through Uni. Upcoming releases will include sets by former Capitol act **Goodbye Mr. McKenzie** as well as debuts by critically



vaunted British bands **Birdland** and **Fatima Mansions**.

STAR SPANGLED TREATMENT: **Whitney Houston's** Super Bowl XXV performance of "The Star Spangled Banner," along with "America The Beautiful," sung by Houston during the half-time but not broadcast, comes to the market late next week in three formats: a VHS video (just the national anthem) for \$7.98; CD-5 for \$3.98; and cassette single for \$3.49. Both renditions are also on a 7-inch jukebox release. All profits are to be donated directly to **The American Red Cross Gulf Crisis Fund** to benefit U.S. military charities. National network video channel **The Jukebox Network** began airing the video Feb. 6. Meanwhile, Track also learns that **NARAS**, the recording academy, had requested that Houston sing the national anthem during its Grammy show Feb. 20, but she had "graciously" declined.

TRACK HEARS that **RCA Records** president **Joe Galante** has made a firm bid for the artistic services of **Janet Jackson**. The label is among several that want the superstar to continue her career under their logo.

SBK-THE FILM: The **SBK** operation is about to publicly acknowledge the birth of a film unit that will bring platinum rapper **Vanilla Ice** to the screen in an adventure story. Deal may involve **Universal Pictures**.

MONSTER HIT? **Lynda Emon** tells Track she has completed treatment of her tell-all tome, "Monsters In Music." The book covers her 22 years in the music business as a sales rep, tip-sheet publisher, indie promoter, and personal manager.

TOP 3: **Jay Berman**, president of the **Recording Industry Assn. of America**, is listed as No. 3 among Washington, D.C.'s "10 top-paid lobbyists" in the Feb. 3 issue of Parade. His reported annual salary of \$551,731 is bested by **Jack Valenti** of the **Motion Picture Assn. of America**, the top money-earner at \$672,590, and by **James Sammons** of the **American Medical Assn.**, whose salary is listed at \$623,167. Previous reports have noted that Berman's compensation is about 8% of RIAA's total annual income of about \$7 million.

FRONT MAN: **Kip Winger** is front man for **Atlantic's Winger** and the man on the cover of the May issue of **Playgirl**, which promises the reader he'll be portrayed "like you've never seen him before."

IT'S ALL RELATIVITY: **Relativity Records**, in the midst of restructuring, has made **Cliff Cultreri** executive VP, based in New York, after serving as VP of A&R in L.A. Also, label head **Barry Kobrin** has brought in **Alan Grunblatt**, former **RCA** VP of product management, to serve as VP of marketing under Cultreri.

J.J. JAMS: After **Living Colour** and **24-7 Spyz**, then who? **Black rockers J.J. Jumpers**, **Sinister Dane**, **D-Extreme**, the **Nubian Sojuhs** (in their debut), and **Jump Street** recording artist **Menace** will perform at J.J.'s **Slam Funk Fest**, Saturday (16) at C.B.G.B.'s, 315 The Bowery in New York. All are members of the **Black Rock Coalition**. **Peter Fluid** of the **Fluid Foundation**, another BRC band, will serve as MC.

BOY SCOUTS FETE BUSBY: The Western Los Angeles council of the **Boy Scouts of America** will award **Motown** president **Jheryl Busby** their first-ever Distinguished Businessman's Award at a special fund-raising dinner Feb. 26 at the **Century Plaza Hotel**. **Tommy Davidson**, who appears on "In Living Color," will be the MC; comedian **Sinbad**, singer **Shanice Wilson**, and **Motown** signees the **Boys** will entertain. The event is being co-chaired by **Tabu** president **Clarence Avant**, **Giant Records** president **Irving Azoff**, **Boston Ventures'** **Martha Crowninshield**, and **MCA** chairman **Al Teller**.

PLAY BALL: **Blockbuster Entertainment** chairman/-CEO **H. Wayne Huizenga** has sold some of his warrants to acquire shares of **Blockbuster** stock to finance his initial efforts to obtain a **Major League Baseball** franchise in South Florida. The warrants were sold to **Merrill Lynch** and subsequently converted into 1.2 million shares, netting \$2.85 million. Prior to the sale, **Huizenga** owned 13.3% of **Blockbuster**; **Huizenga** reportedly still owns in excess of 9 million shares.

INDIE PROMO man **Joe Isgro** has formed a new label, **Highway 31 Records**, and merged his company's subsidiary, **The Music Group**, with **City Lights Productions**, a **Howell Township, N.J.**-based recording, film, and video production facility. No signees have been announced by the new label. **City Lights'** studios will be used primarily by **The Music Group's** management clients (who include **Georgio**, **Steve Stone**, and pop/jazz artist **Bill Meyers**) and **Highway 31** artists. **Isgro's** firm also remains active in motion-picture production. **Isgro** had maintained a low profile following his indictment on federal payola-related charges; his indictment was dismissed last September (**Billboard**, Sept. 15), but an appeal by government prosecutors is still pending.

AT PRESS TIME, the jury was still deliberating in the trial of **John Farr**, ex-VP of sales at **Commtron Corp.** and, before that, music buyer for **Target Inc.** **Farr** was indicted in federal district court in **Minneapolis** Oct. 4 for allegedly taking kickbacks and bribes from a supplier while he was employed at **Target**, and for allegedly filing false income tax returns. Indicted along with **Farr** were his wife, **Anna Marie Farr**, and **Dwayne Allen Niemeyer**, identified in the indictment as a salesman for **Record-Wide Distributors Inc.** of **Fenton, Mo.**

IN HARMONY: **BMG Music's** Nashville division has entered into a publishing and production deal with producer/publisher **Jim Malloy** and producer/songwriter **David Malloy**. The Malloys will set up an independent office in **Music City**, a function of which will be to produce acts signed to major labels.

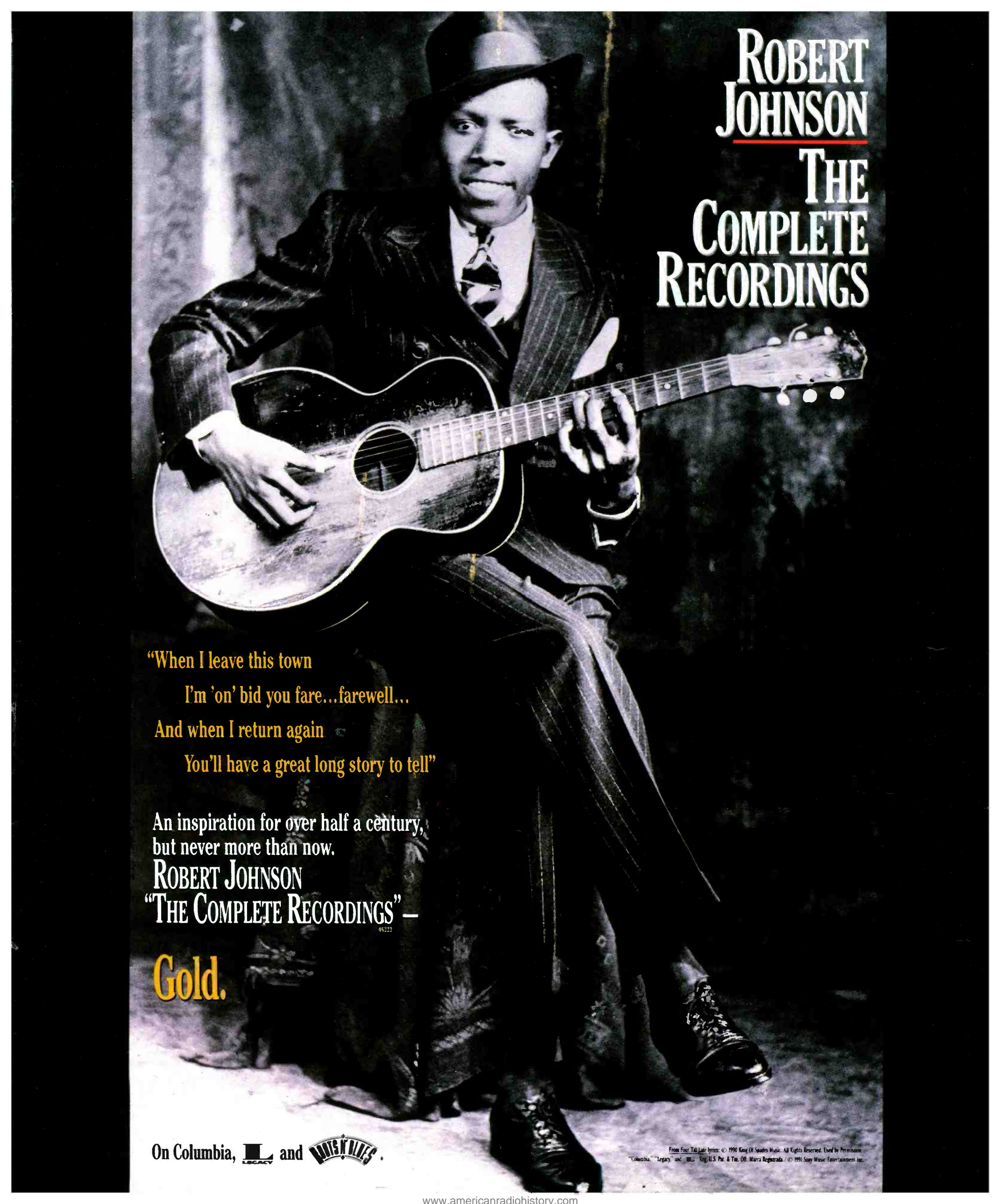
HOWIE'S HEGIRA: **Ron Howie**, **RCA/Nashville's** director of sales, is moving to an as-yet-unannounced post at the label's **New York** headquarters. **Dave Wheeler** will assume **Howie's** duties.

AND EVEN MORE TO COME: **MCA/Nashville** says it enjoyed its biggest sales year ever in 1990, with the success of veterans **George Strait** and **Reba McEntire** and newcomers such as **Vince Gill** and **Mark Chesnutt**. **MCA/Nashville** president **Bruce Hinton** is predicting even bigger numbers for 1991.

'PEACE' VIDEO: **Capitol Records** is set to release a home video of "Give Peace A Chance" Feb. 18. The tape includes interviews with members of the all-star cast as well as behind-the-scenes footage. Participants include **Lenny Kravitz**, **Sean Lennon**, **Peter Gabriel**, **M.C. Hammer**, and **Bonnie Raitt** (**Billboard**, Jan. 27).

ONE THING LEADS TO ANOTHER: Congratulations to **Epic** album promotion **VP Harvey Leeds**, whose wife, **Nancy**, gave birth Feb. 4 to twins, **Sophie Elizabeth** and **Zachary Graham**. Meanwhile, the twins' uncle, **Steve Leeds**, has joined **PLG** in an alternative-radio-and-video-promotion post. He was most recently director of international talent at **MTV**.

STOCK EXIT: **David Geffen** has confounded stock speculators by selling his 10.4% stake, worth nearly \$40 million, in **Pinelands Inc.**, the operator of **Secaucus, N.J.**, TV station **WWOR**. **Geffen** had previously indicated he would buy up to 15% of the company. **Pinelands** was spun off to shareholders by **MCA Inc.** after **MCA** was acquired by **Japan's Matsushita Electric Industrial Co.** U.S. law prohibits foreign firms from owning U.S. broadcasting companies.



**ROBERT
JOHNSON**
**THE
COMPLETE
RECORDINGS**


**"When I leave this town
I'm 'on' bid you fare...farewell...
And when I return again
You'll have a great long story to tell"**

An inspiration for over half a century,
but never more than now.

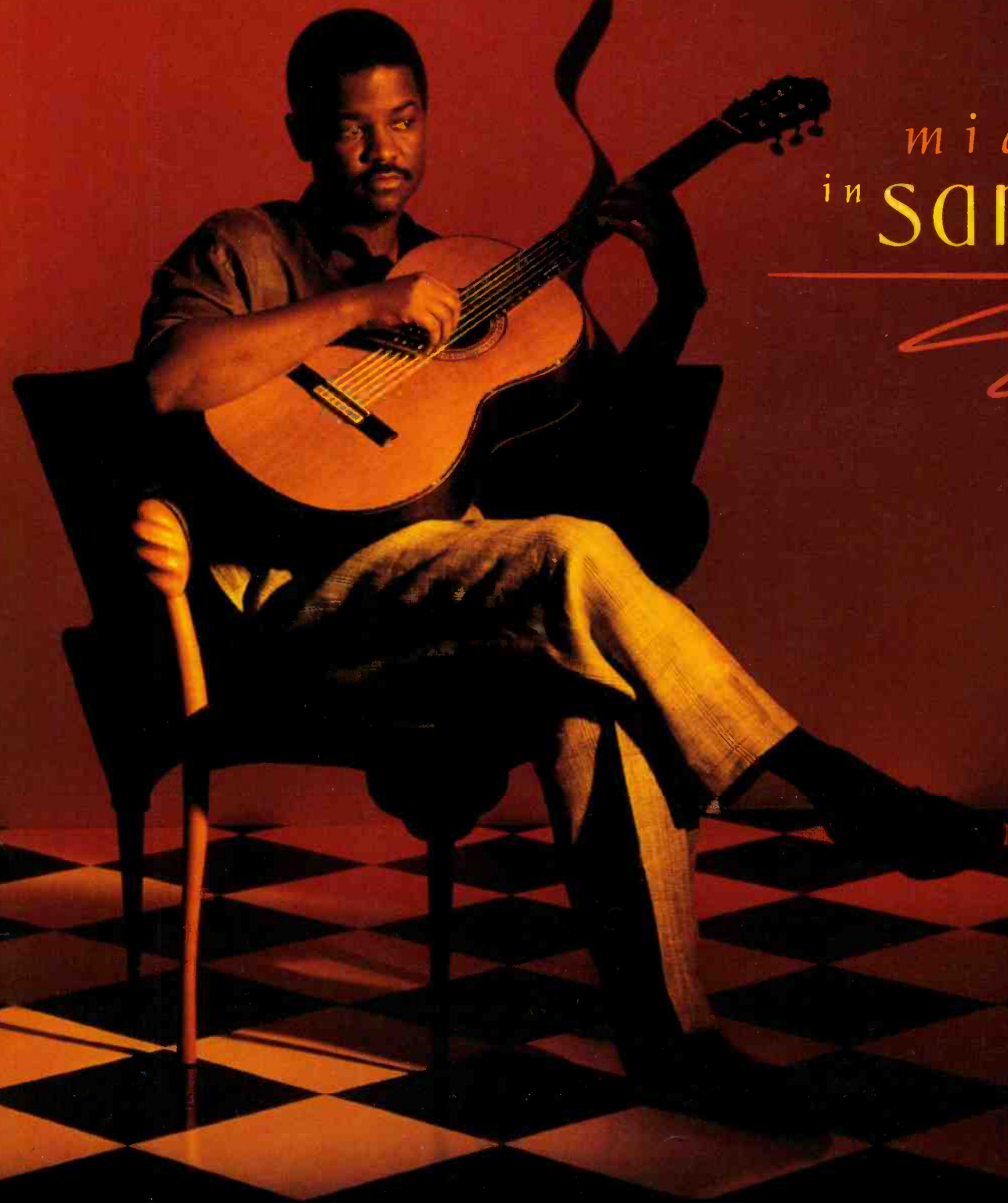
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