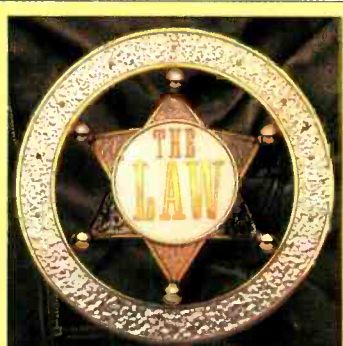


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## Something Funky's Happening To Rock Bands Find Success With Bold New Style

BY THOM DUFFY and JEFF CLARK-MEADS

NEW YORK—Rock'n'roll, once again, is being redefined by a new generation.

With the charted decline of conventional album-rock (Billboard, Nov. 10), and the commanding rise of rap and dance, a new school of bands is emerging on the U.S. and U.K. music scenes that break through the barriers between traditional rock and other genres.

A&R executives and others point to the success in recent years of bands such as Faith No More, the Red Hot Chili Peppers, Living Colour, and, more recently, Urban Dance Squad, as a sign that bold new combinations of rock, funk, metal, rap, and dance, once on the pop fringe, are now shaping the mainstream marketplace.

The rise of this new rock style—call it funk'n'roll—can be credited in part to its use of electronic sampling—earlier embraced by rap and dance acts—and to changing musical tastes. The bands seem to have struck a nerve with their rediscovery

of '70s funk.

This talent trend—which promises to shape the development, promotion, and marketing of new rock bands in the '90s—is in evidence now on several fronts:

• Fishbone, a band that many credit as pioneering the latest wave of funk/rock on five previous discs, is

poised for a major promotional push by Columbia Records for its album "The Reality Of My Surroundings," set for release April 23. A preview of the album at the recent National Assn. of Recording Merchandisers' convention brought a loud and positive response from retailers and other

(Continued on page 74)

## Rap Music Has The Blues As KDAY L.A. Calls It Quits

BY CRAIG ROSEN and JANINE McADAMS

LOS ANGELES—When KDAY Los Angeles signed off at 1 p.m. March 28, the rap world lost one of its most vital supporters, a station known for helping to break rap acts ranging from Run-D.M.C. to Ice Cube. With no other major stations leaning as heavily on this genre, it remains to be seen where new rap acts will receive their first radio exposure.

Although crossover rap acts M.C.

Hammer and Vanilla Ice had two of the biggest-selling albums of the past year, KDAY's change to business news comes at a time when radio exposure for rap is particularly fragile. Top 40, in an effort to reclaim adult numbers, has become increasingly wary of rap in recent months. And most urban outlets have already drawn back from rap.

"It's very ironic that, as rap penetrates the culture more and more deeply, the venues for the product

(Continued on page 15)

## Price No Bar To 'Ghost' As Sell-Thru

BY PAUL SWEETING

NEW YORK—Paramount's "Ghost" may carry a list-price equivalent of \$100, placing it firmly in the ranks of video rental titles, but several retailers and distributors around the country are reporting significant sell-through activity for the phantasmic title.

Last month, "Ghost" set a new record for rental-priced titles when Paramount Home Video shipped nearly 642,000 units in the U.S. and Canada (Billboard, March 30). Since then, distributors report, many retailers have placed re-orders, indicating that at

least some consumers are willing to pay the steep price to own a copy of the title—perhaps, say some observers, because of the rampant sex appeal of its star, Patrick Swayze.

Bolstering that perception is the debut of "Ghost" on Billboard's Top

Video Sales chart at No. 22 this week, a surprisingly high rank for any rental-priced title, let alone an unusually high-priced one (see page 53). "Ghost" bows on Billboard's Top Video Rentals chart this week at No. 3.

Paramount marketing VP Alan Perper reports that unit shipments on "Ghost" have climbed to close to 647,000 units due to distributor re-orders.

Some retailers, however, remain skeptical of reports of significant sales of "Ghost," suggesting that re-orders recorded by distributors indicate that dealers are filling in their

(Continued on page 75)



FOLLOWS PAGE 50

### No. 1 IN BILLBOARD

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★ RALPH TRESVANT	(MCA)
HOT COUNTRY SINGLES	
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TOP COUNTRY ALBUMS	
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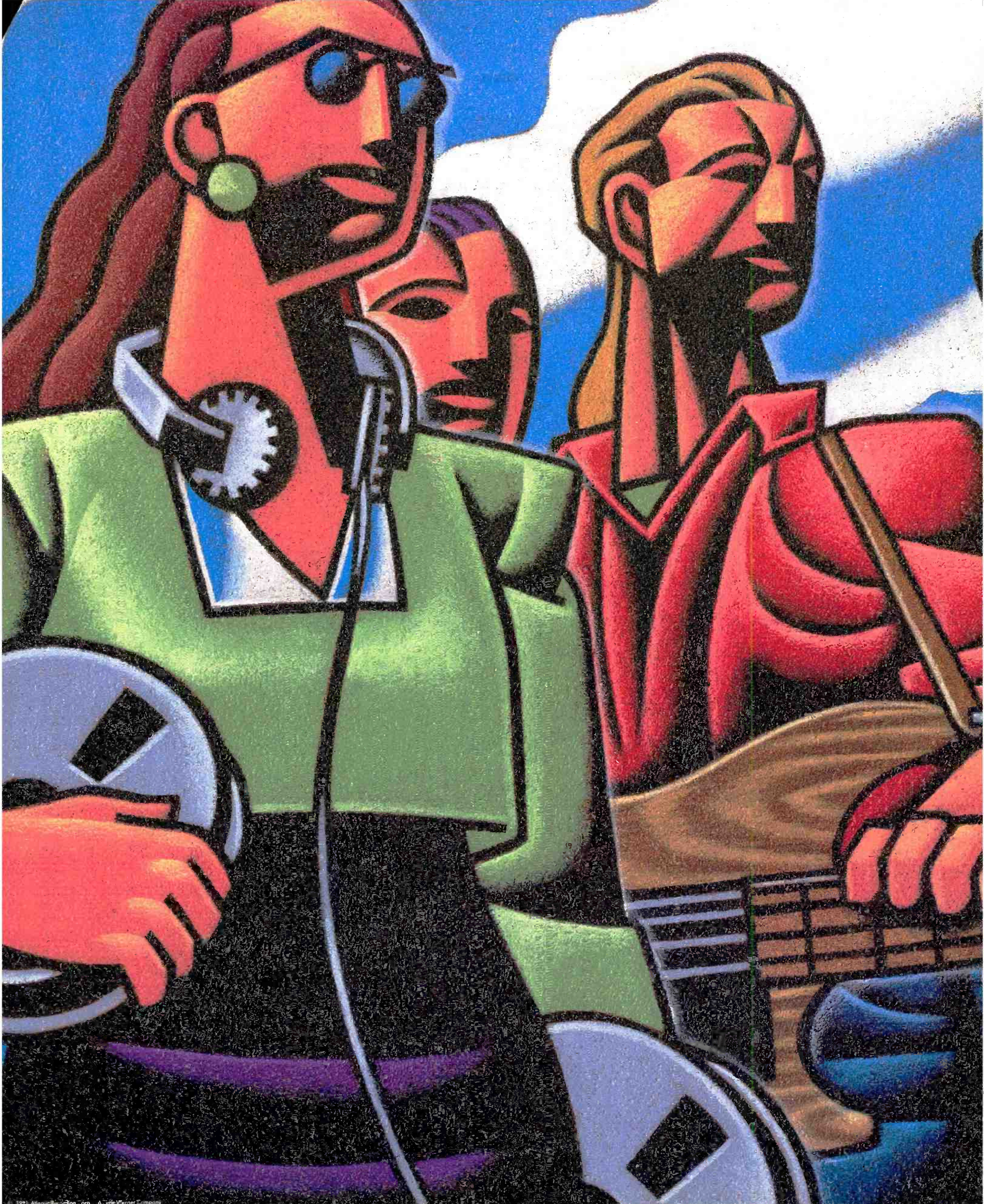
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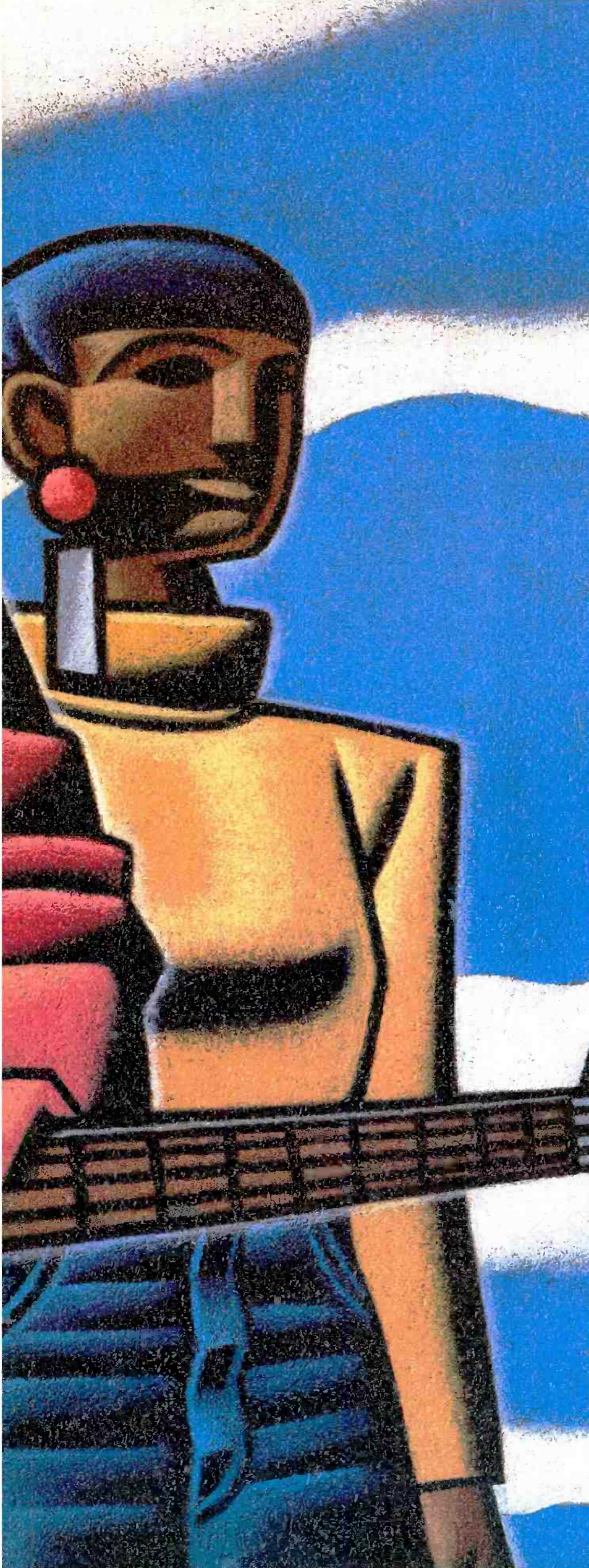
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Chrysalis.



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VOLUME 103 NO. 15

APRIL 13, 1991

## SCOTT SHANNON SURFACES IN N.Y.

After much speculation, the former captain of KQLZ (Pirate Radio) Los Angeles has navigated his way back to New York. Shannon is now PD/morning man at WPLJ, a position that pits him against WHTZ, the station he launched eight years ago. See Vox Jox. **Page 12**

## A STUDY IN BLACK & WHITE

As the issue of racism in the music industry continues to heat up, the Los Angeles chapter of NARAS hosted a recent panel on "The Real Color Of Black Music." Contributor David Nathan attended and has a report on the discussion. **Page 23**

## AUDIO INDUSTRY GETTING MIXED MESSAGE

Several audio firms are accepting the challenge of live-sound engineers to create a computerized mixing system that is durable, affordable, and easy to use. Contributor Malcolm Howard has the story. **Page 39**

## MAPPING OUT THE EURO VIDEO MARKET

Like its counterpart across the Atlantic, the video-rental market in Europe has begun to level off. Also paralleling the U.S. trend, sell-through continues to blossom. Jim McCullaugh reports on these and other findings revealed at the recent ITA seminar. **Page 51**

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# Do Classical CDs Belong In Jewels? Some Say They Won't Shine In Eco-Pak

■ BY KEN TERRY

NEW YORK—When WEA announced last week that it intended to adopt Ivy Hill's new Eco-Pak for all of its CD releases, critics of the move—which may well spread to the whole industry—predicted that classical music consumers would be among the most resistant to the loss of the plastic jewel box in which CDs have been encased from their inception.

The jury is still out on that notion, but some classical label heads and retailers have strong reservations about dropping the jewel box for a variety of reasons.

David Weyner, president of PolyGram Classics & Jazz, which accounts for at least half of the classical market, says, "We're a little less than thrilled about how quickly this change has been shoved through, because there hasn't been a gestation period for the industry to learn how to live with it. There also hasn't been consumer test-marketing, which isn't too brilliant."

Although PolyGram will not try to buck an industrywide trend, Weyner says, "We see [the jewel box] as a package of choice by the consumer, who is supposed to be the endpoint of the food chain."

Similarly, another head of a major classical label asks, "Why don't we ask what the consumer thinks about that? Jumping into something like that without consumer testing seems kind of difficult."

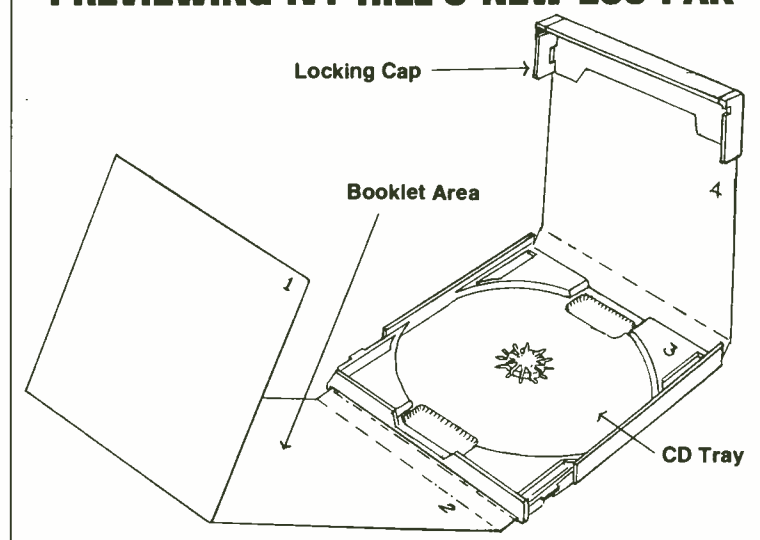
Peter Herd, VP of marketing for the fledgling U.S. branch of HMV, which has most of its stores in the

U.K. and Canada, also feels that the discussion at the recent National Assn. of Recording Merchandisers' convention left consumers out in the cold. "I'm very much concerned that as much effort be put into understanding consumer reaction as retail reaction," he says, noting that concept-marketing testing could be done

even before manufacturing of the Eco-Pak commences.

In contrast, Kevin Copps, VP/GM of Elektra International Classics, a WEA-distributed label, says that he likes the concept of the Eco-Pak and does not expect opposition from classical consumers. "They bought LPs (Continued on page 77)

## PREVIEWING IVY HILL'S NEW ECO-PAK



Artist rendering of the Eco-Pak CD container developed by Ivy Hill. The Eco-Pak starts out at retail as a 5-by-11 1/2-inch box with full graphics on the exterior of panels 1 and 2. The plastic tray that holds the disc rests in the center of the package for rigidity. Upon purchase, the consumer removes the shrink-wrap, lifts panels 1 and 2, and slides the CD tray along a plastic track to its final position on panel 3. Panels 1, 2, and 4 are then folded over the CD tray, with the locking cap on panel 4 snapping the package together into a jewel-box-size case for storage. (Drawing courtesy of Shape Inc.)

# Latin-American TV Net To Beam From H'wood Telemusica Offering Spanish-Language Music & More

■ BY CARLOS AGUDELO

NEW YORK—The first hemispheric music and entertainment network is set to begin full service to every Spanish-speaking Latin American country, from Mexico to Argentina, starting June 30. The network, called Telemusica, is also slated to launch its all-Spanish programming in the U.S. in July.

The Latin American broadcasts will emanate from Hollywood via satellite and are expected to reach 17 million-20 million households with a mixture of on-the-street interviews, top 40 music videos, and entertainment news.

"We will be broadcasting 24 hours a day via cable, plus two hours a day of open broadcasting in each country," says Jesus Garza, the compa-

ny's executive VP and founder.

In the U.S., Telemusica plans to disseminate its programming via cable networks, as well as UHF and low-power stations in several markets. The network, which will be advertiser-supported, is targeting the 10-to-34-year-old age group, says Garza. He adds that about 70% of Telemusica's programming will concern the Latin music and entertainment scene.

The idea for Telemusica began to take shape two years ago, when the company behind it, Radio Programas de Mexico (RPM), commissioned a study from the Carmel, Calif.-based firm of Paul Kagan Associates. As a result of the research, the company concluded there was a lack of news and information about the Latin entertainment scene.

On Dec. 1, 1990, the company began experimenting with prototype shows for the network on its own TV station, Channel 6 in Guadalajara, Mexico.

Garza says RPM, headed by Clemente Serna, has been the No. 1 radio programmer in Latin America for more than 50 years. The company owns 30 radio stations in Mexico and operates more than 50. RPM is also one of the final bidders for Imevision, the government-owned Channel 7 in Mexico, which has more than 80 affiliates in that country.

While Telemusica's initial objective (Continued on page 77)

# Japan's So-So '90 Reflects CD's Maturity, Tape's Dive

■ BY STEVE MCCLURE

TOKYO—The Japanese music market grew by only 6% in units and 1% in monetary value last year, according to statistics recently released by the Japan Phonograph Record Assn. Key factors in the sales figures included the slowing of CD growth and a rapid decline in the cassette's popularity.

The JPRA figures are based on sound-carrier production reports from its membership, which includes all of the country's leading record companies.

A total of 290.49 million record-

ings were manufactured last year, compared with 274.54 million in 1989. The retail value of the product made in 1990 was 387 billion yen (\$2.78 billion, using the April 2 exchange rate of 139 yen to the dollar), compared with 383.3 billion yen (\$2.76 billion) in 1989.

By category, production of vinyl discs totaled 2.33 million, down 77% from 1989, while in monetary terms, vinyl production was worth 1.85 billion yen (\$13.3 million), down 74%.

In contrast, 230.95 million CDs were produced in Japan last year, up 21%. They had a retail value of (Continued on page 75)



# Warner Moves Into Moppet Market

## Jeff Barry To Co-Chair 'Big Kids' Line

■ BY CHRIS MORRIS

LOS ANGELES—In a move reflecting the growing profitability of the children's entertainment market, Warner Bros. Records has entered into a long-term worldwide agreement to release and market audio and video product from Big Kids Entertainment Inc., a new Los Angeles-based firm co-chaired by noted songwriter Jeff Barry and former Walt Disney Television executive Richard Goldsmith.

Big Kids releases will be marketed under two imprints—Rockin' Horse, a label aimed at toddlers through the age of 6, and True Blue, targeting children from 7 to 12 years of age. The company's first product is projected for release this fall.

Video releases from Big Kids will be distributed by Warner Reprise Video, which has already enjoyed major success with its Kidsongs home-video series for children; the \$14.98 line of educational and entertainment packages has sold a total of 2 million units to date.

Big Kids is only the latest incursion by a major music distributor into the lucrative field of children's audio and video.

A&M has scored significant sales with audio and video releases by such high-profile children's artists as Raffi (recently signed to a new MCA contract), Fred Penner, and Sharon, Lois & Bram. BMG distributes a variety of children's programming under the Discovery Music, Children's Group, and Windham Hill/Rabbit Ears Productions logos. Elektra Entertain-

ment recently released a trio of video-cassettes featuring material from three popular series seen on the Nickelodeon cable channel.

Perhaps the best indication of the huge commercial potential of children's musical entertainment is the

double-platinum sales racked up in 1989 by Walt Disney Records' independently distributed soundtrack of the animated feature "The Little Mermaid."

"Recorded music was the last un-  
(Continued on page 75)

## Nelson Denies RCA/Col's Claim Of Distribution Deal

LOS ANGELES—A letter sent by RCA/Columbia Pictures Home Video to wholesalers claiming it would be distributing future Nelson Entertainment product has been shot down by Nelson president/chief operating officer Reg Childs.

Nelson's product, including the upcoming, high-profile "Misery," will continue to be distributed by Orion Home Video under an existing deal dating back to 1988.

Childs confirms that "there was a rather involved, complicated deal that was being negotiated that involved RCA/Columbia and Orion. If all the dominoes had fallen in place, video product would have gone to RCA/Columbia and it would have handled the shipping and billing. But the deal fell through. Could the deal cook up again? Sure, it could."

But RCA/Columbia, according to Childs, "way jumped the gun" by sending out a letter to video whole-

salers just after the March 25 Academy Awards show indicating it would be assuming distribution of Nelson product, including "Misery." "But there was no deal," says Childs.

"I then sent out a letter to distributors saying we are still with Orion," he continues. "Orion will order-close 'Texasville' on April 7 and it is in the midst of putting together an announcement for 'Misery.'"

According to a source close to Orion, the company is planning a July 11 street date for "Misery."

Orion just closed orders for 203,000 units on Nelson's "Sibling Rivalry," according to Childs, a number he characterizes as "phenomenal," given the film's take of only \$18 million at the box office.

Nelson's distribution deal with Orion runs through February 1992.

RCA/Columbia executives could not be reached for comment at press time. JIM McCULLAUGH



Playtime. Relaxing after preparing the release of "Hard At Play," the debut EMI Records USA album from Huey Lewis & the News, from left, are Bob Brown, the group's manager; Lewis; and Sal Licata, president/CEO of EMI Records USA.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Ear Candy Records in New York names Gail C. Bruesewitz director of national promotion and artist development, and Pat Rustici director of sales and marketing. They were, respectively, director of dance music marketing for Columbia Records, and VP of sales for SBK Records.

RCA Records in New York appoints Robbie Snow director of marketing and Janet Kleinbaum director of video promotion and artist development. They were, respectively, product manager, West Coast, for the label, and director of video promotion and production for Island Records.

Michael Becker is promoted to associate director of dance music promo-



BRUESEWITZ



RUSTICI



SNOW



KLEINBAUM

tion at Columbia Records in New York. He was manager of dance music promotion, West Coast, for the label.

A&M Records in Los Angeles names Kevin Evans director of A&R/black music and gospel. He was national director, gospel music division, for the label.

EMI Records USA in Los Angeles promotes Chris Baca to director of album promotion and Brenda Hazell to manager of national urban marketing. They were, respectively, director of album promotion, West Coast, for the



BECKER



EVANS



BACA



NICOSIA

label, and singles sales specialist/product development coordinator for BMG Distribution.

Atlantic Records in New York names Mojoe Nicosia creative manager, dance music department, and Marco Navarra manager of dance music promotion. They were, respectively, manager of dance music promotion for the label, and assistant music director for WFLZ Tampa, Fla.

Warner Music International in London appoints Adrian Richards marketing coordinator, Warner Classics International. He was marketing assistant for the label.

Cindy Redmond is promoted to East Coast director of publicity at Chrysalis Records in New York. She was East Coast publicity manager at the label.

Reprise Records names Andre Fuller West Coast promotion manager for black music and Gary Briggs national album rock promotion manager in Los Angeles. They were, respectively, WEA's West Coast singles specialist and San Francisco promotion representative for Warner Bros. Records.

Impact Records appoints Laura Kuntz senior director, East Coast operations/national top 40. She was senior director, national dance promotion/Northeast regional promotion, for Chrysalis Records in New York.

**MUSIC PUBLISHING.** Brockman Music in Los Angeles appoints Steve Anthony to director of creative affairs. He was professional manager for Filmtrax Music Publishing.

Kenny MacPherson is promoted to VP, creative services, at Warner/Chappell Music Inc. in New York. He was a partner at management firm MisManagement.

EMI Music Publishing in New York names Karen Miller director to the synchronization department. She was manager, legal department, at advertising agency N.W. Ayer.

David Jessie is named president/CEO of Banyon Music Publications Inc. He was editorial director of Warner Bros. Publications Inc.

# Nintendo Zaps Atari In Infringement Case

## Court Orders A Recall Of Certain Tengen Games

LOS ANGELES—The U.S. District Court for the Northern District of California has granted a preliminary injunction to Nintendo of America that prevents Atari Games Corp. and Tengen Inc. from marketing, distributing, or selling cartridges for the Nintendo Entertainment System.

As part of the injunction, the District Court has ordered that Atari give written notice of the order to all entities throughout the U.S. to which the company has sold infringing

game cartridges, recalling all product. Product is to be placed in a bonded warehouse pending outcome of the litigation.

Recent Nintendo-compatible games introduced by Atari's Tengen subsidiary include "Klax" and "Skull & Crossbones." Among other popular Tengen titles are the three "R.B.I. Baseball" games, "Ms. Pac-Man," "Pac-Mania," and "Hard Drivin'."

Nintendo, engaged in a legal dispute with Atari for two years, had

claimed that Atari was infringing its copyrighted computer program 10NES.

Dennis Wood, senior VP, Atari Games, says the company is taking steps to appeal the ruling. "The court's opinion makes it impractical, if not impossible, to independently produce cartridges compatible with the NES. Given the proliferation of compatible computer products throughout the electronics industry, we find that the court's opinion runs counter to established practices in the computer industry," says Wood.

Nintendo had claimed that Atari fraudulently obtained a copy of Nintendo's computer program through deliberate lies to the United States Copyright Office.

In 1987, according to the ruling, Atari had become a Nintendo licensee. Subsequently, Atari obtained Nintendo's copyrighted program by filing an application to the Copyright Office indicating it needed a copy of the program in connection with another lawsuit in which it was a defendant. Thereafter, Atari ceased its licensing agreement with Nintendo but continued to market NES-compatible game cartridges.

The District Court, in its ruling, says, "The declaration used to get the copyrighted program was false. Atari's purpose in obtaining the program in early 1988 was commercial, not legal. Atari lied to the Copyright Office in order to obtain the copyrighted 10NES program."

## Denon Adding Laserdisc Capacity To Atlanta Complex

■ BY SUSAN NUNZIATA

NEW YORK—Denon Digital Industries Inc. is adding laserdisc-replication capacity to its 90-acre production complex in Atlanta. The 4-year-old CD-manufacturing plant there will also be upgraded with automated CD-replication systems.

Construction on the laserdisc operation is to begin this spring; the expansion is expected to be completed by late 1992 or early '93.

The new plant's startup capacity will be 100,000-200,000 laser-

discs per month, with plans to expand as demand requires.

"Companies like Denon, who are committed to the software business, are going to have to be in the laserdisc business," says Dick Meixner, managing director of Denon in Garden City, N.Y. "Look at the future of what software is going to be, in music and in video, and you'll see a welding of formats; that's the future we're looking toward and that's what we're going to work for."

According to Meixner, who was recently named to Denon's  
(Continued on page 35)



GLORIA ESTEFAN



Produced by Emilio Estefan Jr., Jorge Casas & Clay Ostwald. Management: Emilio Estefan Jr.

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T

Featuring the No. 1 hit,  
"Coming Out Of The Dark,"  
and the new single, "Seal Our Fate."  
34T 73769





# A Broadening Horizon For New Age Labels Make Forays Into Other Genres

■ BY DEBORAH RUSSELL

LOS ANGELES—A new age appears on the horizon for new age record labels, as a number of imprints depart from their traditional instrumental/AC marketplace for forays into rockabilly, R&B, rock'n'roll, and other genres.

Executives from such labels as Music West, Private Music, and Windham Hill Productions, in particular, have taken roster diversity to heart, citing economic necessity and label maturation as key reasons for the apparent trend.

"I believe the new age category is shrinking rapidly, but the winning titles—maybe about 200 of them—will continue to sell more than ever," says Allan Kaplan, president of Music West. The San Rafael, Calif.-based label is perhaps best known for the success of gold-certified instrumentalist Ray Lynch.

"We consider ourselves a pop label. We've been very successful with the music we love; it just so happens that retail dubbed it 'new age,'" says Kaplan.

Music West clearly departed from the new age category in cutting its

recent deal with famed Memphis-based Sun Studios. Under the deal, Music West is planning a June release of recordings by such regional artists as Rufus Thomas, Booker T., Laury, Randy & the Radiants, and Phoebe Lewis.

Private Music, the Los Angeles-based label that features new age superstar Yanni, also jumped from its core with the recent signing of Ringo Starr (Billboard, April 6). The deal is the latest in a series of contracts Private Music has signed with such artists as Taj Mahal, Jennifer Warnes, Kristen Vigard, and new pop act Bounce The Ocean, each of whom clearly diverges from the new age profile.

(Continued on page 77)



**Their World And Welcome To It.** Hilton Rosenthal, right, signs a manufacturing and distribution agreement with Priority Records for his world music label, Rhythm Safari. At left is Priority president Brian Turner.

## Clapton, Depeche Mode Move Into Double-Platinum Ranks

■ BY PAUL GREIN

LOS ANGELES—Eric Clapton and Depeche Mode landed their first double-platinum albums in March, according to the Recording Industry Assn. of America.

Clapton topped the 2 million mark with "Journeyman," which earlier this year brought the legendary musician his first solo Grammy Award. Depeche Mode scored with "Violator," which went top 10 last year and spawned the gold singles "Personal Jesus" and "Enjoy The Silence."

Also in March, Keith Sweat and

Bette Midler landed their second double-platinum albums in a row. Sweat scored with "I'll Give All My Love To You," his follow-up to "Make It Last Forever"; Midler kept up the pace with "Some People's Lives," her follow-up to the "Beaches" soundtrack.

In addition, Metallica landed its second double-platinum album with its 1986 release, "Master Of Puppets." The band's 1988 follow-up, "... And Justice For All," went double-platinum two years ago.

Gloria Estefan's "Into The Light" was certified gold and platinum si-

(Continued on page 77)

## New Label Setup Is Part Of Swid & Mogull Pub, Prod. Co.

■ BY DON JEFFREY

NEW YORK—Stephen Swid and Arthur Mogull have started a new independent label tentatively called Earth Records.

This follows Swid's acquisition of the music assets of Ventura Entertainment's music publishing and production unit for \$1.3 million.

Mogull, a 42-year veteran of the music business who had been running Ventura's music unit since its inception last June, has been tapped as president and chief operating officer of the new record company. Swid will be chairman and chief executive offi-

cer.

The label has eight new artists under contract, five of whom completed their first albums under Ventura. Mogull said the names of the artists, who are "totally unknown," will be disclosed in a few weeks. The music is mostly rock, but Mogull indicated that other genres will be included under the imprint. The first release is scheduled for about July 1.

Asked about distribution, Mogull said April 3, "We don't have it set yet but we will within the next 10 days."

At press time, he said the name was tentative because it had to be de-

(Continued on page 74)

## New Roadblock For Rock Hall School Board Objects To Tax Plan

■ BY CARLO WOLFF

CLEVELAND—A request for a hearing from the Cleveland school board regarding use of tax money for the proposed Rock and Roll Hall of Fame here has raised concern over the future of the hall.

The city's financially strapped board of education has asked for a state hearing on the use of \$18 million in public tax funds earmarked for the hall. The \$18 million is part of \$44 million raised for the project, estimated to cost \$60 million-\$65 million.

The proposed tax-increment financing (TIF) would divert future tax rev-

enues from the Tower City development to a bond fund that would help finance the hall. The schools, city, and county would normally share in those revenues.

The request could delay construction of the hall, but Larry Thompson, the hall's executive director, says ground-breaking at North Coast Harbor, the hall's new site, is still set for this fall.

Thompson says an administrative hearing on the matter will be held, but he could not say when.

Meanwhile, lawyers for the rock hall and the school board are sched-

(Continued on page 71)

## R.E.M.'s 'Time' Flying Up Albums Chart; Doors Slammin'; Stewart's 'Heart' On Fire

R.E.M. lands its first top-five album as "Out Of Time" vaults from No. 16 to No. 5 in its third week on the Top Pop Albums chart. "Out Of Time" stands a good chance of becoming the first album by a rock band to hit No. 1 since Motley Crue's "Dr. Feelgood" in October 1989. It would be the first album by a non-metal rock band to top the chart since Fine Young Cannibals' "The Raw & The Cooked" in June 1989.

"Losing My Religion," the album's leadoff single, jumps from No. 73 to No. 57 in its second week on the Hot 100. It's vying to become the group's third top 10 hit, following "The One I Love" and "Stand."

Billboard's Chris Morris notes that two rock bands from Georgia are bulleted in this week's top five—R.E.M. and the Black Crowes, which hold at No. 4. It's the biggest thing to happen to the Peach State since Jimmy Carter was elected President. Or at least since "Designing Women" was nominated for an Emmy.

"THE DOORS" is fading fast at the box office, but the soundtrack from the Oliver Stone movie breaks into the top 10 this week. It's the Doors' first top 10 album since "L.A. Woman" 20 years ago.

The legendary Los Angeles band first reached the top 10 in 1967 with "The Doors," which rose to No. 2 on the strength of the No. 1 smash "Light My Fire." The success of the soundtrack—which jumps to No. 8 this week—gives the group a span of nearly 24 years between its first and last top 10 albums. Only one rock band—the Rolling Stones—has a longer span of top 10 albums. The Stones first made the mark in December 1964 with "12 x 5" and last appeared in the top 10 in January 1990 with "Steel Wheels."

Two other Doors compilations are also bulleting up the chart. "The Best Of The Doors" leaps from No. 46 to No. 32; the Doors' "Greatest Hits" jumps from No. 148 to No. 136.

Another soundtrack appears to be headed for the top 10: "New Jack City" leaps from No. 40 to No. 24 in its fourth week. And the Oscar-charged "Dances With Wolves" rebounds from No. 96 to No. 55 after four months on the chart.

**FAST FACTS:** Rod Stewart's "Vagabond Heart" is the top new entry on the pop albums chart at No. 61. Stewart's last studio album, "Out Of Order," reached the top 20 and yielded four top 20 hits. "Rhythm Of My Heart," the first single from the new album, jumps to No. 23 in its fifth week on the Hot 100. Which means that Stewart is likely to spend this summer—the 20th anniversary of his breakout album ("Every

Picture Tells A Story") and single ("Maggie May")—adding to his already formidable hit tallies.

Bob Dylan's "The Bootleg Series, Vols. 1-3 (Rare And Unreleased) 1961-1991" bows at No. 76. That's an impressive debut for a \$34.98-list collection of rarities. Dylan's ambitious "Biograph" retrospective took the industry by surprise by reaching No. 33 five years ago. Its success established that there was a significant market for deluxe compilations on superstar rock acts.

Londonbeat's "I've Been Thinking About You" jumps to No. 1 on the Hot 100 six months after peaking at No. 2 in the U.K.

Whitney Houston's "Miracle," the third single from "I'm Your Baby Tonight," is the top new entry on the Hot 100 at No. 63. The song was written and produced by

L.A. Reid and Babyface, who also did the honors on the title track. That Grammy-nominated smash topped the pop, R&B, and dance charts last fall.

L.L. Cool J's "Mama Said Knock You Out," the title track from his platinum album, enters the Hot 100 at No. 74. It's the follow-up to Cool J's first top 10 pop hit, "Around The Way Girl."

Styx is off to a fast start with "Love At First Sight," the group's follow-up to its first top-five hit in eight years, "Show Me The Way." The new single jumps from No. 91 to No. 72 in its second week on the Hot 100.

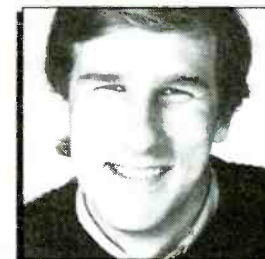
Johnny Gill tops the Hot R&B Singles chart for the third time in less than a year with "Wrap My Body Tight." The song was written and produced by Jimmy Jam & Terry Lewis, who also supervised the first single from Gill's album "Rub You The Right Way." Despite its R&B acceptance, "Wrap" was a crossover dud, peaking at No. 84 on the Hot 100 two weeks ago.

**WE GET LETTERS:** William Simpson of Los Angeles notes that four languages are represented in this week's top 10. In addition to English, there's Spanish (Gerardo's "Rico Suave"), and French and Latin (Enigma's "Sadness Part 1").

Rich Appel of CBS-TV in New York notes that Hispanic artists held down the top two spots on the Hot 100 for the first time two weeks ago when Gloria Estefan was No. 1 and Timmy T. (Torres) was No. 2. "Sign of the times," he offered. Appel—the Faith Popcorn of chart-watchers—spotted another sociological trend on last week's Hot 100. For the first time, two songs with the word "sex" in the title entered the chart. Color Me Badd's "I Wanna Sex You Up" bowed at No. 88; LaTour's "People Are Still Having Sex" opened at No. 92.



by Paul Grein





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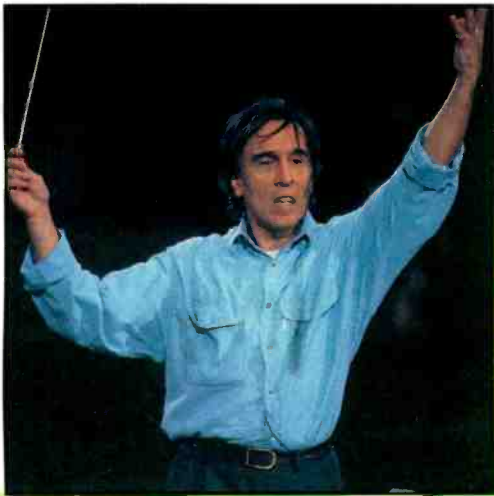
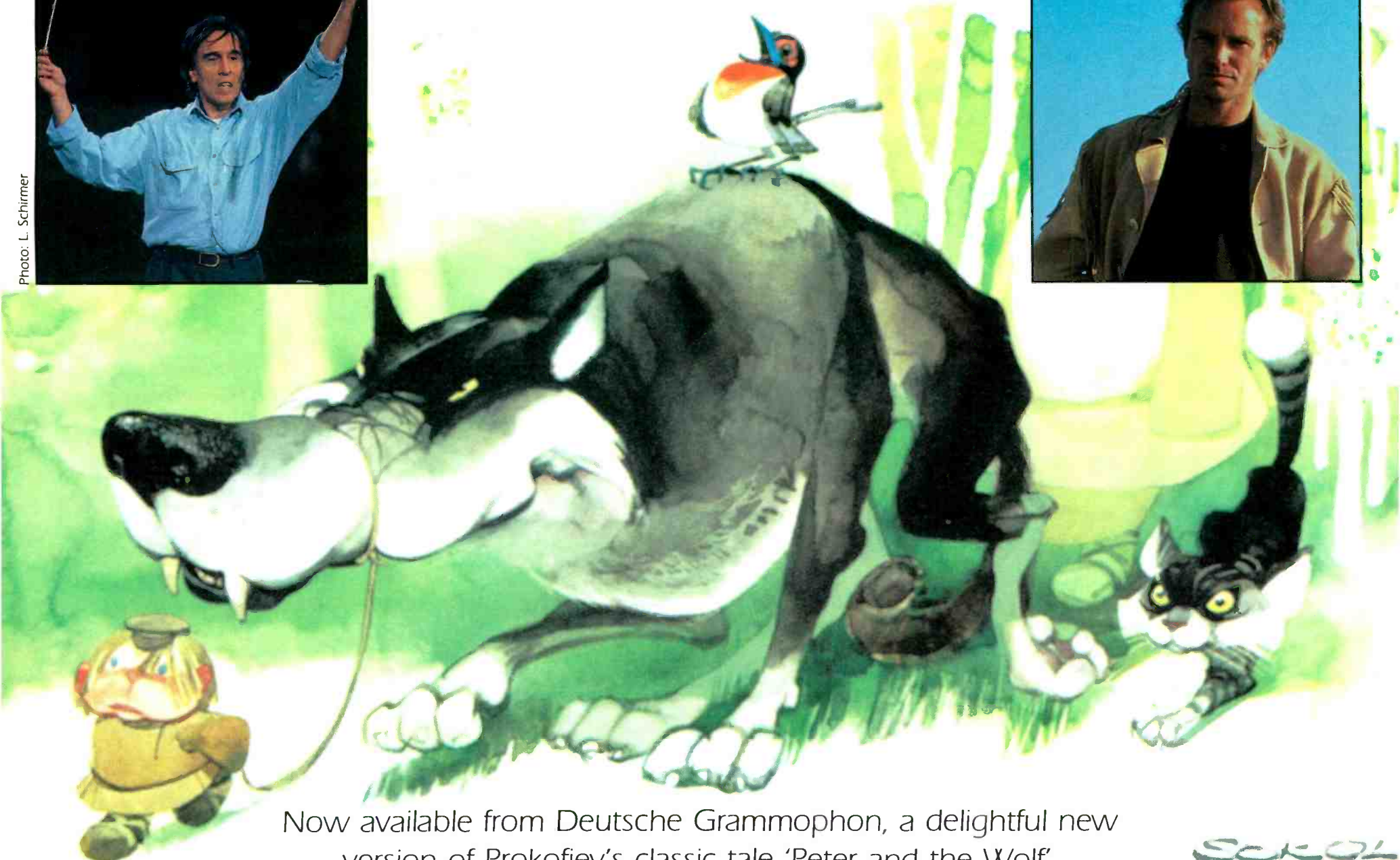


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## Editorial

# 'ROCK THE VOTE' SHOWS INDUSTRY AT ITS BEST

**A** YEAR AGO, when self-appointed guardians of public morality attacked the music business over allegedly obscene record lyrics, the industry reacted with a nationwide lobbying effort and by adopting a uniform parental warning sticker intended to deflect the legislative assault. These measures helped to defeat mandatory-stickering bills in many states. But they didn't prevent a federal judge from declaring 2 Live Crew's "As Nasty As They Wanna Be" album obscene, nor did they stop the harassment and arrests of record retailers in several states.

Perceiving that the crackdown on record lyrics was politically motivated, some industryites realized that music consumers had to be enlisted in the continuing fight against censorship. And the best method of doing that, they concluded, was to register young people to vote.

The result was Rock The Vote, a nationwide campaign founded by Virgin Records co-managing director Jeff Ayeroff. While Rock The Vote is still in its formative stage, it shows great promise. If record retailers, labels, and artists support it fully—perhaps with an assist from the equally threatened home video trade—the campaign has the potential to awaken a

large segment of politically apathetic young people.

Of course, there is no guarantee that newly registered young voters will support anti-censorship candidates for public office. In fact, to judge by surveys of the relatively small percentage of voters who are under 40, young adults are considerably more conservative than their counterparts were a generation ago. But music consumers want to be able to buy recordings by the artists they like—and they don't want anyone telling those artists what they can or can't say in their lyrics. Consequently, they are not likely to vote for a candidate who wants to limit what they can purchase and listen to. If Rock The Vote uses its consumer database to inform new voters about where candidates stand on the censorship issue, it will have an even greater impact.

Beyond that, there is a positive value in empowering more people politically. As a League of Women Voters representative noted at the recent National Assn. of Recording Merchandisers' convention, "The whole point of this is to get as many people registered and voting as possible. You shouldn't really care how they

vote."

This high-minded statement may seem a bit naive until one considers that the U.S. Senate last year defeated the Motor Voter Bill, which would allow citizens applying for driver's licenses to automatically register to vote. Clearly, some politicians would rather not see more people voting, because it might upset the status quo.

Many record companies and retailers have expressed their support for the voter-registration campaign. The music trade groups and MTV are also on board and at least two acts, R.E.M. and Lenny Kravitz, are endorsing the Motor Voter Bill in the packaging for their new albums. More artists should make statements about the importance of voting, and more retailers should become actively involved in registering their customers.

If the industry can get a substantial number of music lovers registered before the next national elections, it can have a significant impact on the thinking of politicians with regard to censorship. And, by persuading more young people to vote, the music business can make a highly laudable—and visible—contribution to improving the state of our democracy.

## Replace Confrontation With Compromise RADIO, MUSIC BIZ AREN'T MARRIED

BY JULIAN H. BREEN

Michael Greene really knows how to take the gloves off. In a heated Commentary (Billboard, Feb. 23), the president of the National Academy of Recording Arts and Sciences took on the radio industry with a broadside.

In the piece, headlined "Music/Radio Marriage On The Rocks," Greene described the radio industry as "the viper in our own bosom," and charged radio with "freeze-drying the brains of America." "A whole world of music is squeezed through a tiny hole called radio," he declared.

Someone from the radio industry could point out the wrongs, real or imagined, of the music business with equal invective. One need look no further than the excesses of independent promotion or the music industry's attempt to hold Digital Audio Broadcasting hostage for a performance-royalty ransom. Instead, less vituperation and more understanding is in order.

There has never been a marriage between the radio and music industries, despite the efforts of the trade press to report on both between the covers of single publications. At best, there has been a very uneasy mercantile relationship in which both partners take turns at the role of whore.

Radio-station operators are in the business of delivering measurable audiences to advertisers. The music industry is in the business of selling music in its various forms to the public. The intersection of the two is that many radio stations play music as a primary programming tool to attract listeners.

The payoff for the music industry is free exposure, and its value



**'Criticism of radio by music people has not changed much in decades'**

Julian H. Breen is VP/radio programming for Greater Media Inc., based in East Brunswick, N.J.

is incalculable. The proof is obvious. Because of the monumental value of the exposure of music on radio in selling music to the public, the music industry has historically employed thousands of people and spent untold millions of dollars on attempting to influence which songs are played on the air.

Criticism of radio by music people has not changed much in decades. It usually revolves around charges that radio does not play enough new music or a wide enough variety of different musical styles to suit the marketing needs of the music business. The top 40 stations of the '60s and '70s were lambasted for playing only hit singles rather than obscure album cuts. Greene berates similar stations today for neglecting to find airtime for "world music, black rock, new rock, or other kinds of alternative music."

There is also a relatively new complaint that radio stations fail to give on-air identification of the music they do play. The result was the When You Play It, Say It campaign spearheaded by the Recording Industry Assn. of America. Using a survey conducted by Mike Shalett and the collected wisdom

of media consultant Jeff Pollack as evidence, radio stations were exhorted in full-page ads in the trades to "say it." Predictably, the effort failed.

Radio management perceives no particular virtue in song identification. After all, no one offered to buy the time for the identification announcements. To get top management interested, the music industry needs to offer something more substantial than entreaties alone—a solid practical reason for radio management to intervene in what is really a program director's style decision.

Under the Copyright Act of 1978, retail outlets in many cases are required to pay copyright fees when they play radio programs in their stores. The provision was appealed all the way to the Supreme Court in 1982 and was upheld in what came to be known as "The Gap Case."

The music-licensing organizations have since made random hit-and-miss attempts to collect such "storecasting" fees. Many stations report receiving calls from local retailers complaining of being dunned by some licensing organization for the simple act of lis-

tening to the radio in their stores.

Radio broadcasters very much want them to listen. Audience is the lifeblood of the radio business. Making listeners pay extra for listening hits radio where it hurts—in the Arbitron ratings.

All of this harassment mightily rankles the radio industry, which pays fortunes of money to ASCAP, BMI, and SESAC for the right to broadcast music. To then have the music-licensing organizations demand additional payment for the right to listen in a retail environment to the same broadcast music is a double dip. The practice is grossly unfair and reduces the number of people listening to radio as retailers switch to canned music services or just turn the radio off to avoid the hassle.

If the music industry is serious about the song-identification issue, it should use its good offices to persuade the music-licensing organizations to waive the "storecasting" fee if the radio station played in the retail environment identifies on-air the music it plays. This gesture of good will on the part of the music-licensing organizations would underline the importance the music industry attaches to song identification. On the radio side, it would elevate the whole issue of song identification from the program-director level to the top-management level, where the perceived benefit would far outweigh questions of programming style.

By giving up a minor revenue stream, the music-licensing organizations and the music industry as a whole would encourage radio stations to compete in identifying the music they play in order to compete for valuable exposure in retail stores. Everyone would win, for a change.



# Radio

## Staffer Quits! Time Stops! Disco's Back! (April Fool)

■ BY PHYLLIS STARK

NEW YORK—After two years of April Fools' Day falling on a weekend—when most morning shows had the day off—the holiday made a big comeback at radio this year. Besides the usual fake format changes and "theater of the mind" parades, jock swaps, old air checks, and giving out the wrong time were common stunts this year.

In Los Angeles, AC KOST morning team Mark Wallengren & Kim Amidon switched places with modern rock KROQ's Kevin & Bean. Mark and Kim spoofed KOST's nightly love-song dedication show by reading a letter from a prison inmate and dedicating the song "Dad I'm In Jail" by Was (Not Was) to him. For their part, Kevin & Bean broadcast one of their regular bits, a "look inside" a celebrity's refrigerator. This time, their victim was crosstown KIIS morning man Rick Dees, whose refrigerator was said to be filled with cash, a reference to Dees' recent loss of a \$10 million breach of contract suit.

WLUP-AM Chicago afternoon

jocks Steve Dahl and Gary Meier swapped places with sister FM afternoon jock Bob Skafish. Across town, top 40 WYZZ swapped frequencies with its N/T AM, WLS.

In New York, country WYNY

### *Fantasy concerts and parades were common stunts*

morning man Jim Kerr and top 40 WHTZ (Z100) morning-zoo keepers Gary Bryan and Ross Brittain swapped stations. In an elaborate, related bit, Z100 morning-show character Mr. Leonard "auditioned" for a shift on album rock rival WNEW-FM March 31. The previous week, Leonard had announced his "resignation" from Z100 after an on-air "fight" with Bryan.

Actually, Leonard was using an hour of WNEW air time purchased last fall by Z100 VP of programming Steve Kingston at a charity auction for the Nordoff-Robbins Music Ther-

apy Foundation. At 9 p.m. March 31, both WNEW and Z100 aired the Mr. Leonard show, with Z100 claiming to be "secretly simulcasting" it. The Z100 morning men provided a running commentary throughout the broadcast. The next day, Leonard called Z100 to beg for his old job, but found Kerr at the helm.

KRQQ Tucson, Ariz., morning co-host Willie D. Loon replaced himself on the air with his two children April 1, claiming the morning show had been put in the "incredible shrinking machine" by Dr. Heimlich Maneuver from the Univ. of Arizona. WGTZ (Z93) Dayton, Ohio, made obnoxious

local TV pitchman Buddy of Buddy's Carpets its morning man for the day.

WDRE Long Island, N.Y., sabotaged new morning team Mina Greene and Howie Greene by leaving them on the air for 18 hours after none of the other jocks showed up for their shifts.

Among the stations announcing a format change was KPWR (Power 106) Los Angeles, which became "Disco 106" for the day, declaring "polyester and disco live forever on the new Disco 106." Lucky Pierre, a jock at local disco station KUTE in the '70s, hosted most of the day.

KISW Seattle, which had been

teasing the "new mix" for a week, came on April 1 with a "classical rock" format featuring everything from "Bolero" to E.L.P. WXRK (K-Rock) New York morning man Howard Stern announced a change to an all-Elvis format.

KRLA Los Angeles took a trip back in time, airing programs from 1964-68 all day. Among the highlights were a Beatles ticket giveaway for a concert at the Hollywood Bowl, and a few cigarette commercials. WZGC (Z93) Atlanta played an unscheduled hour of the early progressive KSAN San Francisco, followed by an air

(Continued on next page)

## KDAY L.A.'s Glory Days Was Key In Urban Radio History

■ BY SEAN ROSS

NEW YORK—Although the late KDAY Los Angeles is best remembered now for its heavy emphasis on rap music during the '80s (see story, page 1), it was also L.A.'s dominant urban station in the mid-'70s. And much like KPWR (Power 106) a decade later, KDAY's ability to take black music beyond the black audience made it a key station in urban programming history.

After several years doing progressive rock on AM, KDAY went urban

in January 1974 under PD Ron Samuels. Shortly thereafter, Samuels returned to KSFY San Francisco, and Jim Maddox—whose previous background had been primarily in news—was upped to PD.

Like WBLS New York and other black stations that borrowed from progressive radio, the early KDAY played jazz, album cuts, and even some pop crossovers. (Samuels remembers "All Right Now" by Free being in KDAY's first gold library.) But unlike the progressive FMs, KDAY's presentation was slick. "All the jocks had top 40 backgrounds," recalls Steve Woods, who spent 11 years at KDAY. "We were black jocks doing an urban format with a KHJ top 40-type approach that had never been done before."

Maddox recalls, "The idea was that R&B music exposed in a proper environment would appeal to everybody. I believed that the best music mankind had ever heard was Motown from the late '60s and early '70s; that did a lot to give [R&B music] credibility." To that end, KDAY "tried to remove anything that might be a hindrance to a nonblack listener."

### THE ANTI-SOUL PATROL

Some of Maddox's tactics were controversial. He banned the word "soul" from the station "unless it referred to the King or Queen of Soul. If it didn't pertain to James Brown or Aretha Franklin, it was not to be used."

And trying to be a conservative, general-market R&B outlet made KDAY unpopular with record promoters. Some, Maddox recalls, physically threatened him because he

(Continued on next page)



**Panty Raid.** New WEGX Philadelphia OM/morning man John Lander made his debut by giving away \$100 and T-shirts reading "show us you're nuts" to listeners wearing underwear on their heads, like the woman pictured. Lander gave away \$20,000 in four hours. Nine years ago, Lander was introduced to the KKQB (93Q) Houston audience with a similar stunt.

## Can Shannon Get WPLJ's Mojo Working? McMahon To KMGC; Fields To Norfolk

AFTER MONTHS of speculation, former KQLZ (Pirate Radio) OM/morning man Scott Shannon is back in New York as PD/morning man at top 40 WPLJ. The move pits Shannon against WHTZ (Z100), the station he launched in 1983, and former co-worker Steve Kingston. Current WPLJ programmer Tom Cuddy will stay as VP/programming.

On April 2, Shannon "apologized" on-air to WPLJ's audience for the station's last eight years, saying, "We know we sucked." WPLJ is now calling itself as "Mojo Radio," which Cuddy acknowledges is temporary, and running jockless with drop-ins that recall the early days of KQLZ. One declares that "the mother of all radio battles has begun." Another uses Steve Kingston's real name and warns, "Stevie Kushner, hold on to your little weenie."

Shannon should be doing mornings on WPLJ by the time you read this. It is unknown if previous morning man Rocky Allen will stay around. Morning producer Archer Dusablon has already left.

Meanwhile at Z100, former KHYI (Y95) Dallas station manager Randy Kabrich has joined on as in-house consultant. Former Z100 jock Shadow Steele returns from KQLZ for middays. That gives Z100 the other two-thirds of the trilogy that helped launch Pirate in 1989. Z100 has been making references to "Mojo" since three days before WPLJ's switch.

Musically, both WPLJ and Z100 are playing a lot of early-'80s oldies, something that Z100 had already tinkered with; it is now possible to hear WPLJ playing "Just A Gigolo" while Z100 plays "Come On Eileen." There are also a lot of rock-to-dance segues on Mojo and unlikely top 40 oldies such as John Waite's "Change," the Rolling Stones' "It's Only Rock & Roll," and Cheap Trick's "I Want You To Want Me."

**PROGRAMMING: McMAHON TO KMGC**  
Pat McMahon has returned to

Nationwide Communications as PD of its recently acquired KMGC Dallas. He was a consultant with Vallie Communications.

AC KFMK Houston is now churban KBXX (The Box) under consultant Jerry Clifton. Morning man Lee Jolly and midday jock Johnny Goyen are out... AC WFYR Chicago is now hard rock WWBZ (The Blaze). Former KBER Salt Lake City GM Chris Devine and VP/programming John Edwards will handle the same duties. Steven Craig from rival WKQX will do mornings.



by Sean Ross with  
Craig Rosen & Phyllis Stark

Steve Seaver from KBER joins for middays. Brian Kelly goes from mornings to p.m. drive. KRBL Albuquerque, N.M., PD Kevin Lewis is now MD/nights.

Former KSOL San Francisco morning man Tony Fields is the new PD of Christian/AC station WKSX Norfolk, Va., which is now urban/AC as WMXS (Mix 96.1). Already, crosstown adult top 40 outlet WMXN (Mix 105.1) has sent WMXN a cease-and-desist letter. Meanwhile, suburban Chicago top 40 WXLG (Hot 102.3) has a Thursday (11) hearing set for a preliminary injunction against WYZZ's use of the term "Chicago's Hot 94.7."

Former WXPB Pittsburgh PD Waylon Richards replaces Michael Scott as PD of oldies WRMX Nashville... WLTQ Milwaukee PD Tim Fox is now PD of oldies KISS-FM San Antonio, Texas... WTDR Charlotte, N.C., formerly "Thunder

96.9," is now just Country 96.9. At rival WSOC, APD Paul Franklin assumes Kiddy Ledbetter's MD duties.

Album WRXL Richmond, Va., PD Bob Neumann is the new PD of WLWQ Columbus, Ohio... Karen Bryant is out as PD of modern WBRU Providence, R.I.... Lyndon Abell is out as PD of top 40 WKBBQ St. Louis. Call him at 314-567-1963. Part-timer Kathy Foxx is also out.

Staffers at commercial classical outlet WFMT Chicago are upset over a memo from Tom Voegeli Sr., VP of radio for the parent Chicago Educational TV Assn., that suggests the station become "a bold new hybrid" of commercial and non-commercial radio—i.e., supporting regular programming through advertising sales but linking "special music and spoken word programming" to fund-raising and listener contributions.

A company that had petitioned the FCC against Capstar's WJDX Jackson, Miss., simulcast deal is now party to a deal of its own. CSB Broadcasting's AC WMJW (Majic 107) Jackson is now simulcasting Opus Media's longtime urban/AC WKXI. CSB principal Stephen Bunnard told the Jackson Clarion-Ledger that he has had "a change of views" and withdrawn his complaint.

The new 24-hour Hispano USA Network is on the air from Dallas with a Spanish-language dance format under GM Lee Garza and PD Lenny G. Major affiliates include KBUC San Antonio, Texas; KMCE Sacramento, Calif.; and KCHJ Bakersfield, Calif.... Nashville gets a Christian/top 40 outlet this fall, when the people behind WAYJ Fort Myers, Fla., sign on WAYM. WAYJ GM Bob Augsburg and PD Mark Rider want T&Rs from secular top 40 jocks interested in the format.

There's also good news for Christian/AC fans in Oklahoma City. KNTL, an affiliate of Pat Robertson's soon-to-be-scaled-back News

(Continued on page 15)





**The Eagle Has Landed.** WGH-FM (Eagle 97.3) Norfolk, Va., PD/afternoon jock Mike Carta broadcast live from a Navy ship 25 miles offshore during a March 28 troop-return celebration. Carta interviewed sailors from the flight deck of the aircraft carrier JFK.

## Defense Dept. Sways Bush Administration To Rally Against Releasing L-Band To Civilian Use

■ BY BILL HOLLAND

WASHINGTON, D.C.—National Assn. of Broadcasters officials learned of another impediment to use of the L-band for future DAB transmission when it was revealed in an April 3 DAB Task Force meeting here that the Bush administration has been convinced by the Defense Department that it should press against releasing the L-band from military to civilian use.

The decision came to light in a close reading of the FCC supplemental Notice of Inquiry comments on DAB, released March 22, in which the commission said the executive branch had "reaffirmed its opposition" to re-

leasing the L-band (1435-1525 MHz) spectrum to civilian use.

Congress this year is involved in reallocation of the spectrum, and an

### WASHINGTON ROUNDUP

administration policy against L-band release, predicated on needed telemetry uses for "smart" weapons, would certainly be convincing to legislators, in light of the success of those weapons in the Gulf war.

However, several of NAB's DAB task force members replied at the meeting that they had been assured that the administration, through the National Telecommunications and Information Administration, has said that at least part of the L-band could be subject to reallocation. "Nobody wants to give up spectrum, but it doesn't mean they need to keep it all," said an insider.

Broadcaster critics, who worry the NAB is moving too fast and too soon on the L-band as well as utilization of the Eureka system, say that the military/civilian wrestling match is just another reason why the industry should look toward a within-the-FM-band approach. The other major flaw, they say, is that L-band use requires massive power. One critic says that as many as five different transmitters, spaced seven miles apart, would be needed for effective DAB transmission in a large-market city.

NAB technical staff members retort that the transmitters would put out relatively low power, and, further, that stations would have an eight-10-year period in which to develop and buy new equipment and trans-

mitters.

Also, virtually all testing of the Eureka system championed by NAB has been done in lower (and lower power) bands. An NAB staffer says that an in-the-FM-band system might work fine, but the FM band is already crowded and there are now no fully developed, in-place, in-band systems.

In related DAB news, the Voice of America and NASA at a March 29 meeting solidified plans for a mobile satellite digital radio demonstration for October. The system being tested would not be CD-quality DAB, but rather "sort of digital AM in quality," as one insider explained. Both agencies urged both satellite and earth-bound broadcaster proponents of DAB to decide on a spectrum choice.

### FCC OKs SOME SIMULCAST DEALS

The FCC has given approval to three companies that requested individual declaratory rulings this past winter on "marriages of convenience" between separately owned stations. The letters of approval, signed by FCC mass media bureau chief Roy Stewart, OK'd requests by three group owners to program and sell ads for other stations within the same market.

The letters carry the approval of FCC chairman Alfred Sikes, a fact further underlined by Chuck Kelly, chief of the enforcement section.

"The commission believes that programming is one of those practical business judgments best left to broadcasters and we won't get into that," he says. "As long as the parties maintain control and independence, monitor the programming, maintain their main studio and public file, we probably won't have a problem."

(Continued on page 15)

## KDAY L.A. PLAYED KEY ROLE IN URBAN PROGRAMMING HISTORY

(Continued from preceding page)

would not play James Brown's "The Payback," a song he then felt "didn't fit a positive, feel-good radio station."

Maddox, who remembers "chasing one guy from the station for threatening to pull a gun," now admits that decision might have been wrong. Besides, Brown got his big payback in the late '80s when his song became the rhythm track for more than a few other songs KDAY did play.

Well-known KDAY alumni include Lee Michaels, now OM of KBLX San Francisco; Russ Parr, morning man at KJMZ Dallas, whose "Bobby Jimmy" character used to play the dozens with listeners on Friday mornings; and WGCI-FM Chicago morning man Doug Banks. Longtime staffers who were with KDAY at the end include 17-year vet J.J. Johnson, Lisa Canning—now Rick Dees' co-host on "Into The Night," and p.m. driver Gary Dillard, who started at KDAY as an intern.

In its determinedly general-market approach to urban music, KDAY was the Power 106 of its time, and fans of the station from the Maddox era say the buzz on KDAY in 1974-75 was similar to the buzz on Power in 1986. The difference, of course, is that Power never owned up to being ur-



ban—even in its early months when most industry folks believed it to be so. Where Power eventually became more top 40 than urban, KDAY went the other way, becoming a more mainstream urban station, then becoming known in the late '80s for rap and black community service.

### THE RAP ERA

In 1983, when KDAY PD Jack Patterson—who had been part of Maddox's first staff—returned from KMQJ Houston, KDAY was a faltering urban/AC outlet, but was "still perceived as a younger hit-oriented station." The initial plan was to bring in some younger staffers, including MD Greg Mack, and make KDAY a black "hot hits" station, comparable to the current-driven top 40 outlets of the time. There was no plan to specialize in rap. But rap eventually became KDAY's calling card and Mack became a godfather to area rappers.

Patterson remembers that "as we started to get heavier into rap, and we were getting that hip tag again, a lot of our corporate people would come to town thinking they were really hip. Then they'd listen to what we played and you'd watch their faces kind of go blank."

KDAY helped give a voice to West Coast rap—initially considered a poor cousin to its New York counterpart. Parr says, "We made acts like Egyptian Lover, Eazy-E, N.W.A. and Ice Cube. Without KDAY, you might never have heard of those groups."

But Patterson remembers, "I had a hard time playing local acts like Ice-T because of how his lyrics were. It was hard to convince corporate that phrases like, 'I'm going to kill you. I'm grabbing my Uzi,' meant that he was going to grab his mike and outdo other rappers on stage."

Rap's image problem had a lot to do with KDAY's much-publicized late-'80s crusade against gang violence in Los Angeles. "The anti-gang thing really came from having people say that only gang members listened to us because we played all this gang music. We felt we had to put forth the truth about how bad gangs were," Patterson says.

Despite the anti-gang crusade, Patterson says KDAY never had trouble with gangs themselves. "A couple of times when we had some anti-gang people on the air, or when our in-house crusader King News [aka newsmen Lee Marshall] would dis gangs, we'd think, 'Jesus, somebody could drive by our big glass window and do something.' But we were never even threatened."

## STATIONS STAGE APRIL FOOLS' DAY PRANKS

(Continued from preceding page)

check from the Vietnam-era Armed Forces Radio Network.

And then there were the "how stupid are our listeners?" stunts. WYZZ claimed the morning show was being simulcast on television channel 77, which does not exist. WYZZ jocks told listeners they could pick up the TV station on their sets by unhooking their cable and putting aluminum foil on the television antenna.

WNTQ (93Q) Syracuse, N.Y., and WBMX (Mix 98.5) Boston were among the stations using a "telestatic particle expeller" to blow dust off the phone lines. Listeners were asked to put their phones in plastic bags and put duct tape over the open phone jacks.

WNOR Norfolk, Va.'s morning news and traffic reporters talked about an overturned Brinks truck that had spilled hundreds of thousands of dollars at an intersection. London's BBC Radio One reportedly alarmed listeners by announcing that the clock face on Big Ben was going digital.

Fantasy concerts and parades were common stunts. WPLJ New York announced a Michael Jackson/Madonna concert in Central Park. Both KZZP

Phoenix and WGTC (Country 102) South Bend, Ind., were flooded with calls after announcing that April Fools' Day parades were taking place in town.

KSAN San Francisco broadcast "live" from "Big Fat Herb's Roadside Cafe and Shooting Ranch," complete with a visit to a roadside taxidermy stand where you can stuff whatever you run over. CJBX (BX93) London, Ontario, staged a mock marriage between jocks Skye Sullivan and Wade Porter.

A picture of WRXL Richmond, Va., morning man Jeff McKee, dressed and made up as a woman, appeared in the "bride" section of the local paper April 1. The station awarded \$102 to the first person to find the picture of McKee in the paper and bring it to the station.

KLOS Los Angeles was among the stations turning the clock ahead a half-hour, even going as far as to have sports reporter Todd Donoho on the air at 7:50 instead of his usual 8:20. KOKZ Waterloo, Iowa, also turned the clock ahead; in addition, KOKZ's "top 9 at 9" featured songs like the "Theme From S.W.A.T."

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Billboard's

# PD of the week

**J.J. Cook**  
WNTQ Syracuse, N.Y.



**J.J. COOK**, PD of WNTQ (93Q) Syracuse, N.Y., says that since the fall Arbitron came back, "I'll tell local record people or trade magazines that the numbers are out and they'll ask, 'How down are you?' They figure that because we're a CHR, we went down because there aren't too many CHR that went up in the fall."

Actually, 93Q went 9.4-11.1 12-plus this fall and went to No. 1 in the market. But then again, Cook "was expecting an up book because I thought we had a lot of things going on. Our contests were really good, and we had a lot of participation. Talk on the street was good. And the staff was generally excited because it was a new direction and the internal excitement gives you some on-air excitement also."

When Cook arrived at 93Q last July from KFRX Lincoln, Neb., the station "was playing a lot of really teen-oriented dance music. There was no rock product on the air whatsoever, including power ballads. The library was probably 700 titles at that point."

"Every Earth, Wind & Fire song was in there. There were old Cars songs, tons of Eagles music, a lot of Motown. There were three songs from the Sweet in the library. When I interviewed here, I took a look at the library and told the GM that the station would sound 180-degrees different in two weeks."

Now, 93Q is more heavily dayparted. The gold library has been cut to 320 titles and a lot of dance songs have been pruned. Cook is one of the top 40 PDs determined to "balance things out and make the format more mass appeal. You can only go to McDonald's so many times. It's better to go to Bonanza where you can order five different things. That's why McDonald's is starting to add salads and subs."

There were also clock changes in the fall. "They were doing 10-in-a-row and the stopsets were really long. Now we've got three stops and we're down to nine units an hour. We're making the commitment to keeping the load down. We've just got them spread out... so it doesn't sound like all the commercials are on one side of the hour."

Cook feels quantitative music statements are dangerous. "People understand that you've got to play commercials and pay bills. Nobody's stupid... We say 'More Music, More Fun' and 'Central New York's No. 1 Hit Music Station' and that's it."

Promotionally, 93Q began the fall with a daily cash song with at least three \$100-\$500 prizes daily. In October and early November, it went to a \$5,000 Scavenger Hunt promotion—something the market had never seen before. Anybody who could collect 15 out of the 50 items requested qualified for a pair of airline tickets to anywhere in the country. Currently, 93Q is doing daily trips to Jamaica's Sandals resort for the

93rd caller when "Kokomo" is played. It also has a one-mile kids' fun-run scheduled for May, a promotion that Cook did three times in Lincoln and the kind of community thing he wants to do more of in Syracuse.

What 93Q didn't do in the fall was a lot of outside advertising, although it has some TV planned for spring. "We have a very large cume and the best way to advertise the station is to use our own air. At least 40% of our major competitors' audience came us, so people talk about us when we do something. That way our promotional budget goes a lot farther."

This is WNTQ in afternoons: Depeche Mode, "Policy Of Truth"; Rod Stewart, "Rhythm Of My Heart"; Eddie Money, "Take Me Home Tonight"; Janet Jackson, "State Of The World"; Roxette, "Joyride"; Amy Grant, "Baby Baby"; U2, "I Still Haven't Found What I'm Looking For"; Chris Isaak, "Wicked Game"; Damn Yankees, "High Enough"; Paula Abdul, "Straight Up"; Luther Vandross, "Here And Now"; Triplets, "You Don't Have To Go Home Tonight"; and Stevie B, "Because I Love You."

93Q, which recently added a Sunday-night alternative show, also rocks harder at night. Cook watches album rival WAQX (95X) for records, although he says they have begun leaning more classic rock in recent weeks, "which leaves a wider hole for me to grab more people at night."

Otherwise, 93Q's competition is hot AC WYYY (Y94) and, notably, Syracuse Univ.'s student station, top 40/dance outlet WJPZ (Z89), which posts respectable Birch numbers. There has, in the past, been bad blood between 93Q and both Y94 and Z89. Now Cook says Z89's influence was one of the reasons that 93Q was leaning too far toward dance, and that he now uses Z89 to see which dance records aren't hits.

And 93Q is currently getting some competition from another unlikely quarter. Digital Cable Radio has been in Syracuse since last month. So far, Cook says, he isn't feeling any buzz from the jockless music service. "I think people turn on the radio to hear people. We don't do four-in-a-row with no talk. We tell our announcers to interact with people. We never tell them to shut up."

Despite the attention 93Q has received since the fall book, Cook says he has "no desire" to go to a major market. He'd rather consult in small- and medium markets. "I know from too many people in major markets that the politics and the games you have to play are so cutthroat that it distracts from the reason radio is around, which is to serve the community." Also, he says, "I'm very opinionated. I'd probably only last a few days in a big city before I pissed somebody off."

SEAN ROSS

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FOR WEEK ENDING APRIL 13, 1991

# Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RADIO PLAYLISTS	
				★★ NO. 1 ★★	
1	1	1	10	YOU'RE IN LOVE SBK 07346	◆ WILSON PHILLIPS 3 weeks at No. 1
2	3	3	10	CRY FOR HELP RCA 2774	◆ RICK ASTLEY
3	2	2	12	COMING OUT OF THE DARK EPIC 34-73666	◆ GLORIA ESTEFAN
4	6	12	6	BABY BABY A&M 1549	◆ AMY GRANT
5	8	10	8	MERCY MERCY ME/I WANT YOU EMI 50344	ROBERT PALMER
6	4	7	9	ONE MORE TRY QUALITY 15114	◆ TIMMY T.
7	12	18	5	RHYTHM OF MY HEART WARNER BROS. 4-19366	◆ ROD STEWART
8	5	4	17	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON
9	7	5	12	SOMEDAY COLUMBIA 38-73561	◆ MARIAH CAREY
10	9	6	13	DON'T HOLD BACK YOUR LOVE ARISTA 2157	◆ DARYL HALL JOHN OATES
11	14	22	5	VOICES THAT CARE GIANT 4-19350	◆ VOICES THAT CARE
12	11	8	19	SHOW ME THE WAY A&M 1536	◆ STYX
13	10	9	12	ALL THIS TIME A&M 1541	◆ STING
14	13	11	25	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
15	15	20	9	FOREVER'S AS FAR AS I'LL GO RCA 2706	ALABAMA
16	22	25	5	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 54005/MCA	◆ LONDONBEAT
17	20	21	9	WAITING FOR LOVE EMI 50337	◆ ALIAS
18	16	16	15	SWEAR TO YOUR HEART HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
19	29	—	2	I DON'T WANNA CRY COLUMBIA 38-73743	◆ MARIAH CAREY
20	17	14	15	WICKED GAME REPRISE 4-19704	◆ CHRIS ISAAK
21	24	26	6	I'LL BE BY YOUR SIDE LMR 2758/RCA	STEVIE B
22	25	27	6	WALK MY WAY REPRISE 4-19447	BETH NIELSEN CHAPMAN
23	21	15	12	NIGHT AND DAY ATLANTIC 4-87825	◆ BETTE MIDLER
24	23	19	23	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
25	18	17	22	GET HERE FONTANA 878 476-4/MERCURY	◆ OLETA ADAMS
26	19	13	12	CHASIN' THE WIND REPRISE 4-19466	◆ CHICAGO
				★★★ POWER PICK★★★	
27	32	44	3	(IF THERE WAS) ANY OTHER WAY EPIC 34-73665	CELINE DION
28	31	33	4	TEMPLE OF LOVE EAST WEST 4-98863	◆ HARRIET
29	35	38	3	JUST THE WAY IT IS, BABY ATCO 4-98874	◆ THE REMBRANDTS
				★★★ HOT SHOT DEBUT★★★	
30	NEW ▶	1		MIRACLE ARISTA 2222	WHITNEY HOUSTON
31	30	24	20	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
32	33	31	31	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
33	27	29	7	MY SIDE OF THE BED COLUMBIA 38-73529	◆ SUSANNA HOFFS
34	39	—	2	JOYRIDE EMI 50342	◆ ROXETTE
35	26	28	9	CRYING IN THE RAIN WARNER BROS. 4-19547	◆ A-HA
36	28	23	17	ALWAYS COME BACK ATLANTIC 4-87776	NATASHA'S BROTHER/R. CAPPELLI
37	34	30	13	WAITING FOR THAT DAY COLUMBIA 38-73663	GEORGE MICHAEL
38	36	36	4	HOLDING ME TONIGHT ARISTA LP CUT	◆ CARLY SIMON
39	NEW ▶	1		COMPARED TO NOTHING REPRISE 4-19340	JUDE COLE
40	44	48	3	MY HEART IS FAILING ME SBK 07342	◆ RIFF
41	43	46	3	PLACE IN THIS WORLD REUNION LP CUT/GEFFEN	◆ MICHAEL W. SMITH
42	40	45	26	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
43	NEW ▶	1		THIS COULD TAKE ALL NIGHT MCA 53994	ANNA MARIE
44	NEW ▶	1		NOTHING BUT THE RADIO ON CAPITOL 44674	DAVE KOZ
45	42	39	28	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER
46	37	35	24	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2758/RCA	◆ STEVIE B
47	47	47	3	IT'S SOMETHIN' VIRGIN 4-98834	LALAH HATHAWAY
48	38	32	18	CASTLE OF DREAMS CAPITOL 44641	DAVE KOZ
49	NEW ▶	1		LOVE AT FIRST SIGHT A&M 1548	STYX
50	41	34	14	LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538	◆ JANET JACKSON

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



## VOX JOX

(Continued from page 12)

Talk Network, returns to music at the end of April. ND **Bob Thornton** is upped to PD. And AC **WKXF** Louisville, Ky., is now Christian AC **WXLN-FM** under GM **Debra Kaiser** and PD **Ted Gocke**.

AC **WBUF** Buffalo, N.Y., is now known as Mix 92.9 ... R&B/oldies **WXSS** Memphis has gone dark ... Satellite Music Network Z-Rock affiliate **KZZF** Fresno, Calif., is now rock/AC **KMMA** under new PD **Dave Butler**, from Fresno's former **KFYE** (Y94) ... Longtime urban **WJIZ** Albany, Ga., PD/MD/morning man **Tony Wright** is out. OM/p.m. driver **Maxwell St. Claire** assumes his duties.

Adult top 40 **WKPP** Lansing, Mich., returned to AC this week as Y102 and will apply for new calls. **Charlie O'Douglas** from **KDMG** Des Moines, Iowa, is the new PD ... Three-year album **WDHA** Dover, N.J., PD **Andy Dean** becomes the national director of rock promotion for Imago Records ... AC **KRLB** (B99) Lubbock, Texas, PD **Lynn Michaels** exits. OM **Kenny Dowe** assumes her duties ... Former **WOPW** Augusta, Ga., PD **Kevin Barrett** joins top 40 **WVBS** Wilmington, N.C., as PD.

### POLICE BLOTTER

On March 31, searchers found the plane that **WDRG** Hartford, Conn., GM **Dick Korson**, 55, and his wife

## newsline...

**HOWARD TOOLE** is named GM of **KJMZ** Dallas; he was GSM at co-owned **WVEE** Atlanta.

**J. ROBERT WOOD** is the new GM of **CJEZ** Toronto. He was previously GM of crosstown **CHUM-AM-FM**.

**WARREN POTASH** has resigned, after two years, as president/CEO of the Radio Advertising Bureau, citing "unforeseen personal matters."

**MICHAEL MARDER**, formerly GM of **WSNI** Philadelphia, is the new VP of **WEEH/WHXT** Allentown, Pa. Nancy Toule remains GM.

**Ursula**, 50, were flying when they disappeared 10 days earlier. Both passengers were dead. On April 2, the autopsy on **Ursula Korson** showed that she died not in the crash but of gunshot wounds to the head. The **Hartford Courant** has reported that **Ursula** was killed with a handgun, and that her husband did have a permit for a handgun. The cause of **Richard Korson's** death is still unknown.

**KHIT** Reno, Nev., listener **Andy Anderson** has been convicted of battery for attacking host **Eddie Anderson** last fall over his anti-abortion views. **Eddie** had reportedly referred to **Andy** as "Sister Mary Fetus."

**Andy**, who was fined and sentenced to 96 hours of community service, is now a mayoral candidate.

Also, **Corey Stewart**, the 17-year-old son of **WATV** Birmingham, Ala., GM/co-owner/host **Shelly Stewart**, was attacked March 23 by five men who apparently objected to the content of the elder **Stewart's** talk show. **Stewart** had aired listener calls that were critical of Mayor **Richard Arrington**, and had subsequently received several threatening phone calls. **Corey Stewart**, who was told to "tell your father to talk about this on the air" was not seriously hurt. Also, **WJMX-FM** Florence, S.C., had its tower toppled—apparently by van-

dals—March 28.

**KKFR** (Power 92) Phoenix morning co-host **Danny Bonaduce** is on "administrative leave" pending an investigation as to whether he breached the part of his contract prohibiting "offensive conduct that brings him into public disrepute." **Bonaduce** was arrested March 31, after allegedly beating and robbing a transvestite prostitute. The Arizona Republic says that when the prostitute refused to perform a second sex act, **Bonaduce** beat and kicked him, breaking the prostitute's nose. **Bonaduce** then took back his \$20. Police followed **Bonaduce** to his apartment, where he was found naked, covered with blood, and hiding in a closet under a pile of clothes.

### PEOPLE: PIRATE ENGINEERS MORNINGS

The new morning man at **KQLZ** (Pirate Radio) Los Angeles is "Engineer" **Ted Prichard**, best known for his work on the **Mark & Brian** show at rival **KLOS**. **Prichard** was on-air at **KNAC** Los Angeles. Former morning sidekick **Katy Manor** is out. **Mark Mendoza**, aka **Batman Watson**, is now doing overnights.

**George Fitzinger**, the CEO of National Media Ventures (co-owner of **KAZN** Los Angeles and **KQPW** Fresno, Calif.), died March 30 of a massive heart attack at age 53. Also, **Westwood One** and **Torbet Radio** vet-

eran **Stu Goldberg** died of cancer April 2 at age 39.

**Ric Sanders** from **WEGX** Philadelphia is official as MD/middays at **WBSB** (B104) Baltimore ... **Al Kingdon** joins **CKYC** (Country 59) Toronto for p.m. drive. **Kingdon** did middays at crosstown **CFGM** ... **Mo Mallady** from **XETRA-FM** (91X) San Diego nabs mornings at modern **KTCL** Denver. She replaces **Mary Moses** ... Former AC **WNNK** Cincinnati p.m. driver **Chris O'Brien** is now doing mornings at crosstown oldies **WGRR**; he replaces **Ken Matthews**.

AC **KMGL** Oklahoma City is teaming **Brenda Bennett**, formerly with crosstown **KOQL** (Kool 102), with **Mike Donovan** in p.m. drive. Also, longtime **KOQL** jock **Steve English** joins for weekends as **Mark Rivers** ... Morning man **Alan Kaye** is out at top 40 **WGTX** (Z93) Dayton, Ohio ... Former **KDAY** Los Angeles PD **Jack Patterson** (213-690-6717) and p.m. driver **Gary Dillard** (818-886-9524) need new jobs.

At top 40 **KBEQ** (Q104) Kansas City, Mo., morning partner **John Scott** exits ... Oldies **WJMK** Chicago overnights **Kurt Schaeffer** is the new MD of adult standards **WJJD**, replacing **Jack Miller** ... P.M. driver **Tony Rogers** adds MD stripes at top 40 **WSTW** Wilmington, Del. ... At album **WKGR** West Palm Beach, Fla., **Glenn Wild** joins for nights from **WSHE** Miami, replacing **Denny James** ... MD **Sam Reynolds** leaves **KLUC** Las Vegas to join **WMXB** Richmond, Va., as APD/p.m. driver.

Night host **Bonnie O'Brien** is the new MD at AC **WAHR** Huntsville, Ala. ... At AC **WEEJ** (Coast 100) Fort Myers, Fla., morning man **Dan Stinnett** becomes MD/afternoons switching places with **Pam Gray**. **Zane Scott** goes from overnights to evenings replacing **Bob Heaps** ... AC **WLAC-FM** Nashville p.m. driver **Phil Valentine** moves to mornings on N/T **WLAC**. Nashville Network host **Brad Staggs** replaces him.

## RAP MUSIC LOSES OUTLET AS KDAY SIGNS OFF

(Continued from page 1)

shrink," says **Glen Ford**, president of Creative Broadcasters and producer/host of the two-hour weekly syndicated show "Rap It Up." Although the 4-year-old show is heard on 66 stations across the country, **Ford** is having a hard time getting his show played as outlets for rap continue to dry up.

"The biggest problem I'm having right now is that, over the past year, there has been a tremendous number of format changes," he says. "I'm finding more and more one-station cities and no-rap cities."

Over the last year-and-a-half, two other commercial rap-leaning stations—**WRAP** Norfolk, Va., and **WKIE** Richmond, Va.—also moved to other formats. Financial necessity had a lot to do with that. **KDAY** GM **Ed Kerby** says **KDAY** did have a hard time securing advertisers. "There was a perceived bias," he says. "A 1.8 [share] should get you X amount of dollars, but **KDAY** wasn't generating that kind of revenue. It would be easy to say that we had a bad sales staff, but we had a very good sales staff."

**Ford** says radio salespeople rarely understand rap or its audience. "Even after all these years of rap, and thousands of clubs playing rap for people who drive there in cars and have children, there is still the mythology that rap is a [preteen] and teen phenomenon ... Advertisers believe it, sales people believe it, and consultants believe it."

### DEVASTATING LOSS

**KDAY's** departure leaves rap artists to struggle for exposure on urban and top 40 "mix" shows as well as the handful of slots for rap records in those formats. And while the loss of one low-rated AM outlet

might not seem that significant to a genre that has always had to sell records without much airplay, many rap proponents find the loss devastating.

**Earl Sellers**, national promotion director of Cold Chillin' Records, says **KDAY** was the station that "paved the way for major sales for the West Coast." Delicious Vinyl national marketing director **Paul Moshay** says airplay on **KDAY** "could sell several thousand to several tens of thousands of records" on a rap hit.

**Moshay** says **KDAY** was instrumental in breaking both **Tone Loc** and **Young M.C.** The latter sold more than 10,000 copies of "I Let 'Em Know," an early single that paved the way for the multiplatinum success of the "Bust A Move" single and the "Stone Cold Rhyming" album.

**Wyatt Cheek**, Select Records' national director of promotion and marketing, says that having **KDAY** as a 50,000-watt showcase for rap was a psychological boost for the genre. "It was our form of legitimate acceptance. Not like, 'We'll let you be part of our three to five rap records that we play.'"

Among the other acts **KDAY** helped break are **N.W.A.**—whose members began as mixers for the station—and **N.W.A** member **Eazy-E** as a solo artist. "KDAY was the single most influential media force in the rap world," says **Ruthless Records** president **Jerry Heller**. "When no one would play rap, **KDAY** airplay made it possible for rappers to garner the attention and enthusiasm of major-label executives and gave major-act credibility to rap artists."

Or as **Eazy-E** puts it, "It's hard to lose a station like **KDAY** who's never been afraid of playing our shit and who's been behind us since day one."

### VOID TO BE FILLED

Just what will fill the void in Los Angeles remains to be seen. **Mike Stradford**, PD of the urban format leader **KKBT**, says, "I don't see us responding to anything another station does or doesn't do, unless it makes sense for us." Top 40/dance **KPWR** (Power 106) Los Angeles PD **Jeff Wyatt** says he might add a rap specialty show. Yet **Wyatt** admits playing a lot of rap "is a dangerous area to get into for a mass-appeal radio station. That music is so polarized that the gains can be outweighed by the losses if you're not careful."

One station that may add more rap is **KJLH**, which recently hired former **KDAY** MD **Greg Mack** for mornings. **Mack** says he can play any rap he wants during certain parts of morning drive "as long as it's clean ... I think you'll hear more rap on **KJLH** than you've heard before."

Nationally, the prospects are also mixed. There are three raps on **Billboard's** Hot R&B Singles Airplay chart, including the top 10 "Same Song" by **Digital Underground**, but that hardly accommodates a whole genre, something proponents of rap repeatedly point out at urban-radio conventions.

In top 40, a format where several stations declare their intentions to go "more adult" (which usually translates to "less rap") each week, there are still a handful of rap hits, including **Gerardo's** "Rico Suave," the **Bingo Boys'** hip-house "How To Dance," and **L.L. Cool J's** "Around The Way Girl." But in most cases, the format seems unable to accommodate more than one rap hit at a time. Ironically, an increasing number of the rap or hip-hop hits that do cross over, such as **Gerardo's**, start at **The Jukebox**

Network (**Billboard**, March 30).

"Video seems to take the place of radio for rap acts," says **Next Plateau** president **Eddie O'Loughlin**. "Unless you are doing rap/pop music like **Salt-N-Pepa** or **L.L. Cool J**, radio will not embrace them, but even those acts started on **KDAY**. That is where those records broke."

### OPPOSITES REPULSE?

There are still some top 40/dance outlets, such as **KMEL** San Francisco, that remain aggressive with rap. But even some churban outlets are backing off. A year ago, consultant **Jerry Clifton's** urban and dance clients were known for playing rap all day long. Now, one **Clifton** client PD says he has been advised "not even to play the rap version of **Paula Abdul's** 'Opposites Attract' during middays because adults hate it." Another **Clifton** client, **WPGC** Washington, D.C., is now promoting its "no rap middays."

So what other airplay is there for rap? A handful of syndicated shows, e.g., "Rap It Up" or "The Hip-Hop Countdown," but those are usually found not on the market-leading urban station but on secondary outlets. There are also weekend mix shows, including that of **D.J. Red Alert** on **WRKS** New York and **MTV's** **Ed Lover & Dr. Dre** on rival **WBLS**.

With a few exceptions like **Urban Dance Squad**, college radio has not been as open to rap as alternative promotion departments had hoped. Still, **Delicious Vinyl's** **Moshay** says he is going to "put more of an emphasis on the few college shows that are out there. We have to attend to them all the more and make them a paramount priority."

## WASHINGTON ROUNDUP

(Continued from page 13)

But, **Kelly** adds, "We do have complaints about some of these deals and we're following up on them as well ... If we hear about some guy who makes a deal, then packs up and says send all the checks to Cancun, well, then we have a problem."

The enforcement section is also aware of the growing trend of broadcasters to try out these service agreements. A staffer says: the commission "is aware that there are plenty of other stations that have not contacted us who already have these arrangements or who are planning to."

The staffer adds that "now that we have given those who made the requests plenty of guidance, we don't expect to hear from every other broadcaster on this."

**Verstendig** Broadcasting's **WSVA/WQPO** Harrisonburg, Va., got the nod for its deal with **WPKZ**. Independence Broadcasting's **KAMG** Victoria, Texas, will be allowed to put its programming on the FM band at **KPLV**. And the sales staff of **KKFM**, Colorado Springs, Colo., can now sell air time on rival **KKMG**.



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4/14	E. Rutherford NJ
4/16	Philadelphia PA
4/17	Worcester MA
4/18	Hartford CT
4/19	Fairfax VA
4/20	Uniondale NY
4/22	Quebec City QUE
4/23	Toronto ONT
4/24	Montreal QUE
4/25	Ottawa ONT
4/26	Buffalo NY
4/27	Auburn Hills MI
4/29	Cleveland OH
4/30	Chicago IL
5/1	Minneapolis MN
5/3	Kalamazoo MI
5/4	Dayton OH
5/5	Champaign IL
5/7	Oklahoma City OK
5/9	Denver CO
5/11	Phoenix AZ
5/12	Las Vegas NV
5/14	San Diego CA
5/15	Los Angeles CA
5/16	Sacramento CA
5/17	Oakland CA
5/19	Portland OR
5/20	Vancouver BC
5/21	Seattle WA
5/29-6/30	EUROPEAN TOUR

MORE U.S. DATES TO FOLLOW



BRUFORD  
SQUIRE

STEVE HOWE  
ALAN WHITE

TONY KAYE  
RICK WAKEMAN



Album Rock Tracks™					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	COMPILED FROM NATIONAL ALBUM ROCK RADIO AIRPLAY REPORTS.	
				TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★ ★ No. 1 ★ ★	
①	3	5	6	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M. 1 week at No. 1
2	1	2	12	SILENT LUCIDITY EMI 50345	QUEENSRYCHE
3	4	6	5	LAYING DOWN THE LAW ATLANTIC LP CUT	THE LAW
4	2	1	6	HIGHWIRE COLUMBIA 38-73742	ROLLING STONES
5	7	7	7	IF YOU DON'T START DRINKIN' EMI LP CUT	GEORGE THOROGOOD
⑥	9	13	3	SHE GOES DOWN CAPITOL 44688	BILLY SQUIER
7	8	8	10	THE SOUL CAGES A&M 1556	STING
8	5	4	8	CALL IT ROCK N' ROLL CAPITOL 44676	GREAT WHITE
9	6	3	13	SHE TALKS TO ANGELS DEF AMERICAN 4-19403/REPRISE	THE BLACK CROWES
⑩	12	10	9	HEARTBREAK STATION MERCURY 878 796-4	CINDERELLA
11	10	12	6	SENSIBLE SHOES WARNER BROS. LP CUT	DAVID LEE ROTH
				★ ★ ★ FLASHMAKER ★ ★ ★	
⑫	NEW ►		1	DANGEROUS CAPITOL LP CUT	THE DOOBIE BROTHERS
13	11	9	9	STRANGER STRANGER ATCO LP CUT	BAD COMPANY
14	13	14	5	RHYTHM OF MY HEART WARNER BROS. 4-19336	ROD STEWART
⑮	17	23	4	SEE THE LIGHTS A&M 1553	SIMPLE MINDS
16	15	22	5	TRADEMARK CAPITOL LP CUT	ERIC JOHNSON
⑰	18	19	6	ARE YOU READY ATCO LP CUT	AC/DC
18	14	15	6	DECISION OR COLLISION WARNER BROS. LP CUT	ZZ TOP
19	19	20	10	FLY ME COURAGEOUS ISLAND LP CUT	DRIVIN' N' CRYIN'
20	21	26	5	INNUENDO HOLLYWOOD LP CUT/ELEKTRA	QUEEN
21	23	25	8	UNCLE TOM'S CABIN COLUMBIA 38-73644	WARRANT
22	22	27	4	DEDICATION MERCURY LP CUT	THIN LIZZY
23	24	29	8	SAVED BY LOVE CHARISMA LP CUT	RIK EMMETT
				★ ★ ★ POWER TRACK ★ ★ ★	
⑳	36	—	2	PAYIN' THE COST TO BE THE BOSS CHRYSALIS 23695	PAT BENATAR
㉑	25	32	7	MORE THAN WORDS A&M 1552	EXTREME
㉒	26	48	3	SOMEONE TO LOVE ARISTA 2214	ROGER MCGUINN
27	16	11	11	BITTER TEARS ATLANTIC 4-87760	INXS
28	20	16	13	DON'T TREAT ME BAD EPIC 34-73676	FIREHOUSE
29	28	30	5	PARADISE Geffen LP CUT	TESLA
30	30	38	3	WORD OF MOUTH ATLANTIC 4-87714	MIKE + THE MECHANICS
⑳	39	—	2	WALKING IN MEMPHIS ATLANTIC 4-87747	MARC COHN
㉑	47	—	2	WIND OF CHANGE MERCURY LP CUT	SCORPIONS
33	35	33	21	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
㉓	NEW ►		1	DIRTY LOVE Geffen LP CUT	THUNDER
㉔	40	44	4	I TOUCH MYSELF VIRGIN 4-98873	DIVINYLS
㉕	38	40	9	BURNING TIMBER ATCO LP CUT	THE REMBRANDTS
㉖	43	—	2	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
38	27	21	13	KING OF THE HILL ARISTA LP CUT	ROGER MCGUINN
㉘	44	46	7	I DO YOU SBK 07344	KINGOFTHEHILL
40	37	39	7	VALENTINE RYKO LP CUT	NILS LOFGREN
41	34	18	10	GOOD TEXAN EPIC 34-73673	VAUGHAN BROTHERS
㉙	NEW ►		1	MAN IN THE BOX COLUMBIA LP CUT	ALICE IN CHAINS
43	33	28	13	ALL THIS TIME A&M 1541	STING
44	49	—	2	MORE THAN EVER DGC 19002	NELSON
㉚	NEW ►		1	THREE PISTOLS MCA LP CUT	THE TRAGICALLY HIP
46	29	17	9	HOW MUCH IS ENOUGH IMPACT 54028/MCA	THE FIXX
㉛	NEW ►		1	BLACK, WHITE AND BLOOD RED SLASH LP CUT/REPRISE	BODEANS
㉜	NEW ►		1	HEAVEN HELP THE LONELY COLUMBIA LP CUT	WILLIE NILE
49	32	31	7	BAD REPUTATION WARNER BROS. LP CUT	DAMN YANKEES
50	31	24	12	WICKED GAME REPRISE 4-19704	CHRIS ISAAK

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

# RADIO

## ‘Higgie’ Box Hot With Radio Syndicators; New CD Packaging Saves Space, Stamps

LOS ANGELES—While the record industry wrestles with alternative CD packaging, the network and syndication business has all but decided on its own.

The Higgie or CD Shortbox, designed and marketed by Tarzana, Calif.-based G•Cee Graphics' Greg Higgins, has been embraced by ABC Radio Networks, CD Media, and network CD manufacturer Discovery Systems, which means such hit radio shows as "American Top 40," "American Country Countdown," and "Rick Dees Weekly Top 40" are being delivered each week to hundreds of radio stations in the Higgie. And when Unistar Radio Networks makes its move to CD (see below), it too will use the Higgie to package its programs.

The Higgie is a 5 1/2-by-5 1/2-inch paperboard box capable of accommodating four CDs with jewel boxes. The natural plus for syndicators is that the Higgie, with an address label affixed, also serves as a mailer.

The box has captured a great deal of the syndicated radio business, but now G•Cee Graphics wants to market it to retail. Four versions are available: the original Higgie, which syndicators use; the Higgie Jewel, which accommodates a single CD in a jewel box; the Higgie Single, which accommodates a single CD without a jewel box and is being used as the mailer for "Bob Kingsley with America's Musicians"; and the Higgie Mini, which accommodates CD-3's. However, the Higgie, which is just a bit larger than a jewel box, doesn't answer retailers' racking concerns, so it remains to be seen if it will be embraced by distributors and retailers.

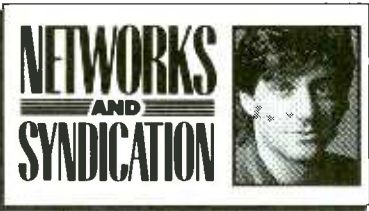
Syndicators, however, find it the ideal package for their weekly shows. In fact, Higgins, who previously printed record jackets for ABC/Watermark, developed the package when "AT40" went to CD in February 1990. Rather than go with a jewel box, Higgins designed the self-mailing box, which costs about 85 cents to mail first class, whereas four jewel boxes in a bubble pack cost about \$2.35.

"We were all set to go with four loose CDs in a bubble pack and mailing to the stations that way," says ABC/Watermark GM Rod West. "But I know what it's like in the studio with four loose CDs."

Higgins also points out that the package is easy to store on shelves and takes up considerably less space than jewel boxes. West says ABC "hasn't had one complaint. Because of the fact it saves so much postage and it is easier to get through customs. [Radio Express] Tom Rounds loves it, too." When the international version of "AT40" makes the move to CD in coming weeks, it will be distributed in the Higgie.

### AROUND THE INDUSTRY

Beginning April 15, Unistar will start shifting its weekly programs—"Solid Gold Scrapbook,"



by Craig Rosen

"Solid Gold Country," "The Weekly Country Music Countdown," "Rock, Roll & Remember," "The Weekly Special," and all other specials—from vinyl to CD. Unistar president Gary Fries says the conversion will take about six weeks.

He adds that two economic factors accelerated Unistar's plans. "The cost of mailing went up and the cost of vinyl went up. Neither

came out of the blue. We knew the cost of mail was going to go up, but with the Persian Gulf crisis, vinyl went up, too. It all happened at once."

Fries says, however, that the decision wasn't purely economical. CD, he says, "is obviously the product distribution method of the '90s and major radio stations are now CD capable."

MJI Broadcasting will launch a new country show, "Ask The Stars," on May 6. The shortform daily, which will run from three-to-four minutes, allows listeners to call an 800 phone number and leave questions for country stars, which MJI will have the artists answer. The show will be hosted by Lon Helton. MJI has already landed WWW Detroit, WDSY Pittsburgh, WIL St. Louis, and KGYO (Continued on next page)

Modern Rock Tracks™					COMPILED FROM COMMERCIAL AND COLLEGE RADIO AIRPLAY REPORTS.	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
★ ★ No. 1 ★ ★						
①	1	1	6	LOSING MY RELIGION WARNER BROS. 4-19392	R.E.M. 5 weeks at No. 1	
②	2	5	5	OUR FRANK SIRE 4-26514/REPRISE	MORRISSEY	
③	5	8	4	SEE THE LIGHTS A&M 1553	SIMPLE MINDS	
4	3	4	9	VALERIE LOVES ME MERCURY LP CUT	MATERIAL ISSUE	
5	6	3	9	UNBELIEVABLE EMI 56209	EMF	
6	7	10	6	UNREAL WORLD EPIC LP CUT	THE GODFATHERS	
7	4	2	10	I TOUCH MYSELF VIRGIN 4-98873	DIVINYLS	
8	8	6	9	REACH THE ROCK I.R.S. LP CUT	HAVANA 3 A.M.	
9	10	12	8	NATIVE SON SIRE LP CUT/WARNER BROS.	THE JUDYBATS	
⑩	13	—	2	MISS FREELOVE '69 RCA 2805	HOODOO GURUS	
⑪	12	26	4	INTERNATIONAL BRIGHT YOUNG THING SBK LP CUT	JESUS JONES	
⑫	14	17	5	THE PERSON YOU ARE SIRE LP CUT/REPRISE	JOHN WESLEY HARDING	
13	9	13	5	THE SOUL CAGES A&M LP CUT	STING	
⑭	18	16	7	DE-LUXE 4.A.D. LP CUT/REPRISE	LUSH	
⑮	23	—	2	ALWAYS ON THE RUN VIRGIN LP CUT	LENNY KRAVITZ	
16	17	27	3	COUNTING BACKWARDS SIRE 4-21833/WARNER BROS.	THROWING MUSES	
17	20	28	3	CLOUD 8 CHARISMA 2-96378	FRAZIER CHORUS	
18	11	7	13	THIS LOVE RCA 2754	DANIEL ASH	
19	22	—	2	3 STRANGE DAYS CAPITOL LP CUT	SCHOOL OF FISH	
⑳	NEW ►		1	SUNLESS SATURDAY COLUMBIA 38-73668	FISHBONE	
㉑	NEW ►		1	THERE SHE GOES LONDON 869 370-4/PLG	THE LA'S	
22	15	9	13	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES	
㉓	28	—	2	SOONER OR LATER A&M LP CUT	THE FEELIES	
24	25	21	10	X,Y & ZEE RCA 2763	POP WILL EAT ITSELF	
㉕	27	—	2	THE WAGON SIRE LP CUT/WARNER BROS.	DINOSAUR JR.	
26	21	14	10	DRIVE THAT FAST A&M LP CUT	KITCHENS OF DISTINCTION	
㉗	NEW ►		1	QUICK AS RAINBOWS A&M LP CUT	KITCHENS OF DISTINCTION	
㉘	NEW ►		1	AMERICAN MUSIC SLASH LP CUT/REPRISE	VIOLENT FEMMES	
29	26	19	7	DETONATION BOULEVARD ELEKTRA LP CUT	SISTERS OF MERCY	
⑳	NEW ►		1	PHOENIX OF MY HEART WING 868 133-2/MERCURY	XYMOX	

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



Hits From Billboard 10 and  
20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. Kiss On My List, Daryl Hall & John Oates, RCA
2. Rapture, Blondie, CHRYSLIS
3. The Best Of Times, Styx, A&M
4. Woman, John Lennon, GEFEN
5. Just The Two Of Us, Grover Washington Jr., ELEKTRA
6. Morning Train, Sheena Easton, EMI-AMERICA
7. Crying, Don McLean, MILLENNIUM
8. While You See A Chance, Steve Winwood, ISLAND
9. Keep On Loving You, REO Speedwagon, EPIC
10. Don't Stand So Close To Me, The Police, A&M

## POP SINGLES—20 Years Ago

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

## TOP ALBUMS—10 Years Ago

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

## TOP ALBUMS—20 Years Ago

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

## COUNTRY SINGLES—10 Years Ago

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

## SOUL SINGLES—10 Years Ago

1. Being With You, Smokey Robinson, TAMLA
2. It's A Love Thing, Whispers, SOLAR
3. Sukiyaki, A Taste Of Honey, CAPITOL
4. Thighs High, Tom Browne, ARISTA/GRP
5. Just The Two Of Us, Grover Washington Jr., ELEKTRA
6. How 'Bout Us, Champaign, COLUMBIA
7. All American Girls, Sister Sledge, COTILLION
8. When Love Calls, Atlantic Starr, A&M
9. Watching You, Slave, COTILLION
10. Everything Is Cool, T-Connection, CAPITOL

# The Vinyl Chapter Opens On Billboards; Stations Get Fired Up Over New Kids

NEW YORK—Vinyl billboards are quickly replacing traditional paper boards as the outdoor medium of choice for radio stations. The vinyl boards boast many advantages, including flexibility, durability, and the capability to reproduce artwork and even photographs to the station's exact specifications.

The vinyl, which weighs less than 150 pounds, is not glued to the billboard like paper, but rather mounted on brackets. It can be rolled up, placed in a special 17-foot tube, and stored for later use. It is easily remounted, and the tubes are easy to transport. This can be useful for a holiday board, one created for an annual event, or for an image campaign that runs sporadically.

Another advantage is the ability to reproduce photographs exactly. Often, an on-air talent will complain that a billboard painting does not resemble him or her. With vinyl boards, actual photographs can be scanned and reproduced. In addition, the boards are guaranteed not to crack, chip, or fade for two years, thus eliminating the problem of "suddenly finding you have a picture of your morning man up there that looks like the elephant man," according to KPWR (Power 106) Los Angeles promotion director Duncan Payton.

As an added advantage, the vinyl is one solid piece, eliminating the section breaks that inevitably fall in the center of the talent's face on painted boards.

Another advantage, according to Ron Fagan, marketing services manager of the Los Angeles-based Metromedia Technologies, which created the concept in 1987, is that "the creative people can be as creative as they want to be." Hand-painted boards frequently mandate simple concepts and designs. "It changes your thinking about what you can do with outdoor advertising," Payton says. "Before, you had to limit yourself."

Multimedia provides the station with a color proof before the actual painting is done. If the station is unhappy with a color, or some other detail, it can be altered with the touch of a computer button.

The boards take approximately six hours to create, a process that involves spraying small dots of ink or paint onto the material, which is



KPWR (Power 106) Los Angeles is one of many stations now using vinyl billboards.

actually vinyl-coated polyester fabric that has been stretched around huge rotating drums. The station supplies a transparency and a mechanical containing the type. This is then digitized into a computer that runs the paint drums automatically. Because it is computer generated, each board



by Phyllis Stark

created is identical to the others.

While the cost can run an estimated 25%-75% above that of a hand-painted board, the reuse feature, coupled with the board's durability, offsets some of that cost. (The technology is not, however, "price effective" for transit ads, Fagan says.)

Payton, who launched a citywide outdoor campaign using the vinyl boards April 1, calls them "absolutely amazing. The colors are so vibrant, alive, and eye-catching, they just pop off the board. These boards look so hot."

In addition to Power 106, the many stations that have already used the boards include KILT Houston, WRRM Cincinnati, WDVE Pittsburgh, KVIL Dallas, WMMS Cleveland, WBBM Chicago, and Los Angeles outlets KIIS, KKBT, KLAC, and KROQ.

## CARRYING A TORCH FOR NEW KIDS

Taking a cue from the recent charges against Donnie Wahlberg, WYHY (Y107) Nashville is giving away "New Kids On The Block Arson Kits"—New Kids CDs or cas-

ettes and a pack of matches. WYTY (Hot 94.7) Chicago, meanwhile, did the same promotion with a grand prize of a barbecue grill and lighter fluid.

WLUM Milwaukee's spring holiday promotion was an "Easter Egg Hunt For Adults," in which listeners had 15 minutes to hop around—with feet tied and bunny ears in place—and look for hidden eggs with various prizes. The grand prize was \$1,000. In keeping with the rabbit theme, listeners qualified by answering multiplication tables. Across town, oldies WEMP is giving away the latest in its fleet of vintage cars—a 1965 Corvette Stingray.

WPGC Washington, D.C., morning co-host **Robin Breedon** will get married at the Lincoln Memorial's Reflecting Pool June 15. The venue was suggested by a listener after Breedon announced on-air that she wanted to invite the whole city to her wedding. The listener will be part of the wedding party. The Rev. Jesse Jackson will officiate.

Top 40 WLRW Champaign, Ill., gave away Paul Simon concert tickets by sending its morning team to area offices to play "Simon Says." Also, WLRW is doing a "Central Illinois Lottery" direct-mail piece for the spring book... N/T KFWB Los Angeles is selling an earthquake-survival videotape through a local grocery-store chain.

KHQT (Hot 97.7) San Jose, Calif.'s sixth "South Bay Hot Night" on Saturday (13) will raise funds for the San Jose State Univ. Minority Scholarship Funds. Acts include the Cover Girls, Tara Kemp, Another Bad Creation, and Collin England.

## NETWORKS AND SYNDICATION (Continued from preceding page)

Denver as affiliates.

Westwood One isn't the only radio network with "MTV Unplugged" (Billboard, March 9). Global Satellite Network was set to run a one-hour Paul McCartney "Unplugged" special April 3, previewing what Capitol Records plans to release commercially. "We have a wonderful working relationship with MTV," says GSN president **Howard Gillman**. "When the artists are right, we will continue to do things together." WW1 still plans an "MTV Unplugged" series.

Unistar presents "The Cream 25th Anniversary Special," a three-hour show hosted by WYSP Philadelphia personality **Ed Sciaky**, on April 19-21. During that same weekend, Unistar will offer country affiliates "The Academy Of Country Music Awards Nominations Special," a three-hour show hosted by academy chairman **Gene Weed**.

CBS Radio Networks has more sports on tap. "The Tennis Spot" is a one-minute instructional feature hosted by Tennis magazine instruction editor **Peter Burwash**,

which will run from April 4 through Sept. 26. Airing during that same period is "The Golf Spot," hosted by Golf Digest editorial director **Nick Seitz**.

CBS will also offer "The Masters: Golf's Finest Tradition," a 15-part special on April 6 and 7, followed by coverage of "1991 Master's Golf Tournament," April 11-14. The coverage includes 45 three-minute reports hosted by **Ed Ingles**, **Seitz**, and **Howard David**. On April 21, Ingles will anchor a series of 10 2 1/2-minute "1991 NFL Draft Reports."

# Hot Hits in Tokio

Week of March 24, 1991

- 1 All This Time Sing
- 2 Let's Go Round Again Yell
- 3 Gonna Make You Sweat C&C Music Factory
- 4 Sunday Mariah Carey
- 5 Joyride Roxette
- 6 Rescue Me Madonna
- 7 State Of The World Janet Jackson
- 8 Coming Out Of The Dark Gloria Estefan
- 9 Because I Love You Stevie Nicks
- 10 Chasin' The Wind Chicago
- 11 Where Does My Heart Beat Now Chicago
- 12 Show Me The Way Styx
- 13 Cry For Help Rick Astley
- 14 You're In Love Wilson Phillips
- 15 Here Comes The Hammer M.C. Hammer
- 16 Come In From The Cold Joni Mitchell
- 17 Temple Of Love Harriet
- 18 Don't Want To Say Goodnight Planet 3
- 19 All The Men That I Need Whitney Houston
- 20 All True Man Alexander D'Neal
- 21 J.A.M. (Live At The S.S.L.) The KLF
- 22 Don't Hold Back Your Love Daryl Hall John Oates
- 23 Blue (Is The Colour Of Pain) Caron Wheeler
- 24 In Yer Face 808 State
- 25 The Girl From Ipanema Lio
- 26 For Tomorrow Silje
- 27 From A Distance Bette Midler
- 28 Call Me Phil Perry
- 29 Enter Lyon Et Barcelona Nilda Fernandez
- 30 Love Story Wa Totsuzenni Kazumasa Oda
- 31 So You Wanna Be A Gangster Mr. Fiddler
- 32 Reve Un Pou A Moi Maria Audigier
- 33 Wrap My Body Tight Johnny Gill
- 34 This House Tracie Spencer
- 35 One More Try Timmy T
- 36 Keep On Running The Real Milli Vanilli
- 37 Smile Aswad
- 38 Get Here Oleta Adams
- 39 I'm Not In Love Will To Power
- 40 Ponta De Lanza Africano Umbabarauma Ambitious Lovers
- 41 Never Been In Love Before Mervyn Hick
- 42 Sukiyaki Sandi
- 43 Waiting For That Day George Michael
- 44 Innuendo Queen
- 45 Paradise In My Heart Sandy Lam
- 46 Highway The Rolling Stones
- 47 The First Time Surface
- 48 Without Your Love Bobby Caldwell
- 49 Losing My Religion R.E.M.
- 50 Waiting For Love Alias

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

# J-WAVE

## 81.3FM



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

PLATINUM	
	
New York	O.M.: Steve Kingston
1	Timmy T., One More Try
2	Divinyls, I Touch Myself
3	Enigma, Sadness Part 1
4	Mariah Carey, Someday
5	Lisette Melendez, Together Forever
6	Gloria Estefan, Coming Out Of The Dar
7	Styx, Show Me The Way
8	Tara Kemp, Hold You Tight
9	Roxette, Joyride
10	Tracie Spencer, This House
11	Bingo Boys Featuring Princessa, How I
12	C&C Music Factory Feat. Freedom Willi
13	Cathy Dennis, Touch Me (All Night Lon
14	Janet Jackson, State Of The World
15	Tara Kemp, Hold You Tight
16	Wilson Phillips, You're In Love
17	Another Bad Creation, Iesha
18	Tesla, Signs
19	Amy Grant, Baby Baby
20	Tevin Campbell, Round And Round
21	Voices That Care, Voices That Care
22	Rod Stewart, Rhythm Of My Heart
23	Roxette, Joyride
24	Nelson, More Than Ever
25	Hi-Five, I Like The Way (The Kissing
26	Londonbeat, I've Been Thinking About
27	Enigma, Sadness Part 1
28	Mariah Carey, I Don't Wanna Cry
29	The Cover Girls, Funk Boutique
30	Stevie B, I'll Be By Your Side
31	Warrant, I Saw Red
32	Whitney Houston, Miracle


	
New York	P.D.: Joel Salkowitz
1	C&C Music Factory Feat. Freedom Willi
2	Brother McKiss, 3 Do You Wanna Dance
3	Cathy Dennis, Touch Me (All Night Lon
4	Tara Kemp, Hold You Tight
5	Musto & Bones, Dangerous On The
6	Daisy Dee, Crazy
7	Londonbeat, I've Been Thinking About
8	Tracie Spencer, This House
9	Enigma, Sadness Part 1
10	RA, Give Your Love To Me
11	Black Box, Strike It Up
12	L.L. Cool J, Around The Way Girl
13	Michelle, Something In My Heart
14	Gerardo, Rico Suave
15	2 In A Room, She's Got Me Going Crazy
16	Hi-Five, I Like The Way (The Kissing
17	Shawn Christopher, Another Sleepless
18	Another Bad Creation, Iesha
19	Monie Love Featuring True Image, It's
20	Bingo Boys Featuring Princessa, How I
21	Ralph Tresvant, Stone Cold Gentleman
22	2 Without Hats, 3 On The Mic
23	L.L. Cool J, Mama Said Knock You Out
24	Janet Jackson, State Of The World
25	Definition Of Sound, Now Is Tomorrow
26	Dee-Lite, Power Of Love
27	Salt-N-Pepa, Do You Want Me
28	Crystal Waters, Gypsy Woman
29	Tevin Campbell, Round And Round
30	Pebbles, Backyard
31	Dee-Lite, E.S.P.
32	Guy, Let's Chill
33	Amy Grant, Baby Baby
34	LaTour, People Are Still Having Sex
35	Mariah Carey, I Don't Wanna Cry
36	Corina, Temptation
37	Lisa Fischer, How Can I Ease The Pain
38	Color Me Badd, I Wanna Sex You Up
39	Whitney Houston, Miracle
40	Keedy, Save Some Love
41	Be-Bi Devoe, She's So Deep
42	Pajama Party, Got My Eye On You
43	Sheena Easton, What Comes Naturally
44	Alisan Porter, Where Love Lives
45	Aftershock, Going Through The Motions

	
New York	P.D.: Tom Cuddy
1	Styx, Show Me The Way
2	Enigma, Sadness Part 1
3	Tara Kemp, Hold You Tight
4	Mariah Carey, Someday
5	Tracie Spencer, This House
6	Londonbeat, I've Been Thinking About
7	Gloria Estefan, Coming Out Of The Dar
8	Wilson Phillips, You're In Love
9	Janet Jackson, State Of The World
10	Lisette Melendez, Together Forever
11	Bingo Boys Featuring Princessa, How I
12	Timmy T., One More Try
13	Gerardo, Rico Suave
14	Rod Stewart, Rhythm Of My Heart
15	Tesla, Signs
16	C&C Music Factory Feat. Freedom Willi
17	Stevie B, I'll Be By Your Side
18	Tevin Campbell, Round And Round
19	Roxette, Joyride
20	Amy Grant, Baby Baby
21	Divinyls, I Touch Myself
22	Cathy Dennis, Touch Me (All Night Lon
23	Another Bad Creation, Iesha
24	Winger, Easy Come Easy Go
25	Nelson, More Than Ever
26	The Cover Girls, Funk Boutique
27	Oleta Adams, Get Here
28	Harriet, Temple Of Love
29	Rod Stewart, Rhythm Of My Heart
30	Rick Astley, Cry For Help
31	Alexander O'Neal, All True Man
32	Mariah Carey, I Don't Wanna Cry
33	INXS, Bitter Tears
34	Keedy, Save Some Love
35	Hi-Five, I Like The Way (The Kissing
36	Styx, Love At First Sight
37	The Fixx, How Much Is Enough
38	Dee-Lite, E.S.P.
39	Riff, My Heart Is Failing Me
40	The Triplets, You Don't Have To Go Ho
41	Rolling Stones, Highway
42	The Escape Club, Call It Poison

Chicago	P.D.: Dave Shakes
1	Daisy Dee, Crazy
2	Timmy T., One More Try
3	Lisette Melendez, Together Forever
4	The Cover Girls, Funk Boutique
5	Tara Kemp, Hold You Tight

6	C&C Music Factory Feat. Freedom Willi
7	Cathy Dennis, Touch Me (All Night Lon
8	Cynthia, What Will It Take
9	George LaMond, Duet With Brenda K. St
10	Black Box, Strike It Up
11	D'zrye, Forever Am'or
12	Mariah Carey, Someday
13	Enigma, Sadness Part 1
14	C&C Music Factory Feat. Freedom Willi
15	LaTour, People Are Still Having Sex
16	The Party, That's Why
17	Bingo Boys Featuring Princessa, How I
18	Another Bad Creation, Iesha
19	L.L. Cool J, Around The Way Girl
20	Musto & Bones, Dangerous On The
21	Definition Of Sound, Now Is Tomorrow
22	Father M.C., I'll Do 4 U
23	Pajama Party, Got My Eye On You
24	Salt-N-Pepa, Do You Want Me
25	April, You're The One For Me
26	EX Cartouche, Feel The Groove
27	EX Hi-Five, I Like The Way (The Kissing
28	EX Mariah Carey, I Don't Wanna Cry
29	EX Candyman, Nightgown
30	EX Londonbeat, I've Been Thinking About
31	EX B Angle B, I Don't Want To Lose Your
32	EX Digital Underground, Same Song

	
Los Angeles	P.D.: Bill Richards
1	Wilson Phillips, You're In Love
2	Gloria Estefan, Coming Out Of The Dar
3	Another Bad Creation, Iesha
4	Voices That Care, Voices That Care
5	Enigma, Sadness Part 1
6	Stevie B, I'll Be By Your Side
7	Amy Grant, Baby Baby
8	Tara Kemp, Hold You Tight
9	Londonbeat, I've Been Thinking About
10	Mariah Carey, Someday
11	Divinyls, I Touch Myself
12	Urban Dance Squad, Deeper Shade Of So
13	Mariah Carey, I Don't Wanna Cry
14	Roxette, Joyride
15	Michelle, Something In My Heart
16	Celine Dion, Where Does My Heart Beat
17	Tracie Spencer, This House
18	Nelson, More Than Ever
19	Guy, Let's Chill
20	Lisette Melendez, Together Forever
21	C&C Music Factory Feat. Freedom Willi
22	Timmy T., One More Try
23	Gerardo, Rico Suave
24	Ralph Tresvant, Stone Cold Gentleman
25	Digital Underground, Same Song
26	Vanilla Ice, I Love You
27	Riff, My Heart Is Failing Me
28	Hi-Five, I Like The Way (The Kissing
29	UB40, Here I Am (Come And Take Me)
30	EX Rod Stewart, Rhythm Of My Heart
31	EX Whitney Houston, Miracle
32	EX Robert Palmer, Mercy Mercy Me (The Ec
33	EX Cathy Dennis, Touch Me (All Night Lon
34	EX Salt-N-Pepa, Do You Want Me
35	EX The Party, That's Why


	
Los Angeles	P.D.: Jeff Wyatt
1	Digital Underground, Same Song
2	Tara Kemp, Hold You Tight
3	Salt-N-Pepa, Do You Want Me
4	Lisette Melendez, Together Forever
5	Keith Sweat, I'll Give All My Love To
6	Black Box, Strike It Up
7	Bingo Boys Featuring Princessa, How I
8	Ralph Tresvant, Stone Cold Gentleman
9	Londonbeat, I've Been Thinking About
10	C&C Music Factory Feat. Freedom Willi
11	Voices That Care, Voices That Care
12	Enigma, Sadness Part 1
13	Shawn Christopher, Another Sleepless
14	Pebbles, Love Makes Things Happen
15	Alexander O'Neal, All True Man
16	Guy, Let's Chill
17	The Party, That's Why
18	LaTour, People Are Still Having Sex
19	Amy Grant, Baby Baby
20	Father M.C., I'll Do 4 U
21	Dimples D, Sucker DJ
22	Timmy T., One More Try
23	Cathy Dennis, Touch Me (All Night Lon
24	Hi-Five, I Like The Way (The Kissing
25	Stereo M.C.'s, Elevate My Mind
26	Boy George, Generation's Of Love
27	Tevin Campbell, Round And Round
28	Johnny Gill, Wrap My Body Tight
29	Harriet, Temple Of Love
30	Michelle, Something In My Heart
31	Gerardo, Rico Suave
32	Monie Love Featuring True Image, It's
33	Color Me Badd, I Wanna Sex You Up
34	Trilogy, Love Me Forever Or Love Me N
35	EX Sheena Easton, What Comes Naturally
36	EX A — Gerardo, We Want The Funk
37	EX Keedy, Save Some Love
38	EX Daisy Dee, Crazy
39	EX Dee-Lite, E.S.P.
40	EX Jasmine Guy, Another Like My Lover

	
Boston	P.D.: Steve Rivers
1	Londonbeat, I've Been Thinking About
2	Another Bad Creation, Iesha
3	Gloria Estefan, Coming Out Of The Dar
4	Janet Jackson, State Of The World
5	Rick Astley, Cry For Help
6	Cathy Dennis, Touch Me (All Night Lon
7	Robert Palmer, Mercy Mercy Me (The Ec
8	Enigma, Sadness Part 1
9	Tevin Campbell, Round And Round
10	Amy Grant, Baby Baby
11	C&C Music Factory Feat. Freedom Willi
12	Stevie B, I'll Be By Your Side
13	Wilson Phillips, You're In Love
14	Mariah Carey, Someday
15	Bingo Boys Featuring Princessa, How I
16	Gerardo, Rico Suave
17	Roxette, Joyride
18	Monie Love Featuring True Image, It's
19	Pebbles, Backyard
20	Rod Stewart, Rhythm Of My Heart
21	Black Box, Strike It Up
22	Harriet, Temple Of Love
23	Michelle, Something In My Heart
24	Alexander O'Neal, All True Man
25	Extreme, More Than Words
26	Rude Boys, Written All Over Your Face
27	Celine Dion, (If There Was) Any Other
28	EX Mariah Carey, I Don't Wanna Cry
29	EX
30	EX

	
Boston	P.D.: Steve Perun
1	Another Bad Creation, Iesha
2	Gloria Estefan, Coming Out Of The Dar
3	Tara Kemp, Hold You Tight
4	Tevin Campbell, Round And Round
5	Lisette Melendez, Together Forever
6	Mariah Carey, Someday
7	Enigma, Sadness Part 1
8	Gerardo, Rico Suave
9	Londonbeat, I've Been Thinking About
10	Tracie Spencer, This House
11	Rick Astley, Cry For Help
12	Stevie B, I'll Be By Your Side
13	Robert Palmer, Mercy Mercy Me (The Ec
14	Divinyls, I Touch Myself
15	Wilson Phillips, You're In Love
16	Whitney Houston, All The Man That I N
17	Bingo Boys Featuring Princessa, How I
18	Timmy T., One More Try
19	Roxette, Joyride
20	Amy Grant, Baby Baby
21	Voices That Care, Voices That Care
22	Hi-Five, I Like The Way (The Kissing
23	C&C Music Factory Feat. Freedom Willi
24	Cathy Dennis, Touch Me (All Night Lon
25	Rod Stewart, Rhythm Of My Heart
26	Tesla, Signs
27	Mariah Carey, I Don't Wanna Cry
28	Janet Jackson, State Of The World
29	Color Me Badd, I Wanna Sex You Up
30	EX Pebbles, Backyard
31	EX Whitney Houston, Miracle
32	EX Extreme, More Than Words
33	EX LaTour, People Are Still Having Sex
34	EX Keedy, Save Some Love

	
Pittsburgh	P.D.: John Roberts
1	Bad Company, If You Needed Somebody
2	Timmy T., One More Try
3	Styx, Show Me The Way
4	Tesla, Signs
5	Janet Jackson, State Of The World
6	Gerardo, Rico Suave
7	Wilson Phillips, You're In Love
8	L.L. Cool J, Around The Way Girl
9	The Escape Club, Call It Poison
10	Mariah Carey, Someday
11	Roxette, Joyride
12	Gloria Estefan, Coming Out Of The Dar
13	Alias, Waiting For Love
14	Nelson, More Than Ever
15	Celine Dion, Where Does My Heart Beat
16	Tara Kemp, Hold You Tight
17	C&C Music Factory Feat. Freedom Willi
18	Rod Stewart, Rhythm Of My Heart
19	EX INXS, Bitter Tears
20	EX Cathy Dennis, Touch Me (All Night Lon
21	EX The Triplets, You Don't Have To Go Ho
22	EX The Rembrandts, Just The Way It Is, B
23	EX Whitney Houston, All The Man That I N
24	EX Enigma, Sadness Part 1
25	EX Amy Grant, Baby Baby
26	EX R.E.M., Losing My Religion
27	EX Mike + The Mechanics, Word Of Mouth
28	EX Sheena Easton, What Comes Naturally
29	EX Celine Dion, (If There Was) Any Other
30	EX

	
Philadelphia	P.D.: Mark Driscoll
1	Another Bad Creation, Iesha
2	Gerardo, Rico Suave
3	C&C Music Factory Feat. Freedom Willi
4	Londonbeat, I've Been Thinking About
5	Cathy Dennis, Touch Me (All Night Lon
6	Monie Love Featuring True Image, It's
7	Digital Underground, Same Song
8	Hi-Five, I Like The Way (The Kissing
9	Candyman, Nightgown
10	Bingo Boys Featuring Princessa, How I
11	Wilson Phillips, You're In Love
12	Michelle, Something In My Heart
13	Gloria Estefan, Coming Out Of The Dar
14	Nyasia, Now & Forever
15	Tesla, Signs
16	Roxette, Joyride
17	Rick Astley, Cry For Help
18	Divinyls, I Touch Myself
19	L.L. Cool J, Around The Way Girl
20	Tara Kemp, Hold You Tight
21	Enigma, Sadness Part 1
22	Daisy Dee, Crazy
23	LaTour, People Are Still Having Sex
24	Rude Boys, Written All Over Your Face
25	Happy Mondays, Step On
26	Color Me Badd, I Wanna Sex You Up
27	L.L. Cool J, Mama Said Knock You Out
28	Mariah Carey, I Don't Wanna Cry
29	EX Tabu, I'm So Cool
30	EX Alexander O'Neal, All True Man
31	EX The Triplets, You Don't Have To Go Ho
32	EX Wilson Phillips, You're In Love
33	EX Celine Dion, (If There Was) Any Other
34	EX Keedy, Save Some Love
35	EX Nikki D, Daddy's Little Girl
36	EX Salt-N-Pepa, Do You Want Me
37	EX Lisa Fischer, How Can I Ease The Pain
38	EX K-9 Posse, Get Wild Go Crazy
39	EX Tony! Toni! Toné!, Whatever You Want

	
Philadelphia	P.D.: Brian Phillips
1	Timmy T., One More Try
2	Celine Dion, Where Does My Heart Beat
3	Tesla, Signs
4	Whitney Houston, All The Man That I N
5	Gloria Estefan, Coming Out Of The Dar
6	Oleta Adams, Get Here
7	Wilson Phillips, You're In Love
8	Londonbeat, I've Been Thinking About
9	Styx, Show Me The Way
10	Janet Jackson, State Of The World
11	Enigma, Sadness Part 1
12	Lisette Melendez, Together Forever

	
Washington	P.D.: Lorrin Palagi
1	Gloria Estefan, Coming Out Of The Dar
2	Amy Grant, Baby Baby
3	Wilson Phillips, You're In Love
4	Styx, Show Me The Way
5	Oleta Adams, Get Here
6	Mariah Carey, Someday
7	Londonbeat, I've Been Thinking About
8	Robert Palmer, Mercy Mercy Me (The Ec
9	Celine Dion, Where Does My Heart Beat
10	Rick Astley, Cry For Help
11	Surface, The First Time
12	Sting, All This Time
13	Whitney Houston, All The Man That I N
14	Rod Stewart, Rhythm Of My Heart
15	Alias, Waiting For Love
16	Rod Stewart, I Don't Want To Talk Ab
17	Cher, The Shoop Shoop Song (It's In H
18	Harriet, Temple Of Love
19	Roxette, Joyride
20	Damn Yankees, High Enough
21	Concrete Blonde, Joey
22	The Triplets, You Don't Have To Go Ho
23	Heart, Stranded
24	Daryl Hall John Oates, So Close
25	Don Henley, New York Minute
26	EX Mariah Carey, I Don't Wanna Cry
27	EX Celine Dion, (If There Was) Any Other

	
Washington	P.D.: Chuck Beck
1	Gloria Estefan, Coming Out Of The Dar
2	Another Bad Creation, Iesha
3	Enigma, Sadness Part 1
4	Celine Dion, Where Does My Heart Beat
5	Janet Jackson, State Of The World
6	Wilson Phillips, You're In Love
7	Gerardo, Rico Suave
8	Timmy T., One More Try
9	Amy Grant, Baby Baby
10	Mariah Carey, Someday
11	Londonbeat, I've Been Thinking About
12	Roxette, Joyride
13	Styx, Show Me The Way
14	Divinyls, I Touch Myself
15	C&C Music Factory Feat. Freedom Willi
16	Digital Underground, Same Song
17	Vanilla Ice, Satisfaction
18	Rod Stewart, Rhythm Of My Heart
19	Robert Palmer, Mercy Mercy Me (The Ec
20	Rick Astley, Cry For Help
21	The Party, That's Why
22	Tevin Campbell, Round And Round
23	Hi-Five, I Like The Way (The Kissing
24	Cathy Dennis, Touch Me (All Night Lon
25	EX Sheena Easton, What Comes Naturally

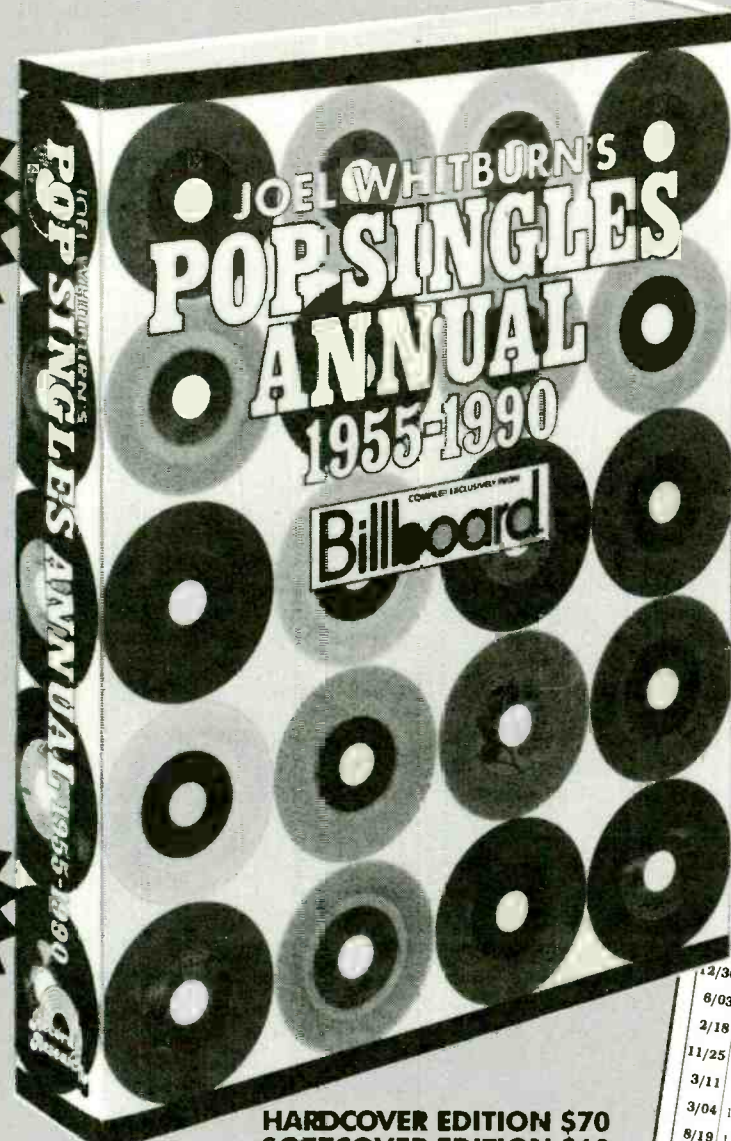
	
Atlanta	P.D.: Rick Stacy
1	Wilson Phillips, You're In Love
2	Amy Grant, Baby Baby
3	Tevin Campbell, Round And Round
4	Tracie Spencer, This House
5	Divinyls, I Touch Myself
6	Gloria Estefan, Coming Out Of The Dar
7	The Cover Girls, Funk Boutique
8	The Rembrandts, Just The Way It Is, B
9	Cathy Dennis, Touch Me (All Night Lon
10	Roxette, Joyride
11	Tesla, Signs
12	Tara Kemp, Hold You Tight
13	Nelson, More Than Ever
14	Hi-Five, I Like The Way (The Kissing
15	Rick Astley, Cry For Help
16	Gerardo, Rico Suave
17	C&C Music Factory Feat. Freedom Willi
18	Oleta Adams, Get Here
19	The Party, That's Why
20	The Triplets, You Don't Have To Go Ho
21	Keith Sweat, I'll Give All My Love To
22	The Black Crowes, Sex Talks To Angels
23	Rod Stewart, Rhythm Of My Heart
24	Another Bad Creation, Iesha
25	Alexander O'Neal, All True Man
26	EX Mariah Carey, I Don't Wanna Cry
27	Keedy, Save Some Love
28	EX Jesus Jones, Right Here Right Now
29	EX UB40, Here I Am (Come And Take Me)
30	EX Chris Isaak, Don't Make Me Dream About
31	EX 4 Way, With All My Love For You
	R.E.M., Losing My Religion
	A People Are Still Having Sex
	A After 7, Nights Like This
	A Janet Jackson, Someday Is Tonight
	A Color Me Badd, I Wanna Sex You Up



# "HOT" POP

## YEAR-BY- YEAR

**OVER  
20,000  
TITLES,  
Arranged  
By Year**



**Completely  
Revised &  
Updated, With  
All-New  
Features**

**HARDCOVER EDITION \$70  
SOFTCOVER EDITION \$60**

### WITH THESE NEW FEATURES:

- **Weekly Positions of All #1 Hits** chronicle each record's entire chart life, showing how it rose, peaked, faded and fell week-by-week, position-by-position.
- **Original Label & Record Number** are now listed for every "Hot 100" single.
- **Yearly Artist Ranking** lists The Top 20 Artists of each year in rank order according to their chart performance.
- **Top Artist Picture Section** contains original picture sleeves of each year's Top 3 Artists, showing Pop's biggest stars at the peaks of their chart careers.
- **Yearly New Artist List** spotlights, in chronological order by debut date, those New Artists who made their chart debuts during the year and went on to be ranked among Pop's All-Time Top 500 Artists.
- **Expanded Christmas Hits Section** provides an in-depth listing of every holiday hit that appeared on Billboard's special "Christmas Singles" charts.
- **Larger 7"-Wide Pages** allow the Pop Annual's expanded features and information to fit more comfortably, for easier reading and referencing.

### PLUS:

- **Time Capsules** lead off all yearly sections with concise, fact-packed, one-page reviews of each year's highlights in news, sports, films, TV shows, the big fads and more.
- **Complete Song Title Section** alphabetically lists every charted "Hot 100" title with peak position and year.
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- An artist's first or only appearance on the charts
- Recharted singles
- Special or unusual types of records

time of each single ● RIAA Platinum/Gold Record certifications  
● An artist's first or only appearance on the charts  
● Recharted singles ● Special or unusual types of records

1967

67

PEAK DATE	CR	40	10	PK	RANK	GOLD	RECORD TITLE	PEAK POSITION	NEW	ARTIST	TIME	LABEL & NUMBER
10/21	17	15	9	5	1		1 ● To Sir With Love	1		Lula	2:44	Epic 10187
12/02	12	12	10	4	2		2 ● Daydream Believer	2		The Monkees	2:57	Colgems 1012
7/01	14	13	9	4	3		3 ● Windy	3		The Association	2:49	Warner 7041
8/28	14	12	9	4	4		4 ● Ode To Billie Joe	4		● Bobbie Gentry	4:13	Capitol 5950
6/15	13	11	9	4	5		5 ● Somethin' Stupid	5		Nancy & Frank Sinatra	2:35	Reprise 0561
7/20	13	11	9	4	6		6 ● Groovin'	6		The Young Rascals	2:25	Atlantic 2401
7/23	16	13	8	4	7		7 ● The Letter	7		● The Box Tops	1:58	Mala 565
29	17	14	9	3	8		8 ● Light My Fire	8		● The Doors	2:52	Elektra 45615
12/30	11	10	8	3	9		9 ● Happy Together	9		The Turtles	2:50	White Whale 244
6/03	12	11	7	2	10		10 ● Hello Goodbye	10		The Beatles	3:24	Capitol 2056
2/18	13	10	7	2	11		11 ● Respect	11		Aretha Franklin	2:26	Atlantic 2403
11/25	16	14	9	1	12		12 ● Kind Of A Drag	12		● The Buckinghams	2:05	U.S.A. 860
3/11	11	10	7	1	13		13 ● Incense And Peppermints	13		● Strawberry Alarm Clock	2:37	Uni 55018
3/04	12	9	7	1	14		14 ● Love Is Here And Now You're Gone	14		The Supremes		
8/19	11	9	7	1	15		15 ● Ruby Tuesday	15				
5/13	11	10	6	1	16		16 ● All You Need Is Love	16				
3/18	10	9	5	1	17		17 ● The Happening	17				
					18		18 ● Penny Lane	18				

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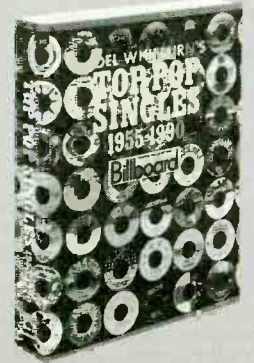
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# Billboard<sup>®</sup> TOP R&B ALBUMS

FOR WEEK ENDING APRIL 13, 1991

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ No. 1 ★ ★	
1	1	2	19	RALPH TRESVANT ▲ MCA 10116 (9.98) 2 weeks at No. 1	RALPH TRESVANT
(2)	5	8	21	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
3	3	4	20	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
(4)	7	7	9	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
5	4	3	20	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
6	2	1	11	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
7	6	5	20	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
(8)	10	13	8	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
9	8	6	41	MARIAH CAREY ▲ <sup>4</sup> COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
10	9	9	28	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
(11)	15	18	19	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
(12)	27	49	3	SOUNDTRACK GIANT 24409/REPRISE (9.98)	NEW JACK CITY
13	11	14	34	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
14	13	11	14	C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
15	14	16	42	KEITH SWEAT ▲ <sup>2</sup> VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
(16)	20	26	6	ANOTHER BAD CREATION ● MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
17	17	21	21	SPECIAL GENERATION BUST IT 94846/CAPITOL (9.98)	TAKE IT TO THE FLOOR
18	12	10	10	DIGITAL UNDERGROUND ● TOMMY BOY 964* (6.98)	THIS IS AN E.P. RELEASE
(19)	22	22	47	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
(20)	23	23	10	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
(21)	29	39	3	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED
22	19	15	54	BELL BIV DEVOE ▲ <sup>3</sup> MCA 6387 (9.98)	POISON
23	18	17	18	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
(24)	26	25	8	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
25	16	12	15	ICE CUBE ● PRIORITY 7230* (6.98)	KILL AT WILL
26	25	24	21	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
27	21	19	57	M.C. HAMMER ▲ <sup>9</sup> CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
28	24	20	20	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
29	28	27	50	JOHNNY GILL ▲ <sup>2</sup> MOTOWN 6283 (8.98)	JOHNNY GILL
30	30	29	21	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
31	32	28	29	TOO SHORT ▲ JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
32	31	30	20	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
33	35	33	35	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
(34)	37	32	28	PEBBLES MCA 10025 (9.98)	ALWAYS
35	33	31	21	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
36	38	45	8	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
37	34	38	6	BWP NO FACE 47068/COLUMBIA (9.98 EQ)	BYTCHES
38	40	36	14	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
(39)	51	77	3	ED O.G. & DA BULLDOGS PWL AMERICA 848 326/MERCURY (9.98 EQ)	LIFE OF A KID IN THE GHETTO
40	39	35	35	BLACK BOX RCA 2221 (9.98)	DREAMLAND
41	36	34	23	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES...AND THE WHOLE 9!
42	41	37	21	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
43	42	43	28	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
44	45	50	8	MAIN SOURCE WILD PITCH 2004 (8.98)	BREAKING ATOMS
(45)	57	54	12	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
46	46	46	51	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
47	50	48	20	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
(48)	53	53	13	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN CONCERT
49	43	40	38	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS

50	44	42	26	GERALD ALSTON TAJ 6298/MOTOWN (9.98)	OPEN INVITATION
(51)	54	58	5	ONE CAUSE ONE EFFECT BUST IT 94847/CAPITOL (9.98)	DROP THE AXXE
(52)	70	82	3	PHIL PERRY CAPITOL 92115 (9.98)	THE HEART OF THE MAN
53	48	44	80	JANET JACKSON ▲ <sup>5</sup> A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
54	47	41	34	VANILLA ICE ▲ <sup>7</sup> SBK 95325* (9.98)	TO THE EXTREME
(55)	71	—	2	BOOGIE DOWN PRODUCTIONS JIVE 1425/RCA (9.98)	LIVE HARDCORE WORLDWIDE
(56)	64	69	3	MARVA HICKS POLYDOR 847 209/PLG (9.98 EQ)	MARVA HICKS
57	56	57	10	DOROTHY MOORE MALACO 7455 (8.98)	FEEL THE LOVE
58	49	47	67	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
(59)	65	72	4	GEORGE HOWARD GRP 9629 (9.98)	LOVE AND UNDERSTANDING
(60)	60	68	3	TYRONE DAVIS ICHIBAN 1103 (9.98)	I'LL ALWAYS LOVE YOU
61	55	56	15	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
(62)	69	75	3	MICA PARIS ISLAND 846 814 (9.98)	CONTRIBUTION
63	59	51	11	TONY TERRY EPIC 45015 (9.98 EQ)	TONY TERRY
(64)	74	—	2	HERB ALPERT A&M 5345 (9.98)	NORTH ON SOUTH ST.
65	52	52	23	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
66	58	55	25	THE BOYS ● MOTOWN 6302 (9.98)	THE BOYS
67	67	63	19	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
68	62	60	10	MARION MEADOWS NOVUS 3097*/RCA (9.98)	FOR LOVERS ONLY
69	61	61	12	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE-WHO
70	63	65	20	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
(71)	76	84	4	VARIOUS ARTISTS PANDISC 8813 (9.98)	MIAMI BASS WARS VOL. II
72	73	64	7	GERARDO INTERSCOPE 91619/EAST WEST (9.98)	MO' RITMO
73	68	59	24	CANDYMAN ● EPIC 46947* (9.98 EQ)	AIN'T NO SHAME IN MY GAME
74	75	70	33	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
(75)	78	87	5	AMERICA'S MOST WANTED TRIAD 007 (8.98)	CRIMINALS
(76)	NEW ►	1	1	WHODINI MCA 10201 (9.98)	BAG A TRIX
77	80	74	9	M.C. TWIST LETHAL BEAT 104 (8.98)	BAD INFLUENCE
78	72	62	26	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
79	66	66	33	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
80	84	94	40	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
81	85	99	8	THE MALEMAN MUSCLE SHOALS 2207/MALACO (8.98)	FIRST CLASS MALE
82	87	76	27	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
83	77	67	8	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT
(84)	NEW ►	1	1	M.C. BREED & D.F.C. S.D.E.G. 4103/ICHIBAN (9.98)	M.C. BREED & D.F.C.
(85)	NEW ►	1	1	DETROIT MOST WANTED BRYANT 310 (8.98)	TRICKS OF THE TRADE
86	79	85	25	CARON WHEELER EMI 93497 (9.98)	UK BLAK
(87)	93	92	4	KID CAPRI COLD CHILLIN' 26474/WARNER BROS. (9.98)	THE TAPE
88	82	80	18	GERALD ALBRIGHT ATLANTIC 82087* (9.98)	DREAM COME TRUE
(89)	NEW ►	1	1	CHAMPAIGN MALACO 7461 (8.98)	CHAMPAIGN IV
(90)	RE-ENTRY	7	7	DISCO RICK FEATURING "THE DOGS" ON TOP 2004/JOEY BOY (8.98)	THE NEGRO'S BACK
91	81	73	27	ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ)	BE-BE'S KIDS
(92)	NEW ►	1	1	RIFF SBK 95828 (8.98)	RIFF
(93)	NEW ►	1	1	WILL DOWNING ISLAND 848 278/PLG (9.98)	A DREAM FULFILLED
94	86	78	31	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
(95)	97	83	17	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
96	90	93	17	MOVEMENT EX COLUMBIA 46894 (9.98 EQ)	MOVEMENT EX
97	99	95	5	GRANDADDY I.U. COLD CHILLIN' 26341/REPRISE (9.98)	SMOOTH ASSASSIN
98	88	81	27	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
99	92	100	24	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
100	83	86	7	LAKIM SHABAZZ TUFF CITY 0571 (8.98)	THE LOST TRIBE OF SHABAZZ

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

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## TERRI ROSSI'S RHYTHM SECTION

**ON THE ONE:** Johnny Gill continues his string of hits as "Wrap My Body Tight" (Motown) glides into No. 1. Positioned nicely for next week is "Stone Cold Gentleman" by Ralph Tresvant (MCA) with 102 radio reporters. No. 1 reports are logged in at eight stations, including KJLH Los Angeles; WQMG Greensboro, N.C.; WZAZ Jacksonville, Fla.; and WCKX Columbus, Ohio. "Whatever You Want" by Toni! Toni! Tōne! (Wing) ascends rapidly to No. 5 in its seventh week on the chart. It has reports from the entire panel and No. 1 reports from WAMO Pittsburgh; WOWI Norfolk, Va.; and WJLB Detroit; 97 stations list upward playlist movement.

**NEW JACK HUSTLIN':** "New Jack Hustler (Nino's Theme)" by Ice-T (Giant) from the "New Jack City" soundtrack enters the Hot R&B Singles chart at No. 75. Its debut position is strongly supported by accumulated retail points. Radio is just beginning to notice this record. It has reports from 11 stations, including WHQT Miami; WYLD-FM New Orleans; KHUL Memphis; KSOL San Francisco; and WFXM Macon, Ga. Also from the "New Jack City" soundtrack is "I'm Dreamin'" by Christopher Williams (Giant), which makes a power move, 15-8, leap-frogging two records. Love his voice! It has reports from 105 stations, gaining two this week: WJMH Greensboro, N.C., and WPLZ Richmond, Va. It has 21 top 10 reports and five stations show it in their top five: WCKX Columbus (4-2); WJFX Fort Wayne, Ind. (8-4); KYEA Monroe, La. (9-4); WWDN Columbia, S.C. (7-3); and WPEG Charlotte, N.C. (which lists it at No. 5).

**MORE LIGHTS, CAMERA, ACTION:** With reports from 77 stations, "A Heart Is A House For Love" by the Dells (Virgin) glides 53-47. It is the first single released from the soundtrack for "The Five Heartbeats," and it gains four new radio reports: WBLK Buffalo, N.Y.; WHQT Miami; KJLH Los Angeles; and WMXD Detroit. The Dells have an extensive chart history, dating back to 1956 with "Oh What A Nite" on the Vee-Jay label. Since then, this amazing vocal unit has recorded for a number of labels and charted 44 other singles. Two records made it to No. 1 and have become classics: "Stay In My Corner" in 1968 and "Oh, What A Night" in 1969, both on Cadet Records. Their most recent charted single was "Thought Of You Just A Little Too Much" in 1989 on Stanley Bethel's Veteran Records label. "Thought Of You" continues to get exposure in New York at night: I occasionally hear it on Vaughn Harper's "Quiet Storm" show on WBSL.

**MORE FIVE-PART HARMONY:** The first professional experience for SBK Records' act Riff was not recording "My Heart Is Failing Me," which moves up into the top 15 this week. This group first appeared in the movie "Lean On Me" as members of Eastside High School's choral group. "My Heart" has reports from 92 stations, adding WGZB Louisville, Ky. The song has garnered top 10 reports from 12 stations and two stations list it top five: WXVI Montgomery, Ala. (6-4), and WGOK Mobile, Ala. (8-3).

## HOT R&B SINGLES ACTION RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 22 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 55 REPORTERS	TOTAL ADDS 108 REPORTERS	TOTAL ON 108 REPORTERS
<b>MIRACLE</b>					
WHITNEY HOUSTON ARISTA	12	17	34	63	63
<b>HOW CAN I EASE THE PAIN</b>					
LISA FISCHER ELEKTRA	10	14	28	52	52
<b>I DON'T WANNA CRY</b>					
MARIAH CAREY COLUMBIA	8	13	23	44	86
<b>THE OTHER SIDE</b>					
RUBY TURNER JIVE	3	4	22	29	30
<b>ALWAYS</b>					
CARMEN CARTER ARISTA	2	6	15	23	69
<b>PLAYGROUND</b>					
ANOTHER BAD. . . MOTOWN	5	6	12	23	65
<b>I TRY</b>					
WILL DOWNING ISLAND	1	4	13	18	55
<b>ELEVATOR</b>					
SWEET OBSESSION EPIC	2	8	8	18	28
<b>KRAZE</b>					
LAZET MICHAELS ZOO	0	5	12	17	60
<b>DON'T GO</b>					
EN VOGUE ATLANTIC	1	7	7	15	83

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 R&B Singles Sales & Airplay™

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

SALES					AIRPLAY				
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	2	WRAP MY BODY TIGHT	JOHNNY GILL	1	1	2	WRAP MY BODY TIGHT	JOHNNY GILL	1
2	1	DO ME AGAIN	FREDDIE JACKSON	2	2	1	DO ME AGAIN	FREDDIE JACKSON	2
3	5	LET'S CHILL	GUY	4	3	4	STONE COLD GENTLEMAN	RALPH TRESVANT	3
4	6	STONE COLD GENTLEMAN	RALPH TRESVANT	3	4	9	WHATEVER YOU WANT	TONY! TONI! TONE!	5
5	7	IT'S A SHAME (MY SISTER)	MONIE LOVE	11	5	6	GETTING BACK INTO LOVE	GERALD ALSTON	6
6	18	WHATEVER YOU WANT	TONY! TONI! TONE!	5	6	3	LET'S CHILL	GUY	4
7	11	MY HEART IS FAILING ME	RIFF	15	7	7	SAME SONG	DIGITAL UNDERGROUND	—
8	14	NO MATTER WHAT YOU DO	DIANA ROSS & AL B. SURE!	9	8	10	IS IT GOOD TO YOU	WHISPERS	7
9	12	IS IT GOOD TO YOU	WHISPERS	7	9	16	I'M DREAMIN'	CHRISTOPHER WILLIAMS	8
10	20	I'M DREAMIN'	CHRISTOPHER WILLIAMS	8	10	13	NEVER BEEN IN LOVE BEFORE	MARVA HICKS	10
11	3	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	13	11	14	NO MATTER WHAT YOU DO	DIANA ROSS & AL B. SURE!	9
12	19	NEVER BEEN IN LOVE BEFORE	MARVA HICKS	10	12	18	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS	12
13	27	IT SHOULD'VE BEEN YOU	TEDDY PENDERGRASS	12	13	17	ALL I WANT IS YOU	SURFACE	16
14	13	GETTING BACK INTO LOVE	GERALD ALSTON	6	14	21	CALL ME	PHIL PERRY	18
15	21	TELL ME	THE WOOTEN BROTHERS	14	15	20	BACKYARD	PEBBLES (WITH SALT-N-PEPA)	19
16	24	THANX 4 THE FUNK	THE BOYS	17	16	19	TELL ME	THE WOOTEN BROTHERS	14
17	23	SPARK OF LOVE	SPECIAL GENERATION	26	17	22	THANX 4 THE FUNK	THE BOYS	17
18	10	TEMPLE OF LOVE	HARRIET	25	18	5	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	13
19	28	ALL I WANT IS YOU	SURFACE	16	19	25	CHEAP TALK	LOOSE ENDS	29
20	4	HOLD YOU TIGHT	TARA KEMP	20	20	24	MY HEART IS FAILING ME	RIFF	15
21	29	CALL ME	PHIL PERRY	18	21	12	IT'S A SHAME (MY SISTER)	MONIE LOVE	11
22	22	TREAT 'EM RIGHT	CHUBB ROCK	39	22	28	I DON'T WANT TO LOSE YOUR LOVE	B ANGIE B	21
23	8	ALL TRUE MAN	ALEXANDER O'NEAL	33	23	27	SHE'S DOPE!	BELL BIV DEVOE	31
24	31	MAMA SAID KNOCK YOU OUT	L.L. COOL J	24	24	8	HOLD YOU TIGHT	TARA KEMP	20
25	25	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	30	25	30	HERE WE GO	C&C MUSIC FACTORY	22
26	33	HERE WE GO	C&C MUSIC FACTORY	22	26	26	SERIOUS	LA RUE	23
27	34	I DON'T WANT TO LOSE YOUR LOVE	B ANGIE B	21	27	31	IF MY BROTHER'S IN TROUBLE	JEFFREY OSBORNE	27
28	38	SERIOUS	LA RUE	23	28	35	YOUR LOVE - PART 2	KEITH SWEAT	28
29	17	DON'T LET ME DOWN	O'JAYS	41	29	36	MAMA SAID KNOCK YOU OUT	L.L. COOL J	24
30	—	YOUR LOVE - PART 2	KEITH SWEAT	28	30	29	SEX CYMBAL	SHEILA E.	32
31	39	BACKYARD	PEBBLES (WITH SALT-N-PEPA)	19	31	—	KISSING YOU	KEITH WASHINGTON	36
32	—	IF MY BROTHER'S IN TROUBLE	JEFFREY OSBORNE	27	32	39	THROUGH	VICTORIA WILSON-JAMES	38
33	15	ALL OF ME	BIG DADDY KANE FEATURING BARRY WHITE	53	33	11	ANOTHER LIKE MY LOVER	JASMINE GUY	34
34	9	ANOTHER LIKE MY LOVER	JASMINE GUY	34	34	—	WITH YOU	TONY TERRY	43
35	26	SOMEDAY	MARIAH CAREY	35	35	15	SOMEDAY	MARIAH CAREY	35
36	37	DANCE ALL NIGHT	POISON CLAN	63	36	—	IT'S SOMETHIN'	LALAH HATHAWAY	37
37	—	SEX CYMBAL	SHEILA E.	32	37	—	I DON'T WANNA CRY	MARIAH CAREY	49
38	16	ANOTHER SLEEPLESS NIGHT	SHAWN CHRISTOPHER	57	38	—	DON'T GO	EN VOGUE	48
39	—	IT'S SOMETHIN'	LALAH HATHAWAY	37	39	32	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	30
40	35	ALL SEASON	LEVERT	54	40	—	STRIKE IT UP	BLACK BOX	44

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

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



# Marley Marl Aims For Another Knockout

## Producer Who Hit With Cool J Has Own Release Due

■ BY HAVELOCK NELSON

NEW YORK—With several seminal rap jams already under his belt, producer/remixer Marley Marl last year directed the sessions for what many consider his masterwork, L.L. Cool J's platinum "Mama Said Knock You Out." Now Marl is gearing up for the June release of his "In Control Vol. 2" on Cold Chillin'.

To date, the Cool J album on Def Jam has spawned three hit singles: "The Boomin' System," "Around The Way Girl," and the title track, which is heard throughout "The Hard Way," the Michael J. Fox/James Woods film featuring Cool J as a cop. For bringing him back into vogue, the rapper dubbed Marl "the flipmaster." Considering what the project has done for his client's career, not to mention his own, the producer says, "It's nice when a battle plan comes together. We had analyzed the whole rap industry before we came up with 'Mama Said Knock You Out.' We were determined to win."

Many of the tracks on "Mama Said" combine the smoothness of traditional R&B with the hardness of street-style raps. Marl believes that particular pairing will become

the next hip-hop trend. He already claims a number of hip-hop innovations as his own, including establishing Miami's distinctive drum-machine bass sound, introducing sampling to New York, and bringing "noise" (multilayered produc-

*'I'm always looking for that new thing that people are already digging'*

tion) to groups like Public Enemy. He fashioned the sandpaper shuffle beat that Soul II Soul later made world famous via "Keep On Movin'" (it was in Biz Markie's hilarious "Pickin' Boogers") and he also solidified a move toward slower rap tempos with Eric B. & Rakim's "Eric B. Is President." Marl, whose real name is Marlon Williams, says, "I'm just always looking for that new thing that's still in the groove of what people are already digging."

Marl first made a name for himself as the in-house producer for Cold Chillin' in the mid-'80s—working with Markie, Big Daddy

Kane, Roxanne Shanté, Kool G. Rap & Polo, and M.C. Shan. But he quickly extended his domain to include such artists as Uptown's Heavy D. & the Boyz, Tommy Boy's the Force M.D.'s, and Def Jam's Oran "Juice" Jones. Though he has just completed remixing Bell Biv DeVoe's "Dope" and Kane's "Hard Being The Kane," these days Marl is working mainly though not exclusively with acts signed to his Marley Marl Productions company: A&M's Intelligent Hoodlum, Atlantic's Craig G., vocal group the Flex (now negotiating with MCA), and himself.

"In Control Vol. 2" follows 1988's "Vol. 1" and took Marl more than a year to complete because, he says, "I was trying to find the right talent." With newcomers alongside such seasoned veterans as Ice Cube, Yo-Yo, Salt-N-Pepa, Heavy D, Chuck D., King Tee, Intelligent Hoodlum, Kane, and Kool G. Rap, Marl is confident that he has finally arrived at the perfect blend of voices and rhythms, social conscience and fun. "There will be 12 songs," he says, "and I'm rhyming on three of them."

Now that his solo project is wrapped, Marl is in the studio completing new material with Master Ace, Kane, Cool J, Heavy D, and Slick Rick (who was out on bail prior to his March 22 conviction on attempted murder charges).

For the last several years, Marl had also been a popular WBLS New York DJ/air personality. Though his midday and late-night rap programs were ratings winners, he was fired from the station more than a year ago. He returned a short time later, but left earlier this year—he says for good—when a programming VP proposed changing his show's time slot from 8 p.m.-midnight to 2-6 a.m. "I told them, 'I don't even be up that late!' Then they came on with the slogans: 'Real music by real people,' and 'WBLS: Preserving the image of R&B music.' To me that was disrespecting my craft, the way I made all my money. So I broke out." (WBLS has since changed its slogans and put a rap show in an equally prominent slot.)



**Philly Fetes Teddy.** The city of Philadelphia presents its native son, Elektra Entertainment artist Teddy Pendergrass, with the coveted Liberty Bell Tray, the highest honor the city can bestow on a citizen. The presentation took place Feb. 27 at the Four Seasons Hotel in Philly, at a listening party for the artist's "Truly Blessed" album. Pictured, from left, are Rick Alden, senior VP, promotion, Elektra; Ruben Rodriguez, senior VP, urban music, Elektra; Robert L. Washington, an assistant to Mayor Wilson Goode; Dyana Williams, president, International Assn. of African American Music; Pendergrass; Doug Daniel, VP, urban music, Elektra; and Tim Spencer, executive assistant to Mayor Goode.

Billboard.

FOR WEEK ENDING APRIL 13, 1991

## Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from a national sample of retail and one-stop sales reports.	
				★ ★ NO. 1 ★ ★	
1	3	4	7	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791 (C) (CD) (M) (T)	◆ MONIE LOVE 1 week at No. 1
2	1	1	17	LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE
3	4	2	14	TREAT 'EM RIGHT SELECT 62358 (M) (T)	◆ CHUBB ROCK
4	6	8	7	I GOT TO HAVE IT PWL AMERICA 878 881/MERCURY (C) (M) (T)	◆ ED O.G. & DA BULLDOGS
5	5	6	8	MIND BLOWIN' RUTHLESS 0-96406/ATLANTIC (C) (T)	◆ THE D.O.C.
6	2	3	11	RICO SUAVE INTERSCOPE 0-96401/EAST WEST (C) (T)	◆ GERARDO
7	7	12	5	DADDY'S LITTLE GIRL DEF JAM 44-73697/COLUMBIA (C) (T)	◆ NIKKI D
8	8	10	6	BORN AND RAISED IN COMPTON PROFILE 7323 (T)	◆ DJ QUIK
9	16	—	2	MAMA SAID KNOCK YOU OUT DEF JAM 44-73703/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
10	10	23	4	NEW JACK HUSTLER (NINO'S THEME) GIANT 0-21845/WARNER BROS. (C) (M) (T)	◆ ICE-T
11	11	14	9	PEACHFUZZ ELEKTRA 0-66591 (M) (T)	◆ K.M.D.
12	12	5	9	CHANGE THE STYLE SOUL 53989/MCA (C) (M) (T)	◆ SON OF BAZERK/NO SELF CONTROL
13	13	7	9	DO YOU WANT ME NEXT PLATEAU 50137 (M) (T)	◆ SALT-N-PEPA
14	14	15	10	DANCE ALL NIGHT EFFECT 708/LUKE (C) (M) (T)	◆ POISON CLAN
15	18	26	3	WHO'S GONNA TAKE THE WEIGHT CHRYSLIS 23620 (C) (M) (T)	◆ GANG STARR
16	17	20	6	SHORT BUT FUNKY JIVE 1429/RCA (M) (T)	◆ TOO SHORT
17	21	24	4	IT'S AUTOMATIC CHEETAH 9506 (M) (T)	VICIOUS BASE FEAT. D.J. MAGIC MIKE
18	19	19	7	ONEOVDABIGBOIZ ATLANTIC 0-86104 (C) (T)	◆ KWAME & A NEW BEGINNING
19	26	25	4	WHIP IT BABY NASTY MIX 74005 (C) (T)	MARIO
20	22	22	6	WILD SIDE BOSSMAN 1004 (C) (M) (T)	M.C. JR. CAS
21	20	21	5	ALL ABOUT RED VIRGIN 0-96375 (C) (T)	◆ REDHEAD KINGPIN
22	15	11	15	WAKE UP ELEKTRA 0-66597 (M) (T)	◆ BRAND NUBIAN
23	9	13	17	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T)	◆ BWP
24	27	29	3	DO THE BART LUKE 0-96398/ATLANTIC (C) (M) (T)	◆ LUKE FEATURING THE 2 LIVE CREW
25	NEW ▶	1	1	RAMPAGE DEF JAM 44-73705/COLUMBIA (M) (T)	EPMD FEATURING L.L. COOL J
26	25	16	12	JUST TO GET A REP CHRYSLIS 23620 (C) (M) (T)	◆ GANG STARR
27	NEW ▶	1	1	UNITED SNAKES OF AMERICA COLUMBIA 44-73645 (M) (T)	MOVEMENT EX
28	28	—	2	MAHOGANY MCA 53997 (C) (T)	ERIC B. & RAKIM
29	30	27	20	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
30	29	—	2	FUGITIVE ATLANTIC 0-86087 (C) (T)	◆ K-SOLO

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

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# Talent

## Pat Benatar's Blues Album Is A Labor Of (True) Love

■ BY DAVE DiMARTINO

LOS ANGELES—"You don't make records for airplay or chart position," says Pat Benatar, brimming with obvious—and refreshing—conviction. "If you do, you're an ass. Because you will lose."

That an artist who dominated album-rock radio so thoroughly in the early '80s now seems willingly to bite the hand that feeds her is certainly surprising. That the same artist has released "True Love," an upbeat blues album eons removed from her pop-rock past of "Hit Me With Your Best Shot" and "Love Is A Battlefield," is even more so.

Yet, "True Love" seems that rarity in 1991's hit-driven industry atmosphere: a career move motivated by long-term rather than short-term concerns.

"For the last few years, it's really not been that much fun making records," says Benatar, whose late-'80s albums failed to reach the sales

peaks of her earlier efforts. "I was seriously thinking about retiring. It wasn't working, it just didn't feel good anymore. And to me, if it doesn't feel good, you might as well be doing something else."

left, because it was not happening," she says. But she decided to return when the label changed ownership in 1989 and "all these new people came in."

The major difference: She came

*'I am not puttin' them tights on, those days are over'*

So what happened?

According to Benatar, she had been locked into a long-term contract with Chrysalis Records that "looked like a real blessing in 1979. 'I'm gonna be working forever,'" she recalls thinking, with a laugh. "But I'll tell you what, when 10 years pass and you're still doing the same kind of contract you were doing 10 years ago, you are not a happy camper."

Benatar left Chrysalis a few years ago, at the same time Huey Lewis & the News departed for a new deal with EMI. "We just kept it quiet and

back on her own terms, she says, "not locked into that thing."

Benatar's new thing, "True Love," features the singer accompanied, as usual, by producer/guitarist (and husband of nine years) Neil Giraldo and drummer Myron Grombacher.

The stylistic twist comes in backup from the Roomful Of Blues horn section. Together, they crafted 11 blues-based tracks—three originals and eight by such artists as B.B. and Albert King and Charles Brown, among others.

It was the kind of music she wanted to do—and Chrysalis, says Benatar, was stunned.

"I'm 38 now," she says. "It's not like I'm 26. I'm another person, I'm somebody's mother—I've got a whole different perspective on things. I ain't putting those tights on, baby, I am not puttin' them tights on, those days are over," she says, laughing, recalling the label's reaction. "And they were fine with

that, but they had no idea that I meant this."

Chrysalis president John Sykes, who calls Benatar's new album a "classic record with no pop gimmicks," acknowledges that its blues direction was unexpected. But he sees this midcareer change of direction as having obvious parallels with those of such artists as Linda Ronstadt, Paul Simon, and Bonnie Raitt.

"Like their fans and audience have followed them as they've evolved," says Sykes, "Pat really feels that her fans will follow her."

More importantly, he considers it a significant opportunity for Chrysalis to, as he says, "go back to the basics

(Continued on page 31)

## Astley Goes 'Free' At Last Splits From SAW For New Album

■ BY LARRY FLICK

NEW YORK—Rick Astley admits that naming his third album for RCA Records "Free" is a calculated attempt to close the book on his days as the star of the Stock, Aitken, Waterman production stable.

"It was time for me to finally make the kind of album that I wanted—one that spoke more about me and less about my producers," he says.

Although Astley's split with the team that wrote and produced such No. 1 hits as "Together Forever" and "Never Gonna Let You Go" was reportedly not amicable, the singer says he does not regret his association with them.

"I owe them a lot for helping to get things started," he says. "The problem is that the situation was too creatively confining. Sure, there were advantages; for a while, I got their best songs. Ultimately, though, I grew out of it all."

Astley co-produced "Free" with Gary Stevenson, who has been behind the board for such acts as Go West. The singer also co-wrote many of the songs, collaborating with Lev

el 42's Mark King on "Be With You," and Rob Fisher of Climie Fisher on "Cry For Help," the first single. Among those lending musical support are Elton John and Art Of Noise's Anne Dudley.

Stylistically, "Free" leaves behind the hi-NRG/pop sound of Astley's chart hits in favor of a more mature, R&B stance.

"I wanted to make a break musically," he says. "I wanted to use more live musicians and have more classic arrangements. R&B is the kind of music that gives life to all other forms of music—including dance. I wanted to reach back to that style of music, and find the roots of where songs like 'Together Forever' came from."

Apparently, both radio programmers and consumers agree with Astley's musical transition. "Cry For Help" has cracked the top 20 of Billboard's Hot 100 and reached the top five of the Hot Adult Contemporary chart.

Astley is currently preparing for an international tour, which will kick off in the U.K. next month. U.S. shows are expected this summer.

## Mechanics Spread 'Word Of Mouth'; Mellencamp's Moves; Gatton's Guitar Trip

"THERE'S A FEELING of change in the world," says Mike Rutherford, "and it's important to monitor that change from the right information—which is really street feeling rather than what you hear in the media. It's also a dangerous time because you have information overload. And people haven't learned yet how to deal with that."

Such ideas sparked "Word Of Mouth," the title track and lead single from the new Mike + the Mechanics album, which debuted last week on the Hot 100 Singles chart. "It's a very brash anthem-type song," says Rutherford, chief mechanic but a far-from-brash guy himself, who co-wrote the song with producer Chris Neil. The hit takes its anthemic flavor from the chant-along chorus accompanying Paul Young, who shares lead-vocal duties in the Mechanics with Paul Carrack. "Chris says when you hear this song, you should imagine Paul Young at the front of a crowd."

And where did they find a suitable crowd for the recording?

At a village hall not far from the recording studio, says Rutherford, with a crowd recruited—appropriately—by word of mouth. "You get a friend to ask a friend to ask a friend."

The only catch comes when your acquaintances are in the music business. "All my friends have me asking about performance royalties and video rights," jokes Rutherford.

With "Word Of Mouth" completed, and a Mechanics tour in the talking stage, Rutherford has turned his attention to that other group he plays in. Genesis began working three weeks ago on a follow-up to its 1986 triple-platinum disc "Invisible Touch" for release in late 1991. And a summer tour in '92 by Rutherford, Tony Banks, and Phil Collins seems likely.

"They're two different groups at different stages of their career," says Rutherford. "The contrast between the two is quite exciting."

DISCS DUE: "Pure Mellencamp rock'n'roll with no holds barred" is manager Harry Sandler's description of the new John Cougar Mellencamp album, "Whenever We Wanted," due this summer from Mercury/PolyGram, with a summer-fall tour likely to follow. The album, with one of Mellencamp's paintings used as cover art, features David Grissom, former Joe Ely sideman, on guitar (The Beat, March 9), replacing longtime Mellencamp band mate Larry Crane. Crane has amica-

bly split from Mellencamp to pursue solo record and production projects. In early '92, Mellencamp is due to release "Falling From Grace," the film he directed and co-stars in with Mariel Hemingway, Claude Akins, and John Prine. A soundtrack album will feature three new Mellencamp tunes and new tracks from Dwight Yoakam, Janis Ian, Ely, Crane, violinist Lisa Germano, and others. "Attack Of The Killer B's," the Anthrax EP of remixes and B sides expected this spring (Billboard, Feb. 16), has been shelved, with the tracks to be included instead on the next full Anthrax album, due this fall. EMI Records and Paul McCartney—figuring that if you can't beat 'em, join 'em—plan a limited 500,000-unit release of "Unplugged: The Official Bootleg," an album of material McCartney taped in London in January for a special edition of MTV's "Unplugged," which aired April 3.

DATE BOOK: New Music Nights, the showcase arm of the New Music Seminar, has announced a May 1 deadline for submissions from U.S. acts seeking a slot on the showcase lineup. The deadline for international acts is April 15. Call the New Music Seminar office in New York for details. NMS 12 takes place July 13-17. The New York Music Awards, an April fixture in Manhattan for the past five years, has been rescheduled for Nov. 5, reports co-director Robbie Woliver. The Memphis Producers Showcase will be staged Thursday and Friday (11-12). Call McKeehan/Hardline Management in Memphis for info.

ON THE BEAT: Danny Gatton's opening set for the Radiators at the Ritz in New York Tuesday (9) celebrates the long overdue major-label debut from this 46-year-old guitarist, "88 Elmira St.," on Elektra Entertainment. From the childhood homestead that gives his disc its title, the D.C.-bred Gatton took a journeyman's route to a record deal, bringing a diversity and depth to this all-instrumental album that is as unusual as it is compelling. Relying more on technique than technology, Gatton's Telecaster delivers the goods on track after track: the opening, organ-and-horns stomp of "Funky Mama," the lilting rhythm and riffs of "Quiet Village," the haunting remake of Brian Wilson's "In My Room," the funk and fire of "Muthaship," and more. A genuine six-string powerhouse. Music fans watching the March 25 Academy Awards telecast may

(Continued on next page)

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TALENT  
IN ACTION

GERALD ALSTON

Sweetwater's, New York

THERE'S MUCH TO BE said for the era of early R&B singing groups: It produced acts that lived or died on the basis of their ability to enthrall live audiences. With years spent perfecting their craft before demanding audiences during times when recording opportunities were scarce, these soul crooners specialized in emotional displays of vocal prowess and personal charm.

Former Manhattans lead singer Gerald Alston, now signed to Motown, grew up in this tradition (he joined the Manhattans—who are

still recording—when he was 17). And in the cabaret setting of New York's Sweetwater's club March 11, Alston proved that this early training still turns out some of the most professional, delightful entertainers around.

Supporting his second album, "Open Invitation," Alston commanded the room with a set of smooth ballads and up-tempo AC fare, augmented by a five-piece band known as the Nasty Boys and a smooth and provocatively choreographed quartet of female background singers. Alston's friendly, laid-back demeanor encouraged an intimacy with his audience that made his performance hard to resist.

Alston's set began with the up-tempo title track to the Motown album, then eased into his current

single, the ballad "Getting Back Into Love." Alston's voice, gospel-trained and honey-coated, is perfect for this kind of heartfelt, lights-out groove. What truly got the supper-club audience's motor started was the singer's performance of the classic Manhattans hits "You Are My Shining Star" and "Let's Just Kiss And Say Goodbye." Alston's pure delivery made the 1976 and '80 hits sound brand new.

Other high points were his moving performance of the gospel standard "Than You Lord" featuring singer Joy Strong, and "Here's My Love," a love ballad during the performance of which Alston dropped the mike and emoted effectively without the benefit of amplification. Dramatic and stag-

(Continued on next page)

## THE BEAT

(Continued from preceding page)

have been surprised when **Michael Blake**, winner of the best-adapted screenplay Oscar for "Dances With Wolves," thanked vocalist and RNA recording artist **Exene Cervenka**. Blake is a longtime friend of Cervenka's, and was a fixture at shows by her band **X** for years; they have also shared the stage at L.A. poetry readings. Blake also dedicated the novel "Dances With Wolves," currently a paperback best seller, to Cervenka... Who needs a synthesizer when you can get a Mellotron? That early-'60s vintage keyboard helps drive the pop-rock melodies on the new **Enuff Z'Nuff** album "Strength," which has the muscle to surpass the Chicago quartet's 1989 debut and its hits "New Thing" and "Fly High Michelle." Look for a spring tour... Royalties from a new Epic Records single "Hard To Believe" have been


earmarked for the Home Front Trust, to benefit the families of Gulf war casualties. The song, a plea for alternatives to war, was written by **Kevin Cronin** of **REO Speedwagon**, who recorded it during the war with **Richard Marx**, **David Crosby**, and **Bill Champlin** of **Chicago**. Advance tapes reached the airwaves on **KLOS** in L.A. and other markets, prompting Epic to ship the single last week, according to REO's co-manager **Tom Consolo**.

**ON THE ROAD:** Who said **R.E.M.** wouldn't tour in support of the band's hit album "Out Of Time"? The band's recent London visit found the foursome playing before 300-odd souls in the basement of a Mexican restaurant, billed as "Bingo Hand Job—from America." R.E.M. plays on "Saturday Night Live" Saturday (13)... As **Maggie's Dream** builds its fan base on the road, the Capitol Records act also is apparently building a following among its musical peers. Members of the **Black Crowes** showed up for the band's recent New York date at the Marquee... **Anthrax**, **Megadeth**, and **Slayer** will co-headline a Clash Of The Titans Tour set for 60 arenas and stadiums beginning in May... Tour openings: **Deep Purple** and **Winger**, Wednesday (10), Memorial Auditorium, Burlington, Vt.; **Havana 3 A.M.** and **Flat Duo Jets** Wednesday (10), Town Pump, Vancouver, British Columbia; **Queensryche**, April 15, Amarillo (Texas) Civic Center; **Fairport Convention**, April 16, Barrymoore, Ottawa; **The Fixx**, April 17, Summers On The Beach, Fort Lauderdale, Fla.

**ON THE LINE:** **FIREHOSE**, formerly of SST Records, has signed with Columbia Records, bringing along its hardcore sound and weird taste in typography. The band's major-label debut, "Flyin The Flannel," a 16-track affair supported by a video of the track "Down With The Bass" and an extensive club tour, arrives April 23... Former Charisma Records (U.K.) chief **Steve Weltman**, who has worked with **Genesis**, **Peter Dinklage**, **Julian Lennon**, **Monty Python**, and **Malcolm McLaren**, has set up **QED Management** in New York with U.K. roots-rockers **Big Star** as one of his first projects... **Gerardo**, climbing the Hot 100 with his Interscope Records single "Rico Suave," has signed with the Famous Artist Agency. Other recent Famous roster additions: Arista's **Shawn Christopher**, RCA's **Deskee**, **PWL's TDC**, Metropolitan Records' **April**, and **Mic Mac's Soave**. And on the rock side, DGC's the **Throbs** for an April club tour, **Crazy Horse** for a May club tour, **Tattoo Rodeo**, whose Atlantic debut arrives in May, and the **Box**, which bows this month on Capitol... MCA's the **Tragically Hip** has signed a booking deal with The Agency... Washington, D.C., funk-rockers **Lucy Brown** are signed to Megaforce/Atlantic, with a debut due this summer.

**STICKER SHOCK:** Ever wonder if album labeling has gone too far? The Beat wondered just that upon receiving MCA's new reissue of the 1969 Chess Vintage Series album "Bummer Road" by bluesman **Sonny Boy Williamson**. Unlike the original edition, which bore no printed admonition, the MCA version of this classic is slapped with a parental advisory sticker—thanks no doubt to some highly profane studio banter between Sonny Boy and producer **Leonard Chess** on the song "Little Village." A sticker also is planned for "Raunchy Business—Hot Nuts & Lollypops," one of the earthier, upcoming installments in Columbia Records' "Roots 'n Blues" series. Guess the blues really is the devil's music.

This column was prepared with the assistance of Chris Morris.

					
AMUSEMENT BUSINESS®					
ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
BILLY JOEL	Sports Palace Mexico City, Mexico	March 19- 20, 23-24	\$2,772,853 (8,318,560,000 Mexican pesos) \$53/\$33/\$20	80,832 sellout	Ogden Presents
ZZ TOP THE BLACK CROWES (24TH & 25TH) MICHELLE MALONE & DRAG THE RIVER (26TH)	The Omni Atlanta	March 24- 26	\$769,098 \$21.50	38,539 sellout	Beaver Prods.
PAUL SIMON	Centrum in Worcester Worcester, Mass.	March 29 & 31	\$615,500 \$25	24,620 sellout	Concert Prods. International USA Don Law Co.
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES	Norfolk Scope Convention & Cultural Center Arena Norfolk, Va.	March 30- 31	\$487,450 \$25	20,032 sellout	C&C Entertainment
LOS BUKIS	Los Angeles Memorial Sports Arena Los Angeles	March 30	\$437,702 \$32/\$25/\$20	18,823 sellout	Jalisco Promotions
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES	Freedom Hall Coliseum, Kentucky Fair & Exposition Center Louisville, Ky.	March 27	\$386,225 \$25	15,449 sellout	Sunshine Promotions
PAUL SIMON	The Spectrum Philadelphia	March 27	\$367,388 \$25.50	14,550 sellout	Concert Prods. International USA Electric Factory Concerts
ZZ TOP MICHELLE MALONE & DRAG THE RIVER	Charlotte Coliseum Charlotte, N.C.	March 29	\$358,700 \$20	18,616 sellout	Beaver Prods.
PAUL SIMON	Providence Civic Center Providence, R.I.	March 30	\$257,690 \$25/\$22.50	10,376 12,392	Concert Prods. International USA Frank J. Russo
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES	Reynolds Coliseum North Carolina State Univ. Raleigh, N.C.	March 29	\$245,750 \$25	10,313 sellout	C&C Entertainment
SCORPIONS TRITEX	Compton Terrace Phoenix	March 16	\$213,739 \$20/\$19/\$18	11,720 12,040	Evening Star Prods.
ZZ TOP MICHELLE MALONE & DRAG THE RIVER	Carolina Coliseum Univ. of South Carolina Columbia, S.C.	March 30	\$198,240 \$20	10,444 sellout	Beaver Prods.
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN RICK WES	Von Braun Civic Center Arena Huntsville, Ala.	March 24	\$192,475 \$25	7,878 sellout	C&C Entertainment
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	Myriad Convention Center Arena Oklahoma City, Okla.	March 24	\$180,621 \$21.50	8,880 10,000	A.H. Enterprises
RANDY TRAVIS ALAN JACKSON	Cajundome Lafayette, La.	March 29	\$178,895 \$18.50	9,670 11,000	Special Moments Promotions
FREDDIE JACKSON/EN VOGUE WILLIE	Fox Theatre Detroit	March 31	\$176,673 \$32.50/\$27.50	6,371 9,000 sellout	Brass Ring Prods.
BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT	Riverside Centroplex Arena Baton Rouge, La.	March 23	\$175,067 \$21.50	8,595 10,000	A.H. Enterprises
SCORPIONS TRITEX	Thomas & Mack Center Univ. of Nevada, Las Vegas Las Vegas	March 15	\$170,919 \$20/\$19	9,538 11,172	Evening Star Prods.
INXS THE SOUP DRAGONS	Richfield Coliseum Richfield, Ohio	March 11	\$167,920 \$20	8,396 12,000	Belkin Prods.
FREDDIE JACKSON EN VOGUE	Constitution Hall Washington, D.C.	March 29- 30	\$164,525 \$25	6,581 6,600	Dimensions Unlimited A.H. Enterprises
STING CONCRETE BLONDE VINX	Municipal Auditorium Arena, Kansas City Convention Center Kansas City, Mo.	March 19	\$155,729 \$21.50/\$19.50	7,378 8,527	Contemporary Prods.
STING CONCRETE BLONDE	Public Auditorium, Cleveland Convention Center Cleveland	March 15	\$155,100 \$20	7,755 sellout	Belkin Prods.
INXS THE SOUP DRAGONS	Met Center Bloomington, Minn.	March 19	\$150,677 \$19.50	8,528 11,000	Joseph Entertainment Group Stardate Prods.
INXS THE SOUP DRAGONS	Memorial Coliseum Portland, Ore.	March 29	\$149,429 \$19.50	7,649 12,362	Media One

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# 'Sooner Or Later,' Songwriters (Don't) Always Get Their Oscar

**RARE WRITERS' Rare Oscars:** Stephen Sondheim, who has never written a complete, original song score for a movie musical—in all fairness, he hit his stride when the movie musical lost its—has just won his first Oscar for "Sooner Or Later (I Always Get My Man)," one of three songs he wrote for "Dick Tracy." Despite his limited exposure as a Hollywood composer, Sondheim, as one of the musical theater's great talents, has done no worse in the Oscar best-song competition than most past giants who wrote numerous song scores for the film musical. In fact, he has done better than several who've won a total of none. Among Oscar recipients in this class, only **Jerome Kern** and **Oscar Hammerstein** are two-time winners.

Kern got one for "The Way You Look Tonight" (1936), with a lyric by **Dorothy Fields**, and the other for "The Last Time I Saw Paris" (1941), with a lyric by **Hammerstein**, who also collaborated on **Richard Rodgers'** only Oscar winner, "It Might As Well Be Spring" (1945). **Irving Berlin** is only a one-time winner, for "White Christmas" (1942). But the biggest surprises belong to **Cole Porter** and **George and Ira Gershwin**. Despite their great film songs, Porter and the brothers Gershwin never won an Oscar, nor did Ira Gershwin after his brother's death in 1937, despite lyrics for such standards as "Long Ago & Far Away" (music by Kern) and "The Man That Got Away," with music by one-time Oscar winner **Harold Arlen**, who won for "Over The Rainbow" (1939). But even though they were shut out from Oscars, Porter and Ira Gershwin had several close-but-no-cigar nominations. **Jule Styne**, who wrote countless film songs, many of them top-notch, before he took on the musical theater, is also a non-winner, despite six nominations.

**PROGRESS ON GAME PLAN:** BMG Music's VP and GM, **Danny Strick**, in a first quarter of '90 report, gives an "A" to the company's strategy of artist/writer development coupled with particular attention to the R&B writer/producer field. While the company is currently supported by songs on at least nine charted albums and singles by the **Triplets**, **Harriet**, **Urban Dance Squad**, **Rick Astley**, and **Nelson**, debut albums are due in the coming months from the **Steve Pryor Band (Zoo)**, **Young Turk (Geffen)**, the **Blessing (MCA)**, **Cypress Hill Tribe (Ruffhouse/Columbia)**, **Sugarpop (Elektra)**, **Azoozi (EMI)**, and the **Bang Gang (Sinclair/Mechanic)**.

Boosting BMG's R&B stance are the new signings, all with upcoming releases, of writer/producers **Dave**

**Davinci**, **Keith Andes**, **Trevor Jacobs**, and **Kenny Nicholas**, writer **Mark Holden**, and writer/producer/artist **Carl King**.

**TO START SPREADING** The News: British mogul **Robert Maxwell**, new owner of New York's Daily News, which is officially back in business after a protracted labor strike, has made a one-year deal to use **John Kander** and **Fred Ebb's** "New York, New York" as a jingle theme. Words & Music hears that publisher **Charles Koppelman** got a personal call from Maxwell to make the deal for the **EMI Music Publishing** copyright.

**SPRING IS HERE:** A spring program of song-writing courses in New York has been announced by **The National Academy of Popular Music**, custodian for the **Song-**

**writers Hall of Fame**, including a performance workshop and eight separate writer courses. Classes, ranging from beginner through professional levels, begin this month. For more information, contact **Bob Leone** at 212-319-1444.

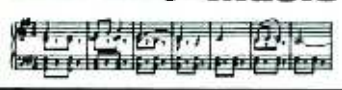
**A WINNER ABOUT LOSERS?** **Ken Mandelbaum**, a critic for **Theater Week**, has written a new book, "Not Since 'Carrie': Forty Years Of Broadway Musical Flops," due for publication this fall by **St. Martin's Press**. The tome covers almost 200 bombs that opened on Broadway between 1950 and 1990.

**ASCAP BOARD ELECTIONS:** The 12 writers and 12 publishers on the board of the performing rights society have been re-elected, save one in the concert field, **Elie Seigmeister**, who died recently. He was replaced by **Jack Beeson**. Writer members elected for a two-year term effective April 1 are **Stanley Adams**, **Marilyn Bergman**, **Sammy Cahn**, **Cy Coleman**, **Hal David**, **Arthur Hamilton**, **Wayland Holyfield**, **Burton Lane**, and **Johnny Mandel**. **Morton Gould**, ASCAP president, and **Stephen Paulus** round out the concert-field board membership. Publishers re-elected are **Leon Brettler**, **Sidney Herman**, **Dean Kay**, **Buddy Killen**, **Leeds Levy**, **Jay Morgenstern**, **Ralph Peer II**, **Irwin Robinson**, and **Lester Sill**. Publishers re-elected in the concert-music field are **Arnold Broido**, **Ronald Freed**, and **Keith Mardak**.

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

1. **Depeche Mode Anthology**
2. **AC/DC Anthology (guitar tab)**
3. **Leonard Cohen Anthology**
4. **Jeff Beck Anthology (guitar tab)**
5. **Classic Dylan**

## Words & Music



by Irv Lichtman

## PAT BENATAR CHANGES GEARS ON NEW ALBUM

(Continued from page 29)

of marketing."

Initial moves include making word of mouth "our first and foremost marketing tool," says Sykes, with advance cassettes of the album sent to key critics, who "flipped" over the album. "They said they were a bit pessimistic when they heard Patty was getting into the blues, but when they found out she collaborated with Roomful Of Blues, and then they heard the record, they became believers."

Secondly, the label sent "Payin' The Cost To Be The Boss" to album-rock radio, Benatar's core audience, while lining up two important live showcases: during the CEMA presentation at this year's National Assn. of Recording Merchandisers' convention in San Francisco, and on "The Arsenio Hall Show." Additionally, says Sykes, Benatar has secured the artist-of-the-month slot at VH-1 during May as promotion efforts shift to the title track, "True Love."

Finally, after an "extensive" consumer-press campaign, Chrysalis will present Benatar in a "limited-edition,

small-hall tour," where she and Roomful Of Blues will perform the entire album.

Sykes says both he and Chrysalis U.S.A. vice chairman Joe Kiener consider the Benatar album especially

*How well Chrysalis handles a veteran artist like Benatar will be keenly watched by the industry*

important in re-establishing the label as one that is artist-driven. "Basically," he says, "we plan to stay with and sign the artists that we believe have an idea of what their careers are all about. We're not a 'pop machine' at Chrysalis—it never was in its heyday, and it never will be as we develop it. We like to see our label as an

Elektra or a Geffen of the '90s—and that is one where the artists really define the image of the label."

Along with Jethro Tull and Billy Idol, Benatar shares the honors of having stayed with Chrysalis longer than most other artists have had careers. Indeed, with the label's current success stemming from comparatively newer artists such as World Party, Sinead O' Connor, and Slaughter, the issue of how well Chrysalis now handles a member of the "old guard" such as Benatar will be keenly watched by the industry.

"This is a very big priority for us because we feel it will show yet another dimension of what our label is all about," says Sykes. "And that is to keep a small, manageable label roster and to break artists through a very strong partnership with CEMA."

"If we can show with this Pat Benatar record that we can once again break yet another artist in another genre," he continues, "then we'll feel that that will really give us a continued momentum through 1991."

## Firms Hope Success Is In The Cards

**NEW YORK**—Would you take a Madonna for your Janet Jackson? Or trade a David Lee Roth for a Bon Jovi? Could you flip Ace Frehley as far as, say, Faith No More?

Collectible trading cards, featuring rock and pop acts, are the latest entry into the music merchandising field from Winterland Productions and Brokum Tour & Event Merchandising.

Winterland has entered into a partnership with Pro Set, manufacturer and marketer of trading cards for the National Football League, the National Hockey League, and the Professional Golfers Assn., to produce Pro Set Super Stars MusiCards.

The 265-card series will feature 185 acts from the pop, rap, heavy-metal, and hall of fame categories such as Madonna, Janet Jackson, M.C. Hammer, Living Colour, and Eric Clapton. Each MusiCards pack will contain 10 cards, a

scratch-off game piece, and contest entries.

Brokum, meanwhile, has announced Rockcards, a 288-card series featuring acts such as AC/DC, Anthrax, Bon Jovi, Alice Cooper, Ace Frehley, Faith No More, David Lee Roth, Warrant, Winger, and Whitesnake. Each set

will include 13 photo cards, a peel-and-stick art card, a hologram card, a "legacy" card featuring acts such as the Grateful Dead, and a contest entry.

Distribution of Rockcards to audio dealers is being handled by Racetrack Inc. in Somerset, N.J., and St. Laurent, Quebec.

## NEW ON THE CHARTS

At 22, Milwaukee's Kelly Keedy—known professionally as Keedy—lands her first Hot 100 hit with "Save Some Love," the lead single from her debut Arista album, "Chase The Clouds." Keedy set out in her early teens to become an opera singer and wound up a few years later winning an audition to front a pop-oriented band that played extensively in area clubs.

That act's moniker—Gerard—was taken from its founder and lead songwriter, Greg Gerard, who saw potential in Keedy and worked with her in crafting a sound that began to attract a substantial Midwest following in the late '80s. The band, which was performing more

than 200 shows a year, recorded a demo tape that was sent to Mitchell Cohen, East Coast A&R VP at Arista, who signed Keedy last year after seeing her live performance.

Some of the songs from the demo tape were included on Keedy's first album and the artist herself co-wrote two of its tracks. In addition to co-producing "Chase The Clouds," her partner Gerard is credited with co-writing all of its tunes except for "Wishing On The Same Star," penned by Diane Warren.

Cohen admits it wasn't just Keedy's voice that convinced him to offer her a label deal. "The first time I saw her," he says, "I could tell that she had her own style and personality—I wanted to capture her exuberance and energy, take a snapshot of it because it showed that there was a real artist persona behind her music."

But Arista also considered the fickle nature of a teenage fan base when preparing Keedy for mainstream success. "There is a depth to much of the album's material," Cohen stresses. "People are going to be attracted to what's on the surface but there are songs that show the deeper shadings of Keedy and demonstrate a mature sound that includes, yet goes beyond, a teen audience."

Management is by Gerard Entertainment Group, Milwaukee.

JIM RICHLIANO



KEEDY

## TALENT IN ACTION

(Continued from preceding page)

ey, the move was nonetheless impressive. The finale of his No. 1 R&B single "Slow Motion" delighted the mostly black, mostly adult audience with Alston's intermittent commentary on the joys and body aches of a night of love for mature adults.

All in all, it was like a night in the living room of a gracious and charming host. Which is what one would hope an "Open Invitation" to be.

JANINE McADAMS

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Billboard®  
FOR WEEK ENDING APRIL 13, 1991

HOT DANCE MUSIC™

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 week at No. 1 ◆ C&C MUSIC FACTORY						
①	2	4	6	HERE WE GO COLUMBIA 38-73690		
②	5	5	6	STRIKE IT UP RCA 2792-1-RD	BLACK BOX	
3	1	3	8	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992/MCA	◆ LONDONBEAT	
4	3	2	10	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791	◆ MONIE LOVE	
⑤	7	9	8	WHERE LOVE LIVES ARISTA IMPORT	ALISON LIMMERICK	
6	6	6	6	RESCUE ME SIRE 0-19490/WARNER BROS.	MADONNA	
7	4	1	8	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS	
⑧	9	12	8	ANTHEM RCA 2775-1-RD	◆ N-JOI	
9	8	8	9	DO YOU WANNA DANCE CARDIAC 3-4008	◆ BROTHER MAKES 3	
⑩	11	15	5	STATE OF THE WORLD A&M PROMO	JANET JACKSON	
11	12	14	6	UNBELIEVABLE EMI V-56209	◆ EMF	
12	13	13	9	KID GET HYPED RCA 2769-1-RD	DESKEE	
⑬	24	—	2	E.S.P. ELEKTRA PROMO	DEEE-LITE	
14	10	7	10	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1/PLG	◆ CATHY DENNIS	
15	19	22	7	SAME SONG TOMMY BOY PROMO	DIGITAL UNDERGROUND	
16	16	20	11	LOVE ME FOREVER OR LOVE ME NOT ATCO 0-96400	TRILOGY	
17	21	29	5	X,Y & ZEE RCA 2763	POP WILL EAT ITSELF	
18	18	30	5	ELVIS IS DEAD EPIC 49-73677	LIVING COLOUR	
⑰	38	—	2	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	LATOUR	
⑳	28	39	3	FEEL THE GROOVE SCOTTI BROS. 5281-1	CARTOUCHE	
21	14	10	11	ALL WE GOT REPRISE 0-21734/WARNER BROS.	MICHAEL MCDONALD	
22	17	16	11	YOU THINK YOU KNOW HER EXILE 74002/NASTY MIX	◆ CAUSE & EFFECT	
㉓	33	37	4	SUPERFICIAL PEOPLE ATLANTIC 0-86077	TEN CITY	
★★★POWER PICK★★★						
㉔	43	—	2	WEEKEND TSR 866	DJ DICK	
25	22	21	7	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.	BOOK OF LOVE	
26	15	11	12	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY	
27	20	18	13	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP	
㉘	45	—	2	CLOUD 8 CHARISMA 0-96378	FRAZIER CHORUS	
29	34	38	3	STEP TO ME CAPITOL V-15670	MANTRONIX	
30	35	45	4	SAME SUN SAME SKY RCA 2771-1-RD	TONY MORAN	
★★★HOT SHOT DEBUT★★★						
㉑	NEW ►		1	SPILLIN' THE BEANS ATLANTIC PROMO	JELLYBEAN	
32	32	34	5	THIS LOVE RCA 2754	◆ DANIEL ASH	
33	25	24	7	NAIVE WAX TRAX 9160	KMFDM/THRILL KILL KULT	
㉔	41	40	4	MOTHER UNIVERSE BIG LIFE 879 545-1/MERCURY	THE SOUP DRAGONS	
35	23	17	12	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA	
㉔	NEW ►		1	CRAZY LMR 2790-1-RD/RCA	DAISY DEE	
37	31	31	6	MOVIN' QUALITY VL-15157-1	LEE MARROW	
㉔	NEW ►		1	HIP HOP ATLANTIC PROMO	CHRIS CUEVAS	
㉔	NEW ►		1	THE PARALLAX VIEW CAROLINE CAROL 2503-2	A SPLIT SECOND	
40	40	41	4	SHE'S GOT ME GOIN' CRAZY CUTTING 0-96384/CHARISMA	2 IN A ROOM	
㉑	NEW ►		1	RECONSIDER RCA 2773-1 RD	OSCARÉ	
42	27	23	9	HOW CAN YOU EXPECT TO BE TAKEN SERIOUSLY EMI V-56204	◆ PET SHOP BOYS	
43	30	27	9	HOW LONG TOMMY BOY TB-966	INFORMATION SOCIETY	
44	37	32	9	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK	
㉔	50	43	3	SHOOT TO KILL ALPHA INT'L V-73017	THE HUNGER	
46	26	19	10	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	◆ TARA KEMP	
㉔	49	50	3	ALRIGHT POLAR POL-001	URBAN SOUL	
48	46	47	3	SITUATION '91 SIRE 0-29950 /WARNER BROS.	YAZ	
㉔	NEW ►		1	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J	
50	44	46	4	IN THE END OF IT ALL Zyx Import	OUTDOOR THEATER	

12-INCH SINGLES SALES					
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND ONE-STOP SALES REPORTS.					
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ No. 1 ★ ★					
(1)	1	3	4	RESCUE ME SIRE 0-19490/WARNER BROS.	MADONNA
2	2	2	8	I'VE BEEN THINKING ABOUT YOU RADIOACTIVE 53992	◆ LONDONBEAT
(3)	5	5	5	HERE WE GO COLUMBIA 38-73690	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS
4	4	4	8	HOW TO DANCE ATLANTIC 0-86083	◆ BINGO BOYS
(5)	6	9	6	TOUCH ME (ALL NIGHT LONG) POLYDOR 879 467-1	◆ CATHY DENNIS
6	3	1	9	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
(7)	8	16	4	STRIKE IT UP RCA 2792-1-RD	BLACK BOX
(8)	9	11	8	DO YOU WANT ME NEXT PLATEAU NP-50137	SALT-N-PEPA
(9)	21	42	3	IT'S A SHAME (MY SISTER) WARNER BROS. 0-21791	◆ MONIE LOVE
10	7	7	8	MADE UP MY MIND MERCURY 878 785-1	◆ SAFIRE
11	10	13	7	SERIOUSLY/BEING BORING EMI V-56204	◆ PET SHOP BOYS
12	11	12	10	TREAT 'EM RIGHT SELECT 62358	◆ CHUBB ROCK
13	12	14	9	RICO SUAVE INTERSCOPE 0-98871/ATLANTIC	◆ GERARDO
(14)	17	23	4	LET'S CHILL UPTOWN 54051/MCA	◆ GUY
(15)	18	22	4	UNBELIEVABLE EMI V-56209	◆ EMF
(16)	23	27	4	DANGEROUS ON THE DANCEFLOOR RCA 1253	MUSTO AND BONES FEATURING PCP
(17)	20	25	4	ALL WE GOT REPRISE 0-21734/WARNER BROS.	MICHAEL MCDONALD
18	15	15	8	ALL TRUE MAN TABU 45-73626/EPIC	◆ ALEXANDER O'NEAL
(19)	25	33	4	CRAZY LMR 2790-1-RD/RCA	DAISY DEE
20	22	21	11	THE ROOF IS ON FIRE/...AND PARTY TSR 865	◆ WESTBAM
21	13	10	8	ALICE EVERYDAY SIRE 0-21767/WARNER BROS.	BOOK OF LOVE
22	19	20	7	DO YOU WANNA DANCE CARDIAC 3-4008	BROTHER MAKES 3
(23)	26	29	6	SHE'S GOT ME GOING CRAZY CUTTING 0-96384/CHARISMA	2 IN A ROOM
24	16	8	11	HOLD YOU TIGHT BIG BEAT BB-9102/GIANT	◆ TARA KEMP
(25)	31	38	3	ELVIS IS DEAD/LOVE REARS ITS UGLY HEAD EPIC 49-73677	LIVING COLOUR
26	27	34	5	THANX 4 THE FUNK MOTOWN 4758	THE BOYS
27	14	6	14	FUNK BOUTIQUE/DON'T STOP NOW EPIC 49-73650	THE COVER GIRLS
(28)	33	36	5	ANTHEM RCA 2725-1-RD	◆ N-JOI
(29)	38	45	3	WHAT IS SADNESS ARISTA AD-2184	DEVICE
30	29	28	6	SITUATION '91 SIRE 0-29950/WARNER BROS.	YAZ
31	34	32	9	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
32	24	18	13	TOGETHER FOREVER COLUMBIA 44-73630	◆ LISETTE MELENDEZ
(33)	43	—	2	WHATEVER YOU WANT WING 879 591-1/MERCURY	TONY! TONI! TONE!
(34)	40	—	2	SHE'S DOPE MCA 54064	BELL BIV DEVOE
★★★Power Pick★★★					
(35)	50	—	2	MAMA SAID KNOCK YOU OUT DEF JAM 38-73706/COLUMBIA	◆ L.L. COOL J
36	36	40	5	I LIKE THE WAY (THE KISSING GAME) JIVE 1424-1-JD/RCA	◆ HI-FIVE
(37)	41	47	3	I GOT TO HAVE IT PWL AMERICA 878881-1/MERCURY	ED O.G. & DA BULLDOGS
38	32	30	7	KID GET HYPED RCA 2769-1-RD	DESKEE
★★★HOT SHOT DEBUT★★★					
(39)	NEW ►		1	SEX CYMBAL WARNER BROS. 0-19435	◆ SHEILA E.
(40)	NEW ►		1	STONE COLD GENTLEMAN MCA 54043	◆ RALPH TRESVANT
41	28	17	17	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ SHAWN CHRISTOPHER
(42)	NEW ►		1	YOU THINK YOU KNOW HER EXILE 74002/NASTY MIX	◆ CAUSE & EFFECT
(43)	NEW ►		1	PEOPLE ARE STILL HAVING SEX SMASH 879 667-1/PLG	LATOUR
(44)	NEW ►		1	I'M DREAMIN' GIANT 0-19441/REPRISE	CHRISTOPHER WILLIAMS
(45)	NEW ►		1	IS IT LOVE/SCANDAL ETERNAL 0-40007/WARNER BROS.	ULTRA NATE
46	30	19	12	WRAP MY BODY TIGHT/MY, MY, MY (LIVE) MOTOWN 4756	◆ JOHNNY GILL
47	44	37	22	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
48	37	26	14	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
49	45	41	7	WHITE RABBIT/DANCE RIGHT BACK MEGATONE HOUSE 181	DAVID DIEBOLD/KIM CATALUNA
50	42	43	5	LISA BABY UPTOWN 54009/MCA	FATHER M.C.

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

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3-4011

definition of sound

THE HOT DEBUT SINGLE FROM THE UPCOMING ALBUM LOVE AND LIFE

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3-4010

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# New Acid Jazz Release Ignites Label Controversy

**WHO'S JAZZIN' WHO?** Two months ago, we reported that innovative U.K. dance label **Acid Jazz** had inked a production and distribution deal in the U.S. with New York-based indie **Instinct Records**.

Instinct has since released a compilation set titled "This Is Acid Jazz." Now, however, **Scotti Bros.** is claiming that it has signed an exclusive production and distribution deal with Acid Jazz—and has just shipped its own collection of previously released singles, "Acid Jazz: Collection One."

An attorney representing Instinct

**Syndicate**, who heads up the West Coast Rap panel; and independent promoter **Peter Knego**, who will take a look at the Industrial Music Revolution.

The conference will be held April 23-25 at the Sheraton Universal Hotel in Los Angeles. After a successful turnout for its first Expo last October, which had an East Coast flavor to it, organizers **Vincent Testa** and **Chuck Arnold** decided to fine-tune their approach and create an event for West Coast DJs, hardware experts, and label executives.

Taking a cue from the **Winter Music Conference**, the Expo will host a record pool/label summit meeting, which will be refereed by **Resource Record Pool** director **Randy Sills**.

Additionally, an exhibit room will showcase state-of-the-art sound equipment. The Expo is sponsored by **DJ Times** and **Testa Communications**. For more information, contact Testa in Port Washington, N.Y.

**A TASTY LABEL:** Despite recent problems with name clearance overseas, the newly formed **Ear Candy Records** is forging onward. Formed by producer/songwriter **Nile Rodgers** and industry veteran **Tom Cossie**, the label will be distributed by **BMG**.

**Gail Bruesewitz** has been named national director of promotion and artist development. She will continue to edit her dance-music tipsheet, "Brueser's Boogie Backpage." **Glenn Pinkney** has been appointed Northeast regional promotion manager for the label. He was a manager of crossover marketing for Bruesewitz's production company.

The first artists signed to **Ear Candy** will be announced shortly.

**SWINGIN' SINGLES:** **Jellybean** follows his recent top-five hit, "What's It Gonna Be," with the title

track to his current "Spillin' The Beans" album. Bearing the subtitle "The **Tony Humphries Sessions**," the 12-inch has the producer/DJ taking this primarily instrumental pop/houser through a series of muscular remixes. Several feature newly recorded vocals by Jellybean protégée **Niki Haris**, which gives the track a decidedly **C&C Music Factory** edge. A natural for clubs that could do the trick at top 40 radio as well.

One of our faves of the week is the domestic version of "Back To Me" by **Ubiquity (Big Beat, New York)**. The track has already received widespread exposure here as a U.K. import, though we're pretty sure that even the toughest programmer will want to give these fresh remixes by **Ricky Morrison**

and **Martin Madhatter** a whirl. Add **Jeane-te's** seductive vocals and you've got a real winner.

**Maurice Joshua**, who made waves a couple years back with "This Is Acid," makes a welcome return to recording with "Melody" (**I.D., Chicago**). Here we have a refreshing, deep hip-house dish, replete with nicely phrased rhymes and pumpin' underground-flavored synths. Equally enticing is the busier, more percussive "Out Of Nowhere" on the flip side. By the by, we're pleased to note that Joshua has been making strides as a remixer lately, adding a unique edge to new singles by **LaTour** and **Armante**.

On the industrial tip, you are advised to take immediate note of "Move Out" by **Another Nation**

(**Marz, Miami**). Empowered with hypnotic synth swirls and kitchen-sink sound effects, this driving, fast-paced rave would prove quite useful to hi-NRG enthusiasts as well as alternative-minded spinners.

**ALBUM NOTES:** After making formidable waves with "I Like You" and "Cherry Lips," **Epic** act **Culture Beat** unveils its full-length debut, "Horizon." The group, fronted by rapper **Jay Supreme** and singer **Lana E.**, deftly works its way through an engaging collection of house and hip-hop jams that come on tough enough to please at club level, though there's a pervading sweetness that will likely win at radio.

The new single, "Tell Me That You Wait," is an easy-paced tune that is beginning to show dance-floor strength. We, however, are a bit more fond of the frenetic hip-houser "The Hyped Effect" and the disco-etched "Black Flowers"—either of which would be a fine choice for singles action. Also included is a lovely slow-house rendering of **Carole King's** "It's Too Late," which bears a resemblance to the **Quartz** cover that is currently picking up adds as an import.

Fans of **Fortran 5's** recent hit "Love Baby" will be interested to know that the current "Still Smiling" by **I Start Counting** is actually the same act.

Before forming **Fortran 5**, North Londoners **David Baker** and **Simon Leonard** earned kudos here among import-savvy alternative jocks and college radio programmers as **I Start Counting**. The recently shipped "Catalogue" is a compilation of singles and key album tracks from the group's two albums, "My Translucent Hands" and "Fused."

Many of the tracks here have been remixed by **Baker** and **Leonard** to emphasize club-viable bass lines and industrial-inflected keyboards. Although "Still Smiling" is moving rather slowly at the moment, there are several strong prospects for future singles, including the moody "17 Pens" and contagious "Listen."

**TID-BEATS:** **Wing/Mercury Records** is sponsoring a remix contest for the new single by **Xymox**, "Phoenix Of My Heart." The contest will be judged by the group along with several A&R representatives from **Wing/Mercury**. The winner will receive a **Numark 6020** dual-drive compact disc player and have his or her remix circulated as a special promo-only 12-inch single. Remixes must be sent by May 6 to **Wing/Mercury's** offices in New York.

**Stan Williams** has left his post as A&R coordinator at **Profile Records**. He is currently pursuing other options.

Look for the forthcoming live set from pop rapper **Vanilla Ice** to take on a tougher hip-hop/club edge thanks to the fact that he has been working on new material with producer **Gail "Sky" King**. Also collaborating on tunes is **Bingo Boys** rhymer **Princessa**.



by Larry Flick

disputes **Scotti Bros.**' claim of **Acid Jazz** product and its name in the U.S., and indicates legal action may be forthcoming.

"Any release by **Scotti Bros.** would be in violation of Instinct's exclusive license with **Acid Jazz** U.K. and an infringement of our trademark of the name **Acid Jazz** in this jurisdiction," says Instinct's lawyer, **Stacey Hoffberg**. "Both **Scotti Bros.** and [distributor] **BMG** have been notified of this by our litigator, **James Mosher**."

**Steven Machat**, owner of **Acid Jazz**, disputes Instinct's claims: "They have absolutely no rights or interest in **Acid Jazz**."

The first single from the **Scotti Bros.** release, the brilliant "From The Ghetto" by **Dread Flimstone**, ships to club DJs this week. A full-length album from the act is due later this spring.

**WESTWARD, HO!** As time ticks closer to its April 23 kickoff date, organizers of the **1991 International DJ Expo West** continue to finalize the lineup of panel moderators.

Among those slated to lead discussions are **Johnny Coppola**, associate director of crossover promotion at **Columbia**, who will moderate the **Master Mixers** panel; **Jorge Hinojosa**, president of the **Rhyme**



**Kissing Patrick.** Private Music recording artist **Patrick O'Hearn's** new "Black Delilah" single recently got "kissed" by the dancers during the "kiss it or diss it" portion of the "Nia Peeples Party Machine" TV program. O'Hearn posed for photographers after an appearance on the show. Shown, from left, are rapper **Infamous 3X**; singer **Barbara Tucker**; **Karen Johnson**, national director of publicity and artist relations, **Private Music**; **O'Hearn**; and musician **Terry Bozzio**.

## ARTIST DEVELOPMENTS

### MORAN'S MAKING WAVES

Despite years of success as an artist, producer, and remixer, **Tony Moran** has had something of an identity problem. If a person knew his name at all, it was a safe bet he or she was savvy about Latin freestyle music and his role in one of that genre's prolific production teams, **The Latin Rascals**.

These days, though, **Moran** is establishing an identity that represents a clean break from his days as a **Rascal**. His debut solo **RCA** album, "Same Sun, Same Sky," shows he is comfortable writing, producing, and performing in several idioms besides freestyle—whether it's on a thumping house track such as the title song or a smooth, vocal-rich pop number such as "It's Your Life."

Starting as a remixer on radio station **WKTU** New York during the mid-'80s, **Moran** got his schooling in production from dance luminaries **Arthur Baker** and **Shep Pettibone**. He and friend **Albert Cabrera** formed **The Latin Rascals**,

they successfully edited and remixed their way through the rest of the decade.

But they went their separate ways two years ago, after **Moran** decided to try his hand at a solo career. To help make the transition as smooth as possible, he created the group **Concept Of One** and released "Dance With Me" last year on **Cutting Records**.

"I revived myself as an individual in the New York/Florida/Los Angeles scene," **Moran** says of his strategy. "Even though the record wasn't a big pop record, it still sold a lot and generated enough interest for my manager, **Andy Panda**, to get me a deal at **RCA**."

**Moran** wasted no time proving he is capable of more than what many had come to expect from him. Though traditional freestyle tunes like "Watching Over You" have a place here, the album's intricate background vocals, arranged by **Moran** and executed by a female that calls itself **Shade**, reveal an assured and ambitious

presence at the controls.

Ironically, the 26-year-old New Yorker says he has sensed some resentment toward the first single from fans of his earlier work. Although he is concerned, his response is simple.

"I want people to understand that **Tony Moran** isn't just a person who does freestyle records. I love to write songs and express myself through dance music. I'm not abandoning anything—I'm just tapping into something new to create an identity, a mark for myself."

Part of that identity includes writing songs that have meaning beyond the dance floor. At a time when a number of the more successful singles coming out of the clubs are instrumentals—or nearly so—**Moran** is one of a growing number of artists who feel that dance music can have a social impact long after the DJ has turned off the music.

"The lyrics are important," he says. "Music is about making waves, not just noise." **PETE ARDEN**

## Hot Dance Breakouts

### CLUB PLAY

1. **GYPSY WOMAN (SHE'S HOMELESS)**  
CRYSTAL WATERS MERCURY
2. **TONITE THOSE GUYS** MCA
3. **WHERE THE STREETS HAVE NO NAME** PET SHOP BOYS EMI
4. **SEASONS OF LOVE** KEITH NUNNALLY GIANT
5. **JOY GREATER THAN ONE** WAX TRAX

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2. **BACK YARD PEBBLES** MCA
3. **THROUGH VICTORIA WILSON-JAMES** EPIC
4. **OUR FRANK MORRISSEY** SIRE
5. **TONITE THOSE GUYS** MCA

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



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## DENON COMPLEX

(Continued from page 6)

board of directors (Billboard, March 16), the company is updating its CD plant in order to maintain quality and remain competitive in an increasingly tough CD marketplace.

"To stay competitive in the market you've got to take advantage of technology," says Meixner. "What we're going to do is increase CD capacity from the standpoint not of equipment but of efficiency."

The CD plant now houses two Monoliner replication systems, but the majority of its CD manufacturing uses the older batch process.

In the batch process, each stage of a disc's production is done separately, while Monoliner and similar systems incorporate most phases of production into one automated unit.

Meixner was not sure whether the new CD equipment would be Monoliners, made by Optical Disc & Memory Engineering, or Uniline systems made by Netstal Machinery Ltd.

Denon is also examining OD&ME's Videoliner, a laserdisc replication system operating on the same concepts as Monoliner, for use in its new plant. Videoliner was introduced in February (Billboard, March 16).

The laserdisc plant will include disc mastering facilities; an engineer from Denon's CD plant is being sent for a year to the company's laserdisc facility in Japan to train as a laserdisc master cutter.

"[Master cutting] is where the expense is in laserdisc production," says Meixner. "The difference between laserdisc and CD is that a mistake in a CD ends up to be a glitch that you hear and forget. A glitch on video you don't forget because your memory of what you see is so much better. It's about 100 times harder to make a laserdisc than a CD, and the cost of putting a laserdisc plant up is about double."

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The collateral consists of: all of the Partnership's interest in (a) the Loan and Security Agreement between the Partnership and American General Media-Nashville, Inc. ("AGM"), whereby the Partnership agreed to lend to AGM the amount of \$750,000, secured by a lien on all goods, equipment, intangibles and related items of AGM, (b) the Promissory Note in the amount of \$750,000, plus interest made by AGM in the favor of the Partnership, (c) the Collateral Assignment Agreement between AGM and the Partnership, whereby AGM collateralized assigned to the Partnership, among other things, all of AGM's interest in certain communications franchises and other leases, contracts, licenses, and trademarks, and (d) the Asset Sale Agreement between AGM and the Partnership, whereby the Partnership agreed to purchase all of AGM's assets used in the operation of radio station WMSR-FM, Tennessee for a purchase price of \$1,595,000 (documents (a) - (d) above collectively, the "AGM Documents").

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The AGM Documents were assigned by the Partnership to the Bank as security for repayment of the Partnership Loan. The Bank makes no representations or warranties with respect to the collateral. Copies of the Partnership Loan Documents and the AGM Documents are available for inspection at the offices of Rogers & Wells.

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# Country

## A Rounder Rarity: Label To Release Krauss Single

■ BY JIM BESSMAN

NEW YORK—Flushed with the Grammy-winning bluegrass album success of Alison Krauss' "I've Got That Old Feeling," Rounder Records is taking the atypical step of releasing a single.

The Cambridge, Mass.-based indie, which in the past has issued singles solely for George Thorogood and Nanci Griffith, will put out "Steel Rails" approximately two weeks after servicing the track's video—also a

label rarity.

According to national promotion director Brad Paul, the video, to be produced and directed Monday (8) and Tuesday (9) in Los Angeles by Acme Pictures' Joanne Gardner, should be ready by late April. Gardner also created a video for the Krauss album's title track, which Paul says engendered both the new one and its single.

"I've Got That Old Feeling" went to No. 1 on CMT and heavy rotation on TNN, where it won "Video Challenge" four nights in a row," says Paul. "We're going with a second one because of the success of the first and because you have to be persistent with a new artist. Even the majors can't tell if an artist will break loose until the second or third video."

The much-praised and publicized Krauss, however, seems to be breaking loose already—at least as far as indie labels go. Without revealing figures, Paul says that "Feeling," Krauss' second solo album (another Alison Krauss and Union Station "band" album is in the can and slated for late summer/early fall release), is the label's hottest current seller.

"She won the Grammy the same week that the [first] video went No. 1," he says. "Sales have doubled since—and the album's been out since early fall."

As for releasing the "Steel Rails" single—Rounder's first since 1986—Paul says that the Krauss album track stands a better chance at getting airplay than previous singles.

"You go back to the Griffith days [Griffith is now signed to MCA]. Her video for 'Once In A Very Blue Moon' got heavy rotation on CMT and we put a single out, but it didn't get the country radio reaction we hoped."

"With Alison, we figured we'd do well with the video, but not enough to

justify a single. Then we started getting calls from country radio programmers who'd seen the video or were inundated with calls from listeners who'd seen it—which didn't happen with Griffith. It became apparent that she'd have a better chance [at radio] than Nanci."

"Feeling," incidentally, was Rounder's first concept clip, Griffith's "Blue Moon" having been taken from an "Austin City Limits" taping.

Paul says that Nashville indie country promoter Skip Stevens has been hired to further promote "Steel Rails" and that others will probably be enlisted later. Meanwhile, the al-

bum, which was the centerpiece of Rounder's 1990 bluegrass national retail marketing display contest, continues to be freshly merchandised.

Cassette shelf-talkers, another label first, went out to major chains two weeks ago. Additionally, CDs have been stickered with "Grammy Award" labels.

The forthcoming CD single will be a picture disc, says Paul, who adds that if country radio does kick in, Rounder will come back with another single.

Media attention also continues, with print including a Christian Science Monitor feature, and TV and radio appearances including "Enter-

tainment Tonight," "TNN Onstage," National Public Radio's "Fresh Air," Garrison Keillor's American Public Radio show, and WWVA's "Jambo-ree USA."

Krauss also performs on Dolly Parton's new album and will appear on Michelle Shocked's next album as well.

"We've known for a long time that Alison is a very special talent," Paul concludes. "It's nice to see that talent speak for itself, and people who aren't necessarily bluegrass fans, who might not even know bluegrass music, listen to her material and love it."

### Buyers Assn. Plans Seminar

NASHVILLE—The International Country Music Buyers Assn. will hold its annual meeting and spring seminar June 7-10 at the Hermitage Hotel here.

Panels are scheduled to discuss sponsorships, advertising and promotion, legislative trends, show production, and talent agency functions.

Guest speakers are slated to talk on business problems and successes and the dynamics of acquiring talent.

At its awards dinner June 7, the organization will honor Tom Powell, editor of Billboard sister publication Amusement Business, for his service to the entertainment industry and his longtime support of ICMBA.

Registration fee for the seminar is \$125 per person and includes meals, local transportation, and a variety of social events.

### Ex-MTM Music's West 'Braves' New Indie Label To Be 'North Of Country, South Of Bon Jovi'

GOING WEST: Tireless talent scout Tommy West was in town the other day to transact a bit of business and chat with friends. West has been something of a stranger to Nashville since the shutdown of MTM Music, the feisty indie label that during the late '80s midwifed such talents as Holly Dunn, Judy Rodman, Paul Overstreet, SKB, Girls Next Door, and George Hamilton V. At MTM, West labored as senior VP, creative chief, and producer of most of the acts.

Now operating out of Pottersville, N.J., West tells us he's established Brave New Records and is shopping for a distribution deal. "I decided I would try to do something in music that was somewhat north of country and somewhat south of Bon Jovi," he jokes. "Brave New Records [will be] the home of an endangered species: the well-written, well-performed popular song." The label, he promises, will be "totally songwriter-oriented; it doesn't matter what style it is."

Ideally, West says, Brave New Records would accrue the same lofty artistic reputation Elektra Records enjoyed in its early days, when each new release was something of an event. He also looks to Windham Hill's example as evidence that a label can start small and, with a sharp focus, ultimately reap big dividends. The music he wants to put out will not be, he says, "MacDougal Street folk music," but rather "stuff you can get on the radio."

What niche does he hope to fill? "Pop music, as we know it today, is black-influenced, hip-hop and dance and rock. And most people who bought music in the '50s and '60s don't relate to that... I think there's a broad demographic out there that's not being touched." Country music "goes [only] so far" in reaching these people, according to West.

"I'm looking for [artists] who can use the language well," he says. "I'm looking for the next Randy Newman, the next great American composers, wherever they're from. I think there are people [in Nashville] who fit into that—who can't get deals or who have to water down what they do to fit into the system here."

**MAKING THE ROUNDS:** Marty Robbins fans should check out the lovingly detailed bio and bibliography compiled by Barbara J. Pruett in "Marty Robbins: Fast Cars And Country Music." The 601-

page illustrated book is published by the Scarecrow Press... Delaney Bramlett has been in town to co-write with Gary Vincent... HighTone Records has rereleased (on CD and cassette) Gary Stewart's classic 1975 album, "Out Of Hand." Released originally on RCA, the collection contains such hits as "Drinkin' Thing" and "She's Actin' Single (I'm Drinkin' Doubles)"... Bob Cummings Productions has completed the remodeling and updating of its video editing facility. It will be open around-the-clock, seven days a week...

Bruce Channel and Dick Feller were among the performers participating in a welcome-home benefit for the 101st Airborne of nearby Fort Campbell. The event was a feature of the recent "Pisces People's Party," organized by attorney Denny Brewington and held at the Stockyard Restaurant in Nashville... Reba McEntire celebrated her 36th birthday March 28 with the news that her current MCA album, "Rumor Has It," had gone platinum... Emmylou Harris will record a live album in May at the Ryman Auditorium, former home of the Grand Ole Opry... Little Feat appears on one cut on Travis Tritt's new album, which is due out May 28.

**MARK YOUR CALENDAR:** The Elliston Place Jazz And Arts Festival will be held on Elliston Place in Nashville April 6-7, with April 13-14 set as rain dates... Singer Larry Gatlin, songwriters Don Schlitz, Richard Leigh, and Thom Schuyler, and producer and Arista country chief Tim DuBois will participate in the Country Music Assn.'s free workshop and jam session April 16 at the Center Stage in Kansas City, Mo. The event is sponsored by radio station WDAF and is a part of the CMA's board meeting being held in that city April 17-18... Kenny Rogers, the Oak Ridge Boys, and T. Graham Brown will headline a benefit concert April 22 at Nashville's Municipal Auditorium for the families of the eight members of Reba McEntire's entourage killed in a March 16 plane crash.

**SIGNINGS:** Singer Darlene Austin to BMG Music for publishing... The Chuckwagon Gang, via Copperfield Records, to K-tel International for distribution... Kathy Troccoli to Reunion Records (a re-signing)... Shenandoah, Carlene Carter, and J.P. Pennington to Music Square Talent for booking.



by Edward Morris



**Ten Strait Years.** Billboard associate publisher Gene Smith, left, presents George Strait, center, with a plaque commemorating Strait's tenth anniversary as a country recording artist. The presentation took place backstage after Strait's performance at the Country Radio Seminar in Nashville. (Photo: Beth Gwinn)



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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	9	7	★ ★ No. 1 ★ ★ 1 week at No. 1	ALABAMA (V) RCA 2778-7
2	1	2	10	TWO OF A KIND, WORKIN' ON A FULL HOUSE A. REYNOLDS (B. BOYD, W. HAYNES, D. ROBBINS)	GARTH BROOKS CAPITOL PRO-79537
3	3	6	11	HEROES AND FRIENDS K. LEHNING (R. TRAVIS, D. SCHLITZ)	◆ RANDY TRAVIS (V) WARNER BROS. 7-19469
4	6	8	13	TRUE LOVE D. WILLIAMS, G. FUNDIS (P. ALGER)	DON WILLIAMS (V) RCA 2745-7-R
5	10	11	17	ONLY HERE FOR A LITTLE WHILE C. HOWARD, T. SHAPIRO (W. HOLYFIELD, R. LEIGH)	◆ BILLY DEAN SBK/CAPITOL PRO-79424/CAPITOL
6	2	3	13	I'D LOVE YOU ALL OVER AGAIN K. STEGALL, S. HENDRICKS (A. JACKSON)	ALAN JACKSON (V) ARISTA 2166
7	7	7	13	I GOT YOU R. HALL, R. BYRNE (R. BYRNE, T. GENTRY, G. FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672
8	5	1	11	LOVING BLIND J. STROUD (C. BLACK)	◆ CLINT BLACK (V) RCA 2749-7
9	12	17	7	ROCKIN' YEARS S. BUCKINGHAM, G. SMITH (F. PARTON)	◆ DOLLY PARTON WITH RICKY VAN SHELTON (V) COLUMBIA 38-73711
10	13	13	9	DRIFT OFF TO DREAM G. BROWN (T. TRITT, HARRIS)	◆ TRAVIS TRITT (V) WARNER BROS. 7-19431
11	15	16	9	POCKET FULL OF GOLD T. BROWN (V. GILL, L. B. ALLSMILLER)	◆ VINCE GILL (CD) (V) MCA 7-54026
12	14	15	7	FANCY T. BROWN, R. MCENTIRE (B. GENTRY)	◆ REBA MCENTIRE (CD) (V) MCA 7-54042
13	19	33	4	IF I KNOW ME J. BOWEN, G. STRAIT (D. DILLON, P. BELFORD)	◆ GEORGE STRAIT (V) MCA 7-54052
14	9	4	15	I COULDN'T SEE YOU LEAVIN' J. BOWEN, C. TWITTY, D. HENRY (R. SCAIFE, R. M. BOURKE)	CONWAY TWITTY (V) MCA 53983
15	17	22	6	ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU R. MILSAP, R. GALBRAITH (J. CUNNINGHAM, S. STONE)	RONNIE MILSAP (V) RCA 2509
16	11	10	12	MEN R. BYRNE, A. SCHULMAN (R. BYRNE, A. SCHULMAN)	◆ THE FORESTER SISTERS (V) WARNER BROS. 7-19450
17	8	5	14	I'M THAT KIND OF GIRL T. BROWN (M. BERG, R. SAMOSET)	◆ PATTY LOVELESS (V) MCA 53977
18	20	23	9	RIGHT NOW J. JENNINGS, M. C. CARPENTER (A. LEWIS, S. BRADFORD)	MARY-CHAPIN CARPENTER (V) COLUMBIA 38-73699
19	25	38	5	HEROES B. BANNISTER, P. OVERSTREET (P. OVERSTREET, C. CLONINGER)	◆ PAUL OVERSTREET (V) RCA 2780-7
20	22	30	6	TIME PASSES BY A. REYNOLDS (J. VEZNER, S. LONGACRE)	◆ KATHY MATTEA (C) (V) MERCURY 878-934
21	23	27	10	LET HER GO D. JOHNSON, T. BROWN (M. COLLIE)	◆ MARK COLLIE (CD) (V) MCA 53971
22	33	43	5	IN A DIFFERENT LIGHT D. JOHNSON (B. MCDILL, B. JONES, D. LEE)	DOUG STONE (V) EPIC 34-73741
23	18	14	20	DON'T TELL ME WHAT TO DO P. WORLEY, E. SEAY (H. HOWARD, M. BARNES)	◆ PAM TILLIS (V) ARISTA 2129
24	21	18	18	IF YOU WANT ME TO B. MONTGOMERY, J. SLATE (L. WILLIAMS, J. DIFFIE)	◆ JOE DIFFIE (C) EPIC 34T-46047
25	26	34	7	YOU'RE THE ONE P. ANDERSON (D. YOAKAM)	◆ DWIGHT YOAKAM (V) REPRISE 7-19405/WARNER BROS.
26	29	39	8	OH WHAT IT DID TO ME J. CRUTCHFIELD (J. CRUTCHFIELD)	TANYA TUCKER CAPITOL PRO-79535
27	27	28	12	UNCONDITIONAL LOVE J. BOWEN, J. CRUTCHFIELD (D. LOWERY, R. SHARP, T. DUBOIS)	GLEN CAMPBELL CAPITOL PRO-79494
28	31	37	9	MARY & WILLIE B. BECKETT (K. T. OSLIN)	◆ K. T. OSLIN (V) RCA 2746-7
29	28	20	15	TREAT ME LIKE A STRANGER K. LEHNING (M. BONAGURA, P. MCCANN)	◆ BAILLIE AND THE BOYS (V) RCA 2720-7
30	39	48	4	MEET IN THE MIDDLE M. POWELL, T. DUBOIS (C. HARTFORD, J. FOSTER, D. PFRIMMER)	◆ DIAMOND RIO (CD) (V) ARISTA 2182
31	44	70	3	★★★ POWER PICK/AIRPLAY ★★★ BLAME IT ON TEXAS M. WRIGHT (R. ROGERS, M. WRIGHT)	MARK CHESNUTT (CD) (V) MCA 7-54053
32	40	44	8	GET RHYTHM B. MEVIS, N. LARKIN (J. R. CASH)	◆ MARTIN DELRAY (C) (V) ATLANTIC 4-87869
33	42	49	4	LUCKY MOON R. LANDIS (M. WRIGHT, D. JOHNSON)	THE OAK RIDGE BOYS (V) RCA 2779-7
34	35	24	19	IS IT RAINING AT YOUR HOUSE B. MONTGOMERY (V. GOSDIN, H. COCHRAN, D. DILLON)	VERN GOSDIN (V) COLUMBIA 38-73632
35	36	35	20	RUMOR HAS IT T. BROWN, R. MCENTIRE (B. BURCH, V. DANT, L. SHELLE)	◆ REBA MCENTIRE (V) MCA 7-53970
36	30	19	17	LONG LOST FRIEND S. HENDRICKS, T. DUBOIS (D. ROBBINS, S. BOGARD, L. STEWART)	◆ RESTLESS HEART (V) RCA 2709-7
37	49	56	3	WE BOTH WALK R. LANDIS (T. SHAPIRO, C. WATERS)	◆ LORRIE MORGAN (C) (V) RCA 2748-7
38	32	21	15	HEART FULL OF LOVE H. DUNN, C. WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472

1	—	—	1	WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN)	◆ MIKE REID COLUMBIA
2	—	—	1	BROTHER JUKEBOX M. WRIGHT (P. CRAFT)	◆ MARK CHESNUTT MCA
3	—	—	1	DADDY'S COME AROUND B. BANNISTER (P. OVERSTREET, D. SCHLITZ)	PAUL OVERSTREET RCA
4	1	1	4	YOU'VE GOT TO STAND FOR SOMETHING E. GORDY, JR. (A. TIPPIN, B. BROOK)	◆ AARON TIPPIN RCA
5	2	2	4	I'VE COME TO EXPECT IT FROM YOU J. BOWEN, G. STRAIT (D. DILLON, B. CANNON)	GEORGE STRAIT MCA
6	4	4	8	CHASIN' THAT NEON RAINBOW K. STEGALL, S. HENDRICKS (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON ARISTA
7	3	—	2	FOREVER'S AS FAR AS I'LL GO J. LEO, L. M. LEE, ALABAMA (M. REID)	ALABAMA RCA
8	5	5	15	FRIENDS IN LOW PLACES A. REYNOLDS (D. BLACKWELL, B. LEE)	GARTH BROOKS CAPITOL
9	7	3	4	UNANSWERED PRAYERS A. REYNOLDS (ALGER, BASTAIN, BROOKS)	GARTH BROOKS CAPITOL
10	9	8	9	NEVER KNEW LONELY T. BROWN (V. GILL)	◆ VINCE GILL MCA
11	6	—	2	WHAT A WAY TO GO R. KENNEDY (J. RUSHING, B. DAVID, R. KENNEDY)	◆ RAY KENNEDY ATLANTIC
12	11	9	14	HOME B. MONTGOMERY, J. SLATE (A. SPOONER, F. LEHNER)	JOE DIFFIE EPIC
13	8	7	9	COME NEXT MONDAY J. SCAIFE, J. COTTON (K. T. OSLIN, R. BOURKE, C. BLACK)	◆ K. T. OSLIN RCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	47	—	2	IF THE DEVIL DANCED (IN EMPTY POCKETS) B.MONTGOMERY,J.SLATE (K.SPOONER,K.WILLIAMS)	◆ JOE DIFFIE (C) (V) EPIC 34-73747
40	38	31	17	LITTLE THINGS R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	◆ MARTY STUART (V) MCA 53975
41	41	41	19	LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	◆ THE JUDDS (V) CURB/RCA 2708-7/RCA
42	37	40	10	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
43	53	55	5	FEED JAKE J.STROUD,R.ALVES (D.MAYO)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79529
44	50	50	5	THE SWEETEST THING H.EPSTEIN (C.CARTER,R.E.ORRALL)	◆ CARLENE CARTER (V) REPRISE 7-19398/WARNER BROS.
45	61	68	3	TILL YOU WERE GONE S.BUCKINGHAM (M.REID,R.M.BOURKE)	MIKE REID (V) COLUMBIA 38-73736
46	45	45	19	UNCHAINED MELODY B.KILLEN (A.NORTH,H.ZARET)	◆ RONNIE MCDOWELL (C) (V) CURB 4JM-76850
47	57	63	3	RESTLESS M O'CONNOR,J.E.NORMAN (C.PERKINS)	◆ MARK O'CONNOR & THE NEW NASHVILLE CATS (V) WARNER BROS. 7-19354
48	52	52	6	I GOTTA MIND TO GO CRAZY J.STROUD (R.MOORE,D.PFRIMMER)	LES TAYLOR (C) (V) EPIC 34-73712
49	51	51	5	TEN WITH A TWO F.FOSTER (M.VICKERY,J.MACK,B.ROBERTS,B.NOSWORTHY)	WILLIE NELSON (V) COLUMBIA 38-73749
50	54	—	2	(IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY R.PENNINGTON (A.SYMS)	CLINTON GREGORY (C) (V) SOR 427
51	43	32	12	IF THE JUKEBOX TOOK TEARDROPS N LARKIN (M.GRAHAM,D.GOODMAN,N LARKIN,W EASTERLING)	BILLY JOE ROYAL (C) (V) ATLANTIC 4-87770
52	48	47	10	MILES ACROSS THE BEDROOM J BOWEN,G MORRIS (L MOORE,J REA)	◆ GARY MORRIS CAPITOL PRO-79514
★★★HOT SHOT DEBUT★★★					
53	NEW ►	1		ONE HUNDRED AND TWO B.MAHER (P.KENNERLEY,D.POTTER,W.JUDD)	THE JUDDS (V) CURB/RCA 2762-7/RCA
54	55	54	7	TRUE LOVE NEVER DIES P.WORLEY,E.SEAY (WELCH,SCRUGGS)	◆ KEVIN WELCH (V) REPRISE 7-19440/WARNER BROS.
55	60	69	3	THE BALLAD OF DAVY CROCKETT THE KENTUCKY HEADHUNTERS (T BLACKBURN ,G.BRUNS)	◆ THE KENTUCKY HEADHUNTERS (C) (V) MERCURY 868122-7
56	46	29	10	THE EAGLE R ALBRIGHT,B.MONTGOMERY (H COCHRAN,R LANE,M VICKERY)	WAYLON JENNINGS (V) EPIC 34-73718
57	56	62	4	WHATEVER IT TAKES B.BECKETT (W ROBINSON,R.BYRNE)	◆ J.P. PENNINGTON (CD) (V) MCA 7-54047
58	64	—	2	WOMEN J.RANGE,C.SHANNON (R.BYRNE,A SCHULMAN)	BANDIT BROTHERS (C) (V) CURB 76867/CAPITOL
59	67	57	6	I NEED A MIRACLE M.MORGAN,S BUCKINGHAM (L.BOONE,P.NELSON,D.MAYO)	◆ LARRY BOONE (C) (V) COLUMBIA 38-73710
60	59	53	7	JUST LIKE ME J.CRUTCHFIELD (B MORRISON,D HUPP)	LEE GREENWOOD CAPITOL PRO-79530
61	63	64	4	SHE DON'T KNOW SHE'S PERFECT D.BELLAMY,H BELLAMY,R.TAYLOR (D.BELLAMY,H.BELLAMY,J.L.WILLIAMS)	◆ THE BELLAMY BROTHERS (C) (V) ATLANTIC 7-87748
62	70	74	5	CAN I COUNT ON YOU T.BROWN,S.FISHELL (T.MCBRIDE,B.CARTER,R ELLSWORTH)	◆ MCBRIDE & THE RIDE (V) MCA 54022
63	66	66	4	WHAT ABOUT THE LOVE WE MADE B.MONTGOMERY (J.ROTCH)	SHELBY LYNNE (V) EPIC 34-73716
64	71	—	2	ONE OF THOSE THINGS P.WORLEY,E.SHEA (P.TILLIS,P.OVERSTREET)	PAM TILLIS (V) ARISTA 2203
65	68	67	3	ROCK ME IN THE RHYTHM OF YOUR LOVE B.BECKETT (L.SILVER,R E KEEN)	EDDY RAVEN CAPITOL PRO-79544
66	62	58	7	TENNESSEE BORN AND BRED R LANDIS (E.RABBITT,R.NIELSON)	◆ EDDIE RABBITT CAPITOL PRO-79369
67	65	72	3	BORN IN A HIGH WIND M.MCANALLY,W.ALDRIDGE (W.ALDRIDGE,G BAKER,S.LONGACRE)	T.G. SHEPPARD CURB/CAPITOL PRO-79565/CAPITOL
68	69	—	2	I WONDER HOW FAR IT IS OVER YOU E.GORDY,JR (A.TIPPIN,B BROOK)	◆ AARON TIPPIN (V) RCA 2747-7
69	58	46	14	I GOT IT BAD W.WALDMAN,J LEO (M.BERG,J.PHOTOGL0)	◆ MATRACA BERG (V) RCA 2710-7
70	75	—	2	MAMA'S LITTLE BABY LOVES ME R.SCRUGGS,M.MILLER (M.MILLER,G.HUBBARD)	SAWYER BROWN CURB/CAPITOL PRO-79653/CAPITOL
71	NEW ►	1		BING BANG BOOM P.WORLEY,E.SEAY (H.PRESTWOOD)	◆ HIGHWAY 101 (C) (V) WARNER BROS. 4-19346
72	72	71	18	THERE YOU GO R.SHARP,T.DUBOIS (R.SHARP,D.LOWERY)	EXILE (V) ARISTA 2139
73	73	65	19	BLUEBIRD J.CRUTCHFIELD (R.IRVING)	ANNE MURRAY CAPITOL PRO-79423
74	NEW ►	1		SCARS R.KENNEDY (R.KENNEDY,B.DAVID,D.HENRY)	◆ RAY KENNEDY (C) ATLANTIC 843-102-4
75	NEW ►	1		WHEN WAS THE LAST TIME R.BAKER (F.J.MYERS,B MOORE)	DONNA ULISSE (V) ATLANTIC 7-87739

○ 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, or vinyl if cassette is unavailable. (C) Cassette single availability. (CD) Compact disk single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

## HOT COUNTRY RECURRENTS

14	15	13	20	HOLDIN' A GOOD HAND J. CRUTCHFIELD (R. CROSBY, J. FEW)	LEE GREENWOOD CAPITOL
15	19	14	30	LOVE WITHOUT END, AMEN J. BOWEN, G. STRAIT (A. BARKER)	GEORGE STRAIT MCA
16	13	11	5	COME ON BACK H. EPSTEIN (C. CARTER)	CARLENE CARTER REPRISE
17	12	6	3	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D. JOHNSON (H. HOWARD)	◆ DOUG STONE EPIC
18	10	10	5	LIFE'S LITTLE UPS AND DOWNS S. BUCKINGHAM (M. A. RICH)	RICKY VAN SHELTON COLUMBIA
19	17	15	8	GHOST IN THIS HOUSE R. HALL, R. BYRNE (H. PRESTWOOD)	◆ SHENANDOAH COLUMBIA
20	14	19	12	CRAZY IN LOVE J. BOWEN, C. TWITTY, D. HENRY (E. STEVENS, R. MCCORMICK)	◆ CONWAY TWITTY MCA
21	18	—	31	FOREVER AND EVER, AMEN K. LEHNING (P. OVERSTREET, D. SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
22	20	16	24	NEXT TO YOU, NEXT TO ME R. HALL, R. BYRNE (R. E. ORRALL, C. WRIGHT)	◆ SHENANDOAH COLUMBIA
23	21	18	26	WHEN I CALL YOUR NAME T. BROWN (V. GILL, T. DUBOIS)	◆ VINCE GILL MCA
24	23	—	28	THE DANCE A. REYNOLDS (T. ARATA)	◆ GARTH BROOKS CAPITOL
25	22	17	14	YOU LIE T. BROWN, R. MCENTIRE (B. FISCHER, A. ROBERTS, C. BLACK)	◆ REBA MCENTIRE MCA

◆ 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.



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	29	GARTH BROOKS ▲ <sup>2</sup> CAPITOL 93866* (9.98)	NO FENCES
2	2	2	21	CLINT BLACK ▲ RCA 52372 (9.98)	PUT YOURSELF IN MY SHOES
3	3	3	29	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT
4	4	6	56	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
5	6	4	74	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
6	5	5	100	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
7	7	7	28	THE JUDDS ● CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
8	8	8	66	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
9	9	9	100	CLINT BLACK ▲ <sup>2</sup> RCA 9668 (8.98)	KILLIN' TIME
(10)	23	33	3	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD
11	11	10	28	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
12	10	11	21	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
13	12	12	63	RICKY VAN SHELTON ● COLUMBIA 45250/SONY (8.98 EQ)	RVS III
14	16	16	55	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
15	14	13	25	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
16	13	14	20	K.T. OSLIN ● RCA 52365* (9.98)	LOVE IN A SMALLTOWN
17	17	19	44	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
18	15	15	31	KATHY MATTEA ● MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
19	20	17	9	PAUL OVERSTREET RCA 2459* (9.98)	HEROES
20	18	20	33	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
21	19	21	24	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
22	21	18	45	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
23	22	22	8	MIKE REID COLUMBIA 46141*/SONY (9.98 EQ)	TURNING FOR HOME
(24)	35	—	2	DOLLY PARTON COLUMBIA 46882*/SONY (9.98)	EAGLE WHEN SHE FLIES
25	24	26	45	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
26	25	23	52	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
27	26	27	138	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
28	27	28	39	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
29	29	29	9	AARON TIPPIN RCA 2374* (9.98)	YOU'VE GOT TO STAND FOR SOMETHING
30	31	25	25	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS
31	28	24	9	MARTY STUART MCA 10106* (9.98)	TEMPTED
32	30	30	44	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
(33)	34	32	9	RONNIE MCDOWELL CURB 77414* (9.98)	UNCHAINED MELODY
34	32	35	32	LEE GREENWOOD MCA 42219 (8.98)	GREATEST HITS VOLUME TWO
(35)	37	39	4	BILLY JOE ROYAL ATLANTIC 82199-2* (9.98)	GREATEST HITS
36	33	34	24	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ)	NECK & NECK
(37)	NEW ►	1		GEORGE STRAIT MCA 10204* (9.98)	CHILL OF AN EARLY FALL
38	40	37	8	PAM TILLIS ARISTA 8642* (8.98)	PUT YOURSELF IN MY PLACE

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	39	38	95	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
40	38	36	191	PATSY CLINE ▲ <sup>2</sup> MCA 12 (8.98)	GREATEST HITS
41	36	31	10	SAWYER BROWN CURB/CAPITOL 94260*/CAPITOL (9.98)	BUICK
42	42	40	203	RANDY TRAVIS ▲ <sup>4</sup> WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
43	48	45	24	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
44	47	44	32	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS
45	44	43	35	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
46	41	41	54	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
47	45	53	185	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
48	46	47	23	ROSANNE CASH COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
49	43	42	31	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
(50)	73	—	2	RONNIE MILSAP RCA 2375* (9.98)	BACK TO THE GRINDSTONE
51	50	52	34	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
(52)	56	50	78	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
53	51	46	42	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
(54)	NEW ►	1		KATHY MATTEA MERCURY 846 975* (9.98)	TIME PASSES BY
55	54	51	28	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
56	49	49	282	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
57	52	48	31	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
58	53	58	16	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
59	58	55	33	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
60	57	56	11	CHRIS HILLMAN & THE DESERT ROSE BAND MCACURB 10018*/MCA (9.98)	A DOZEN ROSES - GREATEST HITS
61	59	64	96	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
62	55	59	22	MATRACA BERG RCA 52066 (8.98)	LYING TO THE MOON
(63)	NEW ►	1		DEAN DILLON ATLANTIC 82183* (9.98)	OUT OF YOUR EVER LOVIN' MIND
64	67	63	20	MARK COLLIE MCA 42333* (8.98)	HARDIN COUNTY LINE
65	65	74	80	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
66	63	71	33	TANYA TUCKER CAPITOL 91821* (9.98)	TENNESSEE WOMAN
(67)	NEW ►	1		BRENDA LEE WARNER BROS 26439* (9.98)	BRENDA LEE
68	61	54	38	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
(69)	RE-ENTRY	29		MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
70	64	57	76	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
71	62	61	-268	ALABAMA ▲ <sup>3</sup> RCA 7170 (8.98)	GREATEST HITS
(72)	NEW ►	1		GEORGE JONES EPIC 45014*/SONY (9.98 EQ)	FRIENDS IN HIGH PLACES
(73)	RE-ENTRY	59		HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
74	68	62	9	JERRY JEFF WALKER RYKODISC 10175* (9.98)	NAVAJO RUG
75	60	60	24	WILLIE NELSON COLUMBIA 45492*/SONY (8.98 EQ)	BORN FOR TROUBLE

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

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

TITLE (Publisher — Licensing Org.)	Sheet Music Dist.
15 ARE YOU LOVIN' ME LIKE I'M LOVIN' YOU (WB, ASCAP/Sunstorm, ASCAP/Warner-Tamerlane, BMI/Foon Tunes, BMI)	ASCAP/Almo, ASCAP) CPP/WBM
55 THE BALLAD OF DAVY CROCKETT (Wonderland, BMI)	19 HEROES (Scarlet Moon, BMI/Kaleidoscope, ASCAP) CLM
71 BING BANG BOOM (Careers, BMI/Hugh Prestwood, BMI)	14 I COULDN'T SEE YOU LEAVIN' (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
31 BLAME IT ON TEXAS (Maypop, BMI/EMI Blackwood, BMI/Wrightchild, BMI)	6 I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP) CPP/WBM
73 BLUEBIRD (Minkey, PROCAN/Zoomik, PROCAN/Rana, BMI/Music Corp. Of America, BMI)	13 IF I KNOW ME (Music Corp. Of America, BMI/Jessie Jo, BMI/Dixie Stars, ASCAP/Brass & Chance, ASCAP) HL
67 BORN IN A HIGH WIND (Rick Hall, ASCAP/W.B.M., SESAC)	50 (IF IT WEREN'T FOR COUNTRY MUSIC) I'D GO CRAZY (Millstone, ASCAP)
62 CAN I COUNT ON YOU (Violet Crown, BMI/Blame, BMI)	39 IF THE DEVIL DANCED (IN EMPTY POCKETS) (Texas Wedge, ASCAP/Sony Cross Keys, ASCAP)
23 DON'T TELL ME WHAT TO DO (Sony Tree, BMI) HL	51 IF THE JUKEBOX TOOK TEARDROPS (Royalhaven, BMI/Circle South, BMI/Chatham Lane, ASCAP/Lust-4-Fun, ASCAP/Zomba, ASCAP)
1 DOWN HOME (Maypop, BMI/Warner-Elektra-Asylum, BMI/Mopage, BMI)	24 IF YOU WANT ME TO (Songwriters Ink, BMI/Forrest Hills, BMI) CPP
10 DRIFT OFF TO DREAM (Sony Tree, BMI/Post Oak, BMI/Sony Songs, BMI/Edisto Sound, BMI) HL	69 I GOT IT BAD (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Patrx Janus, ASCAP/After Berger, ASCAP) WBM
56 THE EAGLE (Sony Tree, BMI) HL	48 I GOTTA MIND TO GO CRAZY (Gehl, Ascasp/Zomba, ASCAP)
12 FANCY (Northridge, ASCAP) CPP	7 I GOT YOU (Fame, BMI/Maypop, BMI) WBM
43 FEED JAKE (Tom Collins, BMI) CPP	17 I'M THAT KIND OF GIRL (WB, ASCAP/Samosonian, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI)
32 GET RHYTHM (House Of Cash, BMI) CLM	
38 HEART FULL OF LOVE (Songs Of PolyGram, BMI) HL	
3 HEROES AND FRIENDS (Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz,	

WBM	52 MILES ACROSS THE BEDROOM (Logrhythm, BMI)
22 IN A DIFFERENT LIGHT (Polygram, ASCAP/Ranger Bob, ASCAP/Sony Cross Keys, ASCAP/Songs Of PolyGram, BMI) HL	26 OH WHAT IT DID TO ME (Champion, BMI) HL
59 I NEED A MIRACLE (BMG, ASCAP/Great Cumberland, BMI) CPP/HL	53 ONE HUNDRED AND TWO (Irving, ASCAP/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI)
34 IS IT RAINING AT YOUR HOUSE (Hookem, ASCAP/Sony Tree, BMI/Jesse Jo, ASCAP/MCA, ASCAP) CPP/HL	64 ONE OF THOSE THINGS (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI)
68 I WONDER HOW FAR IT IS OVER YOU (Acuff-Rose, BMI)	5 ONLY HERE FOR A LITTLE WHILE (EMI April, ASCAP/Idea Of March, ASCAP/Lion Hearted, ASCAP) HL
60 JUST LIKE ME (Love This Town, ASCAP/Green Room, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) CLM	11 POCKET FULL OF GOLD (Benefit, BMI) WBM
21 LET HER GO (Ha-Deb, ASCAP) CPP	47 RESTLESS (Cedarwood, BMI)
40 LITTLE THINGS (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) HL/CPP	18 RIGHT NOW (Sylbee, ASCAP/Sovereign, ASCAP)
36 LONG LOST FRIEND (WB, ASCAP/Uncle Beave, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI) WBM	9 ROCKIN' YEARS (Southern Gallery, ASCAP) CPP
41 LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) CLM	65 ROCK ME IN THE RHYTHM OF YOUR LOVE (MCA, ASCAP/Music Corp. Of America, BMI)
8 LOVING BLIND (Howlin' Hits, ASCAP) CPP	35 RUMOR HAS IT (Ensign, BMI/Sheddhouse, ASCAP/Millhouse, BMI) CPP/HL
33 LUCKY MOON (EMI Blackwood, BMI/Wrightchild, BMI/Polygram, ASCAP/Kicklighter, ASCAP) HL	74 SCARS (Sony Cross Keys, ASCAP)
70 MAMA'S LITTLE BABY LOVES ME (Zoo II, ASCAP/Myrt & Chuck's Boy, ASCAP)	61 SHE DON'T KNOW SHE'S PERFECT (Bellamy Bros., ASCAP/Red Brazos, BMI/Urge, BMI) CPP
28 MARY & WILLIE (Mazdu, SESAC)	44 THE SWEETEST THING (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/BMG, ASCAP/2 Kids, ASCAP) CLM/HL
30 MEET IN THE MIDDLE (Sony Tree, BMJ/Electric Mule, BMI/Zomba, ASCAP) HL	66 TENNESSEE BORN AND BRED (Eddie Rabbitt, BMI/Music Of The World, BMI/Englishtowne, BMI) HL
16 MEN (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP) WBM	49 TEN WITH A TWO (Co-Heart, BMI/Ski Slope, BMI/Sony Tree, BMI) HL
	72 THERE YOU GO (With Any Luck, BMI/Almo, ASCAP/Micropterus, ASCAP) CPP

52 MILES ACROSS THE BEDROOM (Logrhythm, BMI)	45 TILL YOU WERE GONE (Lodge Hall, ASCAP/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP)
26 OH WHAT IT DID TO ME (Champion, BMI) HL	20 TIME PASSES BY (Sheddhouse, ASCAP/Polygram, ASCAP/W.B.M., SESAC/Longacre, SESAC) HL
53 ONE HUNDRED AND TWO (Irving, ASCAP/Littlemarch, BMI/Sheep In Tow, BMI/Kentucky Sweetheart, BMI)	29 TREAT ME LIKE A STRANGER (Polygram Int'l, ASCAP/Lissy Tunes, ASCAP/EMI April, ASCAP) HL
64 ONE OF THOSE THINGS (Warner-Elektra-Asylum, BMI/Blood, Sweat and Ink, BMI/Scarlet Moon, BMI/Screen Gems-EMI, BMI)	54 TRUE LOVE NEVER DIES (Sony Cross Keys, ASCAP/Irving, ASCAP) HL/CPP
5 ONLY HERE FOR A LITTLE WHILE (EMI April, ASCAP/Idea Of March, ASCAP/Lion Hearted, ASCAP) HL	4 TRUE LOVE (Bait And Beer, ASCAP/Forerunner, ASCAP) CLM
11 POCKET FULL OF GOLD (Benefit, BMI) WBM	2 TWO OF A KIND, WORKIN' ON A FULL HOUSE (Muhlenburg, BMI/Cai Cody, ASCAP/Wee B, ASCAP) CPP
47 RESTLESS (Cedarwood, BMI)	46 UNCHAINED MELODY (Frank, ASCAP) HL
18 RIGHT NOW (Sylbee, ASCAP/Sovereign, ASCAP)	27 UNCONDITIONAL LOVE (Almo, ASCAP/Micropterus, ASCAP/With Any Luck, BMI/WB, ASCAP/Tim DuBois, ASCAP) CPP/WBM
9 ROCKIN' YEARS (Southern Gallery, ASCAP) CPP	37 WE BOTH WALK (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP) CPP
65 ROCK ME IN THE RHYTHM OF YOUR LOVE (MCA, ASCAP/Music Corp. Of America, BMI)	63 WHAT ABOUT THE LOVE WE MADE (Vintage, BMI)
35 RUMOR HAS IT (Ensign, BMI/Sheddhouse, ASCAP/Millhouse, BMI) CPP/HL	57 WHATEVER IT TAKES (Maypop, BMI/Fame, BMI/Bobworld, BMI)
74 SCARS (Sony Cross Keys, ASCAP)	75 WHEN WAS THE LAST TIME (Morgan Active, ASCAP/You & I, ASCAP/Mama's House, BMI/Just Good, BMI)
61 SHE DON'T KNOW SHE'S PERFECT (Bellamy Bros., ASCAP/Red Brazos, BMI/Urge, BMI) CPP	42 WILL THIS BE THE DAY (Bar None, BMI/Bug, BMI)
44 THE SWEETEST THING (Carlooney Tunes, ASCAP/Chrysalis, ASCAP/BMG, ASCAP/2 Kids, ASCAP) CLM/HL	58 WOMEN (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP)
66 TENNESSEE BORN AND BRED (Eddie Rabbitt, BMI/Music Of The World, BMI/Englishtowne, BMI) HL	25 YOU'RE THE ONE (Coal Dust West, BMI)
49 TEN WITH A TWO (Co-Heart, BMI/Ski Slope, BMI/Sony Tree, BMI) HL	
72 THERE YOU GO (With Any Luck, BMI/Almo, ASCAP/Micropterus, ASCAP) CPP	



# Pro Audio



**Party At Chung King.** John King, right, owner of Chung King House of Metal in New York, celebrates at the March 1 opening party for the studio's new room, designed by Frank Commentale, left. Featuring a Neve VR console and Tannoy nearfield and TAD monitor speakers, the studio was used for projects by Big Daddy Kane, 3rd Bass, and Brand Nubian. (Photo: David Llewellyn)

## Auto-Mixing Systems Gain Ground Live-Sound Engineers Exploring Uses

■ BY MALCOLM HOWARD

NEW YORK—Manufacturers of automated audio products expect to deliver more automated mixing systems to sound-reinforcement clients in the next several years.

While moving-fader automation has established itself as a necessity in top-flight recording rooms, live-sound engineers are not asking for an automatic pilot to adjust sound levels during performance. But high atop the wish list for many touring pros is a computerized mixing console that can store and retrieve start-up levels, input gain levels, EQ, and, possibly, pan positions.

"That's the dream of every moni-

tor mixer who does festivals," says Al Tucker, senior engineer for Maryland Sound Industries, a Baltimore-based sound company. Because bands for such artists as Gloria Estefan may need as many as 26 discrete on-stage monitor mixes, a board that

*"That's the dream of every monitor mixer who does festivals"*

can store several "scenes" of EQ, pans, and input-level settings would save engineers a lot of knob-twisting between and during acts.

But these dream machines would have to be road worthy, easy to use, and not much more expensive than the cost of toting a second console for the opening act's monitor mix.

"Most of [the major acts and management] are budget conscious these days and they're going to ask, 'Do we really need this?'" says Don Pearson, president of the Bay area's Ultrasound. "It's cheaper to have a second Yamaha board [for a monitor mix] than to have instant recall."

It is exactly this challenge that several audio companies are accepting.

While the Manheim, Pa.-based Clair Brothers continues to develop an automated console to complement its automated EQ system, firms such as J.L. Cooper, Midas, Yamaha, and others see live sound—be it in theater, television production, or stadiums—as a viable market for automated products.

### 2 DIFFERENT AVENUES

A glance at two developing systems shows the different avenues live console automation will take in the '90s.

A French company called Saje introduced the 48-input Memory console at the February Audio Engineering Society show in Paris. The Montreuil-based firm's product includes fader automation of all channels, as well as switching, EQ, and pan control. A full-blown 48-channel Memory board, which houses its analog circuitry in remote racks, costs just under \$400,000.

J.L. Cooper, which has developed automation packages for such recording console makers as Allen &

Heath, expects to release a live-sound system with snapshot recall of input levels and a choice of remote or in-board fader control at the NSCA show in May, says Steve Cunningham, VP and GM of the Marina Del Rey, Calif., firm. J.L. Cooper also expects to debut a similar product for churches, Cunningham says.

Because of its price tag, the premier market for the Memory will perhaps be theater, opera, and live television, where repeat performances justify the cost of complete fader robotics.

The J.L. Cooper product, by contrast, will act more as a digital dashboard that can be mounted to a console or controlled via a remote fader unit. Using voltage-control amplifiers (VCAs) to adjust audio levels, the system will sell for roughly \$10,000, Cunningham says.

While the J.L. Cooper product focuses on storage of a scene or snapshot of parameters, the Memory console is similar to the moving-fader systems used in studios because it memorizes dynamic changes, such as fader levels, that go up and down radically throughout a performance.

### A HAPPY MEDIAN

Most of the partially automated consoles now on the road—or being developed for the road—fall somewhere between the function and price of these two systems.

Although console makers are tight-lipped about specifics, several say they expect to upgrade from basic mute memory to more comprehensive scene storage by the October AES convention in New York.

The VCAs on Midas' XL3 console, for example, already allow certain channels to be linked to master faders. That way, engineers could lower levels on three backup singers using only one fader.

"By AES, Midas will certainly have more than mute and VCA control," says Jack Kelly, president of Klark-Teknik, which distributes Midas in the U.S. "There will be some moving fader and possibly switching automation," turning channels, or auxiliary sends, on and off.

Yamaha's PM 1800 and PM 3000 live-sound consoles also offer snapshot storage of fader mutes while postfader effects sends automatical-

(Continued on next page)

## Ardent Following: At 25, Memphis Studio Upgrades Facility, Attracts Class Acts

■ BY RICK CLARK

MEMPHIS—Ardent Recording here, the Mid-South region's largest and most successful studio facility, is celebrating its 25th anniversary this year with the addition of new services and equipment upgrades.

**PRO  
FILE**

This multifaceted facility serves as a recording studio, producer/engineer rep company, and artist-development team.

Since Ardent's 1966 beginnings at 1457 National, through the 1971 opening of its present Memphis location at 2000 Madison Ave., the facility has amassed an impressive list of clients, including Led Zeppelin, R.E.M., ZZ Top, Sam & Dave, Leon Russell, the Georgia Satellites, Tommy Keene, the Cramps, George Thorogood, Little Caesar, Joe Cocker, and the Vaughan Brothers.

More recently, Robert Cray, Colin James, and Steve Earle completed projects there, and Lynyrd Skynyrd is now working in the newly refurbished Studio A on its next album with Tom Dowd for Atlantic.

In addition to Studio A, which features the latest Neve VR console with Flying Fader automation, Ardent continues to fine-tune its other two rooms: Studio B, which houses an SSL 6000E with Total Recall; and Studio C, which has the Neve Series with NECAM 96 automation. Each studio has Mitsubishi 32-track digital tape machines, and the facility also boasts a full array of tube outboard gear by Fairchild, UA, and Pultec.

Although Ardent is a state-of-the-art facility, owner John Fry is quick to point out, "We're in a business where anybody with enough money, and a little enough sense, can go acquire tools. It's important to have that, but they're absolutely valueless without craftsmen. We've tried to keep that philosophy in the forefront of our focus. We stress craftsmanship, while providing them with the best equipment, and that's what separates the sheep from the goats."

Teresa Ensenat, VP of A&R for MCA Records, considers Ardent a unique situation. "You have a lot of exceptional engineers, as good as anyone on either coast, who are also very good musicians," she says. "They've been exposed

to a wide variety of musical styles, just by virtue of where they live. After all, a lot of what we know as rock'n'roll came from Memphis."

Among Ardent's producers/engineers is Joe Hardy, whose credits include ZZ Top's multiplatinum "Afterburner." In constant demand, Hardy recently worked on Steve Earle's latest effort, "The Hard Way" (MCA), and Colin James' "Sudden Stop" (Virgin) at Ardent.

Prompted by increasing industry awareness of its pool of talent, Ardent has actively entered the business of producer/engineer rep work. John Hampton, now working on the Lynyrd Skynyrd project with Dowd, is among

(Continued on next page)



Ardent Recording engineer John Hampton, producer Tom Dowd, and Lynyrd Skynyrd band members Gary Rossington and Leon Wilkeson converse about Ardent's new services and equipment updates, which coincide with the studio's 25th anniversary.

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## AUTOMATED-MIXING TECHNOLOGY IS FINDING FAVOR WITH LIVE-SOUND ENGINEERS

(Continued from preceding page)

ly track master faders via VCAs—which electronically control the audio signal traveling through microchips—says Gerry Tschetter, marketing manager for Yamaha Pro Audio.

Although the company plans no new automated live-sound console in the near future, Yamaha's computer-driven studio mixing systems—the DMP 7 and DMP-11—are often used to store stereo premixes of effects levels and pans that change during a song or guitar solo, Tschetter says.

Yamaha's more recent DMC-1000—an upgrade of the DMP systems with 22 inputs and a price of \$40,000 with the needed D/A converters—may have a stronger market in theater and television, where repeat performances make automation more economical.

### BECOMING MORE AFFORDABLE

Although the price-per-channel of the all-digital DMC-1000 is a roadblock to many touring companies, the same decline in computer-chip costs that is making automation affordable to studios may ultimately make automation accessible to live-sound companies as well.

According to Cunningham, the price of studio automation products has dropped 20%-25% in the last two years. In some cases, where the price stayed constant, Cunningham notes that much more functionality has been added by manufacturers.

Until more automated products are introduced to the live arena, many touring companies are assembling their own hybrid systems using off-the-shelf MIDI accessories such as digital patchbays or products like Lexicon's MRC-1, and J.L. Cooper's MAGI, or they are simply designing their own gear.

One example is the joint venture between Clair Brothers and t.c. electronics of Denmark that culminated last year with an automated equalization system. The product lets engineers control as many as 16 TC1128 graphic equalizers via a TC6032 remote head. Up to 99 EQ patterns can be stored and instantly recalled by the remote head, where faders representing each of the EQ's 28 frequency bands automatically jump to the preset positions.

But that is not the only hint of an increasingly digital future in live sound.

Engineers are programming many of their signal processing combinations and changes into MIDI-controlled EQ and reverb units that store and retrieve those mixes at the touch of a button.

Products that automatically search and destroy feedback are emerging while speaker systems and acoustical analysis are increasingly dependent on computers.

A digital protocol called PA 422—hoped to be less subject to data overload or "traffic jams" than MIDI—is being developed by AES as a manufacturing standard for digitally con-

trolled amps and other tools along the audio chain.

While the debate over the audio quality of VCAs rages on, most users agree they have improved considerably in recent years. While some say VCAs cause distortion that translates to a slight muddiness when 48 are engaged along the channels of a mixing board, others say the degradation is minimal and that digitally controlled sound is here to stay.

Because moving-fader systems do not use VCAs, they may be sonically more pure. Because preprogrammed level changes could be dangerous in

the constantly changing live environment, systems that memorize fader changes in real time are remaining in the studios.

Moving-fader suppliers such as Neve, GML, SSL, and Otari (which has marketed the DISKMIX-3 moving-fader system since Digital Creations last year) have no immediate plans to market products for the live-sound market.

"I don't think there's a real need to have moving faders in [the live-sound] arena," says C.J. Flynn, GM of GML. Although GML's chief designer, Ron Pendragon, designed an

automated live-sound system for a "Wizard Of Oz" production in the '70s, the company has not seen much demand for a fully automated package on the part of touring companies, Flynn said.

While the DeLorean-like technology is available to jump-start concert sound mixing into a more cybernetic future, for now, automation acceleration appears still to be in first gear.

"Our industry is pretty conservative," says Ultrasound VP Howard Danchik. "A lot of things that I think are going to make overnight changes in the industry just don't."

## AUDIO TRACK

### NEW YORK

**WISH ENTERPRISES** had **Judy Collins** in working on songs with engineer **Aman Malik**. **Mic Gochanour** programmed. **Nicky Neils** was in doing vocals and tracks with producer **Michael O'Harra**. Malik engineered.

**Battery** had engineer **Brian Lee** in working on a project that features **Jon Henricks** scatting. The **Group Five** handled backing vocals, **Jay Leonhart** played bass, and **Buddy Williams** was on drums. According to Lee, the project was entirely acoustic and **Battery** was chosen for the "classic" Neve console housed there. **Fred Thaler** of **Macro Music** played piano and produced.

### LOS ANGELES

**CONWAY RECORDING** had **B.B. King** in working on tracks in Studio C. Musicians on the project included **Joe Sample**, **Jim Keltner**, **Freddie Washington**, and **Michael Landau**. **Stewart Levine** produced, with **Daren Klein** at the board. **Marnie Riley** assisted.

**Red Zone Studios** tracked two albums by the **Ventures**. **Duncan Aldrich** engineered, assisted by **Scott Lovelis**. **Jeff Baxter** and **Edgar Winter** were featured artists. Also, new age artist **Dan Siegel** worked on tracks for CBS. **Lovelis** and **Tom Macawley** engineered, assisted by **Sean O'Dwyer**.

Rapper **Schooly D** was in **Para-**

**mount's Studio D** remixing a single for his new **Capitol** CD. **Mike Becker** engineered and **L.A. Posse** produced. **Dwight Yoakam** was in Studio C producing a record on **Sacramento, Calif.**, band **Go, Dog. Go!** **Barry Conley** engineered.

### NASHVILLE

**EDDY RAVEN STOPPED** in **Digital Recorders** to work on overdubs in studios A and B with producer **Barry Beckett**. **Scott Hendricks** engineered. **Jim Damain** assisted. **Jo-el Sonnier** worked in Studio B on his new **Capitol** album. **James Stroud** produced, with **Bob Bullock** at the board. **Brian Hardin** assisted. **Les Taylor** was in studios A and B with

**Stroud** to work on a project for **Capitol**. **Lynn Peterzell** engineered the tracks and **Bullock** handled the mixes. **Hardin** assisted.

Producer **Patty Parker** finished up tracks on the **Roberts Sisters** at **Chelsea**. The three numbers are expected to be singles on the **Comstock** label. **Jim Williamson** engineered.

### OTHER CITIES

**THE RIPE PRODUCTIONS** team (**Peter Bunetta** and **Rick Chudacoff**) completed tracks on **Peabo Bryson** for his upcoming **Columbia/Sony Music** release at **Cornerstone Recorders** in **Chatsworth, Calif.** **Leon Johnson** engineered the recording sessions and **Mick Guzauski** mixed.

**John Paterno** assisted.

**Huey Lewis & the News** were in the **Plant**, **Sausalito, Calif.**, to record overdubs with producer **Bill Schnee** for an upcoming **EMI** album project. **Mary Ann Zahorsky** engineered. **Morgan Creek** act **Voice Farm** was in mixing in Studio B with producer/manager **Wally Brill**. **Gragg Lunsford** and **David Gleeson** engineered. The label's co-president/producer, **David Kershenbaum**, was in overseeing mixes.

All material for the Audio Track column should be sent to **Debbie Holley**, **Billboard**, **Fifth Floor**, **49 Music Square W.**, **Nashville, Tenn. 37203**.

## PRO-FILE

(Continued from preceding page)

those represented. His previous work includes **Robert Cray's** latest effort, "Midnight Stroll" (**PolyGram**), and the **Vaughan Brothers** (**CBS**).

Rep deals have also recently been signed with Nashville producer/engineer **Tom Harding**—whose credits include **Metal Blade** speed-metal band **Intruder** and **Pangaea** artists **Kennedy Rose**—and **Jim Gaines** (**Santana**, **Steve Miller**, **Stevie Ray Vaughan**, **Van Morrison**).

**Tom Lanois** (**R.E.M.**, "Green") and **Paul Ebersold** (**Tora Tora**) are two more house producer/engineers being represented as well.

Since the beginning, **Ardent** has

had an active artist-development program. One early project, **Big Star** (which included ex-**Box** Top singer **Alex Chilton**) has been cited as a major influence for many acts. The band's unique sound helped create a mystique around **Ardent** that attracted a whole new generation of bands to come work there, including **R.E.M.** and the **Replacements**.

Through the efforts of **Jody Stephens** (projects manager and former **Big Star** drummer), **Ardent's** artist-development program continues as a successful arm of the business, scoring label signings with **Tora Tora** (**A&M**), **John Kilzer** (**Geffen**), and

**Eric Gales** (**Elektra**).

"**Ardent** has really helped the **Memphis** music scene along," says **Fabulous Thunderbirds** manager **Mark Proct**. "They get their artists in the studio, and have the means to work with the labels and their **A&R** staff. **Jody Stephens** does so much more than typical studio reps. He's at all the conventions and seminars, promoting the studio and their developmental deals."

"Among our latest signings, we are excited about **Love Bang**, says **Stephens**. "Last year was great for us, and this year's shaping up to be even better."

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PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 6,1991)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MODERN ROCK
TITLE Artist/ Producer (Label)	COMING OUT OF THE DARK Gloria Estefan/ E.Estefan,Jr.; J.Casas;C.Ostwald (Epic)	DO ME AGAIN Freddie Jackson/ P.Laurence (Capitol)	TWO OF A KIND,WORKIN' ON A FULL HOUSE Garth Brooks/ A.Reynolds (Capitol)	LOOKING AT THE FRONT DOOR Main Source/ Main Source (Wild Pitch)	LOSING MY RELIGION R.E.M./ S.Litt & R.E.M.(Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	CRESCENT MOON Eric Schilling	RPM Ron Banks Steve Goldman	JACK'S TRACKS Mark Miller	POWER PLAY/ LIBRA DIGITAL Anton Pukshansky/ Tony Papamichael	BEARSVILLE Scott Litt
RECORDING CONSOLE(S)	Neve VR 60	Neve 8068	Quad-Eight Coronado	SSL 4000 G Series	Neve 8088
MULTITRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-850	Studer A-800	MCI JH24	Sony APR 24/ Otari MTR 90	Studer A-800
STUDIO MONITOR(S)	Yamaha NS10 Qested	UREI 813C	Yamaha NS10	Tannoy SSMU/ UREI 813C	Yamaha NS10M UREI 813B
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MIXDOWN STUDIO(S) Engineer(s)	CRESCENT MOON Eric Schilling Phil Ramone	SOUNDTRACKS Ron Banks	JACK'S TRACK'S Mark Miller	POWER PLAY Anton Pukshansky	PAISLEY PARK Scott Litt
CONSOLE(S)	Neve VR 60	SSL 6000 E Series G Computer	Quad-Eight Coronado	SSL 4000 G Series	SSL 6000 E/G Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-850	Otari MTR 90	Sony 3402	Sony APR 24	Mitsubishi X-850 With Apogee Filters
STUDIO MONITOR(S)	Yamaha NS10 Qested	UREI 813B Yamaha NS10	Yamaha NS10M	Tannoy LGM 12	Westlake 5 Way SM-1
MASTER TAPE	Ampex 467	Ampex 456	Ampex 467	Ampex 456	Ampex 456
MASTERING (ALBUM) Engineer	MASTERDISK Bob Ludwig	N/A Jack Skinner	GEORGETOWN MASTERS Denny Purcell	HIT FACTORY DMS Chris Gehringer	PRECISION Stephen Marcussen
PRIMARY CD REPLICATOR (ALBUM)	Sony Manufacturing	Capitol Manufacturing	Capitol Manufacturing	Nimbus	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	Sony Manufacturing	Capitol Manufacturing	Capitol Manufacturing	Cassette Productions	WEA Manufacuring

© 1991, Billboard/BPI Communications, Inc. Hot 100, R&B & Country appear in this feature each time; Album Rock, Modern Rock, Rap, Adult Contemporary & Dance appear in rotation.

ANOTHER BAD CREATION
GUY
TRACIE SPENCER
RALPH TRESVANT
M.C. HAMMER
THE TRIPLETS
TONY! TONI! TONE!
BELL
BIV DEVOE
PEBBLES
THE FIXX
QUEEN
LALAH HATHAWAY
GERADO
JASMINE GUY
LOOSE ENDS
JANE'S ADDICTION
THE BOYS
MARVA HICKS
AFTER 7
CHRISTOPHER WILLIAMS
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# MUSIC VIDEO



by Melinda Newman

**COMEBACK TRAIL:** The originator of **Hit Video USA** is attempting to resuscitate the music-video outlet through cable syndication.

**Connie Wodlinger**, former president and CEO of Hit Video USA's parent company, Wodlinger Broadcasting Co., is preparing pilots on four programs that had been part of Hit Video USA's music mix.

Hit Video USA, which provided stations in more than 30 markets with up to 10 hours of music-video programming a day, ceased transmission Oct. 4 (Billboard, Oct. 20).

Wodlinger Broadcasting was subsequently sold, although Wodlinger retained the Hit Video USA name and logo.

The four 60-minute pilots being produced by Wodlinger are "Hit Video Countdown," "Women In Rock," the dance show "Power Mix," and "Fast Forward," which features new music. The music director and host of two of the shows is Wodlinger's daughter, **Jacquie Black**, who hosted previous Hit Video USA programs.

The countdown and female-rocker shows were slated to be ready to send out the first week in April, according to Wodlinger. The other two will be finished within the next two weeks. They will be distributed by Wodlinger through the new CJC Communications.

Although label sources expressed skepticism about the potential success of such a venture, most say they sent videos for inclusion in the pilots.

And Wodlinger feels there is a need for such programming. "When we were doing Hit Video USA, we had serious discussions with some of the cable networks and syndicators who expressed keen interest in having us produce individual shows for them," Wodlinger says. "The way we were set up, it didn't make sense to do that. Now, I've gone back to those sources of interest and said we're ready to do that now."

"The idea is to do these weekly shows and give the cable networks first shot at the ones they're interested in," she continues. "Some of them may be available to the broadcast market. We'll be going back to the channels that carried us before to solicit these as well." The decision is still being made whether to barter the shows or sell them outright.

Since Wodlinger no longer has her own studio facilities, she has contracted with Bill Young Productions, a large commercial production facility that also dabbles in music video, for office and studio space.

In addition to producing the pilots out of Bill Young Productions' offices, she will also be working

on developing other music programs with the Sugarland, Texas-based company.

**COUNTDOWN:** There's still space available for NMTV, the 24-hour-a-day music video channel during the **New Music Seminar**, July 13-17. But you'd better hurry; 75% of the time is already taken. Based solely on a first-come/first-served basis, the cost is \$100/minute with a minimum of three minutes and a maximum of 30. Participants are guaranteed at least 10 plays during the course of the convention. In addition to airing on three video walls set up at salient seminar hang spots, the channel is beamed 24 hours a day into all the hotel rooms in New York's Marriott Marquis, home of the seminar.

"We have no specific criteria," says **Lora Ballato**, director of sales for NMS. "I suppose if there was something extremely, extremely offensive we wouldn't use it, but that's never happened."

According to Ballato, the screen time leans toward major labels because they tend to buy the maximum amount available; however, she says that on a company-by-company basis, 50% of the buys are by independent labels or individual bands. "This is also a great deal for production companies; they can use it as a way to show off a director or several directors' reels," she says.

She suggests that participants chryon the videos themselves because NMS provides no additional on-screen service. However, a daily menu of what is airing per hour with credits is listed in the daily NMS paper. For more information, call Ballato at NMS' New York office.

**CH-CH-CHANGES:** **Dave Santaniello**, associate director, video sales and special marketing, for **6 West Home Video (Arista Records'** home video division), has departed the company. His replacement is **Ivette Rodriguez**, whose title is manager of video sales and merchandising. She was formerly national coordinator of field sales and merchandising. The first release she's touting is "Red, Hot + Blue," the AIDS benefit project that features videos from such artists as **Sinead O'Connor**, **Lisa Stansfield**, and **U2**. Coming up in May are longforms from **Urban Dance Squad** and the **Eurhythmics**, and **Whitney Houston's** HBO special, "Welcome Home Heroes."

**Flashframe Films** has signed director **Scott Kennedy**. His first project for the New York-based company is **Nikki D's** "Daddy's Little Girl."

AS OF APRIL 13, 1991

## Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

MTV MUSIC TELEVISION	VH1 VIDEO HITS ONE	Black Entertainment Television	TNN The Nashville Network
Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1515 Broadway, New York, NY 10036	14 hours daily 1899 9th St NE, Washington, DC 20018	30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
<b>EXCLUSIVE</b> Black Crowes, She Talks To Angels Rolling Stones, Highwire Rod Stewart, Rhythm Of My Heart Sting, The Soul Cages	<b>ADDS</b> Rod Stewart, Rhythm Of My Heart Pat Benetar, True Love Mariah Carey, I Don't Wanna Cry Chris Isaak, Don't Make Me...	<b>ADDS</b> Sheena Easton, What Comes Naturally Bell Biv DeVoe, She's Dope! Terry Steele, Tonight's The Night Michel'le, If K.M.C. Kru, She's My Cutie Father MC, Lisa Baby The Boys, Thank 4 The Funk Nicki Richards, Naked The Winans, Don't Leave Me Surface, All I Want Is You David Koz, Castle Of Dreams	<b>ADDS</b> Michael W. Smith, Place In This World Santi Patti, Another Place... Jeanie Marie, Baby Turn Your Radio On
<b>BUZZ BIN</b> EMF, Unbelievable Happy Mondays, Step On (Vers. II) Jesus Jones, Right Here, Right Now Lenny Kravitz, Always On The Run Monie Love, It's A Shame (My Sister)	<b>VH-1 TO WATCH</b> Joni Mitchell, Come In From The Cold	<b>HEAVY</b> Freddie Jackson, Do Me Again Johnny Gill, Wrap My Body Tight Guy, Let's Chill Hi-Five, I Like The Way Ralph Tresvant, Stone Cold Gentleman Monie Love, It's A Shame (My Sister) Tara Kemp, Hold You Tight Jasmine Guy, Another Like My Lover Tony!, Tonit, Tonel, Whatever You Want The Whispers, Is It Good To You Marva Hicks, Never Been In... Harriet, Temple Of Love Christopher Williams, I'm Dreamin' The Wootens, Tell Me Riff, My Heart Is Failing Me Mariah Carey, Someday Teddy Pendergrass, It Should... Alexander O'Neal, All True Man	<b>HEAVY</b> Randy Travis, Heroes & Friends Clint Black, Loving Blind Billy Dean, Only Here For A Little While Vince Gill, Pocket Full Of Gold Mark Collie, Let Her Go Travis Tritt, Drift Off To Dream The Forester Sisters, Men K.T. Oslin, Mary & Willie Reba McEntire, Fancy Parton/Van Shelton, Rockin' Years Oleta Adams, Get Here Kathy Mattea, Time Passes By Paul Overstreet, Heroes George Strait, If I Know Me Diamond Rio, Meet In The Middle
<b>HEAVY</b> C&C Music Factory, Here We Go Let's Tevin Campbell, Round And Round Cinderella, Heartbreak Station Divinyls, I Touch Myself Tara Kemp, Hold You Tight (Vers. II) Poison, Ride The Wind Queensryche, Silent Lucidity R.E.M., Losing My Religion Tesla, Signs Warrant, Uncle Tom's Cabin Wilson Phillips, You're In Love	<b>ARTIST OF THE MONTH</b> Tanita Tikaram, Only The Ones...	<b>MEDIUM</b> Kevin Welch, True Love Never Dies Desert Rose Band, Will This Be... McBride & The Ride, Can I... Dean Dillon, Holed Up In Some... Aaron Tippin, I Wonder How Far... Pirates Of The Mississippi, Feed Jake Lorrie Morgan, We Both Walk Vaughan Brothers, Ballad Of... Carlene Carter, The Sweetest Thing The Goldenes, Keep The Faith Jann Browne, Better Love Next Time Clinton Gregory, If It Weren't... J.P. Pennington, Whatever It Takes Kelly Willis, Baby Take A Piece... Mark O'Connor & Friends, Restless The Bellamy Brothers, She Don't... Amy Grant, Baby Baby Rob Crosby, She's A Natural Highway 101, Bing Bang Boom Joe Diffie, If The Devil Danced	<b>MEDIUM</b> L.L. Cool J, Mama Said Knock You Out Special Generation, Spark Of Love Victoria Wilson James, Through Basic Black, Whatever It Takes Another Bad Creation, Playground Mantronix, Step To Me En Vogue, Don't Go B Angie B, I Don't Want To Lose... Sheila E, Sex Cymbal Whodini, Freaks Herb Alpert, North On South Street
<b>ACTIVE</b> *Mariah Carey, I Don't Wanna Cry AC/DC, Are You Ready Cathy Dennis, Touch Me Extreme, More Than Words The Fixx, How Much Is Enough Great White, Call It Rock N' Roll INXS, Bitter Tears LL Cool J, Mama Said Knock You Out Nelson, More Than Ever David Lee Roth, Sensible Shoes Roxette, Joyride Slaughter, Mad About You	<b>DEVELOPMENT</b> Rick Astley, Cry For Help John Barry, The John Dunbar Theme Bob Dylan, Series Of Dreams David Koz, Castle Of Dreams Niis Lofgren, Valentine Carly Simon, Holding Me Tonight The Dells, A Heart Is A House For Love The Triplets, You Don't Have To Go...	<b>LIGHT</b> Aswad, Best Of My Love Marc Cohn, Walking In Memphis Eric Johnson, Trademark	<b>LIGHT</b> Becky Hobbs, Talk Back... The Bama Band, My Reckless Heart
<b>MEDIUM</b> Another Bad Creation, Iesha Marc Cohn, Walking In Memphis Enigma, Sadness Part 1 Firehouse, Don't Treat Me Bad Peter Gabriel, Shaking The Tree Gerardo, Rico Suave Havana 3 A.M., Reach The Rock Eric Johnson, Trademark Kingofthehill, I Do You Nils Lofgren, Valentine Londonbeat, I've Been Thinking... Material Issue, Valerie Loves Me Mike & The Mechanics, Word Of Mouth Queen, Innuendo Sheila E, Sex Cymbal The Simpsons, Deep, Deep Trouble Sonic Youth, Dirty Boots Trixter, One In A Million ZZ Top, My Head's In Mississippi	<b>THE JUKE BOX</b> Continuous programming 12000 Biscayne Blvd, Miami, FL 33181	<b>ADDS</b> Brand New Heavies, Dream... Bulletboys, T.H.C. Groove Dinosaur Jr., The Wagon EPMD, Rampire Innocence, Let's Push It Joey B. Ellis, Thought U Were The... Kool Moe Dee, Rise And Shine Leaders/New School, The Case... Lisa Fischer, How Can I Ease The Pain Loudness, In The Mirror Lush, De-Luxe Material Issue, Valerie Loves Me Peter Gabriel, Shaking The Tree Urban Dance Squad, Fastlane Vicious Bane, It's Automatic ZZ Top, My Head's In Mississippi	<b>ADDS</b> Dwight Yoakam, You're The One Hank Williams, Jr., If It Will, It Will The Normal Town Flyers, Rockin'... Wild Rose, Straight And Narrow
<b>BREAKOUTS</b> Alice In Chains, Man In The Box Bulletboys, T.H.C. Groove Candyman, Nighttown *Dinosaur Jr., The Wagon Bob Dylan, Series Of Dreams King's X, We Are Finding Who We Are Raw Youth, Tame Yourself Rhythm Corps, Satellites	<b>AMERICA'S NO. 1 VIDEO</b> Another Bad Creation, Playground	<b>PEOPLE-POWERED HEAVIES</b> B Angie B, I Don't Want To Lose... The Simpsons, Deep, Deep Trouble Bell Biv DeVoe, She's Dope Bell Biv DeVoe, When Will I See... Candyman, Nighttown Christopher Williams, I'm Dreamin' DJ Quik, Born & Raised In Compton Digital Underground, Same Song En Vogue, Don't Go Guy, Let's Chill Ice Cube, Dead Homiez Ice-T, New Jack Hustler Keith Sweat, I'll Give All My... Lisette Melendez, Together Forever L.L. Cool J, Mama Said Knock You Out 2 Live Crew, The Bart Nikki D, Daddy's Little Girl Ralph Tresvant, Stone Cold Gentleman Rude Boys, Written All Over Your Face Salt-N-Pepa, Do You Want Me Tony!, Tonit, Tonel, Whatever You Want Vanilla Ice, I Love You Voices That Care, Voices That Care	<b>ADDS</b> Becky Hobbs, Talk Back... Billy Dean, Only Here For A Little While Carlene Carter, The Sweetest Thing Desert Rose Band, Will This Be... Clinton Gregory, I'd Go Crazy Dean Dillon, Holed Up In Some... Diamond Rio, Meet In The Middle Parton/Van Shelton, Rockin' Years George Strait, If I Know Me Hal Ketchum, Smalltown... Highway 101, Bing Bang Boom James Blundell, Blue Heeler Jann Browne, Better Love Next Time Joe Diffie, If The Devil Danced J.P. Pennington, Whatever It Takes Kathy Mattea, Time Passes By Kelly Willis, Baby Take A Piece... Kevin Welch, True Love Never Dies K.T. Oslin, Mary & Willie Larry Boone, I Need A Miracle Lee Roy Parnell, Mexican Money Lorrie Morgan, We Both Walk Mark Collie, Let Her Go Mark O'Connor & Friends, Restless Martin Delray, Get Rhythm McBride & The Ride, Can I... Michelle Wright, All You Really... Paul Overstreet, Heroes Pirates Of The Mississippi, Feed Jake Ray Kennedy, Scars Reba McEntire, Fancy Rob Crosby, She's A Natural Rosanne Cash, On The Surface Texas Tornados, Adios Mexico The Bellamy Brothers, She Don't... The Forester Sisters, Men Vaughan Brothers, Ballad Of... Tony Tolver, Barstool Fool Travis Tritt, Drift Off To Dream Vince Gill, Pocket Full Of Gold
<b>IMPACT CLIPS</b> Black Crowes, She Talks To Angels Mariah Carey, I Don't Wanna Cry EMF, Unbelievable LL Cool J, Mama Said Knock You Out Monie Love, It's A Shame (My Sister) * DENOTES ADDS	<b>FRIDAY NIGHT VIDEOS</b> 1 hour weekly 888 7th Ave, NY, NY 10106	<b>HEAVY</b> Becky Hobbs, Talk Back... Billy Dean, Only Here For A Little While Carlene Carter, The Sweetest Thing Desert Rose Band, Will This Be... Clinton Gregory, I'd Go Crazy Dean Dillon, Holed Up In Some... Diamond Rio, Meet In The Middle Parton/Van Shelton, Rockin' Years George Strait, If I Know Me Hal Ketchum, Smalltown... Highway 101, Bing Bang Boom James Blundell, Blue Heeler Jann Browne, Better Love Next Time Joe Diffie, If The Devil Danced J.P. Pennington, Whatever It Takes Kathy Mattea, Time Passes By Kelly Willis, Baby Take A Piece... Kevin Welch, True Love Never Dies K.T. Oslin, Mary & Willie Larry Boone, I Need A Miracle Lee Roy Parnell, Mexican Money Lorrie Morgan, We Both Walk Mark Collie, Let Her Go Mark O'Connor & Friends, Restless Martin Delray, Get Rhythm McBride & The Ride, Can I... Michelle Wright, All You Really... Paul Overstreet, Heroes Pirates Of The Mississippi, Feed Jake Ray Kennedy, Scars Reba McEntire, Fancy Rob Crosby, She's A Natural Rosanne Cash, On The Surface Texas Tornados, Adios Mexico The Bellamy Brothers, She Don't... The Forester Sisters, Men Vaughan Brothers, Ballad Of... Tony Tolver, Barstool Fool Travis Tritt, Drift Off To Dream Vince Gill, Pocket Full Of Gold	<b>ADDS</b> Tabu, I'm So Cool Urban Dance Squad, Fastlane Blue Rodeo, Trust Yourself Eric Johnson, Trademark Roxette, Joyride Sheena Easton, What Comes Naturally Another Bad Creation, Playground Jesus Jones, International... The Judybats, Native Son Ride, Vapour Trails
<b>CURRENT</b> Another Bad Creation, Playground Great White, Call It Rock N' Roll Nelson, More Than Ever Lisa Fischer, How Can I Ease The Pain Jesus Jones, Right Here, Right Now Urban Dance Squad, Fastlane Bootsauce, Master Stroke Peter Gabriel, Shaking The Tree Samples, My Town Warrant, Uncle Tom's Cabin David Lee Roth, Sensible Shoes George Thorogood, If You Don't... Bullet Boys, The Hard Core Groove Tara Kemp, Hold You Tight Kitchens Of Distinction, Drive... Colin England, I Got What You Need Salt-N-Pepa, Do You Want Me Sheila E, Sex Cymbal Londonbeat, I've Been Thinking... David Koz, Castle Of Dreams Mike & The Mechanics, Word Of Mouth R.E.M., Losing My Religion	<b>CURRENT</b> Sheena Easton, What Comes Naturally Tara Kemp, Hold You Tight Mike & The Mechanics, Word Of Mouth Londonbeat, I've Been Thinking... Divinyls, I Touch Myself R.E.M., Losing My Religion Tracie Spencer, This House The Dells, A Heart Is A House For Love John Barry, The John Dunbar Theme Marvin Gaye, Let's Get It On	<b>HEAVY</b> Gerardo, Rico Suave Gloria Estefan, Coming Out Of... Londonbeat, I've Been Thinking...	<b>HEAVY</b> The Genius, Come Do Me Raw Youth, Tame Yourself INXS, Bitter Tears Queensryche, Silent Lucidity Alexander O'Neal, All True Man The Party, That's Why Hoodoo Gurus, Miss Freelove '69 Slaughter, Mad About You Divinyls, I Touch Myself Salt-N-Pepa, Do You Want Me Amy Grant, Baby Baby Happy Mondays, Step On



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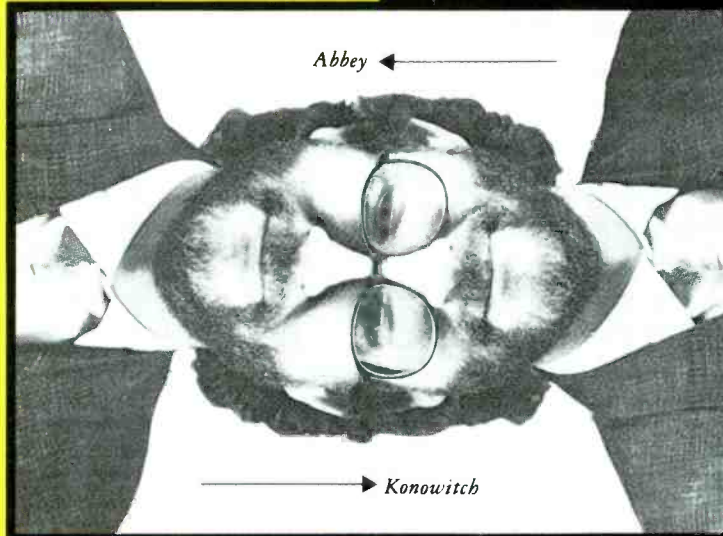
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BOBBY POE *Pop Music Survey*  
KAL RUDMAN *FMQB*  
DAVE SHOLIN *Gavin Report*  
GENE SMITH *Billboard Magazine*





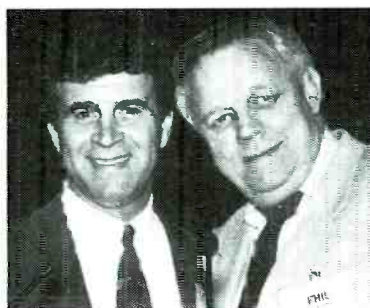
The NARM staff present an award to Sony Music VP of divisional marketing and purchasing Roz Blanch, who is giving up the responsibility of coordinating Sony meetings. From the left are NARM Scholarship Foundation Administrator Pat Daly; NARM administrative assistant Ina Luper; NARM executive VP Pam Horovitz; Blanch; NARM consultant and executive VP of Scholarship Foundation Mickey Granberg; and NARM director of meetings Stan Silverman.



The MCA/Uni crew talk video. Pictured, from left, are Uni Distribution director of national video accounts Janis Durr; MCA/Universal Home Video VP of marketing Andrew Kairey; Uni president John Burns; and MCA/Universal executive VP Louis Feola.



Aaron Neville performing during the PGD product presentation.



Select Records president Fred Muneo, left, and Fantasy Records executive VP Phil Jones at the Indie product presentation.



The camera-shy gang from Rhino always tries to avoid the limelight at the NARM convention. But here they are caught chatting up Musicland Stores Corp.'s VP of merchandising Dick Odette. Standing, from the left, are VP of sales Keith Altomare; Odette; midwest manager Esa Katajamaki; national sales manager Dave Kapp; Northwest regional Debbie Dodd. In the front are West Coast regional Janet Grey, on the left; and South/Southeast regional Dee Murphy.

## Putting On The NARM: Industry Gathers Again

**SAN FRANCISCO**—At any music-industry gathering, there are certain constants you can count on—schmoozing, deal making, and picture taking. And the annual convention of the National Assn. of Recording Merchandisers, held here March 22-25, was no exception, as can be seen by the photos on this page.



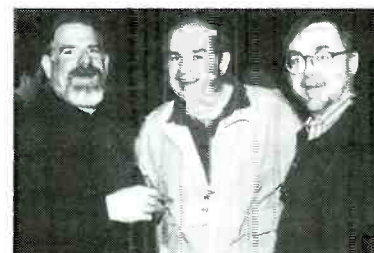
After wowing the convention with a live performance, NARM, in turn, thanked Mariah Carey by presenting her with two Best Seller awards. Carey, in the center, is pictured with, from left, Camelot Music executive VP/CEO Jim Bonk, who will serve as NARM president for the coming year; Sony Music Distribution president Paul Smith; Sony Music Distribution senior VP Danny Yarbrough; and City-1 Stop president Pat Moreland, who steps down as NARM president.



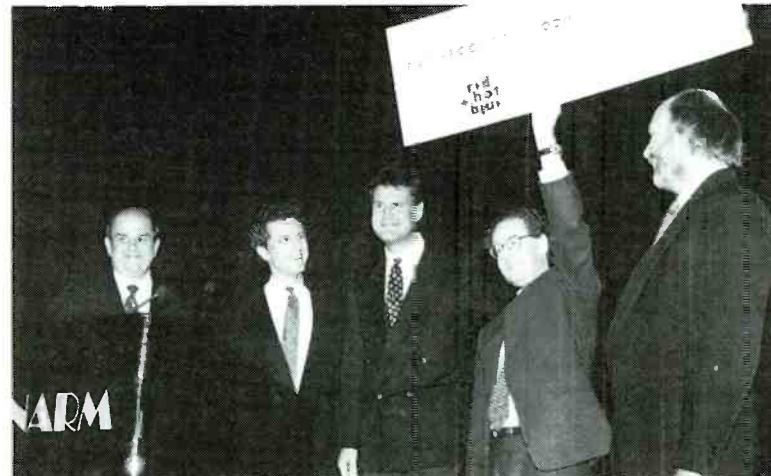
Some convention delegates show what they think of censorship.



Atlantic artists White Lion stopped by the WEA party to get the scoop on how their "Main Attraction" album is shaping up at retail. From the left are WEA president Henry Droz; White Lion's Vito Bratto; Atlantic Records senior VP/GM Mark Schulman; and White Lion's Mike Tramp.



Virgin co-managing director Jeff Ayeroff, on the right, gives CEMA president Russ Bach, center, and Mercury co-president Mike Bone the lowdown on the Rock The Vote campaign.



Chrysalis execs present John Carlin, co-creator of the "Red Hot & Blue" AIDS benefit album, with a \$1 million check for the King Cole Inc. Foundation. Pictured, from the left, are CEMA president Russ Bach; Chrysalis president John Sykes; Chrysalis vice chairman Joe Kiener; Carlin; and Chrysalis chairman and CEO Chris Wright.



## International Spotlight

# BENELUX

**Nineteen-Ninety Was a Record Sales Year for Belgium and Holland, and the Promise of Prosperity Continues in '91 With Far-Reaching, Home-Grown Talent and a Strong Music Economy.**

By MIKE HENNESSEY

**F**or the Benelux record industry, 1990 was a year of unprecedented prosperity. Sales in Belgium, whose industry also supplies the 377,100 people and 20 record retailers of the Duchy of Luxembourg, were 22% up in value over 1989 at \$160 million. Holland registered a 21% progression, at \$288 million.

Translated into retail volume, Benelux sales in 1990 were in excess of \$700 million.

The year saw Belgium consolidate its success with home-grown, notably Flemish, talent and Holland achieve the world's highest penetration of CD players—at almost 60%, well above the figures for Switzerland (35%) and Germany (34%).

In fact, the Dutch are among the world's most enthusiastic buyers of sound carriers. Their per capita expenditure on records and tapes at \$28.90 (1989 figure) puts them third in the world rankings, after the U.K. (\$34.84) and Switzerland (\$32.01).

Holland's appetite for recorded music, which manifests itself over a wide range of repertoire—the country is open to music from all sources—has undoubtedly been stimulated by the music industry's deep commitment to collective promotion.

Through non-profit organization Conamus, funded by Dutch performing right society BUMA, interest in Dutch music, at home and abroad, is stimulated. It is under the umbrella of Conamus that Dutch companies participate at MIDEM. And the promotion of sound recordings is undertaken by the Stichting Collectieve Promotie Geluidragers, a body jointly funded by the Dutch IFPI group and Dutch retailers' association NVGD. Dealers and record companies each contribute 0.5% of their gross to fund a budget of around \$3 million annually.

Since 1961, the Dutch record industry has staged a 10-day record promotion campaign each October, and runs campaigns urging the idea of records as gifts for St. Valentine's Day, Mother's Day and so on. Collective promotion has clearly helped sound carriers to achieve a high profile in Holland as consumer items and this, in turn, has supported a flourishing retail sector of some 1,200 outlets, in which the one-shop deals plays a healthy predominant part.

Says Kick Klimbie, managing director of EMI Bovema and chairman of the Dutch IFPI group, "Five or six years ago we didn't have a single record dealer in Heemstede. Today we have three. That's an indication of the way in which the retail sector has grown in Holland."

Belgium also has a healthy retail sector, with traditional dealers accounting for 56% of business, wholesale 22%, racks 15%, and department stores 7%.

To date, megastore development in Benelux has been minimal—a couple of stores of 1,800 square feet in Utrecht and Amsterdam, and the French FNAC chain has stores in Brussels, Antwerp, Liege, and Ghent. But Virgin plans to set up in Brussels and Antwerp, and HMV is considering Benelux involvement. Local chains also expand: Free Record Shop, the 90-store

(Continued on page B-12)



Leyerst Michiels & Soulsister



Urban Dance Squac



Front 242



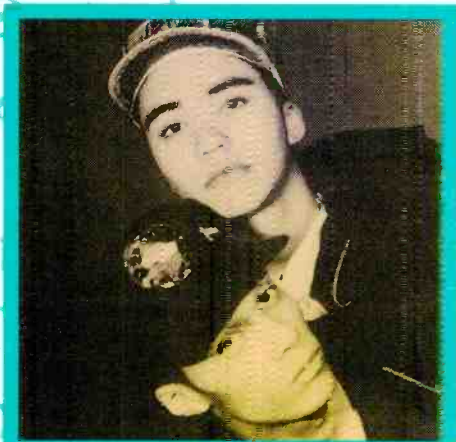
Golden Earring



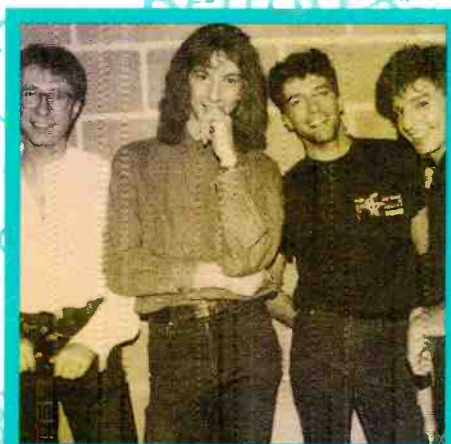
Personnel



Dani Klein of Vaya Con Dios



Clouseau



Technotronic



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**O**n the view of Jaap van Beusekom, director of the Dutch Rock Music Foundation, Holland is "brimming over with multi-racial, under-exploited talent, spanning hip-hop, heavy metal, country, house, world ... virtually every style imaginable."

However, due to what he terms a "short-sighted" attitude of major record company local affiliates, van Beusekom claims, "Up to 99% of Holland's top talent remains unsigned. And for the majority, the most productive route to get a record deal will be to seek it abroad."

Known inside Holland as the Stichting Popmuziek Nederland (SPN), the rock foundation is an Amsterdam-based private venture, funded mainly by the ministry of culture, which promotes Dutch rock and pop both nationally and abroad.

Each year the SPN arranges a series of showcases at New York's New Music Seminar (July) and Berlin's Independence Days (October) and, via series of support programs, helps to fund both national and international tours by individual Dutch bands.

The foundation also coordinates the activities of a number of regional promotion bodies, plus the national Multi Music Federation (for black music) and Stichting Jazz Nederland (SJN). It distributes a quarterly magazine, Holland Rocks, to some 5,000 music industry contacts across the world.

Says van Beusekom: "In a small territory such as this, local music talent really needs a helping hand to get heard over the flood of Anglo-American product. Dutch affiliates of the multinationals exist primarily to process the material coming into Holland from abroad."

And he adds: "There persists an unfortunate and false attitude, among both the industry and the public, that Dutch material is not up to international standards."

Most of the Dutch majors have invested in national talent, albeit to a limited degree. The repertoire split within the Dutch music market—62% of Holland's 1989 trade deliveries was international pop product, only 12% national pop—clearly influences this "hands off" approach. But only Warner Music, which dissolved its local roster three years ago, citing lack of sales, has ruled out signing Dutch talent altogether.

CBS re-signed veteran rock band Golden Earring in early

## Multinationals Must Invest More in Domestic Talent to Boost Dutch 12% Market Share

1990 and also has Vengeance and Herman Brood; Polydor has around 10 acts under contract, including Lois Lane (widely tipped for international breakthrough), 1960s specialists Tambourine, Ricky de Vito and Personnel; Phonogram has MOR acts BZN, Gerard Joling and rock bands De Dijk and Zintra; BMG has ace saxophonist Candy Dulfer (who has worked with Prince and Dave Stewart), plus Urban Dance Squad, another act building a worldwide following. EMI has worked with the now defunct rock band Bad To The Bone and is "actively seeking" national dance talent.

Holland also boasts a flourishing independent label sector, many of which act as talent nurseries for the major labels, and several of which apply criteria most readily associated with the majors: does the act have commercial potential and what are its possibilities abroad?

The 40-odd labels currently in existence include Boudisque/Torso/Go Bang! (acts including D-Shake, the Nozems, the House of Venus, Kingbee); Columbus (Fatale, Sene-

BZN



Gerard Joling



Candy Dulfer



Herman Brood

music promoter, though with more of an MOR slant than the SPN. A subsidiary of copyright society BUMA/STEMRA, Conamus distributes a national Top 100 chart and magazine to the country's 1,200 retailers, operates workshops and academies for Dutch composers and musicians and coordinates Holland's MIDEM presentation plus a compilation CD of national product.

And like SPN, Conamus works to raise the profile of Dutch product in the national media and record industry. The proportion of Dutch product on radio playlists slumped from 30% in the late 1970s to 14.2% in 1985. Due in no small part to Conamus lobbying, it was up again to 24.6% last year, though de Mol won't be satisfied "until we hit 30% again. It's not that we are trying to force good international product out, we are simply looking for fair recognition."

(Continued on page B-13)

By CHRIS FULLER

**T**he Belgian music business, with its sparkling pool of creativity, has become one of the fastest-growing in Europe. Its constant growth in annual gross, and its immense boost in sales of national product (domestic talent sales up 80% last year compared with 1989), have been the basis for new investment and artist development.

With internationally rated acts like Technotronic, Soulsister (now Leyers, Michiels & Soulsister), Vaya Con Dios and Front 242, Belgium is no longer a blank space on the talent map.

According to the latest IFPI figures, gross revenue from Belgian talent abroad greatly exceeds that from the domestic marketplace thanks mainly to a strong mix of strategic marketing and determination.

Cesar Boesten, GM at BMG Ariola Publishing, says: "Belgian record companies are now thinking more on international lines. It's vitally important to think of long-term exploitation yet without copying American or British acts. You have to think years ahead when signing an artist or writer."

Leyers, Michiels & Soulsister (EMI), with "The Way To Your Heart," were the first Belgians in many a month to crack the U.S. singles charts. The band has loyal European support and "Heat," (produced by Chris Lord-Alge), follow-up to "It Takes Two," went gold in Belgium in February.

Michael Lang, the band's U.S. manager, changed the group name from just Soulsister, which he was convinced was a marketing no-no in English-language territories. The group gets strong backup from EMI Europe, whose Peter Holden says: "The U.S. chart single gave us a broader base on which to build. We pushed the new single, 'Through Before We Started,' to key radio programmers throughout Europe."

Long-term planning has also "sold" the band Vaya Con Dios. Manager Gary Richmond says: "The problem with most Belgian

## In Growth Terms, Belgian Music Talent Beats Most European Opponents

acts is that they're in too small a territory. They have to play concerts to stay alive, and that leads to overexposure, even on television. After a couple of years, this can have a serious negative effect."

Vaya Con Dios topped 2 million sales with both their debut album and the "Night Owls" follow-up.

Kris Wauters, former promotions man with BMG Ariola is now with Clouseau, Belgium's most successful Flemish band. He

quickly topped 200,000 on "Of Zo" in Holland and Belgium—"Tremendous numbers for a Flemish language act," says Wauters.

Biggest Belgian act in terms of international chart ratings is Technotronic, whose multi-million seller "Pump Up The Jam" charted almost everywhere. That success enabled Antwerp-based company ARS to invest in new domestic talent such as Hi Tek 3, featured on the SBK "Mutant Ninja Turtle" soundtrack package. ARS also acts as A&R supplier of Flemish talent to Sony Music Belgium.

Technotronic is a trademark owned by ARS chief Patrick Busschots and Clip Records producer Jo Bogaert. And ARS recently signed a major distribution deal with Sony Music Entertainment, the first global release being the eponymous album "Quodrophonia."

Also deep in dance territory, Front 242's album "Tyranny For You" charted in Belgium, the U.K., Germany, and Holland. The first single, "Tragedy For You," had a long residency in Billboard's dance chart.

The band's "electronic body music" has been often copied, but "never matched," they claim, and they are signed to Epic in the U.S.

Also out this spring: Won Ton Ton's second album, "Oh No, Not Not Now," for which Belgian indie Antler secured a worldwide deal (except Benelux) with PolyGram. Antler also had U.S. chart success with A Split Second, whose new single is "The Parallax View."

In France, Promax artist Philippe Lafontaine sold 600,000-plus copies of "Coeur de Loup," and another 200,000 in Canada. His gold disc successes enabled Promax to invest in other things. Alain Mathieu, managing director: "We're launching a blues label, BC&U, for which we have deals with Mikulski in Ger-

(Continued on page B-13)



Tara

The Radios



De Kreuners



says: "Overexposure hasn't been a problem with us. Clouseau has played an average 120 concerts in both 1989 and 1990 and still sells out all shows. But our breakthrough in Holland gives us a welcome new territory." The band sold over 400,000 units of "Hoezo" (CNR) and



BENELUX '91

## Company Reports

EVA

EVA is a Dutch joint venture involving three major international record companies: EMI-Bovema, Virgin and BMG Ariola. With exclusive compilation packaging rights to talent on any of these labels, the company is a front-runner in TV merchandising.

GM Jan Wiesebron has a staff of only three: Carla van Teesel (office manager), Maarten van Droffelaar (creative manager) and Hester Hagemeijer. Apart from releasing compilation albums, the company coordinates and produces TV campaigns for the three partner companies. EVA was set up five years ago.

Jan Wiesebron: "Quality is our watchword—quality and value for money. If you have exclusive rights to use artists like Vanilla Ice, Whitney Houston, U2, Tina Turner, and Diana Ross, you can't be too careful in making sure you don't neglect their interests."

### PHONOGRAM HOLLAND BV

Phonogram Holland has doubled its annual gross over the past five years in a Netherlands music mart now worth an annual \$600 million. According to Jan Corduener, managing director, 30% comes from domestic product, contrasting with the Dutch market as a whole where the national repertoire has just 15%.

BZN is the most successful Phonogram local act, signed more than a decade ago and with 4 million-plus album sales of which the latest, "Horizon," sold 150,000. The band is big in South Africa, with total sales of 500,000, and will tour there once the cultural boycott ends.

Another major domestic success is Gerard Joling, also very popular in the Pacific Rim territories.

Top international acts for the company are Dire Straits, whose "Brothers In Arms" was in the Dutch chart for five years, and Elton John. And Oleta Adams has broken big in Holland after a nine-month "blood, sweat and tears" campaign by international marketing chief Dries van der Schuyt.

Alongside the successful "Three Tenors" project (Carreras-/Domingo/Pavarotti), Phonogram launched a Dutch TV-advertised Pavarotti compilation, which sold 140,000 and made number five in the pop chart. Jan Corduener: "One of the most positive things about the Dutch market is that it is very open-minded, so we can market all kinds of repertoire."

"Half our turnover is still handled by small indie record shops run by owner/managers, so there's great collaboration between the industry and dealers. It's a relationship probably unique in the world."

### EMI BENELUX

Kick Klimbie, regional managing director EMI Benelux, says that the Dutch music market has doubled in less than five years because of rapid CD growth.

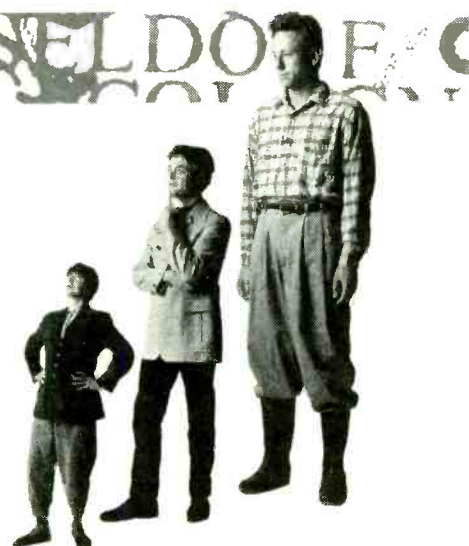
"The run-on effects are enormous. While many companies are clearly doing well, new contenders crop up almost daily. Though behind in CD terms, Belgium is also enjoying a boom period."

"At retail level, too, there's  
(Continued on page B-6)

Alain Simons & Sandra Kim



The Nits



## Benelux Tour Scene Draws Big Names to Feed Region's Hunger for Live Shows

The Benelux concert and touring scene is thriving. In Holland last year, a string of superstar visitors played to capacity business, with leading promoter Mojo Concerts alone topping a million ticket sales on acts such as the Rolling Stones, Prince, Tina Turner, and Madonna.

In Belgium, an already lively live scene is marked by 1991 plans to rejuvenate the country's main venues, while several companies have worldwide reputations in the spin-off sectors of PA systems or stage-building.

Rotterdam-based Mojo, who also presented Fleetwood Mac, Phil Collins, Billy Joel, and INXS in a starry 1990, uses the key large venues: Feyenoord Stadium (45,000 capacity), Maastricht's MECC (16,000), The Hague's Stadhoudershal (10,000), Heevenveen's Thialf (15,000) and Rotterdam's Ahoy (10,000).

The Ahoy complex also houses 20,000 square meters of exhibition space and, aside from rock concerts, hosts sports events. Acts featured last year ranged from Fats Domino to Tears For Fears, from Gipsy Kings to Heart, David Bowie, to the New London Chorale.

Mojo managing director Leon Ramakers says 1991 will be a big year for indoor over outdoor events. Already scheduled: Whitney Houston, UB40, Gloria Estefan, Sting, Paul Simon, ZZ Top, M.C. Hammer, and Dire Straits. He says, "Business expands from year to year, but a problem is the lack of a large venue in the capital, Amsterdam. A priority for our company is a nationwide computerized ticket system."

Mojo subsidiary Double You Concerts operates in the thriving Dutch Government-sponsored club/small venue circuits, handling 75% of the international acts coming in not handled by Mojo," according to manager Willem Venema. Its Dutch roster includes Candy Dulfer and Funky Stuff (BMG), Urban Dance Squad (BMG) and live-show favorites Claw Boys Claw (Play It Again Sam).

A new two-day international music/theater festival A Night In Vienna is set for August by Double You, adding to Holland's crowded annual festival calendar, which includes Pinkpop (Landgraaf, May), Parkpop (The Hague, July), Metropolis (Rotterdam, August), Liberationpop (Haarlem, May), plus international jazz events including North Sea Jazz (The Hague, July), Drum Festival (Amsterdam, July), and Jazz Meca (Maastricht, November).

(Continued on page B-14)

## CD Sales in Holland: Bring Out the Superlatives

By MARC MAES

Few success stories encourage the indiscriminate use of superlatives quite so much as the rise of the compact disc in Holland and, to a lesser extent, Belgium.

The trouble is, the superlatives all apply: sales are unbelievable, growth is astonishing and hardware penetration is (very probably) the highest in the world. The future may, for a number of reasons, be slightly less rosy but for the time being the carrier is riding a seemingly unstoppable wave.

CD was launched in both countries in 1983. Within four years, hardware penetration (defined as the proportion of households with one or more CD players) had climbed to 12% in Belgium, which has around 10 million inhabitants, and 24% in Holland (15 million).

A year later, in 1989, the last full year for which figures are available, penetration had risen to 18% in Belgium and 36% in Holland. The Dutch figure had risen to 41% by April last year and may now be as high as 56%.

The rise has been no less explosive in terms of carriers. CD sales growth in Belgium averaged over 106% between 1984 and 1988. Some 6.5 million units were sold in 1989, representing just under 60% of total market revenue. The first half of 1990 saw 3.8 million carriers cross the counter with a combined retail value of 1.36 billion (\$45.6 million), compared with 2.5 million at 900 million BF (\$30.2 million), at an exchange rate of 29.80 BF to the dollar.

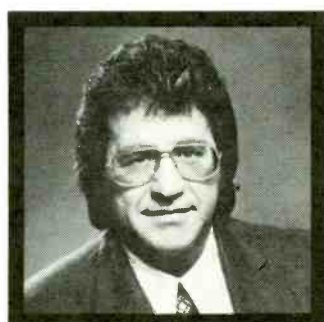
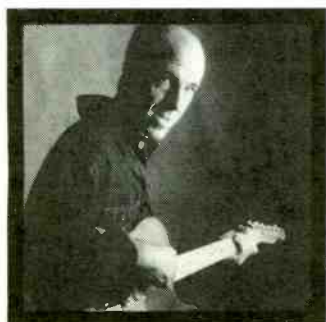
Far more than Holland, however, Belgium is a very strong musicassette market: cassettes have also recovered dramatically in recent years, booking record turnover of \$18.7 million in 1989, a 68% increase on 1987's \$11 million.

In Holland, CD sales grew by an average of 147% over the 1984-1988 period. Sales growth, slowing since early 1988, was down in 1989 but still totalled 37% (39% in value terms) when 23.5 million units were sold for a retail gross (excluding CD singles) of 716 million guilders—or \$44.2 million, at an exchange rate of 1.62 guilders to the U.S. dollar. CD had achieved an 84% market share in value terms and a 76% share in terms of units sold by the end of 1989.

The first six months of 1990 saw 15 million CD LPs sold and 1.5 million CD singles, compared with 10.1 million and 1.2 million in the first half of 1989. In cash terms, CD sales (including singles) were worth \$273.3 million against \$124 million in the year-earlier half, an increase of 47%.

Most impressive of all, Holland is now to all intents and purposes a single-carrier market: again based on 1990 first-half  
(Continued on page B-10)

Raymond van het Groenewoud



Lee Towers

De Dijk



Thijs Van Leer

Piet Veerman

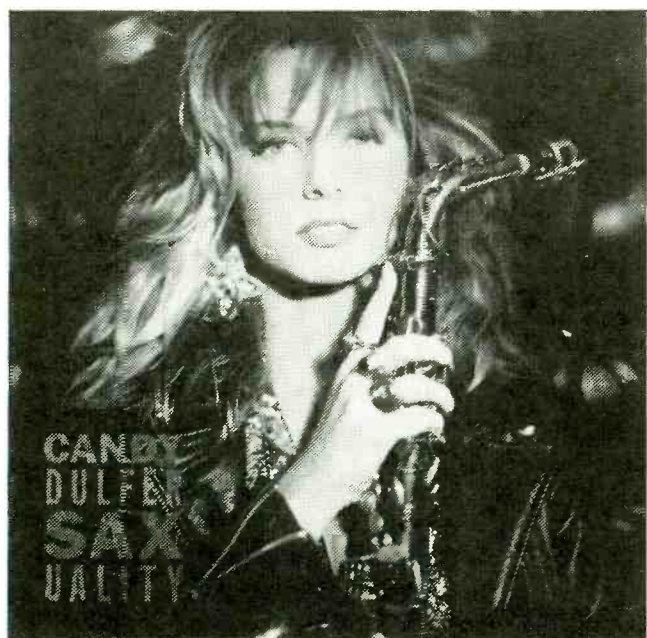




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(Continued from page B-4)

growth with nearly 300 new outlets. At wholesale, at least six companies are active and there are five TV merchandisers and many importers."

But he accepts there has been a significant decrease of local repertoire now at a standstill with a 13% share of the total market. "However, volume sales for artists will never match the historic heights of 300,000-350,000 we had a decade ago. Even so, new local talent bursts through and there's strong international interest in such acts as Maarten Peters, BB Queen, TARA and the Radios. EMI Benelux has had a record year, not least in breaking new acts."

In the Belgium, especially the Flemish sector, new star talent includes De Kreuners, the Radios, Raymond van het Groenewoud and Leyers, Michiels & Soulsister. International acts to win their first European chart success in Holland were M.C. Hammer, Vanilla Ice, Kim Appleby and Robert Palmer. EMI gold/platinum acts also included Sinead O'Connor, Joe Cocker, Tina Turner, Roxette, and Nigel Kennedy, who went double platinum in just four months with his "Four Seasons" Vivaldi package.

## CNR RECORDS

A total 74 singles and 31 albums in the Benelux region charts last year reflects the upsurging impact of leading independent CNR, which has added to its domestic repertoire catalog by the acquisition of the Dutch Telstar label.

The latest Corry Konings production topped the 130,000 unit sales mark and other major regional successes included releases from Clouseau, Technotronic, Luc Steeno, Ingeborg, Havenzangers, Koos Alberts, Benny Neyman, Henk Wijngaard, Rene Froger, and Jason Donovan.

Added to CNR's national talent roster, there's expansion of international repertoire. Major acts of U.S. labels like Sisapa (Marshall Tucker Band), Crazy Horse (Vince Andrews), Select (Kid 'N Play, Chubb Rock, the Real Roxanne), Luke (2 Live Crew) and Next Plateau Records (Antoinette, Sybil) are of key importance.

Also, U.K. labels such as Supreme (Lonnie Gordon, Deff

Boyz) and just signed China Records (Art of Noise, Green On Red, Labi Siffre) are CNR priorities. On the domestic dance scene, the company recommends Def La Desh & Fresh Witness, D Word, Roxy D and singer Zhype. Seven-strong power-funk band Gung-Ho has created great interest through their "Raw Meat" debut album.

## PLAY IT AGAIN SAM

Belgian record company and distributor Play It Again Sam opened up a Dutch office early last year to deal with sales, marketing, and promotion.

Product shipments (24-hour delivery) go through a central warehouse in Brussels. Among labels distributed: 4.AD, One Little Indian, Factory, Play It Again Sam, SPV, New Rose, and Earache. There's a staff of five, led by general manager Wally van Middendorp.

Acts making the Benelux album chart last year were the Pixies, Breeders, Dead Can Dance, Cocteau Twins, Claw Boys Claw and Napalm Death, with Happy Mondays and Double Dee singles chart-makers. Hits on the dance field: Double Dee, Tragic Error and Rave Busters.

On the promotional side, the company has won "Record Of The Day" radio status for a number of its acts, including Pixies, Calvin Russel, Soul Family Sensation, and Cocteau Twins. PIAS talent has also earned prominent press coverage, and OOR magazine in November carried the company's sampler CD which featured Front 242, the Shamen, Northside, the Serenes, Pixies, and New Fast Automatic Daffodils.

**ANTWERP RECORD SHOP**

Patrick Busschots and Ludo Vercammen founded ARS (Antwerp Record Shop) in 1976, a retail outlet specializing in supplying Belgian disc jockeys with the hottest dance tracks from the U.K. and U.S.

A few years on, the company started licensing product, with a series of hits, including "Can't Take My Eyes Off Of You" by Boys' Town Gang, Viola Wills's "Gonna Get Along Without You Now" and Pet Shop Boys' "West End Girls."

The next move was into in-house production. Local Belgian band Parking Meters charted in the U.S., and 17-year-old Tasha had three Top 20 hits in Japan. The key international break

came when Hithouse's "Jack To The Sound Of The Underground" went Top 10 across Europe and topped the million sales mark.

Later came Technotronic's "Pump Up The Jam." Today the company has a license deal with Sony Music for the U.K., Europe, Japan, and Australia. And the artist roster includes Hi Tek 3, Rozivne Clarke, MSD, Kid Safari, Quadrophonia, and Osgarc.

**POLYDOR, Holland**

Albert van der Kroft, managing director, heads a Polydor executive team in which the emphasis is on youth, and he's given new direction to home-and-away exploitation of pop and classical product.

The domestic talent roster is almost entirely new but of long-established names. Hermar van Veen has signed a new long-term contract. His versatility has expressed itself in recent years through international tours, recordings in various languages and his creation of "Alfred Jodokus Kwak," one of the most popular cartoon creations of the past decade.

As well as international pop (Polydor, Big Life and A&M), Polydor also handles Deutsche Grammophon, giving the company a 13% share of the Dutch market. Polydor's marketing approach is tailored to what is surely the most advanced CD territory in the world. Re-exploitation technique for back-catalog material has included major successes in the TV-advertised Carpenters' "Greatest Hits" compilation, the domestically-initiated James Last productions, two volumes of "In Holland," and the radio campaign for Sting's "The Soul Cages."

Polydor Holland A&R policy has brought success for Lois Lane (Prince support on most of his European tour), Tambourine, ex-Mai Tai singer Mildred Douglas, Vicki Brown and the ambitious studio project "Beyond The Blue."

## ARCADE INTERNATIONAL

For Herman Heinsbroek, president of rapidly expanding Arcade International, the keys to growth and profitability in the music business are integration and diversification.

Since he acquired the ailing British Arcade company in 1984, he's built a multinational TV-merchandiser operation into a \$75-million business and has added retailing, wholesaling, re-

(Continued on page B-8)

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## COMPANY REPORTS

(Continued from page B-6)

cord production and, most recently, music-publishing divisions, also investing in cable broadcasting and recording studios.

Last year, Arcade International, with a work force of 250, achieved a gross income in excess of \$150 million.

Indisc, the group's record company, has offices in Holland, Belgium, and France, as well as signing and producing local acts in these territories, represents important independent labels including Mute, Solar, Sonet, Fantasy, and Tommy Boy.

Arcade repertoire was further enhanced when Heinsbroek acquired the Vanguard classical catalog of more than 700 titles for all territories outside North America and Japan.

On the retail side, from a base of half-a-dozen shops acquired in 1988, Arcade has expanded its chain to 30 and expects to add another 10 this year. There are plans to move into retail in other European territories. Both the retail chain, The Music Store, and the Discourier wholesale operation are the third largest in Holland.

A former general manager of CBS Holland, Heinsbroek sees a big future in TV merchandising. Arcade now operates in this field in Holland, the U.K., France, Denmark, Finland, Germany, Spain, and Austria, producing up to 150 TV albums a year.

Heinsbroek: "The TV markets in most countries are excellent; the margins are good and we have no difficulty in obtaining repertoire." Arcade has had notable TV success with self-produced synthesizer recordings and a Supertramp compilation licensed from PolyGram.

The music-publishing division started in January this year under the direction of former Warner Basart MD Andre de Raaff, who is also director of the group's record operations. Arcade now plans to move into the video market.

### BMG ARIOLA, Belgium

The emergence of commercial television network VTM gave Flemish artists a window for exposure which they had previously neved enjoyed, and BMG Ariola was one of the first to take up the opportunity, according to managing director Derk Jolink.

The company signed young talents such as Bart Kaell, who

also presents a VTM show and who was recently voted best Flemish singer, and also Helmut Lotti whose controversial career started with a record-breaking four No.1 singles. The TV net also provided new exposure for established acts such as Johan Verminne, "king" of Flemish chanson.

"We've had a flood of gold and platinum records since," says Jolink. "But our A&R policy isn't just opportunistic—it's based on long-term commitment to the artist. Those who have style and originality are in no way clones of artists from the U.S. or U.K."

He cites Vaya Con Dios as having a truly original style. They have topped the charts in virtually every European country, with sales of 2 million on their two albums. He also notes the successes of flamboyant Belgian singer Elisa Waut, with a new album "Wood Nymph Blonde," and Dirk Blanchaert's Groove Quartet

Jolink: "New exposure prospects on French-language TV means we're turning our A&R aggression in that direction. Belgium has built a marketplace of its own merit and is a valuable source of talent for BMG Ariola."

### WARNER MUSIC BENELUX

As well as maintaining its concentration on the Warner Music Vision catalog, which has an average six releases every month, and running CD midprice catalog campaigns, Warner Music will be continuing to build its classical momentum with the Teldec, Erato, and Nonesuch material.

Additionally, both Warner Music Netherlands and Belgium will participate in the industry cassette-single tests to be carried out in both countries in the April-June quarter.

Major priorities among current releases are Madonna's "The Immaculate Collection," Phil Collins' "Live," Paul Simon's "Rhythm Of The Saints," and product from AC/DC, ZZ Top, a-ha, David Lee Roth, Tanita Tikaram, and Chris Isaak.

Important new albums from the U.S. include acts such as R.E.M., the Bee Gees, Rod Stewart, and the Doors. Chris Rea and 808 State are among U.K. releases on the way, along with newcomers Seal, Big Dish, and Notorious.

### DURECO

Dureco is rated the only complete independent record com-

pany in the Benelux region. Founded in 1952 as a marketing and distribution company, it now encompasses studio facilities, manufacturing plant for both CD and black vinyl, as well as a Benelux marketing/distribution and publishing company.

Apart from its Dutch manufacturing plant, it owns factories in Norway and France.

Its services are not restricted to the Benelux region. Because of its full-range facilities, Dureco provides pan-European pressing and distribution and, in France, sales and distribution for jazz, classical, and MOR product. In this field, it distributes Enja Records and the U.S.-based Moss Music Group, and looks after marketing and distribution of the Gipsy Kings in Germany, the U.K., Scandinavia, and Finland.

### SONY MUSIC HOLLAND

Sony Music, set up in the Netherlands in 1969 as CBS Records, has led the Dutch market in recent years with a 15%-18% share of the action. Previous to that, CBS repertoire had been handled by Philips, later the independent Artone company. CBS bought 50% of Artone in 1966, the remainder three years later.

Of the Sony takeover, Richard Denekamp, director for the whole Benelux area, says: "The strategic motivation for the takeover was Sony's readiness to invest. The Network CBS Inc. was not really interested in the record division."

Sony Music has three key activities in the Benelux: the two marketing companies in the Netherlands and Belgium and the Haarlem-based factory, Sony Music Manufacturing, which produces everything except CDs, which come in from Austria.

Product marketing is geared to long-term artist career development, as in the Dutch success of Toto, New Kids On The Block, Julio Iglesias, and Gloria Estefan but, says Denekamp, "our marketing is often adventurous as in the spectacular TV-backed introduction of Mariah Carey last year."

It's company policy to peg the national artist roster pegged to 12-15 acts, and it currently includes Herman Brood, ex-Cats singer Piet Veerman, Golden Earring, the Nits and instrumentalist Thijs van Leer, with emergent new talent including the Pilgrims and Ten Sharp.

Denekamp: "In coming years, the euphoria prevailing in Hol-

(Continued on page B-13)

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# BENELUX '91

## CD SALES

(Continued from page B-4)

figures, 90% of the recorded music industry's total income was generated by CDs. Vinyl has sunk dramatically to 6% and cassettes, never a major carrier in Holland, to 4%.

So what does the future hold? Although the hardware manufacturers are confidently predicting 100% hardware penetration by 1995, the most recent research, carried out for Dutch IFPI member NVPI by AGB/Attwood, indicates that penetration in Holland at least will reach only around 60%-65% by 1993.

Growth is then projected to slow substantially. Since CD sales develop virtually parallel to hardware sales, the NVPI concludes that the CD market can maintain its growth curve for no more than another two or three years. Once the hardware market has reached saturation point, it argues, the software market will feel the effects.

There are a number of further factors that could affect Benelux CD sales over the next few years. A much touted theory in Holland is that the CD market is essentially a replacement market: consumers tend to buy a relatively high number of carriers in the period immediately after the purchase of a CD player.

The bulk of these sales are rereleases, as the buyer builds up a respectable collection that renders his or her vinyl collection obsolete. The average Dutch hardware-owning family bought 11 CDs in 1989. Thereafter, however, software purchasing could drop substantially.

NVPI chief Rob Edwards points out that as far as the future of the CD is concerned, Holland is worth looking at because it is so clearly the most developed CD market in the world—with the possible exception, he says, of Japan.

He pinpoints three factors that indicate a slowdown over the next few years: "Firstly, I don't believe the CD player will ever reach 100% penetration. The turntable did achieve that in Holland, but only because there were no alternatives. The key question, of course, is how high it will go. Maybe 70% or 80%?"

"If a truly high-quality alternative emerges, maybe Philips digital compact cassette, that may also affect sales. But that's impossible to say at the moment."

A second major factor is demographic. "Every year there are some 70,000 fewer teenagers in Holland," says Edwards. "That's a chunk out of the market. And thirdly, I'm worried about the effect of falling software prices on retail revenue. There's a growing number of discount merchants and I'm not assuming 1990 full-year sales will have expanded by more than 9%-10% in value terms."

As far as the software plants are concerned, Dureco, which opened the region's first CD factory in 1987, sees the same sort of picture.

Hans Vatter, GM, says, "No market can sustain 20%-30% sales growth indefinitely. We've seen a truly explosive growth here, and the natural pattern would be a period of stagnation in a couple of years' time followed by further gradual growth."

"The turntable reached 100% penetration here, but it took about 100 years to achieve it. I can see that happening to CD, but what we're all afraid of, of course, is the kind of market crash that decimated vinyl LP sales in the 1970s." He adds: "But I do see continued growth. I don't believe anyone has a CD collection they'd call complete at the moment. A big question is, how large do consumers want their CD collection to be? I'm not overworried by the demographics; the youth market is shrinking, but we serve it with a number of dance labels anyway, and that sort of product isn't necessarily CD-suited."

A true music man, Vatter also has a more down-to-earth view: "Much will depend on the strength of the music. If it's really good, people will want to buy it." And in Holland at least, they're almost certain to buy it on CD.

Custom producer Europe Optical Disc in Tilburg also sees the market stabilizing around 1993. Marketing manager Jan Boer: "Certainly we're reaching saturation level now. I expect growth of around 20% in unit terms for 1991 and a real flattening out after 1992. But I do think the CD player will eventually reach 100% penetration, and a very important additional factor will be in in-car players. They are really beginning to take off now."

"The CD single, too, has not reached anything like its full potential yet. I don't see the DCC as a threat. I think it's an excellent configuration that will sit very comfortably alongside the CD."

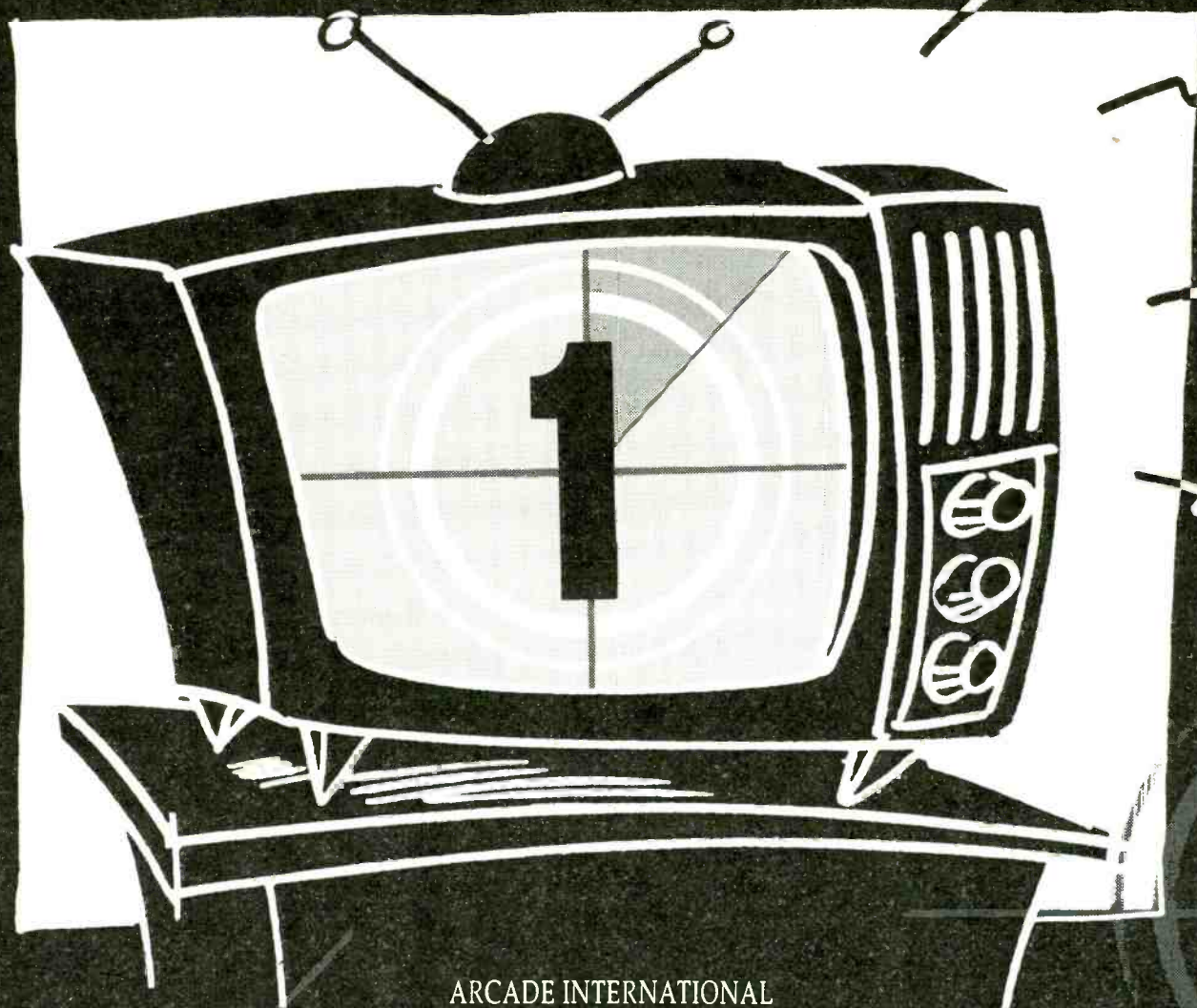
Anton Witkamp of Phonogram and the European Laserdisc Assn. remains optimistic about CDV sales in the Netherlands, despite an apparent plunge in sales from 60,000-70,000 in 1989 to (provisionally) around one-seventh of that figure in the 1990 first half. "Numbers may have declined but I don't think sales dropped that far in value terms," he says. "The drop in unit sales largely reflected PolyGram's withdrawal from the 5-inch and 8-inch market. Only the more expensive 12-inch format is still being produced."

Prospects are brighter for the CDV this year, he argues. "By the middle of this year there should be around 200 films and a large number of special-interest laserdiscs available."



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## PROSPERITY CONTINUES

(Continued from page B-1)

Dutch group, has eight stores in Belgium and plans more, as is Indisc, the Arcade retail affiliate.

While welcoming the larger points of sale, the industry also wants to protect the small dealer. Says Guy Boulez, EMI Belgium managing director: "Megastores are a stimulus to sales but we hope the incursion of the big outlets and expansion of the chains won't lead to any significant attrition of the small dealer population."

The industry takes comfort in the fact that the retail infrastructure has not so far become dominated by chains and hypermarkets as is the case in Germany and France. But it suffers discomfort from the increasing market share being taken by direct importers. The booming Benelux market and the dramatically low dollar exchange rate make it highly attractive for importers to bring in CDs from the U.S. which they can sell to dealers at well below the prices of the legal companies.

In Belgium, a CD which costs a retailer \$15.60 from a local record company can be bought for \$21.50 from an importer. In Holland, where CD retail prices are among the world's highest (around \$24), importers can offer a dealer price of \$10 compared with the regular trade's \$15.

Since the importers, who bring in their product from the U.S., U.K., Japan, and Germany, with mechanicals paid in the country of origin, are completely within the law, the local record companies are using various strategies to combat a trade which is reported to be accounting for some 5% of total sales.

In Belgium, where there is a flourishing local sector, dealers heavily involved in imports may find that delivery of reorders of local hit repertoire is unaccountably delayed. And increasingly, in both Holland and Belgium, companies are adding or changing tracks on British and American hit albums.

Most companies now release the albums of top artists a couple of weeks before they appear in the U.S. or U.K., but dealers sometimes counter this by ordering a minimum number of units to cover the two-week period and then reordering from importers.

Richard Denekamp, Sony president: "What we are trying to do now is point out to dealers who trade in imports that the loss of volume we suffer as a result will mean that we have less to invest in promotion and that, in turn, demand will decline. So, in dealing with importers, retailers could undermine their own future prospects."

And EMI's Klimbie says, "One of the good aspects of the Dutch retail scene is that it's recently seen the appearance of a new breed of young dealer, operating sophisticated shops in high-rent areas. These would be the first victims of any drop in demand, and we're trying to get this across to them."

What has helped sustain demand for sound recordings in Benelux is TV merchandising. At least 100 TV albums were marketed in Belgium last year, and 215 in Holland (a slight decline

on 1989's 236), of which 169 made the charts. The cost of a campaign can run from \$75,000 to \$125,000. But there are signs that the TV-merchandising market has reached saturation point.

Of all the special features of the Dutch record market, perhaps the most remarkable is the enormous concentration on the CD, reflected by the existence in Holland of seven CD manufacturing plants. Last year, CD sales accounted for 90% of the industry's income.

It's a high-profit business, but has a disturbing element in that Holland has become virtually a one-carrier market—a concept which is anathema not only to the great two-carrier champion, Jan Timmer, but also to the industry as a whole.

Why Holland has plumped so heavily for the CD to the virtual exclusion of everything else isn't immediately clear. It's been said the CD is favored because it is a Dutch invention. And it's noted that the Dutch are sticklers for quality. Whatever the reason, CD is undisputed king—at the expense of the LP (a mere 3.4% of long-play sales) and the cassette (6.28%).

Holland's aversion to the compact cassette, however—also a Dutch invention—is not thoroughgoing. The Dutch bought only 3 million prerecorded cassettes last year; but they bought 10 times as many blank tapes.

The rejection of the prerecorded cassette is a source of concern, not only to PolyGram with its resolute commitment to the digital-compact cassette, but to the Dutch industry as a whole, which is urgently seeking ways to compensate for the drastic decline of the single (down 23% in units and value last year).

The industry plans a new collective initiative to try and generate demand and interest in the cassette single. The configuration is to be the subject of a \$185,000 promotion campaign mounted by the CPG and test-marketed through 200 selected outlets. Sales information will be pooled and companies will decide individually whether or not to persist with the carrier.

The Belgian industry, too, will mount a collective campaign for the cassette single, but with more optimism than its neighbors. For one thing, Belgian singles sales have actually increased over the last two years. They were up 8.39% in value in 1990, largely because of the impact of the two-year-old private Flemish television channel VTM, whose policy of programming Flemish acts, mostly strong singles acts, has helped the regeneration of Belgian repertoire, which has increased its market share from 5% to around 15%.

The other positive factor: the Belgian prerecorded-cassette market registered a healthy 18.02% increase in value last year, accounting for 22% in units of all long-play carrier sales.

Though expanding the market for local repertoire is one way of protecting the industry from the direct importers, Benelux consumers retain a very strong affinity to Anglo-U.S. pop repertoire. So much so that five years ago, Warner decided to abandon production of local repertoire in Belgium—when local product market share was 4%—and made the same move in Holland a year later.

(Continued on opposite page)

### BELGIUM IFPI COMPANIES' MARKET SHARES 1989/1990\*

	Sales 1989	%	Sales 1990	%	V%	VMS
BMG Ariola	\$17,520,961	13.38	25,693,581	16.03	+46.65	+9.81
Carrere	\$4,302,402	3.28	\$5,608,687	3.50	+30.37	+6.71
Sony Music	\$16,349,756	12.48	\$19,737,788	12.31	+20.73	-1.36
CNR	\$7,632,879	5.83	\$11,518,208	7.19	+50.91	+23.33
EMI	\$16,241,255	12.40	\$22,378,918	13.96	+37.80	+12.59
Indisc	\$12,235,239	9.34	\$11,191,816	6.98	-8.30	-25.26
PIAS	\$3,433,228	2.62	\$3,089,932	1.93	-10.00	-26.33
PolyGram	\$31,405,466	23.98	\$36,893,433	23.02	+17.48	-4.00
Virgin	\$6,957,001	5.31	\$7,661,333	4.78	+10.13	-9.98
Warner	\$14,909,853	11.38	\$16,519,805	10.31	+10.80	-9.40
**TOTAL	\$130,988,046	100.00	\$160,293,506	100.00	+22.38	—

(\$1 = 30 Belgian Francs) Belgian Francs 3,929,641,393 4,808,805,192

\*IFPI companies are estimated to account for between 90% and 92% of total sound carrier sales in Belgium and Luxembourg.

Key: V% = Percentage variation in sales between 1989 and 1990. VMS = Percentage variation in market share between 1989 and 1990.

\*\*Note: The total industry sales figures for 1989 and 1990, representing sales to the trade, are dollar conversions from the total figure in Belgian francs. Because of approximations in the conversion of the individual company figures from Belgian francs to dollars, the sum of the company sales may not exactly match the totals shown here.

### HOLLAND IFPI COMPANIES' MARKET SHARES 1989/1990\*

	Sales 1989	%	Sales 1990	%	V%	VMS
BMG Ariola	\$34,019,875	14.3	\$43,525,488	15.09	+27.9	+5.5
Sony	\$39,253,702	16.5	\$42,400,571	14.70	+8.0	-10.9
EMI	\$31,402,961	13.2	\$40,958,375	14.2	+30.4	+7.6
PolyGram	\$59,475,306	25.0	\$75,571,085	26.2	+27.0	+4.8
Virgin	\$12,608,765	5.3	\$14,710,402	5.1	+16.6	-3.8
Warner	\$34,495,677	14.5	\$40,958,375	14.2	+18.7%	-2.1
Others	\$26,644,937	11.2	\$30,574,561	10.6	+14.7	-5.3
**TOTAL	\$237,901,220	100.0	\$288,439,260	100.0	+21.2	—

(\$1 = 1.63 guilders) Dutch guilders 387,779,000 470,156,000

\*IFPI companies are estimated to account for about 85% of total sound carrier sales in Holland.

Key: V% = Percentage variation in sales between 1989 and 1990. VMS = Percentage variation in market share between 1989 and 1990.

\*\*Note: The total industry sales figures for 1989 and 1990, representing sales to the trade, are dollar conversions from the total figure in Dutch guilders. Because of approximations in the conversion of the individual company figures from guilders to dollars, the sum of the company sales may not exactly match the totals shown here.

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## PROSPERITY CONTINUES

(Continued from opposite page)

Says Warner's Benelux chief Ted Sikkink: "Producing local acts was costing us a great deal of money and we weren't achieving a great deal of success. We feel that it doesn't make sense to invest in domestic repertoire in countries where the local product market share is under 25% or 30% and the repertoire has very limited international crossover potential."

After the boom year of 1990, the Benelux industry is moderating its expectation for this year. Though the economies of Holland and Belgium are in good shape, there is a widespread belief it will be difficult to sustain the high retail price of CDs, especially if the dollar remains low and importers become increasingly active.

Sony's Denekemp points out the industry, particularly in Holland, has been under attack from consumer groups and media for its high prices and that the CD may well have peaked.

"People can consume music in so many different alternative ways today," he says. He shares the general industry feeling that if the business can achieve an 8% to 10% growth this year, it will have performed acceptably.

## BELGIAN TALENT

(Continued from page B-3)

many and Sweden's Alpha. We're after at least a 3% share of the Belgian market this year."

Other hot acts from this rich vein of Belgian talent include Blue Blot, a BMG Ariola new signing in the blues/funk field, and Elisa Waut, whose "Wood Nymph Blonde" album is out in France. Blue Blot's album "Bridge To Your Heart" was co-produced by B.B. King producer Calvin Owens and Marty Townsend, with Vaya Con Dios singer Dani Klein producing the title track. BMG France has signed the Belgian act Axelle.

When, a couple of years ago, pop world attention focussed on Belgium's "New Beat Boom," the national record industry matured fast into a healthy crossover scene.

A massive influence in this Belgian talent boom was the

launch of Flemish commercial TV station VTM. National broadcaster BRT neglected local talent, VTM backed it, with an instant positive effect on Flemish music sales. An offshoot: Belgium was the one European territory to show a sales increase in vinyl singles.

Belgian companies increased investment in talent. BMG, CNR and Polydor scored heavily with Bart Kaell, Clouseau and Will Tura, and the IFPI end-1990 chart had three Flemish albums in the Top 10. EMI hit the charts with the Kreuners, given a new lease of life, and the company has signed such new local talent as Guido Belcanto, Derek & the Dirt and the Radios.

The French community's commercial station RTL-TVi followed the VTM route, launching "10 qu'on Aime," a French-language chart show, gaining the same kind of success as the Flemish net's "Tien Om Te Zien." Francine Vandersmissen, Carrere Records, says the company's French artists Claude Barzotti and Frank Michael quickly went gold as a result.

VTM music consultant Jos Van Oosterwijck: "Our chart show got people back into the record shops. At some point the boom era will slow down, but we've emphasized Belgian developments. I'm happy to see Belgian music fans preferring the Clouseau or Vaya Con Dios album to the new Madonna or Phil Collins."

## COMPANY REPORTS

(Continued from page B-8)

land, the world's most progressive CD market, will be somewhat dampened. Main factors are the levelling off of growth in CD hardware penetration—and increasing pressure on software prices because of the steady stream of cheap American imports."

### CARRERE

French independent Carrere celebrated its 10th full year in Belgium last year with a 30% sales increase and boosting its share of the national market to 3.5%.

Unlike most of its competitors, it derives the bulk of its sales from French-language repertoire, most originating from the Paris-based parent company. It also produced eight albums, including three highly major TV compilations, and 20 singles last

year. Successes included Les Vagabonds, Eric Vanhagen, Lorca, Chico & Robert, and Petra.

Carrere chief Roger Meylemans also reports a growing response in Belgium to the Capriccio classical label, licensed from Germany, which achieved 1990 sales of \$1 million.

He believes very much in his own instinct when it comes to potential hits. "It so often happens that when the media praise a record it flops, and when they say it is a flop it becomes a big seller." He also believes in gaining first-hand knowledge at point of sale and in visiting wholesalers and rackjobbers.

"Prospects this year could well be affected by general economic difficulties and I wouldn't expect the kind of growth we had last year. But Carrere has got off to a good start, with business up 30% in January on the 1990 first month."

## DUTCH MARKET SHARE

(Continued from page B-3)

On the industry front, de Mol describes as "shocking" local repertoire's 12% sales share and calls for "far greater investment in both music production and promotion. U.S. companies such as Warners have, I think, a cultural duty to develop a local music policy instead of merely drawing out money from the market."

Another key body within Dutch music, with a role unique in Europe, is the Foundation for the Collection Promotion of Soundcarriers (CPG), which is in league with retailers' association NVGD, IFPI equivalent NVPI, BUMA/STEMRA and Conamus, and runs a range of in-store promotion campaigns.

Headed by Jan Gaasterland, the CPG coordinates an annual October "10 Days Of Records" (Platen-10-daagse) promotion among its retailer members. In 1990, the event was centered around a two-part televised musical gala and resulted in 625,000 CD sales across the 10 days. Last month there was a similar campaign pushing the cassette single.

On the national talent front, this month has been promoted over the years as "Dutch Music Month," with the CPG and Conamus pushing a CD sampler of major national artists. Gaasterland looks for sales of around 200,000.

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**BENELUX '91**

## TOUR SCENE

(Continued from page B-4)

Among Dutch management and booking agencies, Amsterdam's Columbus Rock Division, headed by Paul van Dijk, puts strong emphasis on national talent, with a roster of over 20 bands. The company booked 750 shows in Holland last year, 30% more than in 1989.

Haarlem's Europop, with subsidiary Euroconcerts, has perhaps the broadest international sweep of all. John Seine, managing director, says the company brought more than 70 international acts to Europe last year, including Africa's Cheb Mami and Cheb Khaled, Albert King and Rose Royce from the U.S., and Jamaica's Toots & the Maytals. He says the Dutch concert scene is "kept buzzing by a national hunger for live music."

For up-and-coming international bands, Amsterdam's Paradiso has a rock history as a talent launch-pad.

Amid a burgeoning tour services sector, rigging company Vanguard, plus affiliated Flashlight Productions (lighting, design, trucking), builds a pan-European reputation. Vance Bryan, head of both ventures, reports steady expansion in work for local artists like Lee Towers and Anita Meyer, and supplementary services for the Prince and Pink Floyd sector.

Bryan set up Vanguard in an "untapped market" in 1984, offering rigging manufacture, sales and hire to the entertainment industry, including city-to-city back up for touring U.K. and U.S. bands. Elsewhere across the industry key sound-and-vision players in Holland include Ampo Pro Rent, Heuvelman, Rider Audio & Lights and Professional Stage Equipment.

In Belgium, the most significant refurbishment is in the 60-year-old Sportpaleis in Antwerp. The near 20,000-capacity hall is owned by Sportpaleis Ltd., part of the Filco-City 7 group which organizes major entertainment and sports events.

The development is an \$18 million investment. Alongside 7,000 new seats, a new roof construction and ultra-modern equipment, the backstage area has also been totally renovated, according to managing director Jack Verbeke. There's increased power supply and a new loading bay.

Rene Hurner, head of the City-7 group, also plans a new restaurant-events complex next door to the Sportpaleis, where Luciano Pavarotti "launched" the new-look site. Coming soon: Rod Stewart, Whitney Houston.

In Brussels, the Forest National venue was sold by the community to finance group Loretto for some \$12 million. This venue has had a high-profile international reputation since 1972, averaging an annual 80 concerts. The new ownership change has a long list of priorities: better acoustics, refurbishments, a sponsor VIP area, technical facilities, and media facilities.

Soon the Forest National will have increased parking space and a new building nearby: a \$9 million spend. Philippe Kopp, director of Sound & Vision, predicts more events, including opera. But partner Herman Scheuremans, somewhat worried about the prospect of up to 150 events a year at the venue, says: "It's certainly one of the top 10 halls in Europe. But if we get a really crowded calendar, another big venue in Brussels would be a good thing." Forest bookings this year: New Kids On The Block, Gloria Estefan, M.C. Hammer among others.

Flemish cultural minister Patrick Dewael agreed a \$3 million grant to renovate the Ancienne Belgique in Brussels, which will have a new backstage area, plus a club for smaller concerts, but the hall will have to close for two years. Make It Happen's managing director Paul Ambach says the lack of an alternative venue could force promoters out of Brussels.

The Halles de Schaarbeek, a one-time indoor market, has hosted many jazz, African and experimental music concerts. A grant of around \$4 million will fund a heating system and new staging area.

This year is the 15th anniversary of the Torhout/Werchter Festival, a two-day event over the first weekend of July. Sting and the Pixies are already confirmed. But the event's reputation flies high: even without a lot of big names it would get a 120,000 attendance. Headliners last year were Bob Dylan, the Cure and Midnight Oil, with promoter Herman Schueremans insisting on ticket prices staying around the low \$35 mark.

His staging company, Stageco, has earned an solid reputation for its work on tours by stars such as Pink Floyd, Madonna and Tina Turner. Another wing of the Werchter-based parent company is EML, a PA and lighting company closely involved in the international tour scene.

Most Belgian bands have tour deals with PA suppliers, such as CATS (Concert & Touring Systems). Belgian festivals include the Peer R&B Festival, the Marktrock (free entrance, 500,000 attendance) and world music's Sfinks Festival.

The Belgian scene is healthy, but some promoters underplay their status. Herman Schueremans: "The only two things in Belgium for which you don't need a diploma is promoting concerts and opening a snack bar."

This story compiled by Marc Maes in Belgium and Chris Fuller in Holland.



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# TO STAY IN TUNE WITH EUROPE'S RADIO NEWS, LEARN 18 DIFFERENT LANGUAGES



Europe's Music Radio Newsweekly - Volume 8 - Issue 12 - March 23, 1991 - £ 3, US\$ 5, ECU 4

## NO BMG STAKE One-On-One With MCA's AI Teller

MCA's new music division is exclusive with MCA's new music division. Teller, who is currently about MCA's future expansion plans, its present operation with BMG and WMI in Japan and the recently launched, wholly owned company in Germany.



A "FERRE" IN THE HAND - BBC Radio 1 presenter Bruce Matthews (right) is awarded a "Ferret" for his long contribution to the UK radio industry. The award, which is sponsored by Ferret, was awarded during the recent Radio Academy conference in London. Holding the plaque is Matthews' BBC Radio 1 DJ Alan Freeman, the first winner.

## VIRGIN WINS BIDDING WAR Janet Takes To The \$kies With Branson

by Steve Worswick  
Janet Jackson's rhythm nation is flying with a new airline, and Richard Branson is the pilot. Virgin Records finally announced on March 11 that it had signed Jackson's recently out-riding A&M and RCA among other labels, to a deal worth up to £150 million. Company chairman Branson flew to Los Angeles to welcome the singer.

## May The Forth Be With Radio Clyde

The UK's new music may be bringing advertising, but it hasn't yet got a chance on the value of radio stations.

In the latest consolidation in the industry, Radio Clyde on March 17 announced plans to merge with Edinburgh-based Radio Forth, a deal worth that value. Forth at 10.12 and from the deal will be Glasgow-based Clyde in effect that 21p share for each of the shares of Forth. Forth shareholders will control 28.5% of the combined group after the deal.

The stock market took the news in stride. Clyde shares remained unchanged at 250p the day of the announcement. Based on Clyde's share price of 238.2p on March 8, the company is effectively paying its shareholders that year of its

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## Small Ad Windfall For IR From BBC Radio 1 Promo

by Howard Shannon  
U.K. independent radio (IR) made £100,000 from an advertising campaign aimed last month to promote a new program on BBC Radio 1. But the Independent Radio Authority has claimed that the IRB is breaking the rules on links with commercial sponsors.

The "Cashback" promotion was between Radio 1 and the Daily Star newspaper. Radio 1 also promoted the "Cashback"

contest, but did not mention Radio 1. Payments exceeding the £50,000 prize money were aimed on the station's daytime and weekend shows, which the IRB says are "independent" stations.

Continuing, Radio Authority head of regulation Paul Rennie "We feel the IRB has broken section 12 of its Licence of Agreement charter which clearly states the IRB shall not broadcast material on its station for valuable consideration. Yet obviously part of its promotion budget has come from the commercial side."

However, IRB admits the advertising campaign was not a "cashback" scheme, but a "valuable consideration" sale.

Radio 1 spokesman Jeff Simpson dismisses IRB's allegations, saying the station was merely giving other people a chance to win a prize.

Continuing page 11

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# ROCK EXPRESS



# Retail

## Unlocking Classical Music's Potential In-Store Play, Budget Lines Called Keys

■ BY IRV LIGHTMAN

SAN FRANCISCO—In-store play and an emphasis on budget lines are the keys to inducing consumers to buy classical music. That was the main conclusion of panelists participating in the "Catering To The Classics" seminar March 24 at the National Assn. of Recording Merchandisers' convention.

**NARM  
REPORT**

Classical music is the original "alternative music, similar to alternative pop in that there's no traditional means of promotion, such as airplay," said Debbie Morgan, VP of sales at PolyGram Classics/Jazz. "We must overcome the fear of lack of expertise to buy it."

Other participants on the panel, moderated by Frank Trace, music buyer for N. Canton, Ohio-based Camelot Music, echoed her point.

"Our belief," said Harold Fein, VP and GM of Sony Classical, "is to find something in our catalog for everyone who wants to get into classics—we get down to the essentials, such as movie tie-ins and 'dinner' classics. We never say no to anything in hopes of creating converts."

Ira Moss, a pioneer in using budget prices to move classical tapes through his Moss Music Group line in the early '80s, noted that in selling classical titles, concepts "can't be over the heads of the consumer in presentations, yet performers and composers must be presented in a serious manner."

Camelot's Trace conducted an "impromptu survey," and found that customers claimed to like classical music, but never bought it. Why? Because they don't know what to buy.

Ray Edwards, national classical buyer for Tower Records, noted that budget lines help educate consumers on classical music. W. Sacramento, Calif.-based Tower had success with budget campaigns because consumers were willing "to take a chance" on inexpensive product, he said.

Dieter Wilkinson of Minneapolis-based Musicland said that even in mall situations, where there is less

likelihood of finding classical buyers, programs on budget tapes proved a success.

Richard Plummer-Raphael of Woodland, Calif.-based Valley Record Distributors, which stocks all current classical titles, said racks that highlight chart successes and include recommendations of titles made the consumer "more comfortable."

In-store play also helps to educate the consumer. Camelot's Trace said "customers never walk out of the store when we're playing classical music. Don't be afraid to expose it. It creates a wonderful atmosphere for all types of customers." He also related a story about a youngster who, upon hearing Stravinsky's "Rite Of Spring" in a Camelot unit, said it sounded like the music from "Jaws." Trace said he described the work on a piece of paper and handed it to the youngster. A few hours later, his mother appeared to pick up a copy of the music that "sounded like the mu-

sic from 'Jaws.'"

Tower's Edwards said it was also a good idea to play classical music in a store with a strong pop pull at certain times of the week—such as Sunday mornings—when there is greater likelihood that more classical buyers will be present.

Musicland's Wilkinson added, "Invariably, in our A stores, if we're playing classical music, customers want to know what we're playing and where can they get it."

While all panelists agreed classical music has solid growth potential, Wilkinson put that point in sharpest focus by declaring that London's "three tenors" album, "Carreras, Domingo, Pavarotti—In Concert," was "our best seller last Christmas." His statement came after PolyGram's Morgan had noted the initial reluctance of retailers to put the album in pop areas. "You've got to mix up the genres a bit," she said.

## Panel Promotes Selling Of Latin Music

■ BY PAUL VERNA

SAN FRANCISCO—The directors of the Latin music panel at the National Assn. of Recording Merchandisers' convention, held here, backed up their claims of "free money in the exploding Latin market" with cold, hard cash.

By inserting a \$1 bill into the brochure for the session, formally titled "Se Habla Musica Latina," panelists sought to demonstrate that the Hispanic population—estimated by moderator Edwin Aponte of Distribuidora Aponte at 25 million in the U.S. and Puerto Rico—represents an untapped gold mine for U.S. music retailers.

The object of the panel, which consisted of a major-chain retailer, three major-distribution executives, and a one-stop, was "to try to figure out how to sell more Latin product to Anglo accounts," said Jose Behar, GM of CEMA's Latin division.

Panelist Rigo Olariaga, East Coast sales manager at BMG In-

ternational, noted that mass distribution of Latin product in non-Latin stores began with Miami-based Spec's Music & Video on a regional level and spread to a national scale via chains like Minneapolis-based Musicland Stores Corp., W. Sacramento, Calif.-based Tower, and Torrance, Calif.-based Wherehouse Entertainment. However, Olariaga cautioned that it's

"one thing to carry product and another to exploit it," suggesting that retailers could do better in their merchandising of Latin music. One retailer responded that "in-stores and section signs help quite a lot."

In an effort to assist retailers in deciding which product to push, Behar provided an overview of the best-selling genres of Latin music. Pop stars like Emmanuel and Jose Jose, he said, have mass appeal across demographic lines. But re-



**Winners Circle.** Employees of Dallas-based Super Club proudly display their trophy after winning a competition for corporate teams sponsored by Equest, which operates a therapeutic horseback-riding program for handicapped people. Pictured holding the trophy is team captain Alan Kreiting. Also pictured, from left, are Equest executive director Mary Whittington, and Super Club employees Sally Pietch, Rob Bennett, Vicki Yeager, Peggy Parks, Al Hagaman, Sandie Turpin, and Frank Guckes.

## Hammer Nails 4 At 1990 Best Seller Awards

SAN FRANCISCO—M.C. Hammer smashed the competition at the National Assn. of Recording Merchandisers' 1990 Best Seller Awards. The awards, presented at a March 25 dinner, capped the organization's annual convention, held in San Francisco March 22-25.

The Capitol recording artist won four awards, including album of the year. Other multiple winners were Janet Jackson, Madonna, Bell Biv DeVoe, and Wilson Phillips, with two awards each. Huey Lewis & the News and Wilson Phillips performed at (Continued on next page)

**NARM  
REPORT**



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## Universal, The Wiz Continue Winning Ways At NARM Merchandiser-Of-The-Year Awards

**HERE'S TO THE WINNERS:** Retail Track sends sincere congratulations to the five companies that won merchandiser-of-the-year awards during the March 22-25 National Assn. of Recording Merchandisers meet at the Hilton Hotel in San Francisco.

**Universal One Stop** in Philadelphia won the one-stop-of-the-year award, while **Arrow Distributing** in Solon, Ohio, picked up the honors in the rackjobber category. Among retailers, **Rolling Stone Records** in Norridge, Ill.; **Nobody Beats the Wiz** in Brooklyn, N.Y.; and **Musicland Stores Corp.** in Minneapolis won retailer-of-the-year awards in the small, mid-, and large-sized categories, respectively.

For Universal, the tribute continues a roll. The wholesaler has picked up trophies at two of the last three, and three of the last six, NARMs. The Wiz selection marks the second year in a row that the combo electronics and music retailer snared the top spot in its category, while Musicland has won two of the last four large-retailer cups.

**ROSE ROAST:** Of all the off-campus events that took place during NARM, the social event of the con-

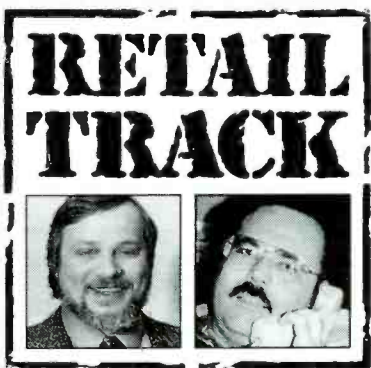
vention was the 50th-birthday party of **Jack Rose**, held at the Cliff House on San Francisco's west side. Aside from the guest of honor, three retail patriarchs were front and center: **Merrill Rose**, 83, father of Jack

Advisory Committee member whose father, **Aaron Rose**, 87, co-founded Chicago's **Rose Records**. **Judy Rose**, Jack's wife, discovered the restaurant and handled all the complicated arrangements.

MC **David Schlang**, president of **One Way Records**, led a round of roasts that could be appreciated only by those familiar with the cut-out-records business, the bread-and-butter of Jack Rose's **Surplus Records** and Schlang's own company. But some of the barbs were of a more personal nature. "Jack was an individual from day one," said **Merrill Rose**, relating how his son had a penchant for kicking in windows on the way to and from kindergarten. "We took him to this psychiatrist. Once the psychiatrist found out how much the repairs were, he quit and went into the window business."

**JOB FAIR:** Included in NARM's record-setting attendance were several people who were using the meeting to locate employment. Among those were **Personics VP Mitch Perliss** (818-981-4354) and his associate **Sue Kelley** (818-355-4274), two former **Show Industries** staffers who—due to changes at the

(Continued on page 48)



by **Geoff Mayfield & Ed Christman**

and twins **Chuck Rose** and **Carol Port**; **Martin Spector**, 86, father of **Ann Lieff**, president of **Spec's Music & Video**, and **Roz Zacks**, executive VP; and **Sam Sniderman**, 71, whose son, **Jason**, runs the famous Canadian web **Sam The Record Man**. Also on hand was Jack's cousin **Jim Rose**, the NARM Retailers

## BEST SELLER AWARDS: JACKSON, MADONNA TAKE 2

(Continued from preceding page)

the ceremony, which was hosted by MTV's **Martha Quinn**.

The nominees for the Best Seller Awards are voted on by NARM regular members and based on actual 1990 sales figures. The complete list of winners is as follows:

**Best-selling album of the year:** "Please Hammer Don't Hurt 'Em," M.C. Hammer, Capitol.

**Best-selling single of the year:** "Ice Ice Baby," Vanilla Ice, SBK.

**Best-selling album/male:** "Please Hammer Don't Hurt 'Em," M.C. Hammer, Capitol.

**Best-selling album/female (tie):** "Mariah Carey," Mariah Carey, Columbia; "Rhythm Nation 1814," Janet Jackson, A&M.

**Best-selling album/group:** "Wilson Phillips," Wilson Phillips, SBK.

**Best-selling album by a new artist (four awards presented):** "Mariah Carey," Mariah Carey, Columbia; "Poison," Bell Biv DeVoe, MCA; "To The Extreme," Vanilla Ice, SBK; "Wilson Phillips," Wilson Phillips, SBK.

**Best-selling country album/male:** "No Fences," Garth Brooks, Capitol.

**Best-selling country album/female:** "Absolute Torch And Twang," k.d. lang, Sire/Warner Bros.

**Best-selling country album/group:** "Pickin' On Nashville," The Kentucky Headhunters, Mercury.

**Best-selling black music album/male:** "Please Hammer Don't Hurt 'Em," M.C. Hammer, Capitol.

**Best-selling black music album/female:** "Rhythm Nation 1814," Janet Jackson, A&M.

**Best-selling black music album/group:** "Poison," Bell Biv DeVoe, MCA.

**Best-selling album merchandised**

as classical music: "In Concert," Carreras/Domingo/Pavarotti (Zubin Mehta), London.

**Best-selling alternative album:** "I Do Not Want What I Haven't Got," Sinead O'Connor, Ensign/Chrysalis.

**Best-selling gospel/spiritual album:** "So Much 2 Say," Take 6, Warner Bros.

**Best-selling jazz album:** "We Are in Love," Harry Connick Jr., Columbia.

**Best-selling rap album:** "Please Hammer Don't Hurt 'Em," M.C. Hammer, Capitol.

**Best-selling heavy metal album:** "Flesh and Blood," Poison, Enigma/Capitol.

**Best-selling comedy album:** "The Day The Laughter Died," Andrew Dice Clay, Warner Bros./Def American.

**Best-selling new age album:** "Reflections Of Passion," Yanni, Private Music.

**Best-selling movie or TV soundtrack:** "Pretty Woman," various artists, EMI USA.

**Best-selling original cast album:** "Phantom Of The Opera," various artists, PolyGram.

**Best-selling children's album:** "The Little Mermaid," various artists, Walt Disney Records.

**Best-selling music video:** "Justify My Love," Madonna, Warner/Reprise Video.

A full page of photos from the recent NARM convention ... see page 44

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## Indie Show 'Not A Hit'; Label Heads Miffed

**B**ACK TO THE Drawing Board: Well, it appears the independent product presentation at this year's convention of the National Assn. of Recording Merchandisers was a bust, according to a slew of disgruntled label heads who were, shall we say, *less than satisfied* with the way their money was spent (see Retail Track, April 6).



"It looked like somebody just took the money and ran," says one executive.

But despite reports that some labels plan to pull support from the 1992 presentation, one label head,

## GRASS ROUTE



by Deborah Russell

who had a hand in preparing the 1989 and 1990 presentations, argues that the independents *need* the exposure at NARM and cannot be discouraged by one bad experience.

"It would be a glaring omission if the indies weren't represented at NARM," says the executive, who plans to reinvest time in future presentations. "Some years the majors don't have great presentations either, but they'll still be there the following year. The labels who were critical of this year's presentation would do well to participate next year."

Phil Jones, executive VP at Berkeley, Calif.'s Fantasy Records and chairman of the Independent Action Committee, admits the 1991 presentation "was not a hit, but a lot of [the

(Continued on page 50)

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## RETAIL

### RETAIL TRACK

(Continued from page 46)

troubled custom-taping service—were in their last week of Personics employment. Also networking for new gigs were **Rob Gold** (818-342-4653), former national advertising director for A&M; **Curtis Hawkins** (708-213-3495), A&M's former Midwest regional marketing manager; and **Jim LaFrance** (213-656-6213), whose position as Uni national sales director had been eliminated just a couple of weeks before NARM began.

Gold's activities weren't confined to his job search, however. He was assisting the **Rock The Vote** coalition and was also co-writer and co-director of the Uni product presentation, the humorous video that starred **Martin Mull** and featured cameos by several leading retail executives.

**WINNING QUIPS:** In presenting the merchandiser-of-the-year awards, **Jim Caparro**, newly promoted to executive VP at **PolyGram Distribution Corp.**, pretended he was about to read the criteria used in selecting winners but instead used the occasion to make light of a serious industry issue. He said the Manufacturers Advisory Committee judged one-stop by their "ability to export product around the world" ... A&M national sales director **Nick Stern**, in accepting **Janet Jackson's** best-seller award, drew laughs when he borrowed the melody from "Thanks For The Memories" to describe the superstar's split from the label. "Thanks for the revenues," he sang.

**I LEFT MY RAINCOAT** in San Francisco: Weather played havoc with the convention. The spouse-program tours were greeted with torrents of rain and convention delegates also had some of their extra-curricular activities curtailed. Upon

making their getaway from the convention, **Fred Love**, BMG's Atlanta branch manager, and **Tom White**, BMG's Minneapolis-based national director of sales, sadly packed their unused golf clubs into their van, and wryly suggested that maybe the entire convention should head immediately to Los Angeles. Such a move would certainly end the drought, they observed.

**THE PROFESSOR:** **Walt Wilson**, VP of marketing for **MCA/Nashville**, who had the enviable duty of escorting new artist **Kelly Willis** around NARM, told Retail Track he has begun teaching a course in marketing commercial music at Nashville's Belmont College. Wilson's two-hour class meets twice a week and he says he's enjoying the experience.

**TASTEMAKERS:** **Capitol-EMI** chief **Joe Smith** hosted a wine tasting the night before NARM began; by necessity, the guest list for that

event was limited. To make sure other early arrivers didn't feel left out, **CEMA** VP of sales **Joe McFadden**, **CEMA** VP of business affairs **Dave Kronemyer**, and **Capitol** VP of sales **Lou Mann** hosted an alternative affair—a "Beer Tasting Extravaganza," held in the Hilton's lobby lounge. In the manner of wine tastings, the beer event's invite promised one could sample such domestic brews as "Budweiser (February '91), Van Nuys; Schlitz (December '90), Milwaukee; Stroh's (January '91), Detroit," and others. We never did hear which beer won ... Meanwhile, following the industry's quest for point-of-sale information on music-product movement, **Chrysalis** VP of sales **Mike Greene** reported that to ensure objective evaluations at Smith's wine tasting, grades for each sampled vintage were to be determined by point-of-mouth.

Assistance in preparing this column was provided by **Earl Paige**.



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CA ET-47415  
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#### DRANCE

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CA 9149

#### MICHAEL HARRIS

##### Defense Mechanisms

CD Leviathan LD-912  
CA LC-912

#### INNOCENCE

##### Belief

CD Chrysalis F2-21797  
CA F4-21797  
LP F1-21797

#### LENNY KRAVITZ

##### Mama Said

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CA 91610-4

#### MIKE + THE MECHANICS

##### Word Of Mouth

CD Atlantic 82233-2  
CA 82233-4

#### THE MOTHERS

##### First Born

CD Elektra 61022-2  
CA 61022-4

#### MR. BIG

##### Lean Into It

CD Atlantic 82209-2  
CA 82209-4

#### ANDY PRIEBOY

##### Montezuma Was A Man Of Faith

CD Doctor Dream 9145

#### RAINTREE CROW

CD Virgin 91774-2  
CA 91774-4

#### SUNDAY ALL OVER THE WORLD

##### Kneeling At The Shrine

CD EG 2101  
CA 2101

#### WHITE LION

##### Mane Attraction

CD Atlantic 82193-2  
CA 82193-4

### R&B

#### TRENT DEAN

##### Livin' It Up

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CA F4-21825

#### B.B. KING

##### Live At The Apollo

CD GRP 9637  
CA 9637

#### L.A. POSSE

##### They Come In All Colors

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CA 82197-4

#### THE LOST

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CA ZT-47116

#### REDHEAD KINGPIN

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CA 91609-4

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

## LATIN MUSIC GENRES RUN REGIONAL BORDERS

(Continued from page 45)

U.S. retailers to cater to them."

Reaching this segment of the population—which panelists expect will constitute the largest ethnic minority in the U.S. by the end of the decade—requires constant communication between label-distribution branches and the various retail accounts.

"It's important for labels to educate U.S. retailers as to what product they need to carry," said George Zamora, VP of sales and marketing at Sony Discos Inc. Zamora praised Spec's, Wherehouse, and Musicland for their efforts in selling Latin merchandise to a mass audience.

The labels were criticized for sending regional reps instead of home-office executives to visit retail accounts. A buyer from the Los Angeles-based Music Plus chain, noting that headquarters personnel are more knowledgeable of the industry as a whole than branch reps, said, "I don't know if I can trust the local guy as much

as the central people on a buying decision."

Distributors on the panel countered that they are simply not equipped to send home-office executives to remote locations on a regular basis. Behar further indicated that CEMA's branch managers are not merely "told to go out there and sell," but rather are thoroughly trained to cover their particular areas.

Another retailer raised the issue of making informed buying decisions on material that is not always familiar to him. "How do I know," he asked, "which titles I should stock? I can't afford to carry the whole catalog." A suggestion was made on the floor that labels place an asterisk next to catalog entries that have a track record of selling well. The drawback to this, said panelists, is that certain genres and titles do better in different parts of the country. "Basically, you just have to trust your branch rep," said one panelist.

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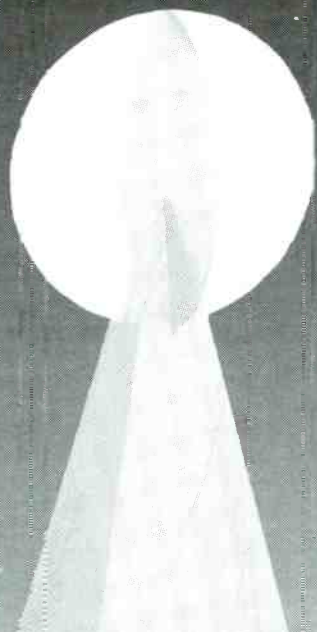
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# NAIRD '91



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

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

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## RETAIL

### GRASS ROUTE

(Continued from page 47)

major labels' presentations] weren't hits either. Everybody's looking harder at the independents, and we're competing with six of the largest companies that spend three and four times as much money as we do."

One West Coast distributor says he doesn't envy members of the Independent Action Committee who will have to live down the 1991 presentation. "It will be a very hard sell next year," he says.

But Jones is confident indie labels will still embrace the NARM presentation as an effective tool to reach the industry. He says the IAC will meet at NAIRD in May to figure out a plan for 1992. "We're not going to quit," Jones says. "We thought we had it [this year] and we didn't. It was a very humbling experience."

**AFTER ALL THE** talk of packaging at NARM this year, Grass Route was intrigued by the timing of DB Records' promotional mailing of the Windbreakers and Uncle Green CDs, which arrived in flat, clear, plastic envelopes.

Label publicist Steve Pilon says retail still gets DB product in blister-packed jewel boxes—filing and stocking the spineless envelopes would be virtually impossible—but the clear sleeve does carry certain advantages over the jewel box.

"It's a huge space saver; if you're traveling, you could take your whole record collection with you," Pilon says.

Plus, the plastic sleeves are a cost-saving measure, ensuring that "a poverty-stricken" indie can still service radio and music-press personnel with product. The sleeves are cheap-

er than jewel boxes and cost less to mail, Pilon says. Atlanta-based DB gets the sleeves from Univenture in Dublin, Ohio.

**NEWS OF THE WEIRD:** Songwriter John Lombardo, formerly of 10,000 Maniacs and currently recording as half of Rykodisc's John & Mary, penned a track named "July 6" on the group's new "Victory Gardens" release. The tune recounts the mystery of "Little Miss 1565," a young girl whose body was never identified after a 1944 circus-tent fire killed scores of people.

Lombardo, an avid fan of "amazing stories" was understandably wowed when an AP story recently reported that detectives had tracked the unknown girl's brother to Iowa, where the man confirmed her identity as 8-year-old Eleanor Cook of Southampton, Mass. . . . In other Rykodisc news, look for David Bowie CD reissues of "Young Americans" and "Station To Station" April 19. Also coming from the Salem, Mass., label: Frank Zappa's "You Can't Do That On Stage Anymore, Vol. 4."

**SEEDS & SPROUTS:** Omaha, Neb.'s American Gramophone Records has opened a West Coast regional office in Encino, Calif., with Dan Davis, formerly of CEMA distribution, at the helm. . . . Grace Cohen, coordinator of the newly formed Independent Record Producers Assn., reports that Norman Chesky, president of New York's Chesky Records, has agreed to be a member of the

IRPA steering committee. But Larry Kraman, president of Providence, R.I.'s Newport Classics Ltd. has not officially committed himself to the association, as was reported here March 30. Cohen stresses that IRPA will be a complement to, not a competitor with, NARM and NAIRD. . . . Meanwhile, independent music entrepreneurs looking to network further should investigate Ringwood, N.J.'s Independent Music Assn., whose journal "Soundtrack" is a concise, no-frills guide to such topics as cassette duplication, distribution, independent retail marketing, and the international music market. . . . Athens, Ga., known for its fertile alternative rock scene, will soon be home to "Rubberband," a newsletter "devoted to the nation's local music scenes." Look for the first issue in May. Subject matter will range from interviews, reviews, and tour info to band histories and local music scenes across the country. Contact Athens-based Brownworks for details.

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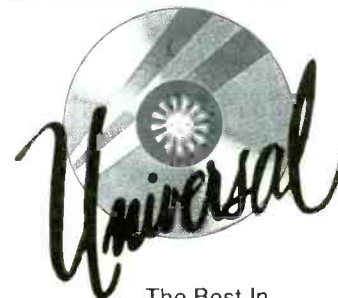
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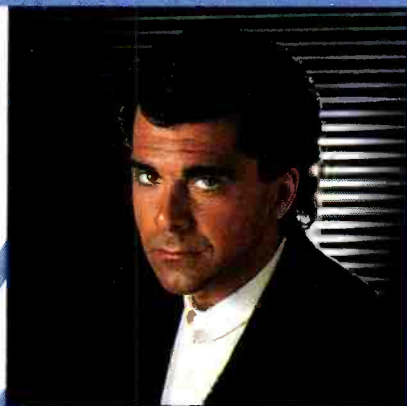
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# GOSPEL MUSIC

**The '90s Are Shaping Up as a Decade of Resurgence, Paced by a Circle of Superstars, Enhanced by an Emerging Contingent of Quality Artists, and Marketed by Labels Upgrading in a Hi-Tech Market.**



Rev. James Cleveland

By BOB DARDEN

**D**espite a slow start, 1990 turned into a banner year for contemporary Christian music, the best in nearly a decade. Of the Big Three, Sparrow and Benson reported record years, while Word's revenues were also up significantly. "Best ever" increases were also reported by Star Song, Integrity, and Reunion Records.

Jerry Parks, at Benson, reports that 1990 was the label's best year ever, due in part to the Nashville-based label's new distribution agreement with Maranatha! Music. Benson's most potent weapon remains Carman.

"Nineteen-ninety-one is going to be a year that we focus on the businesses we're currently dealing with," Park says. "Last year we expanded into both praise-and-worship music and black gospel and we're still learning those markets. I want to focus on them and do even better. So, except for creating our own in-house rock label, I don't see further expansion at the moment."

Benson was forced to rebuild its stable of rockers with the departure of the Frontline label. Besides several fine R&B/rock acts with ForeFront, Benson really only had DeGarmo & Key at the end of 1990. Parks has since moved quickly to add Brian Becker, Age of Faith, and J.A.G.

"I think it was a great year, especially when you consider we were in the transition of replacing Maranatha! Music's revenue," Tom Ramsey, head of Word Records, says. "And we did it without fine-tuning and without layoffs. Everything came together in all parts of the company, from A&R to marketing to the sales staff. We replaced that revenue with in-house product. I think

*(Continued on page G-4)*



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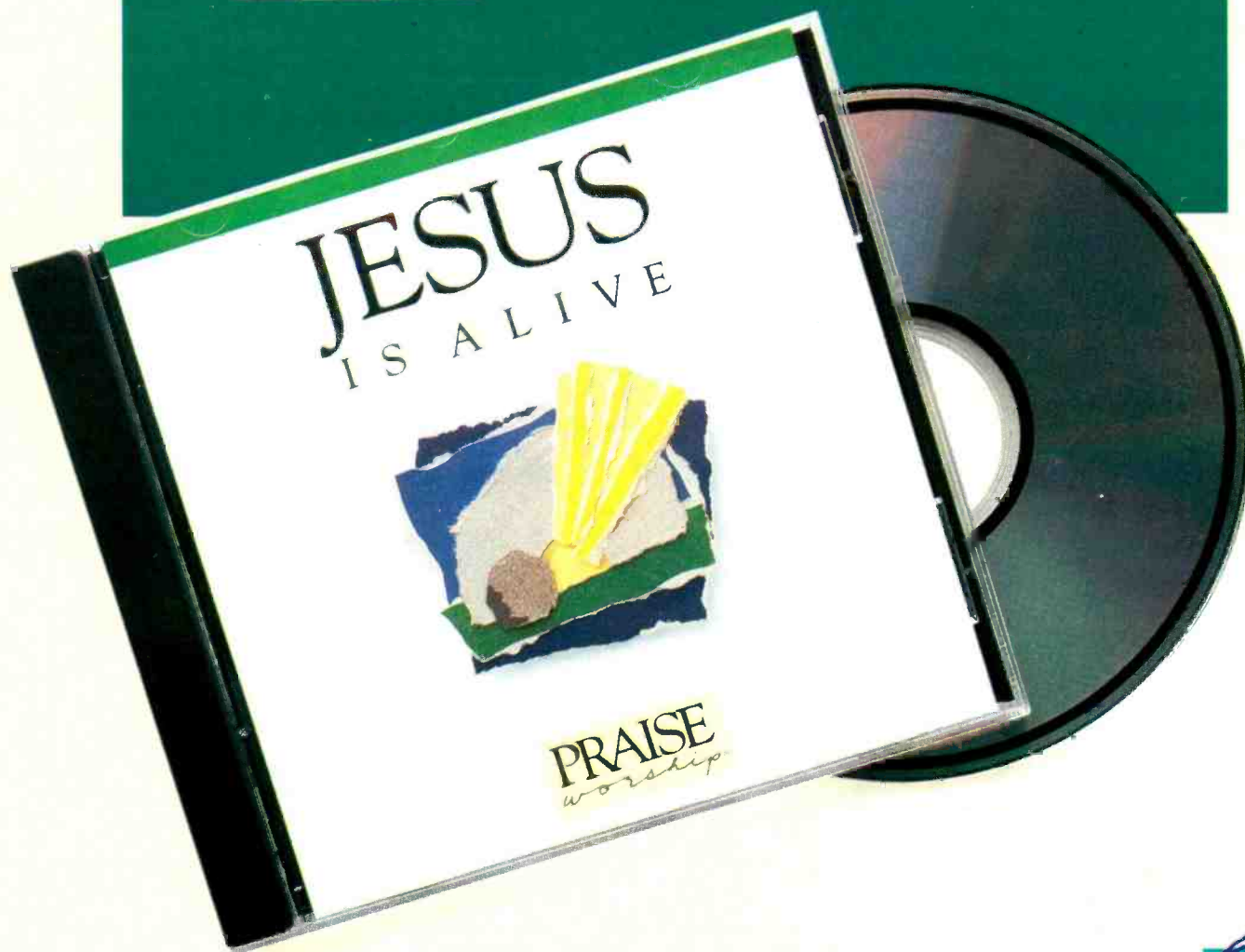
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Nineteen-ninety was a year of both growth and surprise in the black gospel marketplace, with the introduction of a handful of labels including Bellmark, Tribute, and Warner Alliance. There was also the repositioning of Benson Records with their new thrust in black gospel. Of course, the biggest news of all was the new distribution pact between Word Records and Epic.

All this coupled with advances made by gospel artists on secular fronts, and the overwhelming reception of those artists like the Winans, Tramaine Hawkins, Take 6—even the Soul Children Of Chicago, has made for a great deal of excitement within the black gospel arena. And while the traditional black gospel industry lost its Moses, with the passing of the late, great James Cleveland, industry analysts assure that "there will be a Joshua." In the meantime, industry analysts say that attempts to fill the void left by Cleveland are sure to spell an upsurge in traditional black gospel.

Within the black gospel marketplace itself, the overall focus this year tends to be on improving the quality of product while strengthening artist rosters. The trend is both toward the booming new field of urban-contemporary gospel and the ever popular choirs genre. There is also a new emphasis on artist development, and a higher awareness of the benefits that come through the increased visibility of gospel artists.

**Malaco Records, 3023 W. Northside Dr., Jackson, Miss. 39213; (601) 982-4522.** Malaco Records (part of the Malaco/Savoy/Muscle Shoals Group) rates as one of the most successful gospel labels in the industry today, with their power-packed roster of artists. Leading the pack is Walter Hawkins who surfaced at the No. 1 slot on the charts after a near three-year long absence. James Moore & the Mississippi Mass Choir also did more than their fair share to make 1990 one of Malaco's biggest years on record, with their live LPs. Other hot sellers included the Florida Mass Choir's "Higher Hopes." And if the response to their recent shipping of "Family Affair," the latest from the Pilgrim Jubilees, is any indication, the hits are still coming. "It's going to be the biggest album we've had on them," says Frank Williams, who heads Malaco's gospel division. Williams' own group, the Jackson Southernaires, is also contributing to the hit parade as their recently released "Thank You Mama For Praying For Me" winds its way up the charts.

**Savoy Records, 611 Broadway #428, New York, N.Y. 10012; (212) 529-3155.** "Last year, was very good for us," director Milton Biggum recounts. "We had Rev. Cleveland & the Southern California Community Choir, whose release 'Having Church' was awarded a Grammy last month, and the Cathedral Of Faith Choir, which received a Stellar Award for Best New Artist Of The Year." Additionally, the Gospel Music Workshop of America's "Live in New Orleans" did well, as did Rev. Clay Evans ("Reach Beyond The Break"), and James Cleveland's collaboration with the Northern California Chapter of the GMWA, "Breathe On Me."

Among the label's newest artists that are making impressive debuts are Donnie McClurkin (& the New York Restoration Choir) and the Corinthian's Temple C.O.G.I.C. Choir. This year, the label is betting that new releases from Rev. Timothy Wright and Myrna Summers will put them back on top. Another project that excites Biggum is the new D/FW (Dallas/Fort Worth) Mass Choir. "We're releasing at the same time, album, CD, cassette, a three-hour long video and we're looking to come out with a song book. That shows just how excited we are about this project. Then of course, we're going to be releasing the newest Gospel Music Workshop of America Mass Choir project, recorded last August in Washington, D.C." (The album features Walter Hawkins, Lynette Hawkins, Rev. Tim Wright). Also in the works is a solo LP from Shawn Pace-Rhodes, backed up by the Cathedral Of Faith, and another album from the Georgia Mass. "The big thing," Biggum declares, "is James Cleveland. We did his very last album with the Gospel Messengers, and we're excited, because it is the last time we know of that he was able to sing."

**Muscle Shoals Records, P.O. Box 915, Sheffield, Ala. 35660; (205) 381-2060.** Nineteen-ninety was a very productive year for Muscle Shoals. That's according to president Butch McGhee. "We released three projects and sales were moderate. We're the experimental leg, and the baby of the three labels [Savoy/Malaco/Muscle Shoals], yet we are slowly but surely becoming a force in the marketplace. We feel we have two of the most powerful choirs around in Charles Hayes & the Cosmopolitan Church Of Prayer Choir, and Ricky Dillard & the New Generation Chorale. As to our other acts, the Christiannaires are doing very well in the quartet market. We also have Charles Fold & the Fold Singers, and Keith Pringle. Both have second-quarter releases. We're looking forward in '91 to going even further with our artists and pushing ahead. We're a strong entity, and we feel the public has been very responsive."

**Word Records, 6767 Forest Lawn Dr., Los Angeles, Calif. 90068; (213) 850-5757.** The biggest news at Word remains their highly publicized new distribution pact with Epic. "We had

## Excitement Building in Traditional Black Gospel Arena

By LISA COLLINS

a big, big year with our focus on the music in the marketplace," reports James Bullard, who serves as GM for the gospel music division. "We stayed close to the base in terms of music stylings, even though we reach from one spectrum to the other. The other thing that made us very successful is that we had a very solid roster—Rev. Milton Brunson & the Thompson Community Choir, DeLeon Richards, O'linda Draper & the Associates, Helen Baylor, Richard Smallwood Singers, Douglass Miller, Mighty Clouds Of Joy, Brooklyn Tabernacle Choir, Wintley Phipps, and Shirley Caesar. The artists stayed on focus and people are more into their churches now, both of which aided our team in being very focused on what needed to be done. In keeping with an 18-month advance cycle, we kind of watch for things before they happen so as to make easy adjustments and lose stride."

**Sparrow Records, Box 5010, 101 Winners Circle, Brentwood, Tenn. 37024-5010; (615) 371-6800.** Tramaine Hawkins came blistering back in 1990 with a hit record and a great deal of national exposure through both TV and public appearances, eventually topping off with a recent Grammy. This, cou-



Tramaine Hawkins



Larnelle

pled with the success of Daryl Coley, helped to make 1990 a big success for Sparrow Records. "We wanted to continue to establish our credibility in the black gospel market," says label rep Vicki Mack. "And we now feel that we've done that through the successes of artists like Tramaine Hawkins, Daryl Coley, as well as BeBe & CeCe. One of the biggest surprises that has opened another door for us is Saints In Praise [West Angeles C.O.G.I.C. Mass Choir]. It was a risky move, because it was 'worship and praise' as opposed to choir music, but the response has been phenomenal."

Rounding out their solid roster of talent, nicknamed the "lean, mean machine," are Mom & Pop Winans, Nu Colors, Denice Williams, Rev. Donald Alford & the Radio Progressive Choir, the Little Saints In Praise, and the Ricky Grundey Chorale. Both Alford and Grundey have done extremely well for first timers.

**Warner Alliance, 24 Music Square East, Nashville, Tenn. 37203; (615) 242-4780.** Having only been in operation since December of 1989, Warner Alliance's director of marketing and promotion Barry Landis says that they well exceeded their plans for the first year. "We've generated sales of a million dollars to Christian bookstores in our first year of business, which is significant. Going into this year, we're really excited about releasing Margaret Bell [whose sister is Vanessa Bell Armstrong], our recent signing of Marilyn McCoo, Michael English, who bears some resemblance to the urban flair of a Michael Bolton, and another signing, Ron David Moore. To me the best marketing plan is a great piece of product." Of course, rounding out their artist roster is the much-heralded Donna McElroy.

**I AM Records, 736 S. Euclid, Oak Park, Ill. 60394; (708) 383-6669.** Artist exposure was a key factor in the success of I AM Records last year, and it will continue to be an emphasis in the coming year. "We had more attention from Walt Whitman & the Soul Children than anything else with the 'Real People' profile, appearances with the New Kids at the White House, and the 'Motown 30' TV special," says GM Jun Mhoon. "Initial sales were outstanding. We're now concentrating on getting our artists recognition in the general marketplace, including media outside of gospel and music. For example, Arthur Scales has been the half-time act for all Bulls games for the past year. The Barrett Sisters are the subject of a PBS documentary, and our

label was part of a CBS special on gospel music."

**Benson, 365 Great Circle Dr., Nashville, Tenn. 37228; (615) 742-6800.** "Last year, Benson set out to re-enter the black gospel marketplace with quality products and maximum exposure," says label representative Theresa Hairston. "Although the commitment to excellence was there, we came to the realization that the black gospel radio lists and contacts were not as strong as the more established gospel labels. So we signed and recorded Clifton Davis, Vernessa Mitchell, Thomas Whitfield, J.C. White & the TFT Choir, gospel legend Albertina Walker, and the fantastic group Commissioned, along with further strengthening black gospel ties for Billy & Sarah Gaines, and rap unit Transformation Crusade. To help meet this commitment we increased our promotion and marketing staff for black gospel, and sales have indeed been strengthened."

**Atlanta International Records, 881 Memorial Dr. S.E., Atlanta, Ga. 30316; (404) 577-5728.** Expansion was the theme last year at AIR, where the company broke with tradition to include choirs as well as male and female contemporary soloists to the label. Among the new signees were Phoebe Hines, Donald Malloy, the Wilmington Chester Mass Choir (which has been moving up the charts), the Institutional Radio Choir, the Alabama Mass Choir (produced by Rev. James Moore), and Gerald Thompson & the Oklahoma City Fellowship Mass Choir (also featuring Rev. James Moore).

Of course, Luther Barnes remains their top seller, scoring with both the Redd Budd Choir & the Sunset Jubilaires. Juandolyn Stokes, national promotion director for the label, says they're expecting even more from him this year, including "a video, a new choir project and some producing." According to Stokes, other promising releases include James Bignon (formerly of Georgia Mass Choir) with his choir, Deliverance, and the O'Neal Twins. (As Edward O'Neal died last year, the album marks their last together).

**Tyscott, 3532 N. Keystone Ave., Indianapolis, Ind. 46218; (317) 926-6271.** "Last year, we set out to increase the sales of our No. 1 artist John P. Kee, as well as gain more notoriety in the gospel record industry as a whole," spokesman Steven Lamount reports. "John P. Kee did so well that he did a lot of that for us, making it an excellent year. This year, we're concentrating on attracting more artists like John Kee who will bring increased sales. Being the No. 1 gospel label is definitely our goal, so we're putting more into our promotions."

First on the agenda is a national tour that would include Kee, Deliverance, and newcomers Michael Houston, Gloria Jones, Kinnection (a gospel rap group), and Denise Tichenor, who toured with the cast of "Mamma Don't." Next up are new releases from the New Life Community Choir, which they're treating as a separate entity from Kee. (However, Kee, did produce the album). Most recently, the label signed the Abundant Life Fellowship Chorale out of New York.

**Light Records, P.O. Box 222, Newbury Park, Calif. 91320; (805) 499-9894.** The light hasn't gone out at Light Records just yet, and this year, the label is hoping to prove that point with a stable of new artists, rounded out by veterans Beau Williams & the L.A. Mass Choir. "Last year, we went into a reorganization period," promotional director Mignon Lewis states. "This year we intend to end it. Our filing chapter 11 really did give us a chance to reorganize. We signed 10 new artists, including Johnny Wilder Jr. [formerly of Heat Wave], Kurt Carr—the late James Cleveland's music director [Cleveland's daughter LaShone sings in the group]—and Park Stewart, who was responsible for some of Commissioned's hit tunes."

**Bellmark, 76 Hollywood Blvd., Hollywood, Calif. 90028-6015; (213) 464-8492.** Bellmark's formal mission statement is "to build the best, most comprehensive, God-inspired music, video, cinema and communications complex the world has ever experienced for the express purpose of promoting and applying the principles, precepts and practices of the word of God." Already, the label has gained the attention of the industry with some impressive signings, including Rance Allen, L.J. Reynolds (former lead singer for the Dramatics), and Thad Bosley, a former player for the Chicago White Sox. At press, they were nearing the completion of negotiations with Andrae Crouch. Their first release, the Lamora Park Adult Choir, has helped to put them on course with an impressive showing. Other artists signed to the label spanning traditional to urban-contemporary gospel include Michael McCurtis & the Delegates. Bellmark is committed to "getting the music exposed in other venues, while giving gospel radio first-class treatment, and committing ad dollars." The company will test the strength of their distribution via CEMA (Capitol/EMI's distribution arm), with a full-scale campaign surrounding the release of the Rance Allen project next month.

**Tribute Records, 50 Music Square West, Suite 500, Nashville, Tenn. 37203; (615) 320-0384.** Tribute is the new black gospel division of the Christian recording/publishing company, (Continued on page G-7)



## QUALITY ARTISTS

(Continued from page G-1)

what made it happen is that something like that helps you sell what you have."

Ramsey says Word even added a few staff positions in '90 in spite of the loss of Maranatha! and is in the process of doubling the staff and office space in Word/Nashville.

"I asked my people, 'Why isn't Word in metal or rap?' And when they didn't have an answer, we decided it was time to do it. We have a new commitment in metal to help artists establish a viable ministry and market. Frankly, we were late getting into it. No more. That's why we've signed distribution deals with alternative labels like Wonderland and Packaderm. They bring us good bands, good A&R people, and good ears in these areas."

Also new in '91 will be Word's agreement with Epic Records to distribute their product in the mainstream marketplace. Tom Willett has been promoted to act as liaison between the two labels. Ramsey says the relationship with Epic, from the beginning, has been marked by openness and enthusiasm.

Finally, Word will return once again to the black-gospel market in '91. The label already has a sound base of best-selling acts, but Ramsey says Word will make it more of a priority in the year ahead.

According to Bill Hearn, president of the Sparrow Communications Group, 1990 was a record-setting year despite having the lightest release schedule in more than five years. In fact, 1990's revenues were up 30% over 1989's.

Hearn says, "Much of the sales growth was due to a really strong catalog. Steven Curtis and Michael Card both just exploded in '90. I think Michael's 'Sleep Sound In Jesus' is already over 200,000 units. Hanna-Barbera's video product had an incredible year for us. And both Steve Green and John Michael Talbot had both strong catalog sales and some good new releases."

The second quarter of 1991 will see the debut of Sparrow's new progressive line, Verio Records. The first release is a solo album by Charlie Peacock guitarist Jimmy A. Hearn says, "We're, of course, still committed to black gospel and children's product. We've just inked a joint production deal with Brown Bannister for a new label titled RBL/Sparrow. Brown will bring

us four to five new projects each year and will office out of our new building here in Nashville. Verio's first releases in '91 will also tap into that progressive market. And finally, we've signed an exclusive production deal with Charlie Peacock for the Christian marketplace that will also take us in alternative A&R directions. Our goal with all three of these deals is to develop new talent and new producers."

Hearn says that Sparrow will continue to work aggressively in the video arena with the hiring of its first full-time director, Nancy Knox. Knox will oversee existing agreements and new projects featuring a BeBe & CeCe Winans concert video, the Front Row concert line, and various other artist and children's related projects with Steve Green and Michael Card.

Jeff Moseley at Star Song is another exec who reports that 1990 was unmatched. Moseley says that the label's revenues were up by 40% from 1990 over 1989. And in 1989 Star Song revenues were up 50% over 1988!

Moseley says label projections have all of their established major artists continuing to show improvement in 1991, including Whiteheart, Paris, Meece, Mylon & Broken Heart, and the latest incarnation of the Imperials. But several new acts could do equally well in 1991.

"The first Whitecross will hit about May and we expect big things from them," he says. "We want Whitecross to become the first white-metal band to break 150,000 sales. I think it is safe to say that we're expecting our newer artists, the Newsboys and newcomers Sheila Walsh and Missy Tate, to make a significant move as well. The New Gaither Vocal Band release is called 'Sounds Of Glory' and they're remaking all of the old standard southern-gospel tunes with everybody from J.D. Sumner to Hovie Lister as guest vocalists."

Ed Lindquist and Integrity Music have moved more than 7 1/2 million units in the six years since the praise-and-worship label came into being, a figure that includes nearly 300,000 tapes sold abroad. Integrity began as a fulfillment order house, sending new tapes to "club" members every two months. That aspect of the business continues, but the various Integrity lines are now available in Christian bookstores via Sparrow Records.

"The major news in 1990 was our new kids line, which did real well even though we didn't launch it until the fall. But in those few months we went out the door with about 200,000

kids units."

Integrity's growth through Christian bookstores has also been little short of amazing. With Sparrow's help, Integrity increased in trade-outlet sales by more than 30% from 1989 to 1990, aided by several attractive permanent displays.

"For 1991, we'll continue our new product lines, but we'll place a strong, major emphasis on the launch of our new line, 'Make Way Public Praise,'" he says.

"Also for 1991, we're looking for continued sales and growth. We're building a studio in Mobile, Ala. We've already outgrown our existing facilities with 62 employees. For Integrity, 1991 will be the year of consolidation. We're not slowing down, we're just trying to be careful not to outgrow our infrastructure. We added 10 new people in 1990 alone. As a result, we expect our growth to be in the 15% range instead of the 25% growth we've had each year to now."

Maranatha! Music, now celebrating its 20th year, switched distribution agreements from Word to Benson in 1990 and found new energy for 1991, according to Maranatha! president Tommy Coomes.

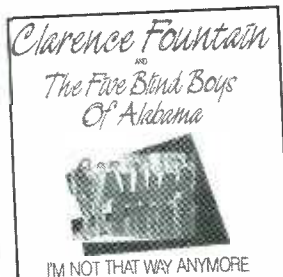
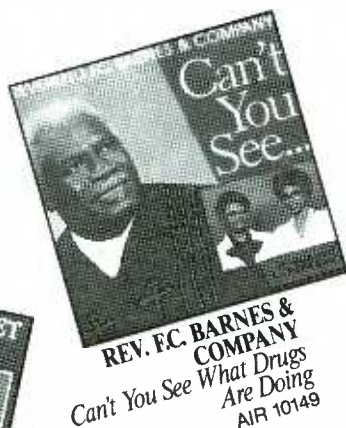
"The big news was the launch of the teen-oriented Arcade label and the first releases are all hits. Our single biggest hit was a concept album with four different artists called 'Songs From The Red Letters' by Faithful Heart, which went top 10 after a long, slow climb. Both projects got good airplay. The other individual release worth a special mention was 'Praise 14.' We diverted there into more of an adult-contemporary sound, something we'll do more and more in the 1990s."

It sounds like a broken record, but Reunion's Terry Hemmings is reporting what many other label execs have already said: 1990 was—significantly—their best year ever. And that's good news because Reunion recently signed a distribution agreement with Geffen/MCA in the mainstream market, while remaining with Word in the Christian bookstores. Obviously, that makes the label very, very marketable.

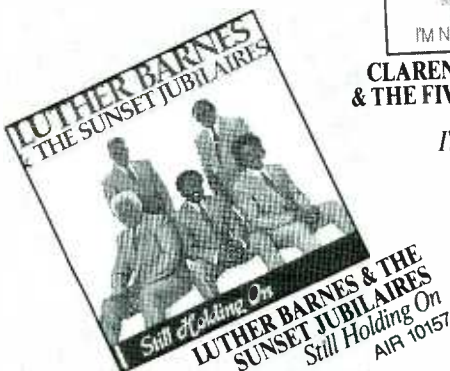
"Our new program for 1991 is to hold releases for longer after we finish them to give us more time to set them up properly in the marketplace and to give radio more time to warm up to the product. Before we've just gone from production right into sales. Now we're planning to give each release at least a quarter

(Continued on page G-8)

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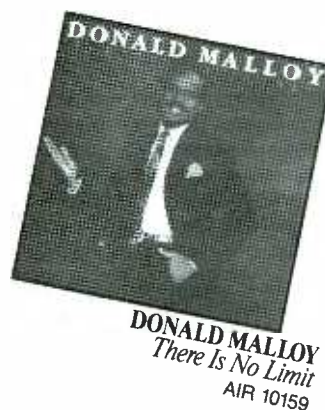
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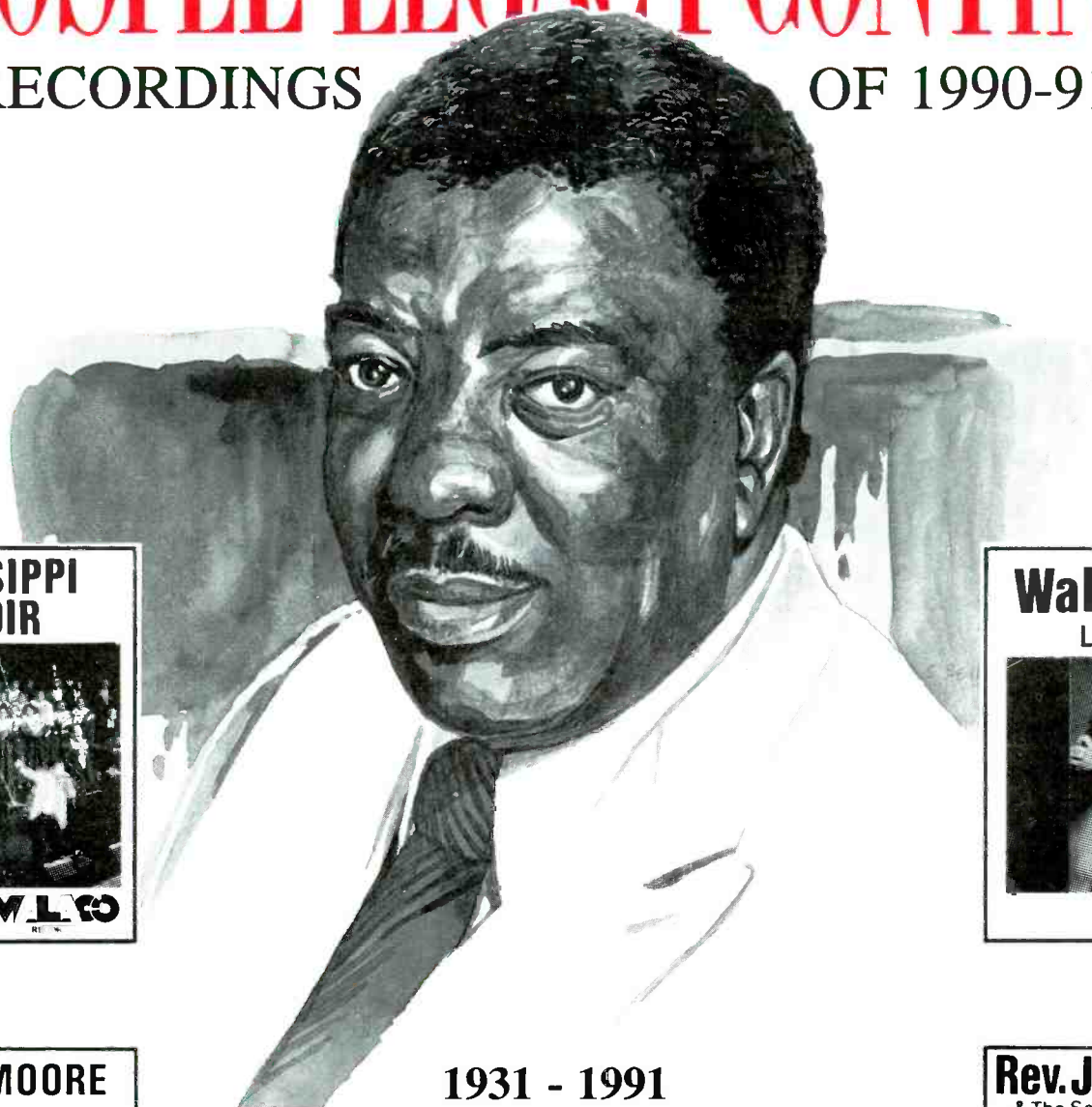




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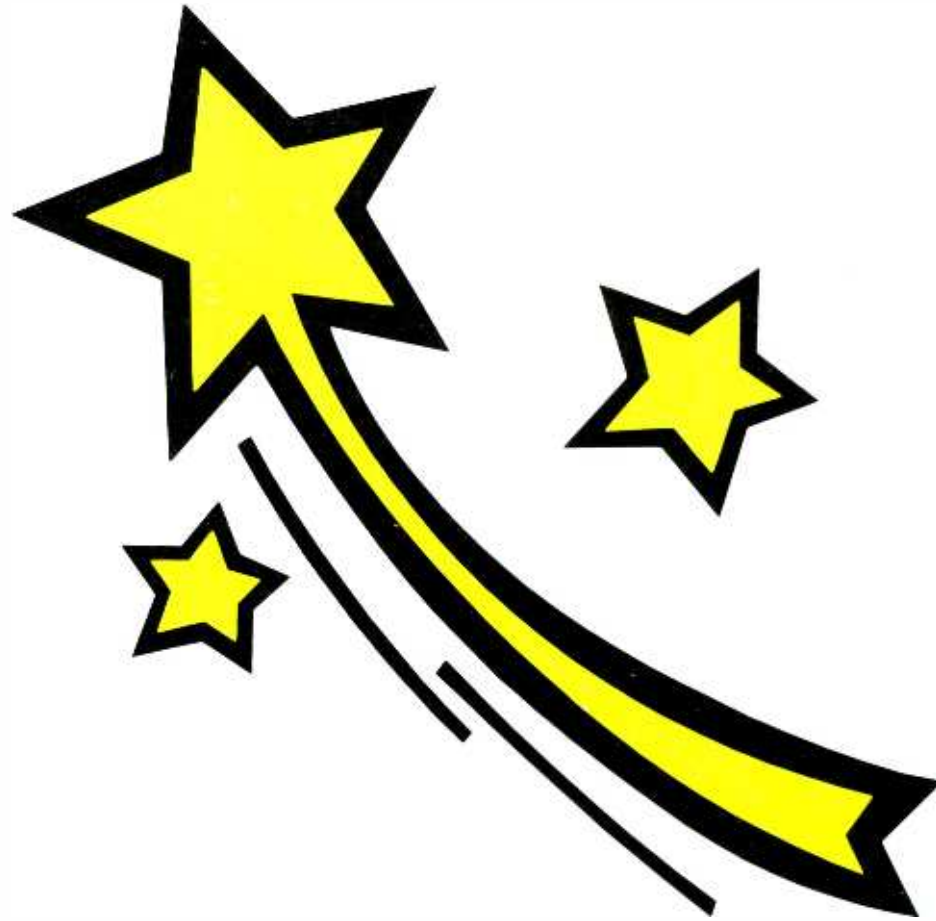
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## BLACK GOSPEL

(Continued from page G-3)

Diadem. Formed in June 1990, label VP Ben Tankard (who doubles as their No. 1 seller), says that they did "three times as much as what we projected over the quarter" that they bowed in the marketplace. Product from Lynette Hawkins-Stephens, Trenora Park & the L.A. Cathedral Choir, and Tankard himself played a big role. Recently, the label has made news with their signings, most notably Donnie Harper & the New Jersey Mass Choir, and Yolanda Adams. Other artists include the Chronicles, Keith Dobbins & the Resurrection Mass Choir, the First Church Of Deliverance, and Freedom. "What we've done already," Tankard says, "is establish ourselves in the black gospel market. What we hope to do this year is diversify the label. Our plan is to now establish Tribute as a mainstay in the Christian market and eventually into the secular marketplace. Wherever a song can go, we'll take it."

**Command Records, P.O. Box 1869, Hollywood, Calif. 90078; (213) 466-3199.** "The change from A&M to Epic kind of slowed things down for us, but all in all we look forward to great things out of this new pact," reports VP Kent Washburn. "The continued ability to be a system that provides major distribution in both the gospel and Christian marketplace is something we're excited about." Already, the label has gotten a great deal of good response with "The Jackson Family," Rodney Friend, and the C.L.C. Choir. Later this year, Command hopes to make their first venture into urban-contemporary gospel with the release of M.C. "RT," a Christian rapper. The project marks a change in direction for Command. "Today," Washburn states, "everything for us needs to be on a cutting-edge side. Also, there were some major strides in CCM and bookstores with Nicolas [whose next album will be a third-quarter release] and the Jackson Family, and we were very pleased with that. Our hats are off to Word Records for effective distribution in that area."

**Sweet Rain Records, 21 Bala Avenue, Bala Cynwyd, Pa. 19004; (215) 668-2332.** "We got a late start last year," says president Lionel Darty, "but Hezekiah Walker & the Fellowship Crusade Choir came out in June and we did great with him, as well as the Philadelphia Mass Choir and the New John Howard Caravan [which was hailed as New Artist Of The Year at the Gospel Music Workshop of America]. This year, we're putting out new product on all of our artist—Southwest Inspirational Choir, Gospel Music Workshop of America Youth Mass Choir, National Bibleway Choir, the Original Soul Children of New Orleans, and Minister Bruce Parham. We're putting a big push into CDs, plus we recently made a deal with a national distributor. On top of all that, Minister Parham is both our first solo as well as contemporary project. His release marks our entry into the contemporary marketplace, so we're really excited about that. However, we believe that he is the next star on the rise."

**Sound Of Gospel/Westbound, 24631 Greenfield, Southfield, Mich. 48075, (313) 355-1541.** "Sales are steadily improving and we're developing new artists," label chief Armen Boladian states. "Presently on the charts is Charles Nicks' 'Hold Back The Night,' and Rudolph Stanfield & New Revelation." Boladian's staff is also working releases from Esther Smith, Herman Harris and Faith, Hope & Love (with Thomas Whitfield in a guest spot), and a new album with Young Artists For Christ, featuring John P. Kee and Yolanda Adams. "Then we've got several new artists," Boladian adds, "including Jerome L. Farrell out of Buffalo, as well as some very promising new people in the works as well."

**Frontline Records, 2900 S. Bristol, Costa Mesa, Calif. 92626; (714) 660-3888.** One of Frontline's 1990 highlights was the introduction of Bernard Wright (former keyboardist with Jamaica Boys) into the black gospel marketplace. "He did very well in airplay and so we accomplished that with his 'Fresh Hymns' LP," says Michael Black, Frontline's director of media & promotions. "The next step is to bring hip-hop and contemporary rap into the gospel marketplace, with increased service, particularly to mainstream radio stations that feature a solid Sunday morning gospel lineup. That's where we debut most of our product." Heading their own urban-contemporary gospel lineup is P.I.D. (slated to release a new album, "The Chosen Ones" in the second quarter), Debbie McClendon, M.C. GG (a female Christian rapper), and a new group Apocalypse, to be produced by Bernard Wright.

**CREDITS:** Editorial by Billboard writers and contributors; Bob Darden is author of the "Gospel Lectern" column; Lisa Collins is author of the "In The Spirit" column; Cover & design, Steve Stewart.

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## - GOSPEL MUSIC

### QUALITY ARTISTS

(Continued from page G-4)

to work themselves. This will also give Geffen some time to learn about us; they're already doing a big job with Michael [W. Smith].

"The Geffen deal is different than the others currently in place in this market, partly because it is so relationship-oriented and artist-oriented. David Geffen has a 'hands on' approach with everybody on the label and they have integrated us into that—partly because that's the way we are, too. As busy as he is, Robert Smith at Geffen has been tremendously supportive. For example, at our first marketing meeting for Smitty they had 30 people there!"

"Obviously, the biggest thing here is DC Talk," says Dan Brock, who with Ron Griffin heads the Benson-distributed Fore-front label. "Both their debut album and latest release have sold in the six figures and just keep selling. We did more than 30,000 with the two of them just in January alone, which is pretty good for a small label."

"We're also doing a compilation CD/cassette for worldwide release on ForeFront artists, including a duet with Larry and Michael Tate of DC Talk. It'll have one new tune from each of our 10 artists and I expect to do fairly well with it. We'll be doing more licensing in 1991, both in the U.S. and abroad. We've received a lot of interest from mainstream labels, but we're approaching that on an artist-by-artist situation."

Says Warner Alliance label head Neal Joseph, "Fortunately we hit the ground running. We had Take 6, which was already established in the contemporary market; and the Winans, who were already established in the gospel market but hadn't really been introduced to the contemporary Christian market. We also had [Grammy nominee] Donna McElroy."

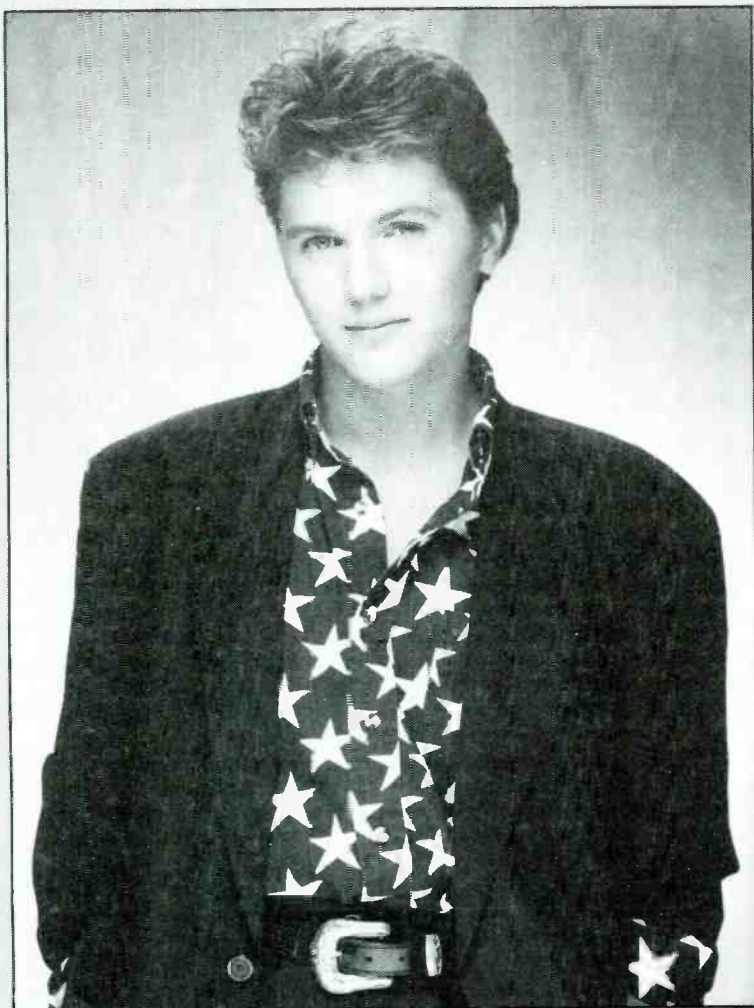
"For the future, I think Warner Alliance will continue to have a very broad musical appeal," Joseph says. "I think our goal is to remain somewhat mainstream. With a small staff, we really can't be masters of everything. But our vision for the label is to include a broad spectrum of music from jazz vocal through rock'n'roll, from inspirational to AC pop to urban contemporary to pop country."

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# Billboard® Home Video

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## Europe's Sell-Thru Up, Rental Down U.K. Firm Eyes Video Market At Confab

■ BY JIM McCULLAUGH

TUCSON, Ariz.—Paralleling the U.S., the home video rental market in Western Europe has become relatively flat, while sell-through continues to make significant gains.

Such was the overview given to blank media and duplicator executives here during the 21st annual ITA seminar March 20-23 by Sairoze Hemani, program manager, software and media services, BIS Strategic Decisions, a market research firm based in the U.K.

"Overall," she said, "the European rental market is saturated and falling back in several markets."

She placed the European rental market at 17.5 million units for 1990, down 18% from 1989, with the U.K. and Spain "the worst hit."

She added that the dollar value of the European distributor market was approximately \$1.6 billion, down 12% from 1989, and placed overall consumer spending in rental at \$2.7 billion for 1990.

Contrasting, she indicated that the Western European sell-through market was experiencing "strong market growth," as 1990 saw European shipments at 82 million units, up 22% over 1989. She placed distributor value in sell-through at \$1.1 billion for 1990, up 30% from 1989, and indicated that consumer spending on sell-through was \$1.5 billion, up 30% over 1989.

"It's clear that the rental market has peaked in Western Europe," she said, "and leveling off at the 20 million unit mark, while sell-through shipments are expected to continue their strong growth pattern until 1993, when the market will reach 180 million units."

"In terms of value," she continued, "the rental market is expected to remain a primary revenue generator, however, accounting for \$1.6 billion of the video business by 1993."

One of the key features emerging in the European rental market, she added, "is at the dealer level. The European dealer base is relatively fragmented and there is overcapacity." In Spain, for example, industry estimates suggest 50% overcapacity, which resulted in the closure of about 700 outlets per month in 1990.

"The U.K. has a potentially similar situation with 20,000 rental outlets," she continued. "But only 5,000 of those are dedicated rental outlets. The market is being consolidated with a number of national chains

emerging."

She added that the demand for video in Western Europe varies significantly depending on the country.

Growth in some markets, she said, has been "stilted by the deregulation of media such as in Germany, France and Spain. In Spain, the introduction of private TV has brought absolutely enormous levels of pressure to the

### *'The rental market has peaked in Western Europe'*

rental business. There seems to be a definite correlation between deregulation and home video. We expect similar patterns to emerge in the rest of Europe, such as in Sweden, with over 70 European satellite channels in 1990, and more than 100 expected by the mid-1990's."

She said that the U.K. is an "interesting example of an established rental market where competition has increased considerably in the form of satellite channels competing for precisely the same consumers [which rent videos]. By January 1991 about 10% of the VCR owners we surveyed had acquired a satellite dish. Seventy-five percent of those owners claimed that the satellite activity had a negative impact on their rental activity, a clear indicator of what competitive media means to the rental business."

Switching back to sell-through, Hemani said there were "clearly two sets of market drivers" propelling that market in Europe, namely, "personal collection usage and the gift market."

In the U.K., for example, she said, 75% of purchasers buy for themselves, while 43% buy for others.

Of product sold in the U.K., she indicated, 65% are movies, 39% are music videos and 54% are "all other categories."

The strong music video showing, she explained, "reflects the extraordinary high music culture, which is lower elsewhere, typically 5%-10%. In France, for example, it's 10%."

"Even more significant is children's and how-to programming," she added. "Children's programming, including animation, is consistently high throughout Europe, with Walt Disney market activity often leading the way."

Direct-to-sell-through is also an increasing part of the European video landscape, she said, but "very limited to major hit titles with Warner and Buena Vista leading the way."

Breaking down the European video market to the five major markets, consisting of "90% of the market demand," she indicated the following summation:

•U.K.: VCR penetration at 71%, VCR sets in use at 15.9 million, rental shipments at 6.2 million, and sell-through shipments at 40 million units.

•Germany: VCR penetration at 59%, VCR sets in use at 15.1 million, rental shipments at 3.8 million, and sell-through at 11 million units.

•France: VCR penetration at 43%, VCR sets in use at 9.5 million, rental shipments at 800,000, and sell-through shipments at 16.2 million.

•Italy: VCR penetration at 33%, VCR sets in use at 6.6 million, rental shipment at 1.2 million units, and sell-through shipments at 6.4 million units.

(Continued on page 56)

## Sell-Thru Can Survive Sans Many Megahits, Dealers Say

■ BY EARL PAIGE

SAN FRANCISCO—There is life after "Pretty Woman" and "Total Recall."

That, at least, is the opinion of a variety of marketers and retailers of sell-through video who gathered March 22-25 at the Hilton Hotel here for the National Assn. of Recording Merchandisers' annual convention—primarily an audio-product meeting place but also featuring a tremendous amount of sell-through-video activity.

The home-video sales market, these suppliers and retailers argue,

has matured enough as a business that retailers no longer have to hold their breath between major theatrical sell-through releases like last year's "Indiana Jones And The Last Crusade" and "Lethal Weapon 2."

The catalog and budget video areas, as well as the burgeoning music-video category, are proving steady enough sellers, retailers here said, to sustain the sell-through business during the lean periods between sale-priced A titles, particularly in the heavily music-oriented webs that make up NARM's rank and file.

That perception is significant because it runs counter to the perspective of many mass merchants, discount chains, and rackjobbers who rely on deep discounting and

(Continued on page 54)



## North American Vid Is Out Of Chapter 11

NEW YORK—North American Video, the Durham, N.C.-based specialty chain headed by Gary Messenger, emerged from Chapter 11 protection March 21 after its reorganization plan was accepted by a creditors committee and approved by the court.

The plan calls for payment over five years of 25% of the chain's total debt, in addition to "some bonuses to the creditors," according to Messenger. "It was a tough fight, but we won the championship," he says.



**Tune-ful Collection.** Tommy Tune, shown at left, choreographer and director of the new Broadway musical "The Will Rogers Follies," and Keith Carradine, who plays the role of Rogers on stage, are presented with CBS/Fox Video's Will Rogers collection of videos, including "Ambassador Bill," "Mr. Skitch," "A Connecticut Yankee," and "Doubting Thomas." The collection was presented by CBS/Fox director of marketing Mindy Pickard.

North American filed for protection from its creditors under federal bankruptcy laws in March of last year (Billboard, April 14). At the time, the chain had 15 stores. Several locations have been closed during the reorganization period, while two new locations were opened.

"We now have 11 stores, so we had a net closing of four," Messenger says. The two new locations are in Apex, N.C., and Durham.

Messenger says he originally planned to have a reorganization plan in place in January, but the date was pushed back twice because additional negotiations with the creditors committee were required.

"It took some time to convince our creditors that we could be a viable retail entity in this business," Messenger says.

The existing management of North American will remain in place under the plan, with the exception of Ellen Langer-Messenger, who was replaced as operations director by Rick Colross, formerly compact disc buyer for North American and a former Record Bar executive.

Messenger says the experience of undergoing reorganization has caused him to rethink the chain's approach to the business.

"Our basic change is in our philosophy and approach to our markets," he says. "Initially, we thought we needed to go head to head with every competitor that came to town, large or small. Now, we're trying to hit 'em where they ain't. We now call our-

selves 'your neighborhood video store' and we're going to live with that approach."

Another change will be manifested in the chain's inventory policy. "I always saw A-product as product you made money on. B-product was everything else," Messenger says. "But at some point this industry fell into the blockbuster mentality in which you just keep waiting for the next big hit to come along. To some degree, we fell into that [mentality] as well, and, after a while, you start to train your customers to think only in terms of the hits."

"As part of the reorganization, we went back to emphasizing that breadth is incredibly more important than depth," Messenger continues. "Customers want to see a lot of different things [in a store], not a lot of a few things. The blockbuster mentality will kill you."

One thing that will not change is North American's policy of allowing customers to pick up a movie in one location and drop it off at another.

"It's part of our whole philosophy of being more customer-friendly, customer-usable," Messenger says. "This is still a convenience business. We got into trouble by forgetting that a little bit. Now, our approach is to be where the customer is, rather than trying to lure them into driving to us."

Messenger says the chain is looking at some multiday rental options, but plans to keep its pricing fairly consistent.

PAUL SWEETING



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—Entertainment Weekly

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# Top Video Sales™

			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	2	24	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	1	7	ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video 1019	Animated	1991	NR	12.99
3	7	2	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G	22.99
4	4	46	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
5	3	7	ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video 10912	Animated	1991	NR	12.99
6	5	7	ROCKY & BULLWINKLE: VOL. III	Buena Vista Home Video 1021	Animated	1991	NR	12.99
7	6	28	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
8	10	7	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	19.98
9	8	7	ROCKY & BULLWINKLE: VOL. IV	Buena Vista Home Video 1022	Animated	1991	NR	12.99
10	11	6	MICHAEL JORDAN'S PLAYGROUND	CBS/Fox Video 2858	Michael Jordan	1990	NR	19.98
11	14	26	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇	Warner Home Video 616	Richard Simmons	1990	NR	19.98
12	12	7	ROCKY & BULLWINKLE: VOL. V	Buena Vista Home Video 1023	Animated	1991	NR	12.99
13	16	25	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
14	17	26	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
15	15	7	ROCKY & BULLWINKLE: VOL. VI	Buena Vista Home Video 1024	Animated	1991	NR	12.99
16	13	5	PLAYBOY: GIRLS OF SPRING BREAK	Playboy Video HBO Video 592	Various Artists	1991	NR	19.99
17	9	6	WHITNEY HOUSTON: THE STAR SPANGLED BANNER	Arista Records Inc. 6 West Home Video 5720	Whitney Houston	1991	NR	7.98
18	25	25	THE DOORS: DANCE ON FIRE ●	Doors Music Company MCA/Universal Home Video 80157	The Doors	1985	NR	19.95
19	21	5	PLAYBOY VIDEO CENTERFOLD: JULIE CLARKE	Playboy Video HBO Video 591	Julie Clarke	1991	NR	19.99
20	20	8	MARIAH CAREY: THE FIRST VISION	SMV Enterprises 19V-49072	Mariah Carey	1990	NR	19.98
21	18	15	MADONNA: JUSTIFY MY LOVE ▲ *	Warner Reprise Video 38224	Madonna	1990	NR	9.98
22	NEW ►		GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13	99.95
23	19	21	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
24	23	238	THE SOUND OF MUSIC ▲ ◆	FoxVideo 1051	Julie Andrews Christopher Plummer	1965	G	24.98
25	22	15	PLAY THAT FUNKY MUSIC WHITE BOY ▲ *	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98
26	24	19	MADONNA: THE IMMACULATE COLLECTION ▲ *	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
27	29	30	ALL DOGS GO TO HEAVEN ◇	MGM/UA Home Video M301868	Animated	1989	G	24.98
28	26	25	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
29	31	11	SKID ROW: OH SAY CAN YOU SCREAM ▲	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
30	30	115	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
31	34	7	TEEN MUTANT NINJA TURTLES: ATTACK...	Family Home Entertainment 27344	Animated	1989	NR	14.95
32	40	18	PLAYBOY WET & WILD II	Playboy Video HBO Video 390	Various Artists	1990	NR	19.99
33	32	22	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
34	36	2	TEEN MUTANT NINJA TURTLES: PIZZA BY...	Family Home Entertainment 27363	Animated	1989	NR	14.95
35	37	27	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
36	RE-ENTRY		HERE COMES PETER COTTONTAIL	Family Home Entertainment 27321	Animated	1971	NR	14.95
37	NEW ►		THE DOORS: LIVE IN EUROPE 1968	A*Vision Entertainment 50191	The Doors	1968	NR	19.98
38	33	4	THE STORY OF GENESIS	PolyGram Music Video 440 082 769-3	Genesis	1991	NR	19.95
39	35	12	KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR	19.98
40	27	134	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95

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

## HOME VIDEO

### NEWSLINE

## Warner's Cardwell Tells Seminar 'Availability' No Longer Six Months

Have the windows in the home video business been undergoing a change? Yes, says Jim Cardwell, senior VP/GM of Warner Home Video. Speaking before blank media and duplicating executives at the recent International Tape & Disc Assn. seminar in Tucson March 20-23 on the state of the prerecorded business, he said, "Availability in video after theatrical is shifting away from a strict six months, as is the rerelease of titles at \$19.95 from a strict 12 months [after initial rental release]. More and more of the studios, and certainly Warner, are looking at marketing opportunities, be it Valentine's Day, Christmas or something we can tie in to. It seems strange that a few years ago we were tied by these constraints. In terms of pay TV, we see no shift in the approximate 12 months after theatrical exhibition. However, we are watching closely what MCA is doing by bypassing pay and going direct to network."

Judging from other remarks Cardwell made here, don't expect the major studios to give the S-VHS format much support. He said, "We have no plans to go into the Super VHS business at this stage." The studio, however, is supporting 8mm, having released 12 titles in the format in 1990 and planning to issue 16 more this year 1991. He added, though, that 8mm "is largely irrelevant to our business today, but we feel it's a good format in terms of quality and portability. Warner will continue to support it," says Cardwell. On laserdisc, Cardwell added, "We've seen a 50% growth in 1991 over 1990. Our policy is to release all major titles on the format, as well as four to five library titles per month." He also added that while Warner has never duplicated cassettes in the lower cost extended-play format, price pressures may prod the label to take another look at EP in the future.

## 'Postcards,' 'Cop' Top Upcoming Releases

The second quarter continues to be rounded out with even more A titles as studios continue to firm up more May and June offerings (Billboard, March 23). Examples: MCA/Universal Home Video will release "Kindergarten Cop" on June 5, while RCA/Columbia Pictures Home Video is issuing "Postcards From The Edge" on the same date. Warner Home Video confirms "The Rookie" for May 22. And MGM/UA Home Video will issue "Quigley Down Under" on May 8.

## Coppola, Celebs Judge Home-Vid Contest

"Visions Of U.S." has been set for its seventh year. Sponsored by Sony Corp. of America and administered by the American Film Institute, the contest promotes the art of home video. Judges for the 1991 version of the event include actress/director/producer/choreographer Debbie Allen; actor LeVar Burton; director/producer Francis Ford Coppola; actor Johnny Depp; Talking Heads' lead vocalist David Byrne; director Jerry Kramer; film producer Kathleen Kennedy; director Rob Reiner; and Tom Parks, co-anchor of HBO's "Not Necessarily The News." Tapes are now being accepted in four categories: fiction, non-fiction, experimental and music video, with a Young People's Merit Award recognizing videomakers age 17 and under. All entries must be produced and submitted on half-inch VHS, Beta or 8mm videocassettes, and be no longer than 30 minutes. First through third prize winners from each category will receive state-of-the-art Sony camcorder video systems, while the grand prize winner will receive a new top-of-the-line Sony Video 8 camcorder with Hi 8. Deadline for "Visions Of U.S." is June 15, 1991. Further information can be obtained through "Visions Of U.S.," P.O. Box 200, Hollywood, CA 90078. Tel.: 213-856-7743.

## West Coast To Duplicate 'Vote' Vid Spots

West Coast Video Duplicating, Inc., says it will be the exclusive duplicator of NARM's two-year voter registration program as part of the Rock The Vote campaign, according to West Coast president Herb Fischer, who adds that the company will duplicate the Rock The Vote music video spots as well as provide blank tape product for the first year of the campaign.



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## Top Music Videos™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			
			TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type	Suggested List Price
			★ ★ NO. 1 ★ ★			
1	4	17	PLAY THAT FUNKY MUSIC WHITE BOY ▲ <sup>4</sup> SBK Music Video K5VA-07339	Vanilla Ice	SF	12.98
2	2	7	THE FIRST VISION SMV Enterprises 19V-49072	Mariah Carey	LF	19.98
3	7	27	THE THREE TENORS IN CONCERT ● London 071 223-3	Carreras - Domingo - Pavarotti	C	24.95
4	1	5	THE STAR SPANGLED BANNER Arista Records Inc. 6 West Home Video 5720	Whitney Houston	SF	7.98
5	5	19	THE IMMACULATE COLLECTION ▲ <sup>4</sup> Warner Reprise Video 3-38195	Madonna	LF	19.98
6	14	10	LIVE IN EUROPE 1968 A*Vision Entertainment 50191	The Doors	C	19.98
7	3	21	HAMMER TIME ▲ <sup>4</sup> Capitol Video 40012	M.C. Hammer	LF	19.98
8	21	5	MENTAL VIDEOS MCA Music Video 10218	Bell Biv Devoe	LF	14.95
9	19	44	DANCE ON FIRE ● Doors Music Company MCA/Universal Home Video 80157	The Doors	LF	19.95
10	9	43	STEP BY STEP ▲ <sup>2</sup> SMV Enterprises 19V-49047	New Kids On The Block	LF	19.98
11	6	15	JUSTIFY MY LOVE ▲ <sup>8</sup> Warner Reprise Video 38224	Madonna	SF	9.98
12	29	3	POV Virgin Music Video 50189-3-U	Peter Gabriel	C	19.98
13	16	19	THE RHYTHM NATION COMPILATION A&M Video 7502-61737-3	Janet Jackson	LF	19.95
14	NEW		FIVE MAN VIDEO BAND Geffen Home Video 39507	Tesla	LF	19.95
15	18	87	HANGIN' TOUGH ▲ <sup>23</sup> SMV Enterprises 14V-49028	New Kids On The Block	SF	14.95
16	8	9	SWINGING OUT LIVE SMV Enterprises 19V-49045	Harry Connick, Jr.	C	19.98
17	11	3	HERE COMES THE HAMMER Capitol Video C5VA-40019	M.C. Hammer	SF	12.98
18	10	5	THE STORY OF GENESIS PolyGram Music Video 440 082 769-3	Genesis	D	19.95
19	20	15	OH SAY CAN YOU SCREAM ▲ A*Vision Entertainment 3-50179	Skid Row	C	19.98
20	12	35	PLEASE HAMMER DON'T HURT 'EM ▲ <sup>3</sup> Capitol Video C540001	M.C. Hammer	LF	19.98
21	24	23	THE WALL-LIVE IN BERLIN PolyGram Music Video 082-649-3	Roger Waters	C	19.95
22	27	31	ELVIS: VOL. 2-THE MAN AND THE MUSIC ▲ <sup>3</sup> Buena Vista Home Video 1033	Elvis Presley	D	19.99
23	RE-ENTRY		PUT YOURSELF IN MY SHOES ● BMG Video 2373	Clint Black	SF	9.98
24	22	17	PRIDE AND JOY ▲ SMV Enterprises 17V-49069	Stevie Ray Vaughan	LF	17.98
25	23	19	DR. FEELGOOD: THE VIDEOS Elektra Entertainment 40117-3	Motley Crue	SF	14.98
26	25	31	ELVIS: VOL. 1-CENTER STAGE ▲ <sup>3</sup> Buena Vista Home Video 1032	Elvis Presley	D	19.99
27	17	13	LOVE CAN BUILD A BRIDGE ▲ MPI Home Video MP6096	The Judds	LF	19.98
28	RE-ENTRY		LIVE AT THE HOLLYWOOD BOWL ● The Doors Video Company MCA/Universal Home Video 80592	The Doors	C	19.95
29	NEW		LIGHT MY FIRE A*Vision Entertainment 3-50214	The Doors	SF	9.98
30	13	71	HANGIN' TOUGH LIVE ▲ <sup>24</sup> SMV Enterprises 19V-49030	New Kids On The Block	C	19.98

● 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.

## MUSIC-VID TITLES CITED AS SUSTAINING SELL-THRU

(Continued from page 51)

heavy advertising of blockbuster releases to drive the bulk of their video sell-through business. Many of those accounts have been outspoken in their disappointment that the major studios have largely failed to provide strong product at attractive prices in the first half of 1991 (in contrast to last year), a phenomenon they blame for depressing the overall sell-through market (Billboard, March 30).

But it jibes with the emerging sentiments of at least some major video suppliers, such as Warner Home Video, whose senior VP/GM, Jim Cardwell, told the International Tape Assn. convention in Tucson, Ariz., March 20-23 that he foresees a significant decline in the number of major titles released directly to the sell-through market this year compared with last (Billboard, April 6).

The absence of prominent sell-through titles in the first part of this year is openly welcomed by Joe Bressi, senior VP of Camelot Music. Bressi said the giant titles such as "Indiana Jones" and "Lethal Weapon 2" of last year "are so footballed [by large discount chains] that we end up not making any money on them anyway."

Paramount Home Video and Warner Home Video, respectively, released "Indiana Jones" and "Lethal Weapon 2" in the first quarter of 1990, at \$24.95 each.

Without comparable titles to dominate the market this year, Bressi said, "We're very pleased with sell-through; music video is very steady and the \$14.95 price point has made catalog an excellent product to merchandise."

The music-oriented chains that make up the bulk of NARM's membership have gotten the biggest boost from the growth of music video of the various classes of retail because such chains are currently the premier outlet for longform music videos.

Camelot's Bressi, for example, noted that "music video is almost 25% of total video volume" at the nearly 300-store web. And Jeff Loudon, director of advertising and promotions at 33-store Sausalito, Calif.-based Record Shop, said, "It's even higher than that for us."

But music video is not the only video category to fit in music-oriented accounts, according to many sources. George Port, president of Video Treasures, the manufacturing subsidiary of Handleman Co., says a broad panoply of sell-through product, especially at \$9.95-\$14.95, "has become like the midline in the audio business."

As with midline music product, Port says sales of such video lines "are not spectacular, but a solid part of the business day in and day out."

Another big player in the sell-through retail game agreeing that the category is sustaining itself without the blockbuster titles is Gary Ross, president of 200-store Suncoast Motion Picture Co., a subsidiary of the Musicland Group. Ross noted that this year's NARM convention became something of a showcase for new video labels and smaller suppliers seeking to exploit the vacuum left by the majors.

A number of suppliers are hoping that the absence of prominent sell-through titles in the first quarter will

broaden opportunities for them by focusing retailers' attention on less spectacular, but steady-selling catalog and special-interest product.

"It's helping us, but sell-through is still a category that is highly specialized," said David Catlin, president of Brentwood Communication, which has 82 titles at \$9.95-\$14.95.

Brentwood's strategy is to group its titles into various special-interest and genre packages, Catlin says. For example, a package of 13 titles under \$10 retail is being featured by Lieberman Enterprises in the Wal-Mart outlets it racks. Other product groupings from Brentwood include 15 exercise titles and eight golf titles.

From a similar perspective, Ed Berson, VP of sales at Starmaker Video, said of the major suppliers, "It seems clear they're going rental," with the continuing emphasis on \$90-and-above titles following the lead of "The Hunt For Red October" and now "Ghost." But like Catlin at Brentwood, Berson said budget sell-through suppliers "must prove themselves" on each and every title if they hope for anything like tonnage action.

Starmaker was at NARM plugging its new \$14.95 title "Heathers" and a \$9.95 movie with Kevin Costner, "The Gunrunner," which he did between "No Way Out" and "Bull Durham," Berson said.

As a company, Starmaker is seeking to broaden its appeal to chains by

adding audio lines, Berson said, but declined to provide details.

Some suppliers were attending NARM for the first time. Bob Karcy, president of View Video, said he was surprised by the lack of aggressive promotion, in contrast to the Video Software Dealers Assn. confab. "In Las Vegas [site of VSDA's annual convention], there are pile after pile of media kits in the press room," Karcy said. "Here in San Francisco, there's ours and just one other."

But View Video believes it is in the right place at NARM because of its heavy emphasis on music videos.

Another strategy being pursued by some special-interest video suppliers is to negotiate distribution agreements with major record distributors, such as music-video magazine producer VPI/Harmony has with BMG Distribution.

VPI/Harmony was here touting its the video-magazine format, which features as many as 16 acts on a single videocassette, and its 100% exchange deals.

"We're also emphasizing that music video and all the other specialized sell-through merchandise represents an opportunity to be more competitive vs. Wal-Mart and K mart," said marketing head Danny Kopels, referring to the two largest retailers of sell-through video in the U.S. "This is not loss leader. People would not drive to a K mart for it, and so other stores can have it exclusively."

Feature-Film Vids On Decline  
Special-Interest Product Moves In

NEW YORK—An analysis of Billboard's Top Video Sales chart bears out retailers' impressions that the sell-through market has shifted away from feature films this year compared with the same period last year.

On the most current sales chart (see page 53), only seven of 40 titles, or 17.5%, are live action feature films (discounting feature-length animated product).

By comparison, last year at this time, the sales chart included 16 live-action feature films, or 40% of the titles charted (Billboard, Apr. 14, 1990).

At the same time, the average list price of a title included on the Top Video Sales chart fell from \$24.72 a year ago to \$21.50 today, reflecting the decline of feature films in favor of children's product, music videos and special interest programs, all of which generally carry lower list prices than do feature films.

Moreover, if the \$99.95-list "Ghost" is not counted with the current chart, the average list price falls to \$19.49.

Contrary to the paucity of feature films on the chart, other program categories have increased their representation in the top 40. Playboy Home Video, for example, has four titles on the current Top Video Sales chart, making it the second most represented company after Buena Vista Home Video. Playboy VP Jeff Jenest attributes his company's recent success specifically to the growing sell-through clout of music-oriented chains that also carry sell-through video.

"Record retailers are our mass merchants," Jenest says. "They are

the key distribution channel for us."

Jenest notes that since Playboy-distributor HBO Video's sales force was merged with Warner Home Video (in the wake of the Time/Warner merger), the number of record chains serviced directly with Playboy product has grown substantially.

"The record chains know sell-through and they know merchandising," Jenest says of the chains' success with Playboy product. "Their customer base is also in sync with ours and unlike many mass merchants, they're not afraid to carry the Playboy line."

Jenest says Playboy is averaging net sales of 75,000 units per title.


Buena Vista Home Video, which distributes the Disney, Touchstone, and Hollywood Pictures Home Video lines, has also maintained a significant, non-theatrical presence on the Top Video Sales chart.

Buena Vista is currently marketing the first six volumes of the "Rocky & Bullwinkle" series, all of which rank in the top 15 chart positions.

Buena Vista president Bill Mechanic notes that while the series had its initial success primarily in urban areas with younger demographics, it has now broken out "across the board," selling well in record stores, mass merchants, video specialty stores and through rackjobbers.

The first six titles in the series have cumulatively sold close to 2 million units, according to trade sources.

Mechanic says the next group of Moose & Squirrel titles will be out around Christmas. PAUL SWEETING



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# Laserdisc Helping Beam Lucasfilm Into The Home-Theater Market

■ BY CHRIS MCGOWAN

**L**ASERDISC is playing a major role in Lucasfilm Ltd.'s Home THX Audio System, the firm's big move into the home-theater market. The system incorporates a number of proprietary electronics and loudspeaker developments that are an outgrowth of the THX Sound System developed for movie theaters in 1982 by Tomlinson Holman, corporate technical director for San Rafael, Calif.-based Lucasfilm.

THX technologies are being licensed to leading audio-component manufacturers such as Technics, Lexicon, Snell Acoustics, Altec Lansing, Duntech Audio, Fosga-

te/Audionics, Miller & Kreisel, NAD, and Triad Speakers/LPC. These firms are offering separate components or complete home-theater systems using the THX know-how and name.

## LASER SCANS

Any combiplayer or VCR can be plugged into the Home THX system, as Lucasfilm doesn't license technology for the video source unit, according to Julie Peterson, director of marketing for the THX Sound System Program. But laser is the source

hardware of choice: "We feel it definitely is the highest-quality [video source] at this point," says Peterson.

Accordingly, Lucasfilm has produced a promotional laserdisc called "WOW!" for use with the THX Sound System. The 60-minute Surround Sound disc has spectacular, wall-shaking highlights from George Lucas' films on side one, and a demonstration of how soundtracks are put together (using footage from "Indiana Jones And The Last Crusade") on side two. Lucasfilm is sending out "WOW!" at the end of this month to THX system licensees, who in turn will send it to dealers. The latter will use it in-store, and also make it available to consumers buying THX system products.

**MAKING HEADWAY:** Mike Dunagan, video buyer for the 280-store Camelot web, reports that video accounts for about 10% of the chain's total sales, and laserdisc provides close to 25% of Camelot's video volume.

**W**ARNER will launch a letterboxed "The Sheltering Sky" in May. Directed by Bernardo Bertolucci ("The Last Emperor," "1900," "Last Tango In Paris"), the movie is an epic rendition of Paul Bowles' romantic/existential

novel. John Malkovich and Debra Winger star as two estranged, on-edge American lovers who find strange and dangerous adventures in the beautiful but forbidding Sahara Desert. The widescreen disc will retail for \$39.98 (cheaper by far than the \$92.99 pan-scan VHS edition).

Also due from Warner on disc: "The Rookie," with Clint Eastwood and Charlie Sheen (\$29.98), will bow May 22, and the Clint Eastwood hit "Sudden Impact" (widescreen, \$34.98) has just been released in letterboxed form for the first time.

Billboard.

FOR WEEK ENDING APRIL 13, 1991

## Top Videodisc Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.										Year of Release	Rating	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number			Principal Performers								
			★ ★ NO. 1 ★ ★												
1	1	3	DIE HARD 2: DIE HARDER	Fox Video Image Entertainment L1850-85			Bruce Willis Bonnie Bedelia				1990	R	49.98		
2	NEW ▶		GHOST	Paramount Pictures Pioneer LDCA, Inc. 32004			Patrick Swayze Demi Moore				1990	PG-13	29.95		
3	4	9	PRETTY WOMAN	Touchstone Pictures Image Entertainment 1027AS			Richard Gere Julia Roberts				1990	R	29.99		
4	2	5	FLATLINERS	RCA/Columbia Pictures Home Video Pioneer/Image Ent. 50386			Kiefer Sutherland Julia Roberts				1990	R	34.95		
5	3	5	DARKMAN	Universal City Studios MCA/Universal Home Video 80978			Liam Neeson				1990	R	34.98		
6	6	3	THE TWO JAKES	Paramount Pictures Pioneer LDCA, Inc. LV184-2			Jack Nicholson Harvey Keitel				1990	R	39.95		
7	5	7	DAYS OF THUNDER	Paramount Pictures Pioneer LDCA, Inc. 32123			Tom Cruise Robert Duvall				1990	PG-13	34.95		
8	10	21	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2			Sean Connery Alec Baldwin				1990	PG	29.95		
9	8	3	THE WITCHES	Warner Bros. Inc. Warner Home Video 671			Anjelica Huston				1990	PG	24.98		
10	16	3	CHINATOWN	Paramount Pictures Pioneer LDCA, Inc. LV8674-2WS			Jack Nicholson Faye Dunaway				1974	R	49.95		
11	11	9	THE FRESHMAN	Tri-Star Pictures Pioneer/Image Ent. 70296			Matthew Broderick Marlon Brando				1990	PG	34.95		
12	18	3	QUICK CHANGE	Warner Bros. Inc. Warner Home Video 12004			Bill Murray Geena Davis				1990	R	24.98		
13	14	9	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video Pioneer/Image Ent. 38195			Madonna				1990	NR	29.98		
14	13	21	TOTAL RECALL	Carolco Home Video Image Entertainment ID7779IV			A. Schwarzenegger				1990	R	39.95		
15	9	13	MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325			Madonna				1990	NR	29.95		
16	NEW ▶		AIR AMERICA	Carolco Home Video Image Ent. ID761IV			Mel Gibson Robert Downey, Jr.				1990	R	29.95		
17	12	9	ROBOCOP 2	Orion Pictures Image Entertainment 80140			Peter Weller Nancy Allen				1990	R	39.95		
18	23	27	GLORY	Tri-Star Pictures Pioneer/Image Ent. 70286			Matthew Broderick Denzel Washington				1989	R	39.95		
19	7	11	DICK TRACY	Touchstone Pictures Image Entertainment 1066			Warren Beatty Madonna				1990	PG	39.99		
20	20	9	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003			Steve Martin Rick Moranis				1990	PG-13	24.98		
21	17	9	MO' BETTER BLUES	Universal City Studios MCA/Universal Home Video 41013			Denzel Washington Spike Lee				1990	R	39.98		
22	NEW ▶		THE LAST PICTURE SHOW	RCA/Columbia Pictures Home Video Pioneer/Image Ent. 50426			Timothy Bottoms Jeff Bridges				1971	R	39.95		
23	NEW ▶		ROCKY & BULLWINKLE: VOL. II	Buena Vista Home Video Image Entertainment 1128AS			Animated				1991	NR	39.99		
24	NEW ▶		ROCKY & BULLWINKLE: VOL. I	Buena Vista Home Video Image Entertainment 1127AS			Animated				1991	NR	39.99		
25	24	13	GREMLINS 2: THE NEW BATCH	Warner Bros. Inc. Warner Home Video 11886			Zach Galligan Phoebe Cates				1990	PG-13	24.98		

◆ 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.

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# Top Video Rentals

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	2	4	ARACHNOPHOBIA	Amblin Entertainment Hollywood Home Video 1080	Jeff Daniels	1990	PG-13
2	1	6	FLATLINERS	RCA/Columbia Pictures Home Video 50383-5	Kiefer Sutherland Julia Roberts	1990	R
3	NEW ▶		GHOST	Paramount Pictures Paramount Home Video 32004	Patrick Swayze Demi Moore	1990	PG-13
4	3	5	AIR AMERICA	Carolco Home Video 68931	Mel Gibson Robert Downey, Jr.	1990	R
5	5	6	DARKMAN	Universal City Studios MCA/Universal Home Video 80978	Liam Neeson	1990	R
6	4	8	DIE HARD 2: DIE HARDER	FoxVideo 1850	Bruce Willis Bonnie Bedelia	1990	R
7	6	8	NAVY SEALS	Orion Pictures Orion Home Video 8729	Charlie Sheen Michael Biehn	1990	R
8	9	4	DEATH WARRANT	MGM/UA Home Video M902170	Jean-Claude Van Damme	1990	R
9	7	7	DAYS OF THUNDER	Paramount Pictures Paramount Home Video 32123	Tom Cruise Robert Duvall	1990	PG-13
10	NEW ▶		PACIFIC HEIGHTS	Morgan Creek FoxVideo 1900	Michael Keaton Melanie Griffith	1990	R
11	8	4	THE TWO JAKES	Paramount Pictures Paramount Home Video 1854	Jack Nicholson Harvey Keitel	1990	R
12	10	8	PROBLEM CHILD	Universal City Studios MCA/Universal Home Video 81014	John Ritter Amy Yasbeck	1990	PG
13	11	4	STATE OF GRACE	Orion Pictures Orion Home Video 8760	Sean Penn Gary Oldman	1990	R
14	15	3	PUMP UP THE VOLUME	New Line Cinema RCA/Columbia Home Video 75103	Christian Slater	1990	R
15	14	3	THE EXORCIST III	Morgan Creek FoxVideo 1901	George C. Scott Jason Miller	1990	R
16	12	10	THE FRESHMAN	Tri-Star Pictures RCA/Columbia Home Video 70293-5	Matthew Broderick Marlon Brando	1990	PG
17	13	5	QUICK CHANGE	Warner Bros. Inc. Warner Home Video 12004	Bill Murray Geena Davis	1990	R
18	NEW ▶		NARROW MARGIN	Live Home Video 68924	Gene Hackman Anne Archer	1990	R
19	16	7	TAKING CARE OF BUSINESS	Hollywood Pictures Hollywood Home Video	Jim Belushi Charles Grodin	1990	R
20	18	3	KING OF NEW YORK	Seven Arts Live Home Video 68937	Christopher Walken	1990	R
21	24	3	DUCKTALES THE MOVIE	Walt Disney Home Video 1082	Animated	1990	G
22	23	2	WHITE HUNTER, BLACK HEART	Warner Home Video 11916	Clint Eastwood	1990	PG
23	21	7	CINEMA PARADISO	HBO Video 90376	Philippe Noiret Jacques Perrin	1989	PG
24	17	13	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13
25	20	6	THE WITCHES	Warner Bros. Inc. Warner Home Video 671	Anjelica Huston	1990	PG
26	NEW ▶		DESPERATE HOURS	MGM/UA Home Video 902167	Mickey Rourke Anthony Hopkins	1990	R
27	22	19	BIRD ON A WIRE ◇	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13
28	19	11	YOUNG GUNS II	Morgan Creek FoxVideo 1902	Emilio Estevez Kiefer Sutherland	1990	PG-13
29	25	3	AFTER DARK, MY SWEET	Live Home Video 68943	Jason Patric Rachel Ward	1990	R
30	28	24	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
31	30	3	FRANKENSTEIN UNBOUND	FoxVideo 1875	John Hurt Raul Julia	1990	R
32	29	10	MO' BETTER BLUES	Universal City Studios MCA/Universal Home Video 81013	Denzel Washington Spike Lee	1990	R
33	34	22	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
34	27	7	HARDWARE	HBO Video 90375	Dylan McDermott Stacey Travis	1990	R
35	26	6	I COME IN PEACE	Media Home Entertainment M012752	Dolph Lundgren	1990	R
36	35	6	MR. FROST	SVS, Inc. M0748	Jeff Goldblum	1990	R
37	NEW ▶		SHRIMP ON THE BARBIE	Media Home Entertainment FoxVideo M082703	Cheech Marin Emma Samms	1989	R
38	32	12	THE ADVENTURES OF FORD FAIRLANE	FoxVideo 1840	Andrew Dice Clay	1990	R
39	38	9	THE LEMON SISTERS	Miramax Films HBO Video 90326	Diane Keaton Carol Kane	1990	PG-13
40	36	18	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13

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## HOME VIDEO

### Music Retailers Not Sold On Value Of Carrying Vid Rentals

**RAP ON RENTAL:** Even though the name of the game was music and music video, there was the usual talk about video rental among the large-chain operators at the recent **National Assn. of Recording Merchandisers'** annual convention in San Francisco. "It's too labor-intensive," said **Paul David**, chairman of the 300-store **Camelot Music** web, who also wonders about the long-term health of the rental market. Camelot's string of 16 superstores, all initially opened with video rental sections, now offers that service in only three. Similarly, **Jason Sniderman**, head of the famous Canadian **Sam The Record Man** chain, founded by and named after his father, also has second

one of the very first **Video Station** outlets, are still raving about the pizza shop located right at the front end of the store. Dorrance, a member of the national **Video Software Dealers Assn.** board, has had the store almost 10 years in Alameda, just off the Bay Bridge. He said that when the operator of a pizza parlor next door to the Video Station wanted to sell out, he absorbed the whole business. The pizza is of the "take and bake" variety, so that there are no tables or booths (or customers walking around eating pizza and getting tomato sauce on videos). It's a quick takeout system, but it has all the red-checkered tablecloth trappings and ambiance of a regular pizza parlor. "There are



by Earl Paige

thoughts. Of the 140 Sam stores spread across Canada in five markets, only five offer video-rental departments these days. Sniderman said he is considering adding such departments in remodeled units, but that basically his hang-up with rental is inventory amortization. **David Jackovitz**, VP at **Peaches Entertainment**, with 20 giant-sized stores along the Atlantic Coast, is yet another operator who became disenchanted after trying rental in two units. Like others, Jackovitz wants to "dance with the girl he brought," in other words, concentrate on music. Any video involvement will be in sell-through, he said.

**SELL-THROUGH SURGE:** The inroads made by rackjobbers in sell-through video are frightening, according to **Jeff Loudon**, director of advertising and promotion at 33-store **The Record Shop**, who checked out the many vendors at NARM. "Just looking at the drug stores and grocery stores, you can see how it is growing. A while back it was a seasonal thing. Now you see video there all the time, this promotion and that promotion," said Loudon, who has seen **The Record Shop** become steadily involved, first in music video and then in other genres of sell-through.

**PIZZA PARLOR:** NARM visitors who participated in the tour and saw **Ken Dorrance's** video store,

an unlimited number of cross-promotions," said Dorrance. For example, on Thursdays customers can buy two pizzas and get one free rental. "But essentially, we're offering entertainment. Rent a video and take home a pizza." This has been so effective for Dorrance that soon a whole section near the pizza shop will be turned into a snack area. Ken and his wife, **Margaret Dorrance**, are going all out on a planned April 27 two-day celebration of the store's 10th anniversary. Dorrance, who is fast making a national name for himself, is running as an incumbent for a VSDA board slot.

**IN THE NEWS:** **Mitch Lowe**, head of three-store **Video Droid**, is adding a rack of the San Francisco Chronicle to see how newspapers sell. The flagship store, just off the Golden Gate Bridge in Mill Valley, has always been a testing site for "anything that looks like it will rent or sell," said Lowe, who also welcomed NARM visitors. Lowe recently started offering fax service and discovered that it pays the electric bill. "It's another reason for people to visit and remember your store," said Lowe, who added that most video stores need a fax machine anyway to communicate with suppliers. Lowe, head of the **Northern California Chapter of VSDA** and past convention chairman, is another national board candidate and close friend of Dorrance.

### EUROPE'S SELL-THROUGH VID BIZ LOOKING 'STRONG'

(Continued from page 51)

•Spain: VCR penetration at 47%, VCR sets in use at 5.2 million, rental shipment at 1.5 million, and sell-through shipments at 3.6 million.

In terms of comparative pricing with the U.S. market, Hemani said that the average wholesale price of a rental unit in the U.K. is \$66, while the average sell-through consumer price for a tape is \$14.

Numbers vary in other European markets. The average rental trade

price in Germany is \$112, with France at \$88, Italy at \$71 and Spain at \$117.

Sell-through consumer price per tape in Germany is \$20. France is at \$24, Italy at \$23, and Spain at \$26.

**The Box Office chart does not appear this week.**



# Top Classical Albums

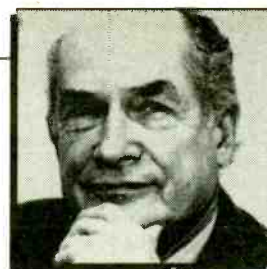
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
			★★ NO. 1 ★★	
1	1	29	IN CONCERT • LONDON 430 433-2* 27 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
2	2	49	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK 45818* VLADIMIR HOROWITZ	
3	4	9	PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254* KRONOS QUARTET	
4	3	55	BEETHOVEN: SYMPHONY NO. 9 DG 429-861* LEONARD BERNSTEIN	
5	5	39	BLACK ANGELS NONESUCH 79242-2* KRONOS QUARTET	
6	6	13	ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108* ITZHAK PERLMAN	
7	8	25	BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819* ITZHAK PERLMAN/DANIEL BARENBOIM	
8	7	17	CARNEGIE HALL DEBUT CONCERT RCA 60443-2-RC* EVGENY KISSIN	
9	10	31	IVES: SYMPHONY NO. 2 DG 429-220* NEW YORK PHILHARMONIC (BERNSTEIN)	
10	9	17	VIVALDI: THE FOUR SEASONS ANGEL CDC-49767* NADJA SALERNO-SONNENBERG	
11	14	5	THE ALDEBURGH RECITAL SONY CLASSICAL SK 46437* MURRAY PERAHIA	
12	12	43	RACHMANINOFF: VESPERS TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS	
13	11	5	BEETHOVEN: FIDELIO PHILIPS 426 308-2* NORMAN, GOLDBERG, MOLL (HAITINK)	
14	13	9	SCHUBERT: FIERRABRAS DG 427 341-2* HOLL, MATTILA, HAMPSON (ABBADO)	
15	17	23	DINNER FOR TWO SONY CLASSICAL MFK 46355* VARIOUS ARTISTS	
16	20	5	OUT WEST: COPLAND, GROFE DELOS DE 3104* SEATTLE SYMPHONY (SCHWARZ)	
17	24	3	MOZART: PIANO SONATAS VOLUME 2 RCA 60709-2-RC* ALICIA DE LARROCHA	
18	18	11	DONIZETTI: L'ELISIR D'AMORE DG 429 744-2* BATTLE, PAVAROTTI	
19	16	21	COPLAND: SYMPHONY NO. 3 RCA 60149-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
20	22	3	MUSSORGSKY: KHOVANSCHINA DG 429 758-2* HAUGLAND, ATLANTOV (ABBADO)	
21	21	5	REICH: THE FOUR SECTIONS NONESUCH 79220-2* LONDON SYMPHONY (TILSON THOMAS), REICH	
22	15	27	HANSON: SYMPHONIES 1 & 2 MERCURY 432-008-2*/PHILIPS EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
23	NEW	►	MASCAGNI: CAVALLERIA RUSTICANA DG 429 568-2* BALISA, DOMINGO (SINOPOLI)	
24	23	29	VIVALDI: THE FOUR SEASONS ANGEL CDC 49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA	
25	NEW	►	ROSSINI RECITAL LONDON 430 518-2* CECILIA BARTOLI	

## TOP CROSSOVER ALBUMS

			★★ NO. 1 ★★	
1	3	3	SPIRITUALS IN CONCERT DG 429 790-2* 1 week at No. 1 BATTLE, NORMAN (LEVINE)	
2	1	9	BE MY LOVE ANGEL CDC 95468* PLACIDO DOMINGO	
3	2	17	THE CIVIL WAR ELEKTRA NONESUCH 79242-2* SOUNDTRACK	
4	4	7	OVER THE SEA TO SKYE RCA 60424-2-RC* JAMES GALWAY & THE CHIEFTAINS	
5	5	7	BOND AND BEYOND TELARC CD-80251* CINCINNATI POPS (KUNZEL)	
6	10	3	THE AMERICAN ALBUM RCA 60778-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
7	7	47	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)	
8	6	15	THE CIVIL WAR: ITS MUSIC AND ITS SOUNDS PHILIPS 432 591-2* EASTMAN WIND ENSEMBLE (FENNELL)	
9	11	3	WEILL: THE SEVEN DEADLY SINS LONDON 430 168* LEMPER, WILDHABER, HAAGE, MOHR	
10	9	9	LLOYD WEBBER PLAYS LLOYD WEBBER PHILIPS 462 484-2* JULIAN LLOYD WEBBER	
11	8	27	OEPIDUS TEX & OTHER CHORAL CALAMITIES TELARC CD-80239* P.D.Q. BACH	
12	15	44	BERNSTEIN: WEST SIDE STORY DG 415-253 TE KANAWA, CARRERAS (BERNSTEIN)	
13	12	25	KISS ME KATE ANGEL CDC-54033* HAMPSON, BARSTOW, CRISWELL (MCGLINN)	
14	13	19	THE STAR WARS TRILOGY SONY CLASSICAL SK 45947* JOHN WILLIAMS	
15	NEW	►	BRAGGIN' IN BRASS TELARC CD-80249* EMPIRE BRASS	

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

## Classical KEEPING SCORE



by Is Horowitz

**SONY FUTURES:** Dietrich Fischer-Dieskau, with Murray Perahia as keyboard collaborator, will record Schubert's "Winterreise" for Sony Classical in Berlin later this month. Thomas Frost will produce the package, as he did the audio portion of a home video package with the same artists some months ago.

After Berlin, Frost goes to Milan to produce an album of Italian opera arias with Soviet baritone Vladimir Chernov. Gianandrea Gavazzoni will conduct the La Scala Opera Orchestra. Sessions will be held at the Abanella studios, a facility owned by La Scala.

May 1 will find Frost in Prague, Czechoslovakia, to capture for Sony a live performance by Claudio Abbado and the Berlin Philharmonic of the "Haffner" Symphony, to be programmed in a Mozart package with an Abbado/BPO live reading of the Symphony No. 29, recorded earlier, and the Symphony No. 28, slated to go before Sony microphones in Berlin in June. Abbado's current concern with this repertoire may mature into yet another Mozart symphony cycle.

Meanwhile, some classical dealers who play new product in-store and permit customers to audition new titles are petitioning Sony Music Distribution to reverse its new policy barring credit for CDs returned with outer packaging opened, in exchange for an extra 1% discount on all purchases beginning July 1.

**PASSING NOTES:** Allegro Imports, which has long distributed some EMI titles, and which Angel Records chose not to include in its active catalog, will now have access to similar classical product from most of the far-flung EMI operating companies, including Electrola. The deal was arranged by Allegro chief Joe Mi-

callef and Angel VP of sales Renny Martini.

Among Kurt Masur's upcoming recording projects with the Leipzig Gewandhaus forces for Philips are Janacek's "Glagolitic Mass," Strauss' "Don Quixote" and "Till Eulenspiegel," and overtures by Mendelssohn and Weber. He and the orchestra are also continuing a Beethoven symphony cycle for the label using a new critical edition of the scores.

LaserLight's new CD of "Peter and the Wolf," with Jack Lemmon as narrator, carries the modest suggested list price of \$4.99, in common with other CDs in the label's superbudget line. Yet parent company Delta says a portion of sales revenues on the title will be donated to aid the Recording Academy's "Grammy in the School" program. A full-color CD booklet tells the

## Some classical dealers are petitioning Sony over policy

story as narrated by Lemmon, and the disc, though it holds barely 38 minutes, also includes a performance of Leopold Mozart's "Toy Symphony."

More "new" Vladimir Horowitz recordings may surface before long. Deutsche Grammophon is reportedly reviewing material bypassed earlier, as well as other performances captured originally for TV. Repertoire includes works by Schubert and Schumann. It's understood that approval rights rest with the pianist's widow, Wanda Horowitz.

The Moscow Conservatory in America, which had its inaugural season last summer at Rutgers Univ. in New Brunswick, N.J., will convene in Alma Ata in the Soviet Union this year. Sessions at the summer home of the Moscow Conservatory run from July 25 to Aug. 24. Pianist Mark Zeltser will again serve as artistic director.

**CORRECTION:** DG's release in May of "Peter and the Wolf," with Sting as narrator, will be marketed in a longbox made of recycled paperboard, not in a Digi-Trak, as reported here in error last week.

# Nipper News

deutsche harmonia mundi

VOL. 2, No. 20

“All the News That Fits His Prints”

🐾

## NIPPER SALUTES ALICIA DE LARROCHA

“De Larrocha, by universal consensus, stands unchallenged as the queen of the keyboard” proclaims the Chicago Tribune.

Alicia de Larrocha's first recordings for RCA Victor Red Seal under her exclusive agreement continue to top bestseller lists internationally. With the recent entry of her second volume of Mozart sonatas, each has appeared on Billboard's Classical Chart.

In the midst of recording Mozart concertos with Sir Colin Davis and Ravel with Leonard Slatkin and the Saint Louis Symphony Orchestra, Miss de Larrocha celebrates the 25th Anniversary of her Carnegie Hall debut with a sold-out recital at that legendary musical home.

Congratulations to Alicia de Larrocha from your friends and fans at BMG Classics.

6M07-2-RC

60709-2-RC

60408-2-RC

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60408-2-RC



# Shirley Horn IS AT THE TOP



SHIRLEY HORN VOICE AND PIANO WITH: MILES DAVIS,  
TOOTS THIELEMANS, BUCK HILL AND OTHER VERY SPECIAL GUESTS.

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"an extraordinary accomplishment...its title will surely prove prophetic."

—STEREO REVIEW

## WON'T

"What draws you first...her voice. What holds you, the magic she brings to (the) tunes."

—TIME MAGAZINE

## FORGET

"She is arguably one of the best jazz singers in the world today."

—L.A. TIMES

## HER



PolyGram  
Jazz

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Billboard.

FOR WEEK ENDING APRIL 13, 1991

## Top Jazz Albums™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	★★ NO. 1 ★★ SHIRLEY HORN VERVE 847 482/POLYGRAM	3 weeks at No. 1 YOU WON'T FORGET ME
2	2	11	MARCUS ROBERTS NOVUS 3109/RCA	ALONE WITH THREE GIANTS
3	3	9	CHICK COREA AKOUSTIC BAND GRP 9627*	ALIVE
4	5	7	FRANK MORGAN ANTILLES 848 213/ISLAND	A LOVESOME THING
5	4	37	HARRY CONNICK, JR. ▲ COLUMBIA 46146	WE ARE IN LOVE
6	NEW		JOE DEFRANCESCO COLUMBIA 47063*	PART III
7	7	5	HOUSTON PERSON MUSE 5433	WHY NOT!
8	6	25	MACEO PARKER VERVE 843 751*/POLYGRAM	ROOTS REVISITED
9	9	5	BOBBY WATSON BLUE NOTE 95148*/CAPITOL	POST MOTOWN BOP
10	12	3	CANNONBALL ADDERLY NIGHT 91590*/VIRGIN	RADIO NIGHTS
11	8	7	RHYTHMSTICK CTI 847 199/POLYGRAM	RHYTHMSTICK
12	10	23	BETTY CARTER VERVE 843 991*/POLYGRAM	DROPPIN' THINGS
13	15	3	VARIOUS ARTISTS COLUMBIA 46875*	I LIKE JAZZ!
14	NEW		DIZZY GILLESPIE ENJA 79658*/MESA-BLUEMOON LIVE AT THE ROYAL FESTIVAL HALL	
15	NEW		JOHN SCOFIELD BLUE NOTE 95479*/CAPITOL	MEANT TO BE

## TOP CONTEMPORARY JAZZ ALBUMS™

1	1	9	★★ NO. 1 ★★ DIANE SCHUUR GRP 9628	3 weeks at No. 1 PURE SCHUUR
2	4	5	GEORGE HOWARD GRP 9629	LOVE AND UNDERSTANDING
3	6	5	YELLOWJACKETS GRP 9630*	GREENHOUSE
4	5	13	DAVE KOZ CAPITOL 91643*	DAVE KOZ
5	3	23	JOE SAMPLE WARNER BROS. 26138	ASHES TO ASHES
6	2	17	GERALD ALBRIGHT ATLANTIC 82087*	DREAM COME TRUE
7	7	19	BOBBY MCFERRIN EMI 92048*	MEDICINE MUSIC
8	9	9	MARION MEADOWS NOVUS 3097*/RCA	FOR LOVERS ONLY
9	8	13	SAM RINEY SPINDLETOP 133*	PLAYING WITH FIRE
10	NEW		EARL KLUGH WARNER BROS. 26293	MIDNIGHT IN SAN JUAN
11	11	11	SHAKATAK VERVE FORECAST 847 017*/POLYGRAM	PERFECT SMILE
12	15	3	BIRELI LAGRENE BLUE NOTE 95263*/CAPITOL	ACOUSTIC MOMENTS
13	10	15	BRIAN BROMBERG NOVA 9031*	BASSICALLY SPEAKING
14	14	7	RICK MARGITZA BLUE NOTE 94858*/CAPITOL	HOPE
15	16	5	RAY OBIEDO WINDHAM HILL JAZZ 0128*	IGUANA
16	17	5	CLAUS OGERMAN GRP 9632* CLAUS OGERMAN FEATURING MICHAEL BRECKER	
17	12	19	KIM PENSYL OPTIMISM 3233*	PENSYL SKETCHES #3
18	18	5	ROSS TRAUT/STEVE RODDY COLUMBIA 46137*	THE DUO LIFE
19	13	27	TAKE 6 REPRISE 25892	SO MUCH 2 SAY
20	25	3	T LAVITZ NOVA 9134*	MOOD SWING
21	NEW		ARTURO SANDOVAL GRP 9634*	FLIGHT TO FREEDOM
22	20	29	DAVID BENOIT GRP 9621*	INNER MOTION
23	NEW		STEVE LAURY DENON 6870*/A&M	STEPPING OUT
24	NEW		KILAEUA BRAINCHILD 9105*	ANTIGUA BLUE
25	NEW		SAM CARDON AIRUS 0050*	SERIOUS LEISURE

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



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# Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
Compiled from national Latin radio airplay reports.					
★★ NO. 1 ★★					
1	1	1	10	FRANCO DE VITA SONY	◆ NO BASTA 3 weeks at No. One
2	2	2	13	BANDA BLANCA SONOTONE	SOPA DE CARACOL
3	3	3	18	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	◆ TE PARECES TANTO A EL
4	5	5	5	LOS BUKIS FONOVisa	MI DESEO
5	4	4	11	PALOMA SAN BASILIO CAPITOL-EMI LATIN	◆ DEMASIADO HERIDA
6	6	6	10	JOSE JOSE ARIOLA	ESA MUJER
7	15	17	7	GLORIA ESTEFAN EPIC	DESDE LA OSCURIDAD
8	7	7	12	JUAN LUIS GUERRA Y LA 440 KAREN	ESTRELLITAS Y DUENDES
9	8	12	8	JOSE JAVIER SOLIS MELODY	SENTIMENTAL
10	11	10	6	EDNITA NAZARIO CAPITOL-EMI LATIN	◆ LO QUE SON LAS COSAS
11	9	8	14	CHAYANNE SONY	◆ TIEMPO DE VALS
12	12	13	9	BRONCO FONOVisa	SI TE VUELVES A ENAMORAR
13	13	15	9	ANA GABRIEL SONY	DESTINO
14	14	11	9	YURI SONY	QUIEN ERES TU
15	10	14	11	ROBERTO CARLOS SONY	TENGO QUE OLVIDAR
16	17	19	9	EMMANUEL SONY	NO HE PODIDO VERTE
17	16	9	24	ANA GABRIEL SONY	ES DEMASIADO TARDE
18	19	21	10	LUIS ENRIQUE SONY	◆ DATE UN CHANCE
19	18	20	11	LOURDES ROBLES SONY	QUE LASTIMA
★★★ POWER PICK ★★★					
20	23	—	2	MARISELA ARIOLA	A PARTIR DE HOY
21	21	18	20	JOSE FELICIANO CAPITOL-EMI LATIN	NO PUEDO ESTAR SIN TI
22	22	32	3	DYANGO Y MIJARES CAPITOL-EMI LATIN	PARA QUE NO ME OLVIDES
23	25	22	4	LUNNA CAPITOL-EMI LATIN	COMO SER AMANTES
24	27	25	5	WILLIE CHIRINO SONY	POBRE DIABLA
25	26	23	8	DANIELA ROMO CAPITOL-EMI LATIN	Y CAE LA GOTA DE AGUA
26	20	16	17	EMMANUEL SONY	◆ BELLA SENORA
★★★ HOT SHOT DEBUT ★★★					
27	NEW	1	1	RUDY LA SCALA SONOTONE	VAMOS A ENAMORARNOS
28	31	30	3	LOS TEMERARIOS TH-ROOVEN	TE QUIERO
29	33	29	7	ANGEL JAVIER CAPITOL-EMI LATIN	QUIERO AMARTE AL AIRE LIBRE
30	24	28	5	JUAN RAMON SONY	POR HABERTE AMADO TANTO
31	28	27	10	LUCIA MENDEZ SONY	AMOR DE NADIE
32	38	38	17	ALVARO TORRES CAPITOL-EMI LATIN	◆ MI VERDADERO AMOR
33	32	—	2	PANDORA CAPITOL-EMI LATIN	CON TU AMOR
34	35	36	9	BRAULIO SONY	COMO CUALQUIER JARDINERO
35	29	24	12	JUAN GABRIEL ARIOLA	HASTA QUE TE CONOCI POPURRI
36	30	26	4	LOS TIGRES DEL NORTE FONOVisa	YA TE VELE
37	34	33	11	YOLANDITA MONJE SONY	CANTARE
38	36	40	7	GRUPO MAZZ CAPITOL-EMI LATIN	CANCIONES DE AMOR
39	39	39	5	ROCIO DURCAL ARIOLA	FALSO
40	40	37	6	JOHNNY RIVERA RMM-SONY	NESECITO UNA AMIGA

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.

## Latin Notas



by Carlos Agudelo

**RANDOM NOTAS:** Argentine rocker Miguel Mateos and the band Los Fabulosos Cadillacs will be performing April 20 at New York's Palladium. This will be the first rock-in-Spanish concert in the city this year and one that will try once again to determine whether or not there is indeed an audience here for this type of music. The Patron Production Group, which has produced six hit albums in the year and a half it has been in business, has put together an almost entirely new recording of material from now-deceased Mexican singer Javier Solis. According to Henry Newmark, one of the firm's partners, the only thing that remains of the original master is the voice of Solis, a sort of Mexican Elvis Presley who is said to have died during an operation but, like the King, is rumored to be alive. All the other tracks on the recording have been entirely reconstructed. The album is being released by Sony in the coming weeks. Mario Bauza, considered the creator of Latin jazz back in the '40s, will celebrate his 80th birthday April 27 at New York's Symphony Space. Along with his big band, most of Bauza's friends will be there, including Dizzy Gillespie, Marcos Rizo, Rudy Calzado, Jose Jajardo, and Graciela. The evening will be hosted by Felipe Luciano.

**MORE:** "A Través De Tus Ojos," on Fonovisa, the 17th and latest album by Los Bukis, was officially presented March 19 in Mexico City. The album is a production of the multitalented Marco Antonio Solis, the sextet's leader, composer of all the tunes, and one of the top creative forces in Mexico's contemporary music scene. Releasing her first album for the Capitol-EMI Latin label is Ednita Nazario. "Lo Que Son Las Cosas" was un-

veiled March 20 in San Juan, Puerto Rico. The album, an excellent co-production by Nazario and K.C. Porter, has been well received nationally. There are many independent Anglo companies making available in the U.S. songs embracing the enormously rich Latin American folklore. A perfect example is "Songs Of South America," by the group Andanzas, released by Northwestern Records, based in Saxonville, Mass. The album "presents a unique spectrum of Latin music, from a spirited Bolivian carnival tune to a wistful Chilean love ballad, from a festive Argentinean party song to an intricate Paraguayan tone poem for harp," says the label. The music reflects all the freshness and innocence that is characteristic of South America, as performed by Cuban

## Miguel Mateos will test N.Y.'s appetite for Spanish rock

Alan Del Castillo, Bolivian Miguel U. Jimenez, and Cynthia Price-Glynn, a native of Kansas, using traditional wind and string instruments. Andanzas, recently nominated as outstanding local Latin act in the Boston Music Awards, will be touring the Midwest this month.

**ANOTHER REMARKABLE** album in the same vein is "LATino LATino, Music From The Streets Of LA," released by the Rhythm Safari label. According to the liner notes, "The idea for LATino LATino began as a response to the often heard statement... that there was no Latin music scene in Los Angeles." Well, now and for as long as it lasts, this compilation will show everybody that there is, in fact, a quality Latin scene there, composed mainly of the eight groups featured on this recording: conguero Francisco Aguabella; the group Bongo Logic; Vivian Ara, a Colombian singer; Louie Perez; Orquesta Siva; Rojelio & Flinting; Bobby Matos & Heritage; and Conjunto Costazul. The album is good stuff, through and through. It is also a remarkable example of a small indie releasing quality, forward-looking music.

## Jazz BLUE NOTES



by Jeff Levenson

**THE BONE KNOWS:** Ray Anderson, whose "Wishbone" is a neat wordplay on his beloved instrument—the trombone—and the title of his third and latest issue from Gramavision, understands that playing jazz involves surrendering to a basic window theory of performance: that is, what you play reveals who you are.

"My goal," he said a while back, during a marathon interview session, "is to get the music to perfectly reflect where I am at the moment. All you have to do is guard against being somewhere else when you play. You've got to be there—now! Don't lose your concentration. Don't *not* care about the music. Take the stand that this has meaning and it will truly reflect who you are. It will express what you've got right then and now.

"Ultimately, in order to play music successfully you have to learn to be alive successfully. That's the key to the whole thing. For any musician, especially a jazz player who needs to trust the instantaneous, the idea is to be who you are. When the *being* is being, the music is going to be there. There's no sense trying to mess with it, because it's real. And *real*, is something we're all looking for."

**BASS INSTINCTS:** "One To One," last year's exquisitely crafted dialog between pianist Bill Mays and bassist Ray Drummond, issued on DMP, was distinguished not only by the quality of play between these two masters but by the quality of sound captured on the compact disc. Drummond's bass, especially, resonated with the kind of definition and immediacy one associates with live performances;

the bassist himself said it was the best recording of his instrument he had ever heard. The label has just issued a sequel, "One To One 2," and it sounds equally sensational. My favorite moments? Each of Drummond's full-bodied notes on "Midnight Song For Thalia" (a tender Mays composition inspired, no doubt, by a tender person).

**A LITTLE NIGHT MUSIC:** Jon Lucien, one of the early architects of Lite Jazz (and the man whose smooch music furthered the romantic adventures of many a young jazzbo), has returned to the scene after a 10-year hiatus. "Listen Love" on Mercury finds the Caribbean singer in the company of key-

## Anderson knows that what you play reveals who you are

boardist Jeff Lorber, guitarist Paul Jackson, and saxophonist Dave Koz (whose eponymously titled issue on Capitol has charted among Billboard's Top Contemporary Jazz Albums for 13 straight weeks).

**THEY SHOOT FAIR-GOERS, DON'T THEY?** The New Orleans Jazz & Heritage Festival, arguably the hippest, grandest, and most satisfying music extravaganza on the planet, has added an afternoon to its back-to-back weekend schedule. This year's bash covers April 25-28 and May 2-5 and it promises to outdo previous fests by virtue of the new names added to its remarkable lineup. They include NRBQ, Maceo Parker, Koko Taylor, Diane Reeves, Taj Mahal, Arturo Sandoval, Los Lobos, Doc Cheatham, Dorothy Donegan, Thomas Mapfumo, and too many others to list here. Old standbys include Miles Davis, Harry Connick, Irma Thomas, Allen Toussaint, Robert Cray, the Radiators, the Neville's, Earl King, John Lee Hooker, and probably tens of thousands of gluttonous return visitors who couldn't get enough last year. Knock y'selves out, y'all.

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# International



**Warm Reception.** Australian singer Suzanne Clachair gets a hug from Julio Iglesias during the latter's Down Under tour, on which she was the opening act. At right is Sony Music Australia managing director Denis Handlin.

## U.K. Video Campaign Gets A Bonus Discount Schemes Are Added To Formula

■ BY PETER DEAN

LONDON—RCA/Columbia Pictures Video is introducing a bonus-units discount scheme to aid the effectiveness of the U.K.'s first generic home-video advertising campaign (Billboard, Feb. 23).

As the campaign enters its second phase, distributors are regarding the depth in which stores stock the titles featured in the campaign as crucial to its performance. All major distributors except for CIC Video (Universal and Paramount) now employ a bonus-units scheme whereby store owners get extra copies of a title for substantially reduced trade prices as long as they buy a previously agreed upon minimum number of units.

RCA/Columbia U.K. managing

director Caas Zwaard, who heads the British Videogram Assn.'s generic committee, says, "The timing is just right for the introduction of bonus units. Until now, the priority has been getting people into stores; now the emphasis from distributors is to satisfy that demand."

The \$19.8 million generic campaign is geared at getting customers excited about video per se. "It's all to do with changing an attitude," says Zwaard. "We don't want people to go into stores just wanting to rent one of the titles seen in the generic campaign, we want them to consider video as a whole as an entertainment option."

Seven weeks into the campaign, Zwaard also reveals that the BVA committee is now looking at the cost-effectiveness of the ad budget.

Immediate attention has been diverted away from the filming of a second TV commercial and toward more effective treatments of the existing commercial. The advertisement involves two lonely wildebeests wondering where their companions have gone. Intercut with five top video titles, the commercial ends with a still of the remaining herd gathered around a TV/video set watching the latest releases.

"What we've found is that the 10-second spots were not working so we've rearranged the clips and now introduced the video sleeves to re-emphasize how the customer will find this film on the shelves," Zwaard says.

Although the generic committee must wait a further five weeks until a trading report is compiled from consumer research, initial industry reaction has been mixed. Zwaard reports that top stores are fully behind the concept and gave it a standing ovation at a recent dealer road show. Some smaller indie stores have been critical about particulars of the campaign—the unconventional choice of the wildebeest in particular. Low rental transaction figures for the U.K. are compounding the indies' gloom.

"Dealers have got to understand that if there was an immediate response to this sort of generic campaign then we would have already done it," says Zwaard.

## Major Greek Concert Series Set For June

■ BY JOHN CARR

ATHENS, Greece—What is being billed as the biggest privately organized set of concerts in Greek musical history—to include international jazz and blues acts—is slated for June here, as confidence in Greek venues returns.

"It's the first time a festival of this caliber has been done with no government funding," says Andreas Samouhos, managing director of Hellenic Concerts, who says he has been nurturing the idea for several years.

From June 18-30, a list of such luminaries as Manhattan Transfer, Bo Diddley, Little Richard, B.B. King, Joe Pass, Herbie Hancock, Ray Charles, and Chuck Berry will appear at Athens' prestigious hilltop Lykavittos Theatre. It is the strongest sign yet that the jitters that overtook the whole Eastern Mediterranean area in the wake of the Gulf war have finally gone away.

The cost of the 11 concerts, estimated at the equivalent of \$600,000, has been completely covered by private commercial sponsorships, itself a practice novel to Greece over the past couple of years.

"It will be an interesting summer," says Samouhos, who notes that the state-run annual Athens Festival, featuring mostly classical repertoire, will be held in June. He says the Greek government, far from being chagrined at the success of his private effort, is actually applauding it. "They're happy to see someone else handling these things."

## 'Disk' Awards To Madonna, Matsutoya

■ BY STEVE MCCLURE

TOKYO—Two women, Yumi Matsutoya and Madonna, took top honors at the fifth Japan Gold Disk Awards, held here March 11. The accolades were based on 1990 sales figures computed by the Japan Phonograph Record Assn.

Toshiba-EMI artist Matsutoya was named domestic artist of the year for total sales worth \$42.1 million (5.85 billion yen), and her "Tengokuno Doa" ("The Gate Of Heaven") won album of the year for sales of 2.03 million units. Matsutoya's "Love Wars" album took top honors last year.

Madonna emerged as foreign artist of the year for sales worth \$13 million (1.8 billion yen) and took the

foreign-album award for her "I'm Breathless" release, which sold 329,000 copies. The Sire (distributed in Japan by Warner-Pioneer) singer is a previous winner in this category.

New domestic artist of the year was rock group Tama, which rose to fame on the now-canceled "Ikaten" amateur-band showcase TV program. Signed to the Axec label (distributed by Nihon Crown), Tama sold \$12.6 million (1.75 billion yen) worth of recordings in 1990. M.C. Hammer (Toshiba-EMI) was named top foreign artist on the basis of \$5 million (689 million yen) in sales.

The domestic single of the year was the B.B. Queen's "Odoru Pon-pokorin," on BMG Victor's Rhizome label, the theme to the popular TV

cartoon show "Chibi Maruko-chan" ("Little Maruko"). The single sold 1.73 million copies, making it one of the biggest-selling songs ever in Japan.

Foreign single of the year was Diana Ross' "If We Hold On Together" (MCA, distributed in Japan by WEA Music), which sold 456,000 units, thanks to its use as a theme song for a TV drama as well as in the animated feature "The Land Before Time," which was popular in this country.

Actual sales period for the awards was Jan. 21, 1990, to Jan. 20, 1991. Exchange rate used was the March 18 Tokyo closing of 138.80 yen to the dollar.

## Dutch Rights Group Stresses Its Role

■ BY MIKE HENNESSEY

AMSTERDAM—BUMA, the Dutch performing-rights society, is launching a \$307,000 television and radio campaign to promote a better public understanding of its role and of the cultural and economic importance of safeguarding authors' rights.

The theme of the campaign is "Holland has the right to hear good music—and a duty to respect the rights of the people who create it."

Says BUMA assistant GM Brin Endlich, "Although we spend more than most sister societies on publicity, we still have a bad image with the public and with users, and we are very concerned to change this. We began radio commercials for the first time last year, and this year we are mailing window stickers to 8,000 music users which indicates that they are BUMA license holders and carry the slogan 'Because you have the right to

hear good music.'"

BUMA is also sponsoring a gift CD to promote Dutch music, including Girlstreet, B.B. Queen, Lois Lane, and Gerard Joling. Another reason for the BUMA move to become more user-friendly is the fact that background-music users, predominantly supermarkets, have been complaining that the society's tariffs are too high and have threatened to use only public-domain repertoire.

As well as intensifying its campaign to explain its function, BUMA is appointing a back-

ground-music adviser who is currently studying all available literature on the subject. He will offer free counseling to users on programming and equipment and on the psychological effect of background music on consumers.

Endlich reports that since the radio campaign of last year, BUMA's 12 field-staff members have been reporting better understanding among users of the organization's role.

The need for rights societies to achieve a better public image will be among topics discussed when the public-relations committee of the International Federation of Authors' and Composers' Societies (CISAC) has its biennial meeting in Amsterdam in April.

The Netherlands will also play host to CISAC's biennial congress in Maastricht in October next year, when the meeting will be jointly hosted by BUMA and the Belgian rights society SABAM.

**Billboard has back issues to donate to an archive or educational program. Call Trudi Miller at 212-536-5029**

## P'Gram Leads In German Albums

MUNICH, Germany—PolyGram was Germany's most successful albums company in the first quarter of 1991, according to figures compiled by trade publication Musikmarkt.

The company charted 34 albums in the first three months, giving it a 23.7% share of chart action, and a two-point lead over BMG. BMG was, though, the leading singles company with 41 charted titles and a 29.61% share.

The biggest gains in either section came from EMI-Electrola, which increased its share of the singles chart by 14.58% to 25.68%. Spokeswoman Janet Selman attributes this leap to the success of product from the U.S.: M.C. Hammer (Capitol), Vanilla Ice and Wilson Phillips (SBK), and Sinéad O'Connor from Ensign/Chrysalis.

The most successful albums in the first quarter were Phil Collins' "Serious Hits ... Live!" (Warner), "Kuschelrock IV" (Sony Music), a compilation whose title means "music to snuggle up by," and "The Very Best Of Elton John" (Rocket-Polystar/PolyGram).

ELLIE WEINERT



## BMG U.K. Slashing One-Third Of Staff Entire Level Of Management To Be Lost In Cuts

BY JEFF CLARK-MEADS

LONDON—BMG Records U.K. is losing 28 staffers—including two managing directors—as the recession continues to bite.

The job cuts, which amount to about one-third of the total workforce, are the biggest from a U.K. major in the current downturn and mean that the company is losing an entire tier of management.

Among the posts axed are those of RCA managing director Lisa Anderson and Arista chief Roger Watson. BMG U.K. chairman John Preston says that, for the foreseeable future, he will be directly handling the day-to-day running of the two companies. In addition, catalog-exploitation operation BMG Enterprises and the independent-labels division are being reintegrated into the RCA/Arista two-company structure. They had been working as largely autonomous units under Preston within the BMG framework.

Asked why BMG is losing one tier of management, Preston responds, "Cost, firstly." He says replacements for Anderson and Watson will not be appointed "in the short term."

Many of the other job cuts are being borne by the sales department, where among those to go is long-serving sales director Dave Harmer. He had been with the company since the late '60s.

Preston says of the cuts and the

restructure, "The point that is very distinctly made here is that we have really underlined the commitment to the separate company structure that we have always had. RCA remains a separate operation; Arista and the independent-labels division remain separate operations.

"My belief is that we have responded early and effectively to the economic circumstances. As a result, we will be better prepared for what the future holds. The situation has been particularly hateful for me. I hired Lisa and I'm very sorry to see her go. Roger, too, is a friend as well as a colleague."

Anderson became the first female managing director of a major record company in the U.K. when Preston appointed her three years ago.

Preston argues that the job losses were caused by "current economic conditions." Pressed on that, he says, "The industry has remained largely price-static in the last four years. As a company, we went through an excellent time in 1986-87. Since then, inflation has moved ahead so all our costs have

gone up without our being able to generate equivalent price benefits in the marketplace."

Asked about BMG's roster, Preston says he hopes it will not appear crass when he comments, "I'm very encouraged by who we have." He argues that BMG is one of the few companies that has been able to translate dance-singles success to album sales.

He adds, though, "Overall, I have a concern which is the concern of everybody in the industry—that is that the U.K. marketplace, by virtue of its fashion orientation, is increasingly distanced from the international markets. We have to make sure that our roster not only has the ability to generate success but to generate success internationally. It is becoming increasingly difficult to generate international talent from the U.K."

"But, we're not going to do anything drastic with the roster in the light of our current situation. In the normal management of the roster, we will be continuing to review artists in the light of their performance. There will be nothing abnormal."

## Post-Easter Shakeup Hits Britain's Music Magazines

LONDON—The biggest-ever upheaval in the U.K.'s music consumer press was announced after the Easter break.

Staff at four magazines—Record Mirror, Sounds, Kerrang!, and Select—returned to work to find they were either out of a job or under new ownership.

United Newspapers, which owned all four titles, sold rock magazine Kerrang! and adult-oriented title Select to rival publisher EMAP Metro. EMAP executive Mark Ellen says they will continue to publish as autonomous units from new offices despite the fact that EMAP has directly competing titles in RAW and Q.

United has closed youth titles Sounds and Record Mirror, with the loss of a total of 80 jobs. EMAP has bought the rights to the Sounds name, while United retains the Record Mirror title. United says Record Mirror is being amalgamated with trade publication Music Week, but a spokesman says it is too early to say how the combined operation will function.

The latest circulation figures—

for the second half of last year—show that Sounds' long-term decline was continuing and the title finished the year at 40,238. The magazine's main rivals, NME and Melody Maker, both increased circulation in the same period to 121,000 and 70,100, respectively.

No figure was announced for Record Mirror, but the title is known to have been struggling for some time. The last available circulation figure, for the first half of last year, was 35,190. Kerrang!'s total for the same period was 59,411; rival RAW stood at 46,581. Kerrang! is, though, weekly, while RAW is published biweekly.

In the last six months of 1990, Select was credited with a circulation of 75,689 compared with Q's 173,137.

It seems likely that EMAP will now use its power in the rock-magazine market to put pressure on a projected new rock title from Robert Maxwell's Maxwell Consumer Magazines. Maxwell has already attracted staff from Sounds and Metal Hammer to his new publication.

## French Firm Launching CD Of The Century

PARIS—Compact disc manufacturer Digipress, in Caen, Normandy, is launching a "super-tough, super-durable" CD that, it claims, can withstand extremes of temperature and will play for at least 100 years without deterioration.

Called Century, the CD is a com-

pound of glass and 24-carat gold that has been developed primarily as archive software for libraries and as a presentation format.

Digipress, which had \$5.5 million in sales last year, supplies 12% of the CD masters for the European industry.

## Record Pirate Haul Made In Africa

LONDON—The music industry has made its largest-ever haul of pirate cassettes. A total of 1.5 million illicit tapes were seized when a warehouse was raided in the west African state of Togo.

The material had been imported from Singapore and was awaiting distribution across the African continent. The raid was carried out by the law enforcement authorities in Togo, directed by record companies Pointe D'Ivoire, SNIAD Brazaville, and KB Cassettes France.

Much of the repertoire involved was African, although some European artists were represented, including Vanessa Paradis, Julio Iglesias, and Charles Aznavour.

A spokesman for the IFPI in London says, "This is the largest single haul of pirate product in the history of the music industry. We hope it is actions like this which will restore confidence in the industry in Africa."

He acknowledges, though, that the root of the problem is in Singapore, where he says one factory alone is producing 700,000 pirate tapes each month.

# Hits of the U.K.™

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## HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	1	THE ONE AND ONLY	CHRYSLIS	CHESNEY HAWKES
2	7	SIT DOWN	FONTANA	JAMES
3	3	RHYTHM OF MY HEART	WARNER BROS.	ROD STEWART
4	5	JOYRIDE	EMI	ROXETTE
5	10	SECRET LOVE	WARNER BROS.	BEE GEES
6	4	WHERE THE STREETS ... SERIOUSLY?	PARLOPHONE	PET SHOP BOYS
7	6	LET THERE BE LOVE	VIRGIN	SIMPLE MINDS
8	8	IT'S TOO LATE	MERCURY	QUARTZ INTRODUCING DINA CARROLL
9	2	THE STONK	LONDON	HALE & PACE AND THE STONKERS
10	13	SNAP	MEGAMIX ARISTA	SNAP
11	NEW	THE WHOLE OF THE MOON	ENSIGN	THE WATERBOYS
12	14	I'VE GOT NEWS FOR YOU	VIRGIN	FEARGAL SHARKEY
13	9	SHOULD I STAY OR SHOULD I GO	COLUMBIA	THE CLASH
14	25	HUMAN NATURE	PERFECTO	GARY CLAIL ON-U SOUND SYSTEM
15	31	LOVE & KISSES	MCA	DANNI MINOGUE
16	16	THIS IS YOUR LIFE	LONDON	BANDERAS
17	22	WEAR YOUR LOVE LIKE HEAVEN	CIRCA/POLYGRAM	DEFINITION OF SOUND
18	11	BECAUSE I LOVE YOU (THE POSTMAN SONG)	POLYDOR	STEVIE B
19	NEW	ANTHEM	deCONSTRUCTION	N-JOI
20	24	SHE'S A WOMAN	VIRGIN	SCRITTI POLITTI & SHABBA RANKS
21	33	HERE WE GO	COLUMBIA	C&C MUSIC FACTORY
22	NEW	DEEP, DEEP TROUBLE	GEFFEN	THE SIMPSONS
23	12	YOU GOT THE LOVE	TRUELOVE/BMG	THE SOURCE f/CANDI STATON
24	19	LOSING MY RELIGION	WARNER BROS.	R.E.M.
25	18	DO THE BARTMAN	GEFFEN	THE SIMPSONS
26	NEW	STRIKE IT UP	deCONSTRUCTION	BLACK BOX
27	15	MOVE YOUR BODY (ELEVATION)	OPTIMISM	XPANSIONS
28	32	OVER TO YOU JOHN (HERE WE GO ...)	MUSIC FACTORY	JIVE BUNNY & THE MASTERMIXERS
29	29	HIGHWIRE	ROLLING STONES	ROLLING STONES
30	36	CARAVAN	COW	INSPIRAL CARPETS
31	20	UNFINISHED SYMPATHY	WILD BUNCH/CIRCA	MASSIVE
32	17	LOVE REARS ITS UGLY HEAD	EPIC	LIVING COLOUR
33	35	CAN YOU DIG IT?	SIREN	THE MOCK TURTLES
34	23	CRAZY FOR YOU (REMIX)	SIRE	MADONNA
35	39	WORD OF MOUTH	VIRGIN	MIKE + THE MECHANICS
36	NEW	RING MY BELL	COOLTEMPO	MONIE LOVE VS ADEVA
37	21	LOOSE FIT	FACTORY	HAPPY MONDAYS
38	NEW	HYPERREAL	ONE LITTLE INDIAN	THE SHAMEN
39	NEW	WHERE LOVE LIVES (COME ON IN)	ARISTA	ALISON LIMERICK
40	26	WHO? WHERE? WHY?	FOOD	JESUS JONES

## TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	1	EURHYTHMICS	RCA	GREATEST HITS
2	NEW	ROD STEWART	WARNER BROS.	VAGABOND HEART
3	2	R.E.M.	WARNER BROS.	OUT OF TIME
4	5	TV SOUNDTRACK	VIRGIN	MUSIC FROM INSPECTOR MORSE
5	4	CHRIS REA	EAST WEST	AUBERGE
6	3	DEBORAH HARRY & BLONDIE	CHRYSLIS	THE COMPLETE PICTURE—THE VERY BEST
7	7	GEORGE MICHAEL	EPIC	LISTEN WITHOUT PREJUDICE, VOL. 1
8	8	MADONNA	SIRE	THE IMMACULATE COLLECTION
9	11	ELTON JOHN	ROCKET/PHONOGRAM	THE VERY BEST OF ...
10	NEW	THE CURE	FICTION	ENTREAT
11	NEW	SOUNDTRACK	ELEKTRA	THE DOORS
12	20	THE SIMPSONS	GEFFEN	THE SIMPSONS SING THE BLUES
13	6	THE FARM	PRODUCE	SPARTACUS
14	12	CHRIS ISAAK	REPRISE	WICKED GAME
15	10	JESUS JONES	FOOD/EMI	DOUBT
16	NEW	NIGEL KENNEDY	EMI	BRAHMS VIOLIN CONCERTO
17	9	JOAN ARMATRADING	A&M	THE VERY BEST OF ...
18	15	QUEEN	PARLOPHONE	INNUENDO
19	17	STRANGLERS	EPIC	GREATEST HITS 1977-1990
20	13	THE CLASH	COLUMBIA	THE STORY OF THE CLASH
21	21	GLORIA ESTEFAN	EPIC	INTO THE LIGHT
22	14	808 STATE	ZTT	EX:EL
23	18	CARRERAS, DOMINGO, PAVAROTTI	DECCA	IN CONCERT
24	NEW	BEE GEES	WARNER BROS.	HIGH CIVILIZATION
25	16	THE KLF	KLF COMMUNICATIONS	THE WHITE ROOM
26	19	OLETA ADAMS	FONTANA	CIRCLE OF ONE
27	24	THE BEE GEES	POLYDOR	THE VERY BEST OF ...
28	26	PHIL COLLINS	VIRGIN	SERIOUS HITS ... LIVE!
29	23	THIN LIZZY	VERTIGO	DEDICATION—THE VERY BEST OF THIN LIZZY
30	30	ENIGMA	VIRGIN INTERNATIONAL	MCMXC A.D.
31	25	LIVING COLOUR	EPIC	TIME'S UP
32	28	HAPPY MONDAYS	FACTORY/PINNACLE	PILLS 'N' THRILLS AND BELLIES
33	29	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
34	31	RICK ASTLEY	RCA	FREE
35	NEW	TALK TALK	PARLOPHONE	HISTORY REVISITED—THE REMIXES
36	33	ROXETTE	EMI	LOOK SHARP!
37	27	FREE	ISLAND	THE BEST OF FREE—ALRIGHT NOW
38	37	INXS	MERCURY	X
39	NEW	FIELDS OF THE NEPHILIM	BEGGARS BANQUET	EARTH INFERNO
40	NEW	SEPULTRA	ROADRACER	ARISE



## Virgin Tries New Sales Tack In Italian Market

MILAN, Italy—Virgin Records (Italy) began operating its own exclusive sales force April 1 with the aim of increasing the firm's current 7% share of the national market.

The move marks a radical change in Virgin's sales policy and is aimed at providing retailers with better service while improving their knowledge and appreciation of releases.

Virgin product has been distributed by EMI since 1985, and EMI will continue to service 25% of retail outlets. Virgin is taking on the other 75% with its new nine-person sales force.

Virgin's production manager, Marco Meraviglia, says of the move, "We are convinced that our new sales team can sell more Virgin product, not because EMI haven't functioned well in the past but because we are now in the position of dedicating concentration on our own catalog. The Virgin sales team will concentrate on retail outlets that have provided the biggest financial returns in the past."

The next 12 months are described as an experimental period for the new operation. However, Meraviglia says the number of reps will be increased sufficiently next year to service 100% of retailers.

DAVID STANSFIELD

## Madrid Rocking As 1st Megastore Rolls Into Town

MADRID, Spain—Spain's first music megastore is set to open here Monday (8). The three-floor, 16,000-square-foot branch of Madrid Rock is sited on the Gran Via, the capital's main downtown shopping street.

Pepe Arnedo, who owns the retail group as well as the Discos Arnedo distribution operation, says the new store will display about 350,000 units, comprising vinyl LPs, CDs, cassettes, and music videos.

It will also feature a range of classical music, a new venture for Madrid Rock; in its 12-year history, Madrid Rock has carried only pop and rock titles. The group currently has two outlets in Madrid and one in the southern city of Seville.

Spain's oldest record store, Discoplay, has also announced that its 7,000-square-foot branch in central Madrid—its third in the capital—will be trading by the end of the year.

Rumors of Virgin Retail establishing a Madrid branch remain unconfirmed by Virgin Spain. Late last year the company's finance director, Mike Bursar, said the firm had been looking at some sites.

ANNA MARIA DE LA FUENTE

# 18TH HIROSHIMA MUSIC FESTIVAL FOR PEACE

広島平和音楽祭

at  
6:30 P. M.

on  
June 14, 1991

at  
Hiroshima Sun Plaza Hall  
Hiroshima, Japan

Featuring contemporary artists from the world over—combining their voices for Peace, Ecology and a Harmonious World.

TOKIKO KATO (JAPAN)  
CHO YONG PIL (SOUTH KOREA) KYAN MARI (OKINAWA)  
GUO FENG (CHINA) MURUGA (USA)  
RICHARD CLAYDERMAN (FRANCE)  
— AND MANY OTHER ARTISTS —

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HIROSHIMA TELECASTING CO., LTD.

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FAX: 03-5275-7016



## Czechoslovakia Aims To Check The Booming Bootleg Business

■ BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia—Bootlegging is booming in post-Cold War Czechoslovakia with huge shipments of illegal cassettes flooding the country from across the Polish border.

International chart-topping titles, which are either smuggled over the Czechoslovakia-Polish border or "legally" imported by established foreign trade corporations, are being dumped on the market for as little as \$3 each.

The effect of this bootleg invasion has been to lower the sales of licensed recordings—which have an upper-limit price tag of \$6.50—and to slash the demand for local product.

The production of bootleg records and cassettes for Polish and Western companies has also been discovered at a Czechoslovakian pressing plant, an activity that was criticized by delegates during last November's Looking East & West conference in Budapest, Hungary (Billboard, Dec. 15).

Industry observers argue that the situation discourages major record companies from investing in or opening offices in Czechoslovakia and breeds a corporate reluctance to grant licenses to release recordings on CD in the country.

The numerous Czechoslovakian CD libraries are another hotbed of

illegal distribution. At the moment they are unlikely to be banned since they pay taxes and authors' royalties but their part in home taping and the distribution of bootleg cassettes is escalating.

The Czechoslovakian music industry mobilized against the bootleg problem earlier this year. Companies including Pantone, Globus International, Bonton Sony, and Mute Records, plus the Czechoslovakian music magazine Rock & Pop, addressed an open letter to the country's Minister of Culture in February.

The letter drew attention to the various cases of piracy in the Czechoslovak record industry and called for tougher measures within the amended copyright laws to prevent it. Suggestions varied from banning the public rental of CDs and introducing tighter controls over authors' rights and rights to the recordings to imposing tougher penalties on the bootleggers themselves.

The group also said that the international label group IFPI, which is already looking into piracy, had not gone far enough in its actions and lacked the executive authority to tackle the problem effectively.

The Prague Criminal Police, under the auspices of the Prosecutor's Office, was also approached to offer its support and clamp down on music piracy and bootlegging.

of other major companies, including BMG Ariola, EMI, PolyGram, and EG/Virgin.

The project took months to complete, according to Columbia marketing director Luca Dondoni. "Getting permission for certain tracks wasn't easy," Dondoni says. "We had to deal with different companies plus managers. We succeeded with everyone with the exception of U2, who didn't want to get involved."

Dondoni hopes to see United Artists For The Poet released through other territories eventually. "The album is a one-shot opportunity and some Sony affiliates have already expressed an interest," he says.

DAVID STANSFIELD

## Danish Public Station Uncorks 'Pop' Plan

COPENHAGEN, Denmark—Danmarks Radio, Denmark's public broadcaster, is planning to strengthen its youth pop programming by making its P3 channel a more pop-oriented station.

The changes, which are part of a broader plan based around hopes that DR will get permission for a fourth national channel, are currently only at the committee stage but are aimed for implementation by Jan. 1, 1992.

According to DR's deputy director of programming, Knud Ebbesen, the aim is to change P3 to

have a "more contemporary sound." He freely admits that there is a generation of young people who have grown up listening to private stations instead of Danmarks Radio, which is generally seen as the driest of the Scandinavian public broadcasters.

"If you look at the 15-30 age group, our share of that market is just too limited," he says. "We are a public-service organization and as such we can't afford to forget about that very important group."

DAVID ROWLEY

## Tyson & Ward Go The Extra Myles Songsters Find Success Via Alannah

■ LARRY LeBLANC

TORONTO—An integral component in the worldwide success of Alannah Myles' 1989 debut album for Atlantic Records was the Canadian production/songwriting team of Christopher Ward and David Tyson, both currently working with Myles in Los Angeles on the follow-up album.

As well as producing the debut, Tyson co-wrote six songs on the album. Executive producer Ward wrote two cuts and co-wrote seven others. The two wrote the No. 1 U.S. and Canadian single "Black Velvet," which reached top five in many territories around the world.

Myles, with the same production and support team, is scheduled to record in Los Angeles throughout the summer, with a fall album release scheduled. "We've already written a lot of the material and Alannah was gathering bits and pieces while she was on the road," says Ward from Los Angeles. "But it was in a rough form. We'll probably develop another half-dozen more songs before the end of this month. From that, we'll emerge with the songs for the album."

Ward, a well-known TV personality across Canada due to his on-air VJ work at MuchMusic before the Myles album took flight, started out in the music business as a folk artist in the late '60s. While studying psychology and English at Trent Univ. in Peterborough, Ontario, Ward was a member of the university's folk music society along with such budding singer/songwriters as Ian Tamblyn, Robert Armes, and Stan Rogers. He eventually teamed up to write songs with Stephen Stohn, then working with such bands as the What Four and the Uncalled Four, and today a well-known Canadian entertainment lawyer. Ward also worked briefly as a night shift on-air talent at local CKPT-AM.

Leaving Trent, he traveled to Europe, South America, and Los Angeles, where he worked as a gardener. Then Ward came to Toronto and signed as an artist with WEA Music of Canada. Although his 1978 album "Speak Of Desire" (produced by Jack Richardson) sold poorly, such Ward/Stohn songs as "Lost In A Love Song," "Once In A Long Time," and "Maybe Your Heart" received substantial top 40 and AC airplay nationally. Ward also appeared regularly on the CBC-TV series "After Hours," hosted by Jan Tennant and Larry Green.

His next album, "Time Stands Still," which Ward co-produced with Richardson, was released on the independent House of Lords label in 1981 and practically sunk without a trace. Sharp-eyed archivists, however, will note the cover includes a snapshot of a shy-looking Alannah Myles, who sang on the recording.

Prior to becoming a professional musician, Tyson, a classically trained pianist, studied political science at York Univ. in Toronto and worked with several local recording groups, including the Domenic Troiano Band, which recorded for Capitol Records.

In the mid-'70s, Tyson began working with Toronto-based singer/ songwriter

Eddie Schwartz, starting as the arranger and keyboardist on Schwartz's debut album "Schwartz" on A&M. He co-produced Schwartz's second album, "No Refuge," and the follow-up, "Public Life," both for Atco Records.

Tyson co-wrote extensively with Schwartz for these albums, including the single "All Our Tomorrows," which reached No. 28 on Billboard's singles chart, and the song "Special Girl," later recorded by America and Meat Loaf. Songs written by the duo have been recorded by Elisa Fiorillo, Joe Cocker, Candi, Donna Summer, and Rita Coolidge. Tyson and Schwartz also contributed two songs to the 1986 soundtrack of Rodney Dangerfield's film "Back To School."

In addition to his collaborations with Schwartz, Tyson has produced several other Canadian-based artists, including Long John Baldry, the Arrows (co-writing the Canadian hits "Meet Me In The Middle," "Talk Talk," and "Chains"), and debut albums for Belinda Metz and Erroll Starr.

During a good part of the '80s Ward—appearing on MuchMusic as a VJ, writing jingles, and acting with the Second City troupe—also managed Myles, hustling her tapes to any A&R director who would listen.

"Alannah had faith in me as a songwriter, which was tremendous," says Ward. "I couldn't get arrested as a songwriter in Canada. Once you go through a couple of record deals,

you're dead. Only Jack Richardson and Jerry Renewych [president of Warner/Chappell Music Canada] believed in me. That didn't mean I didn't write good songs; it was just nobody wanted to hear them. Every day Alannah would tell me, 'Today, you're going to write me a hit.' That kind of faith meant a lot."

Eventually, a tape of songs by Myles caught the ear of Tunc Erim, senior VP of Atlantic Records in New York, who had been tipped off by Bob Roper, then A&R head of WEA Music of Canada. Erim called Ward within 48 hours and the deal was made. Next, Danny Goldberg of Gold Mountain Entertainment came aboard as Myles' manager.

After the release of Myles' album, Ward spent time writing on the road with the singer and also handled her management in Canada. He has signed with Zomba Publishing and recently did some writing with fellow Canadian Marc Jordan. Tyson, now signed to EMI Music Publishing, produced three songs for Amy Sky's debut for Capitol in 1989; produced and wrote songs for the Jude Cole debut album for Warner Bros., and produced the recent Hall & Oates version of his song "Don't Hold Back Your Love."

"This success has been a wonderful evolution in all of our lives but it's also been incredibly stressful," says Ward. "I almost didn't allow myself to dream of anything this big. Alannah, of course, did."

## Police Halt Party In Toronto Curtail Band's Mall Performance

TORONTO—Police cut short a March 23 in-mall performance and autograph session by Hollywood Records teen vocal group the Party at Fairview Mall here, promoted by CFTR-AM and attended by some 3,000 teens and preteens.

Thirty seconds into the band's first song police ordered the show stopped as the crowd surged toward the stage. At least five youths were treated by ambulance crews for fainting and hyperventilation. Kim Cooke, VP of national promotion at WEA Music Canada, Hollywood's Canadian distributor, who helped pull fainting teenagers through the crowd, described the event as "a borderline riot."

"It was like Beatlemania," said police Sgt. Matthew Leforet in a front-

page article in the Toronto Sun that appeared the day after the event.

Mall security staff and label representatives were apparently caught off guard by the local popularity of the pop quintet. Police asked the mall manager to halt the concert after the crowd swelled. Police, in body armor, formed a human corridor to protect the five band members as they were hustled out of the mall and into a limousine.

The Party's self-named debut Hollywood Records album was released five months ago and, after two previously unsuccessful singles, its third, "That's Why," has been drawing strong play and phones at CFTR-AM and at CBC-TV's national show "Video Hits."

## Schatz To Perform Back In The U.S.S.R.

TORONTO—Alberta country singer/songwriter Lesley Schatz, who released the compilation album "Coyote Moon Run To The Wind" on Germany's Bear Family Records last year, continues to be a global traveler. She has been invited by Russian authorities to perform at a tele-

thon April 24-26 in Minsk. The invitation was the result of Schatz writing the song "Take A Stand For The Children" last year for the film "The Children of Chernobyl." Schatz, who performed in China last fall, is also scheduled to return there in October for an extensive tour.



# HITS of the WORLD

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**MUSIC  
& MEDIA**

Europe's Music Radio Newsweekly

**EUROCHART HOT 100** 4/6/91

## SINGLES

1	1	JOYRIDE ROXETTE EMI
2	4	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
3	7	DO THE BARTMAN THE SIMPSONS GEFEN
4	2	3 A.M. ETERNAL KLF KLF COMMUNICATIONS
5	3	CRAZY SEAL ZTT
6	5	SADENESS—PART 1 ENIGMA VIRGIN
7	21	RHYTHM OF MY HEART ROD STEWART WARNER BROS.
8	8	WIND OF CHANGE SCORPIONS MERCURY
9	10	THE STONK/THE SMILE SONG HALE & PACE AND THE STONKERS/VICTORIA WOOD LONDON
10	6	BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. BCM
11	NEW	WHERE THE STREETS HAVE NO NAME/SERIOUS PET SHOP BOYS PARLOPHONE
12	13	SECRET LOVE BEE GEES WARNER BROS.
13	9	SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA
14	NEW	LET THERE BE LOVE SIMPLE MINDS VIRGIN
15	12	(I WANNA GIVE YOU) DEVOTION NOMAD f/MC MIKEE FREEDOM RUMOUR
16	11	HELLO AFRIKA DR. ALBAN f/LEILA K. SWEMIX
17	18	UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR
18	14	NATAL CHICO & ROBERTA CARRERE
19	16	THE GREASE MEGAMIX JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR
20	22	MEA CULPA PART TWO ENIGMA VIRGIN
21	27	ROMANTIC WORLD DANA DAWSON COLUMBIA
22	NEW	THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS
23	15	QU'EST-CE QU'ON FAIT MAINTENANT BENNY B. PLR
24	23	WICKED GAME CHRIS ISAAK LONDON
25	29	UNFINISHED SYMPATHY MASSIVE WILD BUNCH/CIRCA
26	NEW	NO COKE DR. ALBAN SWEMIX
27	26	LIEFDE VOOR MUZIEK RAYMOND VAN HET GROENEWOUD EMI
28	19	INNUENDO QUEEN PARLOPHONE
29	24	ICE ICE BABY VANILLA ICE SBK
30	NEW	POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA

## ALBUMS

1	1	QUEEN INNUENDO EMI
2	2	CHRIS REA AUBERGE EAST WEST
3	3	STING THE SOUL CAGES A&M
4	4	ENIGMA MCMXC A.D. VIRGIN
5	5	CHRIS ISAAK WICKED GAME REPRIS
6	12	R.E.M. OUT OF TIME WARNER BROS.
7	6	ELTON JOHN THE VERY BEST OF... ROCKET
8	7	PHIL COLLINS SERIOUS HITS... LIVE! VIRGIN/WEA
9	NEW	EURHYTHMICS GREATEST HITS RCA
10	9	RICK ASTLEY FREE RCA
11	11	JIMMY SOMERVILLE THE SINGLES COLLECTION 1984/1990 LONDON
12	10	GLORIA ESTEFAN INTO THE LIGHT EPIC
13	13	TV SOUNDTRACK TWIN PEAKS WARNER BROS.
14	14	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
15	15	SCORPIONS CRAZY WORLD MERCURY
16	8	THE FARM SPARTACUS SOLID
17	16	KLF THE WHITE ROOM KLF COMMUNICATIONS
18	18	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
19	25	DEBORAH HARRY & BLONDIE THE COMPLETE PICTURE—THE VERY BEST OF CHRYSALIS
20	17	MADONNA THE IMMACULATE COLLECTION SIRE
21	19	AC/DC THE RAZORS EDGE ATCO
22	20	VANILLA ICE TO THE EXTREME SBK
23	26	SOUNDTRACK GREASE POLYDOR
24	NEW	TV SOUNDTRACK INSPECTOR MORSE VIRGIN
25	21	808 STATE EXEL ZTT/WEA
26	23	TANITA TIKARAM EVERYBODY'S ANGEL EAST WEST
27	NEW	JOAN ARMATRADING THE VERY BEST OF... A&M
28	NEW	EDWARD SIMONI PAN TRAEUME COLUMBIA
29	27	HEINZ RUDOLF KUNZE BRILLE WEA
30	30	MARCO MASINI MALINCONIOIA RICORDI

## AUSTRALIA

(Courtesy Australian Record Industry Assn.) As of 3/31/91

1	1	SUCKER DJ DIMPLES D LIBERATION/FESTIVAL
2	2	SADENESS—PART 1 ENIGMA VIRGIN/EMI
3	3	DO THE BARTMAN THE SIMPSONS WARNER
4	4	TINGLES RATCAT ROO/POLYGRAM
5	6	FALLING JULIE CRUISE WARNER
6	11	JOYRIDE ROXETTE SBK/EMI
7	5	I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG
8	8	BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. LIBERATION/FESTIVAL
9	12	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC
10	7	FANTASY BLACK BOX deCONSTRUCTION/BMG
11	9	WIGGLE IT 2 IN A ROOM LIBERATION/FESTIVAL
12	10	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
13	15	THE HORSES DARYL BRAITHWAITE COLUMBIA
14	19	CRAZY SEAL WARNER
15	NEW	RESCUE ME MADONNA WARNER
16	13	WHAT DO I HAVE TO DO KYLIE MINOGUE MUSHROOM/FESTIVAL
17	17	BETTER THE SCREAMING JETS PHONOGRAM/POLYGRAM
18	NEW	MARY HAD A LITTLE BOY SNAP BMG
19	20	OPERA HOUSE WORLD FAMOUS SUPREME TEAM SHOW VIRGIN/EMI
20	14	I TOUCH MYSELF DIVINYLS VIRGIN/EMI

## ALBUMS

1	1	BLACK BOX DREAMLAND BMG
2	3	ENIGMA MCMXC A.D. VIRGIN/EMI
3	2	TV SOUNDTRACK TWIN PEAKS WARNER
4	4	HOTHOUSE FLOWERS HOME POLYDOR/POLYGRAM
5	12	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/EMI
6	NEW	EURHYTHMICS GREATEST HITS BMG
7	5	R.E.M. OUT OF TIME WARNER
8	6	MARIAH CAREY MARIAH CAREY COLUMBIA
9	8	BETTE MIDLER SOME PEOPLE'S LIVES WARNER
10	7	JANET JACKSON RHYTHM NATION 1814 A&M/POLYDOR
11	9	ELTON JOHN THE VERY BEST OF... PHONOGRAM/POLYGRAM
12	16	LONDONBEAT IN THE BLOOD BMG
13	11	MEAT LOAF BAT OUT OF HELL EPIC
14	18	INXS X WARNER
15	13	THE BLACK SORROWS HARLEY & ROSE COLUMBIA
16	15	VANILLA ICE TO THE EXTREME SBK/EMI
17	14	SOUTHERN SONS SOUTHERN SONS BMG
18	10	BILLY JOEL SOUVENIR/THE ULTIMATE COLLECTION COLUMBIA
19	20	CHRIS ISAAK WICKED GAME WARNER
20	17	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM

## GERMANY

(Courtesy Der Musikmarkt) As of 3/26/91

1	1	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA
2	4	JOYRIDE ROXETTE ELECTROLA
3	2	CRAZY SEAL ZTT
4	7	NO COKE DR. ALBAN LOGIC
5	3	3 A.M. ETERNAL KLF BLOW UP
6	NEW	SECRET LOVE BEE GEES WARNER BROS.
7	5	DO THE BARTMAN SIMPSONS GEFEN
8	6	ALL TOGETHER NOW THE FARM INTERCORD
9	9	MEA CULPA PART TWO ENIGMA VIRGIN
10	11	WICKED GAME CHRIS ISAAK LONDON/METRONOME
11	8	HELLO AFRIKA DR. ALBAN f/LEILA K. LOGIC/BMG ARIOLA
12	10	BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. BCM
13	13	(I WANNA GIVE YOU) DEVOTION NOMAD f/MC MIKEE FREEDOM ZYX
14	17	CRY FOR HELP RICK ASTLEY RCA
15	12	GO FOR IT! JOEY B. ELLIS & TYNETTA HARE CAPITOL
16	16	SUCKER DJ DIMPLES D ZYX
17	14	FROM A DISTANCE BETTE MIDLER ATLANTIC
18	18	INNUENDO QUEEN PARLOPHONE
19	20	G.L.A.D. KIM APPLEBY PARLOPHONE
20	NEW	AUBERGE CHRIS REA MAGNET

## ALBUMS

1	1	QUEEN INNUENDO PARLOPHONE
2	2	CHRIS REA AUBERGE MAGNET
3	3	STING THE SOUL CAGES A&M
4	4	PHIL COLLINS SERIOUS HITS... LIVE! WEA
5	5	JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON/METRONOME
6	6	CHRIS ISAAK WICKED GAME REPRIS
7	9	EDWARD SIMONI PAN-TRAEUME COLUMBIA
8	7	HEINZ RUDOLF KUNZE BRILLE WEA
9	12	RICK ASTLEY FREE RCA
10	8	AC/DC THE RAZORS EDGE ATLANTIC
11	10	WESTERNHAGEN LIVE WARNER BROS.
12	16	SOUNDTRACK KEEP ON RUNNING COLUMBIA
13	11	UDO LINDENBERG ICH WILL DICH HABEN POLYDOR
14	14	ELTON JOHN THE VERY BEST OF... ROCKET/POLYSTAR
15	13	HOWARD CARPENDALE GANZ NAH POLYDOR
16	NEW	BEE GEES HIGH CIVILISATION WARNER BROS.
17	15	HERBERT GROENEMEYER LUXUS ELECTROLA
18	20	PATRICIA KAAS SCENE DE VIE COLUMBIA
19	19	THE SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM
20	NEW	VAYA CON DIOS NIGHT OWLS ARIOLA

## CANADA

(Courtesy The Record) As of 4/1/91

1	4	I'VE BEEN THINKING ABOUT YOU LONDONBEAT RADIOACTIVE/MCA
2	2	JOYRIDE ROXETTE CAPITOL/CAPITOL
3	1	SADENESS—PART 1 ENIGMA VIRGIN/A&M
4	3	ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA/BMG
5	5	I LOVE YOU VANILLA ICE CAPITOL/CAPITOL
6	9	WHERE DOES MY HEART BEAT NOW CELINE DION COLUMBIA/SONY
7	8	SOMEDAY MARIAH CAREY SONY/SONY
8	19	CRY FOR HELP RICK ASTLEY RCA/RCA
9	NEW	RESCUE ME MADONNA SIRE/WEA
10	6	COMING OUT OF THE DARK GLORIA ESTEFAN EPIC/SONY
11	11	THIS HOUSE TRACIE SPENCER CAPITOL/CAPITOL
12	12	MY DEFINITION OF DREAM WARRIORS ISLAND/MCA
13	15	HERE WE GO C&C MUSIC FACTORY COLUMBIA/SONY
14	20	EVERYONE'S A WINNER BOOTSALUCE VERTIGO/PGD
15	16	GOOD TOGETHER CANDI & THE BACKBEAT I.R.S./MCA
16	10	SMOOTH AS SILK MC J & COOL G CAPITOL/CAPITOL
17	14	CALL IT ROCK AND ROLL GREAT WHITE CAPITOL/CAPITOL
18	13	SHOW ME THE WAY STYX A&M/A&M
19	7	SENSITIVITY RALPH TRESVANT MCA/MCA
20	NEW	HIGHWIRE ROLLING STONES COLUMBIA/SONY

## ALBUMS

1	2	C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY
2	1	THE TRAGICALLY HIP ROAD APPLES MCA/MCA
3	3	MARIAH CAREY VISION OF LOVE COLUMBIA/SONY
4	5	VANILLA ICE TO THE EXTREME SBK/EMI
5	4	STING THE SOUL CAGES A&M/A&M
6	6	CHRIS ISAAK HEART SHAPED WORLD REPRIS/WEA
7	7	ENIGMA MCMXC A.D. VIRGIN/A&M
8	9	BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN
9	8	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
10	12	THE DOORS SOUNDTRACK ELEKTRA/WEA
11	17	R.E.M. OUT OF TIME WARNER BROS./WEA
12	10	MADONNA THE IMMACULATE COLLECTION SIRE/WEA
13	14	AC/DC THE RAZORS EDGE ATCO/WEA
14	11	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
15	13	THE SIMPSONS THE SIMPSONS SING THE BLUES GEFFEN/GEFFEN
16	16	PHIL COLLINS SERIOUS HITS... LIVE! ATLANTIC/WEA
17	NEW	RICK ASTLEY FREE RCA/BMG
18	18	BLUE RODEO CASINO WEA/WEA
19	20	CELINE DION UNISON COLUMBIA/SONY
20	15	BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WEA

## FRANCE

(Courtesy of Nielsen/Europe 1) As of 3/30/91

1	1	SINGLES
2	2	WIND OF CHANGE SCORPIONS MERCURY
3	6	SADENESS—PART 1 ENIGMA VIRGIN
4	5	POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA
5	4	QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. ON THE BEAT
6	11	ROMANTIC WORLD DANA DAWSON COLUMBIA
7	3	UNCHAINED MELODY RIGHTEOUS BROTHERS POLYDOR/POLYGRAM
8	10	NATAL CHICO & ROBERTA CARRERE
9	8	DARLIN ROCH VOISINE BMG
10	14	PLACE DES GRANDS HOMMES PATRICK BRUEL BMG
11	7	ABOUT YOU DAVID HALLYDAY PHONOGRAM
12	9	J'AI PEUR FRANCOISE FELDMAN & JONIECE JAMISON PHONOGRAM
13	12	IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBELIVIER ZONE/BMG
14	16	A NOS ACTES MANQUES FREDERICKS, GOLDMAN & JONES COLUMBIA
15	15	TEQUILA LATINO PARTY POLYGRAM
16	17	EST CE QUE TU ES SEULE CE SOIR FREDERIC FRANCOIS EMI
17	NEW	ICE ICE BABY VANILLA ICE EMI
18	13	LETS GO CRAZY INDRA CARRERE/ORLANDO
19	NEW	LA PETITE SIRENE ANNE DISNEY/ADES
20	NEW	LET'S TRY IT AGAIN NEW KIDS ON THE BLOCK COLUMBIA
21	NEW	FEEL THE GROOVE CARTOUCHE PHONOGRAM

## ALBUMS

1	3	PATRICK BRUEL ALORS REGARDE RCA/BMG
2	1	ENIGMA MCMXC A.D. VIRGIN
3	2	SCORPIONS CRAZY WORLD MERCURY
4	4	JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA
5	11	ROCH VOISINE DOUBLE RCA/BMG
6	8	BENNY B. L'ALBUM ON THE BEAT
7	15	UB40 LABOUR OF LOVE PART II VIRGIN
8	6	JOHNNY HALLIDAY DANS LA CHALEUR DE BERCY PHONOGRAM
9	9	FRANCOISE FELDMAN UNE PRESENCE PHONOGRAM
10	5	ELMER FOOD BEAT 30 CM POLYDOR
11	7	STING THE SOUL CAGES A&M
12	12	MICHEL SARDOU LE PRIVILEGE TREMA/EMI
13	10	PHIL COLLINS SERIOUS HITS... LIVE! WEA
14	13	FREDERIC FRANCOIS EST CE QUE TU ES SEULE CE SOIR TREMA/EMI
15	NEW	DANA DAWSON PARIS NEW YORK AND ME COLUMBIA
16	NEW	CHICO ET ROBERTA FRENTE A FRENTE CARRERE
17	17	QUEEN INNUENDO EMI
18	20	THIERRY HAZARD POP MUSIC COLUMBIA
19	14	NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA
20	16	WHITNEY HOUSTON I'M YOUR BABY TONIGHT BMG

## JAPAN

(Courtesy Music Labo) As of 4/1/91

1	1	SINGLES
2	NEW	OH YEAH/LOVE STORY WA TOTSUZEN NI KAZUMASA ODA FUN HOUSE
3	NEW	KITTO ATSUI KUCHIBIRU WINK POLYSTAR
4	2	LOVE '91 CHECKERS PONY CANYON
5	3	HAZIMARI WA ITSUMO AKA ASKA PONY CANYON
6	NEW	UTAEKAKATTA LOVE SONG YUJI ODA TOSHIBA/EMI
7	6	I LOVE YOU YUTAKA OZAKI SONY
8	4	GYPSEY MICHIRO KOJIMA VAP
9	5	AIWA KATSU KAN POLYDOR
10	NEW	AITAI CHIKAO SAWADA TAURUS
11	NEW	ANATANI TENSHI GA MIERU TOKI NORIKO SAKAI VICTOR
12	NEW	ALBUMS
13	NEW	YAMADAKATUTENAI WINK YAMADAKATUTENAI CD PONY CANYON
14	NEW	REBECCA THE BEST OF DREAMS SONY
15	NEW	YUJI ODA ON THE ROAD TOSHIBA/EMI
16	NEW	NINJA NINJA HAKUSHO COLUMBIA
17	NEW	KAORI KAWAMURA CHURCH PONY CANYON
18	NEW	THE BOOM D.E.M.O. SONY
19	2	MIDORI KARASHIMA GREEN FUN HOUSE
20	NEW	M.C. HAMMER JAPAN ONLY TOSHIBA/EMI
21	NEW	SHAN SHAN TYPHOON SHAN SHAN TYPHOON EPIC/SONY
22	NEW	ANN LEWIS WOMANISM VICTOR

## SPAIN

(Courtesy TVE/AFVE) As of 3/18/91

1	1	SINGLES
2	2	THE GREASE MEGAMIX JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR
3	5	SADENESS—PART 1 ENIGMA VIRGIN
4	3	DO THE BARTMAN THE SIMPSONS WEA
5	4	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY
6	NEW	3 A.M. ETERNAL KLF BLANCO Y NEGRO
7	6	ALL TOGETHER NOW THE FARM GINGER
8	7	UNBELIEVABLE E.M.F. EMI
9	9	BULLET PROOF HEART THE SILENCERS RCA
10	10	I PROMISED MYSELF NICK KAMEN WEA
11	10	HELLO AFRIKA DR. ALBAN f/LEILA K. ARIOLA
12	2	ALBUMS
13	2	JUAN LUIS GUERRA Y 4:40 BACHATA ROSA KAREN
14	3	VARIOUS LAS MEJORES BALADAS HISPANOX
15	5	THE RIGHTEOUS BROTHERS UNCHAINED MELODY/THE VERY BEST OF... POLYGRAM
16	4	JUAN LUIS GUERRA Y 4:40 OJALA QUE LLUEVA CAFE KAREN
17	6	TV SOUNDTRACK TWIN PEAKS WEA
18	7	ENIGMA MCMXC A.D. VIRGIN
19	8	SOUNDTRACK GREASE POLYGRAM
20	9	QUEEN INNUENDO EMI
21	10	VARIOUS SYNTHESIZER, VOL. 2 SERENADE
22	9	HEROES DEL SILENCIO SENDEROS DE TRAICION EMI

## ITALY

(Courtesy Musica e Dischi) As of 3/26/91

1	1	SINGLES
2	2	PERCHE LO FAI? MARCO MASINI RICORDI
3	3	SE STIAMO INSIEME RICARDO COCCIANTE EMI
4	4	SPUNTA LA LUNA DAL MONTE PIERANGELO BERTOLI RICORDI
5	6	SADENESS—PART 1 ENIGMA VIRGIN
6	5	OGGI UN DIO NON HO RAF OGD
7	8	GLI ALTRI SIAMO NOI UMBERTO TOZZI OGD
8	7	ALL THIS TIME STING A&M
9	9	'O SCARAFONE PINO DANIELE OGD
10	10	ATTENTI AL LUPO DJ LELEWEL GROOVE GROOVE MELODY/DISCOMAGIC
11	10	NENE AMEDEO MINGHI RICORDI
12	1	ALBUMS
13	1	MARCO MASINI MALINGONIOIA RICORDI
14	2	VARIOUS SUPERSANREMO WARNER BROS.
15	3	RICCARDO COCCIANTE COCCIANTE EMI
16	4	QUEEN INNUENDO PARLOPHONE
17	5	UMBERTO TOZZI GLI ALTRI SIAMO NOI OGD
18	6	RENATO ZERO PROMETEO BMG/ARIOLA
19	7	RAF SOGNI... E' TUTTO QUELLO CHE C'E' OGD
20	8	STING THE SOUL CAGES A&M
21	9	ERIC CLAPTON THE ERIC CLAPTON STORY POLYGRAM
22	10	LUCIO DALLA CAMBIO PRESSING/BMG ARIOLA



# ALBUM REVIEWS

## POP

► **SHEENA EASTON**  
**What Comes Naturally**  
PRODUCERS: Various  
MCA 10131

Scottish lass aims to prove her songwriting capability on new effort, on which she teams with such top 40 luminaries as Oliver Leiber ("Half A Heart") and Ian Prince ("The First Touch Of Love"). Although there isn't anything as riveting as her previous work with Prince, results are radio-friendly funk/pop ditties that are strong with memorable hooks. Seductive title track is already striding up the Hot 100, while equally pumped "The First Touch Of Love" and "You Can Swing It" are waiting in the wings.

► **BILLY SQUIER**  
**Creatures Of Habit**  
PRODUCERS: Godfrey Diamond & Billy Squier  
Capitol 94303

It's been a while between hits for journeyman rocker Squier, but new album is shaping up to be a big one. Main factor is initial track, the subtly titled "She Goes Down" (it's not about scuba diving), already a top 10 Album Rock Track. "Young At Heart" (no, not Sinatra's) also looms as a potential click at the format. Meat-and-potatoes hard rock will suit the market fine.

## VITAL REISSUES

**THE MAMAS & THE PAPAS**  
**Creeque Alley/The History Of The Mamas & The Papas**  
COMPILATION PRODUCERS: Cary Mansfield & Andy McKaie  
MCA 10195

Any young'un who think of John and Michelle Phillips as "Chynna Phillips' parents" should be directed forthwith to this delightful two-CD compilation of storied L.A. vocal group's work. Cream of the glorious harmony hits by the Phillipses, Cass Elliot, and Denny Doherty are here, with sound much improved from previous reissues; set also contains pre-M&Ps work and a few significant solo works by all. As effective an overview of a crucial '60s pop unit as Columbia's recent Byrds box.

**THE GOLDEN PALOMINOS**  
**Thundering Herd/The Best Of The Golden Palominos**  
PRODUCER: Anton Fier  
Oceans 4105

Drummer/mastermind Fier's floating band, which started up in 1982, was a kind of modern-rock who's who: Players along the way included Michael Stipe, Bill Laswell, Chris Stamey, Syd Straw, Jody Harris, Arto Lindsay, Peter Blegvad, Fred Frith, Don Dixon, and John Zorn, as well as such vets as Carla Bley, Richard Thompson, and Jack Bruce. Two-CD set extracted from GPs' four Celluloid albums is a deep sampling of group's brawny, often challenging work.

► **PAT BENATAR**  
**True Love**  
PRODUCER: Neil Giraldo  
Chrysalis 21805

Benatar's singing the blues on this much touted comeback record. There's certainly no question that she has the pipes for such an endeavor and she shrewdly enlists Roomful Of Blues to back her, which they do splendidly. The material—a few originals scattered among such smoky numbers as B.B. King's "Payin' The Cost To Be The Boss" and Albert King's "I Get Evil"—is first-rate. The only variable here is public receptiveness to such a project. The record graveyard is littered with such change-of-pace albums, but this one deserves to succeed.

**THE BLESSING**  
**King Of The Deep Water**  
PRODUCERS: Neil Dorfman, Mike Westergaard  
MCA 10070

Label has mounted an immense push for this U.K. quartet, so don't be surprised if major action follows. Band is very much in a Fine Young Cannibals pop-soul groove, with singer/writer William Topley's sleek vocalizing leading the way. Smooth "Highway 5" leads album out in style; rest of slickly arranged proceedings can be cherry-picked with ease. Solid for album rock and top 40.

★ **PAUL BRADY**  
**Trick Or Treat**  
PRODUCER: Paul Brady  
Fontana/Mercury 848454

Though he's hardly a household name, seasoned Irish singer/songwriter has friends in high places, as the duet with Bonnie Raitt on the title track attests. Brady has a soulful Van Morrison quality in his music, although he's more immediately accessible. Album rock should jump on the Brady/Raitt number as well as several others including the urgent "I Can't Stop Wanting You" and "Soul Child."

**KING OF KINGS**  
PRODUCER: Roy Thomas Baker  
DGC 24368

This is one strange debut album. New York hard rock trio sounds like it has been holed up in a small room with a collection of "Kashmir"-era Zeppelin, the works of Jim Morrison, and some unusual controlled substances. There are some playable shorter tracks here ("Seasons Of Eve," "Mantra"), but band usually goes in for Big Statements—last track is 13 minutes long! Neo-psychedelia for loud left-field album rockers.

★ **DANNY GATTON**  
**88 Elmira St.**  
PRODUCER: Danny Gatton  
Elektra 61032

Washington, D.C., fretboard ace has flabbergasted critics with his indie releases; his major-label debut is no less impressive. Gatton is a do-anything guitarist who can wail in any style from blues and surf to Latin and country. Pick of the all-instrumental litter may be dreamy version of Beach Boys' "In My Room"; Gatton's wacky humor comes out in his take on "The Simpsons" TV theme and zany "Fandings." Deluxe picking all the way.

**GOODBYE MR. MACKENZIE**  
PRODUCERS: Terry Adams & the MacKenzies  
Radioactive/MCA 10174

Scottish sextet jumps from Capitol to Gary Kurfist's new imprint for sophomore set, which is no slump. Lyrical concerns remain primarily dark, but any eclipse is dispelled by general forcefulness of the playing and singing. Punchy straight-ahead numbers like "The Rattler," "Now We Are Married," and "Open Your Arms" could be modern-rock dark horses.

**VANITY KILLS**  
**2 Die 4**  
PRODUCER: Julian Raymond  
Hollywood Records 60996

# B I L L B O A R D

## SPOTLIGHT



**ROXETTE**  
**Joyride**  
PRODUCERS: Clarence Ofverman; Anders Herrlin  
EMI 94435

Coed Swedish duo returns with a much deeper album than its multiplatinum debut. That's not to say the group has tampered greatly with the formula of slick music and simple lyrics that begat its initial success, simply that there's a marked growth here that enhances the 14 tunes. In addition to first single, which is zooming up the chart, the pair tackles a diverse slate of tunes ranging from the largely acoustic "Watercolours In The Rain" to the Stax-charged "Soul Deep." Fans of the first album will be doubly pleased this time out; critics who dismissed group as fluff after its first effort should give it another try.

A weird hybrid between Simple Minds and Glass Tiger, this Los Angeles trio combines dance grooves with pop/rock sensibilities. Obviously, they run the risk of falling into the cracks between both camps, but there's plenty here to recommend the project: "Never The Same" is a perky midtempo number that never lapses into insincerity; "Holiday Of Passion" blends rock guitar and drums with a jaunty pop melody. Worth a spin.

**MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK**  
**The Marrying Man**  
PRODUCER: Tim Hauser  
Hollywood 61105

Main attraction on this soundtrack to the new Neil Simon-penned romantic comedy is the full-fledged vocal debut of Kim Basinger, last heard breathing heavily on a Prince remix. Basinger tries her hand at seven period torch numbers; while she won't make anybody forget Marilyn Monroe, she doesn't embarrass herself either, and most tunes include nice Stan Getz tenor solos as a bonus. Box office will ultimately determine album's fate.

## R&B

**LAZET MICHAELS**  
**Too Strong**  
PRODUCERS: David DaVinci, Lazet Michaels  
Zoo 2445

Zoo's first R&B release introduces a new talent with some special moves.

## NEW & NOTEWORTHY

**ED O.G. & DA BULLDOGS**  
**Life Of A Kid In The Ghetto**  
PRODUCERS: Teddy Tedd, Special K., Joe Mansfield  
PWL/Mercury 848326

Rhyme clique is quickly winning fans in both urban radio and hardcore rap circles with fab first single, "I Got To Have It." Album deftly combines contagious hip-hop grooves with intelligent, streetwise lyrics. Next logical single step is the fun and percussive "Feel Like A Nut," which has the charm to spark crossover into the pop-radio arena.

Key to album's success is sharp production, which is ultrabusy and sometimes dizzyingly off-kilter. Title track and "Beggar For Your Kisses" are better-than-average dance-club fare, but "My Rage," with its heated political text, indicates that Michaels is an artist with something going on upstairs. One to watch.

## JAZZ

► **WYNTON MARSALIS**  
**Standard Time Vol. 2: Intimacy Calling**  
PRODUCER: Steve Epstein  
Columbia 47346

Second installment of Marsalis' quartet tribute to standards—the lingua franca of jazz—is weighted heavily toward down- and midtempo themes, delicately and lovingly delivered with the help of pianist Marcus Roberts. Traditional formats could confidently pick any cut for airplay, especially "When It's Sleepytime Down South," "Embraceable You," and "Bourbon Street Parade," as well as up-tempo tracks "I'll Remember April," "What Is This Thing Called Love?," and "Lover." "Indelible And Nocturnal" is the sole Marsalis original, and the leader sits out for a trio take on "East Of The Sun (West Of The Moon)."

**KENNY BLAKE**  
**Interior Design**  
PRODUCERS: Dave Love & Kenny Blake  
Heads Up 3011

Pittsburgh-based saxophonist should make inroads into contemporary jazz formats with this smooth, synth-flavored effort. Outstanding originals include the funky, graceful "Oasis" the snappy opener "Hey Mister," and R&B tune "What Can I Say," sung by pianist/songwriter Joe McBride. Most likely for airplay, however, are covers of Earle Hagen's "Harlem Nocturne," Steely Dan's "Babylon Sisters," and an oddly understated version of Paul Desmond classic "Take Five."

## WORLD MUSIC

**SILVIO RODRIGUEZ**  
**Los Clasicos De Cuba I**  
PRODUCERS: Silvio Rodriguez; others  
Luaka Bop/WB 26480

Culled from six Cuban albums released from '75 to '88, this canny compilation suggests that Rodriguez has been more influenced by American folk-rock than Cuban salsa—using spare, simple arrangements and acoustic guitars rather than the expected bleating horns and conga drums. Although his lyrics' ideological support of Cuban and Nicaraguan socialism seems outmoded in light of recent history, his musical abilities are never less than astute, especially with such penetrating melodies as "Como Esperando Abril," "Playa Giron," "Sueno Con Serpientes," "Causas Y Azares," and "Canto Arena."

## COUNTRY

► **THE FORESTER SISTERS**  
**Talkin' Bout Men**  
PRODUCERS: Robert Byrne, Alan Schulman  
Warner Bros. 26500

Paced by the sassy single "Men," this album also has its share of more thoughtful pieces, among them "Somebody Else's Moon" and "You Take Me For Granted." A feast for lovers of harmony.

**MEL MCDANIEL**  
**Country Pride**  
PRODUCERS: Keith Stegall, Roger Murrah  
DPI 1001

McDaniel hasn't sounded this good since he made his breakthrough recordings in the late '70s. He sings with great spirit and drama, the production is spare and sizzling, and

## SPOTLIGHT



**KENTUCKY HEADHUNTERS**  
**Electric Barnyard**  
PRODUCER: The Kentucky HeadHunters  
Mercury 848054

Those fearful that the HeadHunters might exhaust their store of bizarre musical arcana or retreat from the high-altitude eclecticism of their first album can rest easy. "Electric Barnyard" is just as wonderfully energetic and goofy as "Pickin' On Nashville." Within these sonic walls is another homage to Bill Monroe ("Body And Soul"), a spray-painted shard of pop history ("Spirit In The Sky"), and a little warped Disneyana ("The Ballad Of Davy Crockett"). The high jinks, however, emphasize rather than eclipse the group's considerable musical skill and inventiveness.

the material embraces both the serious and the silly. Contact: 1102 17th Ave. South, Nashville, Tenn. 37212.

## CLASSICAL

**MUSSORGSKY: PICTURES AT AN EXHIBITION; NIGHT ON BALD MOUNTAIN;RAVEL: VALSES NOBLE ET SENTIMENTALES**

New York Philharmonic, Sinopoli  
Deutsche Grammophon 429 785

Although Sinopoli can detonate occasional thunderbolts with the best of them, he seems to prefer a more reflective mood in the highly charged Mussorgsky works, a welcome change from some near-hysterical competitive displays. The range of mood in the more subtly nuanced Ravel is beautifully presented. Sinopoli's orchestral control and the solo playing of NYPO section principals are especially notable.

**JANACEK: GLAGOLITIC MASS/DVORAK: TE DEUM**  
Brewer, Simpson, Dent, Roloff, Atlanta Symphony Orchestra & Chorus, Shaw  
Telarc 80287

It comes as no surprise that Shaw and his chorus demonstrate their vaunted expertise in Janacek's exotic score, as striking a liturgical work as the literature offers. What is less impressive is a somewhat routine run-through by the orchestra and occasional difficulties experienced by the soloists. To a lesser extent, this is also true of the Dvorak. Sonics, however, are up to the label's high standards.

**SPOTLIGHT:** Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

**NEW AND NOTEWORTHY:** Highlights new and developing acts worthy of attention and other releases of special interest.

**VITAL REISSUES:** Re-released albums and compilation records of special artistic, archival and commercial interest.

**PICKS (►):** New releases predicted to hit the top half of the chart in the format listed.

**CRITIC'S CHOICE (★):** New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.



A TOUCH OF YESTERDAY AND TODAY,  
CREATING THE SOUND  
OF TOMORROW.

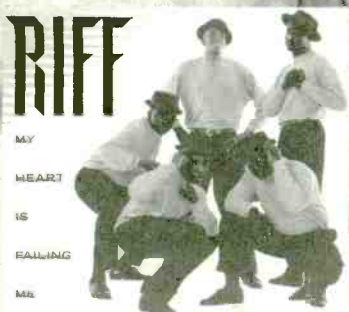
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# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**LONDONBEAT** SCORES A NO. 1 record the first time out as "I've Been Thinking About You" (Radioactive) moves to the top by a comfortable margin. "Thinking" just edges out the gold-certified "Sadness Part 1" by Enigma (Charisma) for No. 1 in sales and beats "You're In Love" by Wilson Phillips (SIR) for No. 1 in airplay points. "Sadness" is still bulleted but holds at No. 5 as Amy Grant's "Baby Baby" (A&M) jumps over it. "Hold You Tight" by Tara Kemp (Giant) moves up to No. 3 but its point gains are below the criteria for a bullet. Next week the top two should fight it out again, but "Baby Baby" has an outside chance of jumping right to No. 1 if the top two falter.

**THE FIRST HOT 100** single for Queensryche (EMI) is turning into a big winner. "Silent Lucidity" is the Power Pick/Sales, jumping from No. 43 to No. 27 on the strength of its explosive sales growth and strong radio growth, as well. It has five top-five radio reports so far, including 93Q Syracuse, N.Y. (15-9), and KZ106 Chattanooga, Tenn. (7-5). The airplay pick goes to Mariah Carey's "I Don't Wanna Cry" (Columbia), last week's Hot Shot Debut. "Cry" zooms 19 places to No. 31 on the strength of 45 radio adds and early top 10 reports at such stations as Kiss 102 Charlotte, N.C. (11-8), and KQMQ Honolulu (24-10).

**"MIRACLE"** BY WHITNEY HOUSTON (Arista) is the most-added single at radio (110 adds) and the Hot Shot Debut at No. 63. Among the nine debuts are four artists new to the chart. Two U.K. bands are crossing over from the alternative rock scene to mainstream top 40 as EMF enters at No. 87 with "Unbelievable" (EMI) and Jesus Jones enters at No. 94 with "Right Here, Right Now" (SBK). Dutch dance duo Carouche debuts at No. 97 with "Feel The Groove" (Scotti Bros.). And closer to home, former backup vocalist Lisa Fischer from Brooklyn, N.Y., enters the spotlight as her first single, "How Can I Ease The Pain" (Elektra), comes on the Hot 100 at No. 98. "Come Again" by Damn Yankees (Warner Bros.) has 40 adds but is just shy of the points needed to chart; look for a strong debut next week.

**QUICK CUTS:** Last week, "Round And Round" by Tevin Campbell (Paisley Park) was pushed down to No. 14 despite gaining points; this week, it moves up to its highest position, No. 12, although its point total declines... "Just The Way It Is, Baby" by the Rembrandts (Atco) is in a tight part of the chart and moves up only one place to No. 22 despite strong sales and airplay gains, including No. 1 radio reports from WKMZ Hagerstown, Md., and KKHT Springfield, Mo.... "That's Why" by the Party (Hollywood) loses its bullet but moves up to No. 55 with continued upward radio moves where it is being played, such as WOMP Wheeling, W.Va. (4-3), and Hot 97.7 San Jose, Calif. (13-8)... "Crazy" by Daisy Dee (LMR) is still showing growth although it is unbulleted at No. 75. It jumps 2-1 at B96 Chicago, 12-6 at Hot 97 New York, and 27-18 at Z104 Norfolk, Va.... "All True Man" by Alexander O'Neal (Tabu) moves up six places to No. 43 without gaining enough points for a bullet, but it is top 10 at four stations, including X106 Kansas City, Mo.

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 24 REPORTERS	SILVER ADDS 40 REPORTERS	BRONZE/ SECONDARY ADDS 172 REPORTERS	TOTAL ADDS 236 REPORTERS	TOTAL ON
MIRACLE WHITNEY HOUSTON ARISTA	7	14	89	110	111
LOVE AT FIRST SIGHT STYX A&M	0	3	44	47	85
I DON'T WANNA CRY MARIAH CAREY COLUMBIA	2	4	39	45	193
COME AGAIN DAMN YANKEES WARNER BROS.	0	3	37	40	41
LOSING MY RELIGION R.E.M. WARNER BROS.	3	1	30	34	89
I LIKE THE WAY HI-FIVE JIVE	2	6	25	33	160
BITTER TEARS INXS ATLANTIC	0	4	29	33	96
HOW CAN I EASE THE PAIN LISA FISCHER ELEKTRA	2	6	19	27	28
I TOUCH MYSELF DIVINYLS VIRGIN	2	5	18	25	173
UNCLE TOM'S CABIN WARRANT COLUMBIA	0	1	24	25	29

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 100. Sales & Airplay

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES					AIRPLAY				
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	9	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	1	1	1	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	1
2	1	SADNESS PART 1	ENIGMA	5	2	3	YOU'RE IN LOVE	WILSON PHILLIPS	2
3	5	YOU'RE IN LOVE	WILSON PHILLIPS	2	3	4	HOLD YOU TIGHT	TARA KEMP	3
4	2	IESHA	ANOTHER BAD CREATION	9	4	7	BABY BABY	AMY GRANT	4
5	8	RICO SUAVE	GERARDO	7	5	2	COMING OUT OF THE DARK	GLORIA ESTEFAN	8
6	11	BABY BABY	AMY GRANT	4	6	11	JOYRIDE	ROXETTE	6
7	7	HOLD YOU TIGHT	TARA KEMP	3	7	5	STATE OF THE WORLD	JANET JACKSON	—
8	17	JOYRIDE	ROXETTE	6	8	10	SADNESS PART 1	ENIGMA	5
9	4	SIGNS	TESLA	10	9	6	SOMEDAY	MARIAH CAREY	21
10	16	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	13	10	14	MERCY MERCY ME/I WANT YOU	ROBERT PALMER	17
11	20	VOICES THAT CARE	VOICES THAT CARE	19	11	16	CRY FOR HELP	RICK ASTLEY	11
12	6	THE STAR SPANGLED BANNER	WHITNEY HOUSTON	32	12	12	ROUND AND ROUND	TEVIN CAMPBELL	12
13	23	HERE WE GO	C&C MUSIC FACTORY	15	13	9	THIS HOUSE	TRACIE SPENCER	20
14	18	CRY FOR HELP	RICK ASTLEY	11	14	18	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS	16
15	13	ROUND AND ROUND	TEVIN CAMPBELL	12	15	8	ONE MORE TRY	TIMMY T.	14
16	10	ONE MORE TRY	TIMMY T.	14	16	15	SIGNS	TESLA	10
17	28	I TOUCH MYSELF	DIVINYLS	18	17	17	RICO SUAVE	GERARDO	7
18	3	COMING OUT OF THE DARK	GLORIA ESTEFAN	8	18	20	RHYTHM OF MY HEART	ROD STEWART	23
19	26	TOUCH ME (ALL NIGHT LONG)	CATHY DENNIS	16	19	23	HERE WE GO	C&C MUSIC FACTORY	15
20	22	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	26	20	19	JUST THE WAY IT IS, BABY	THE REMBRANDTS	22
21	14	I'LL BE BY YOUR SIDE	STEVIE B	24	21	24	I TOUCH MYSELF	DIVINYLS	18
22	34	SILENT LUCIDITY	QUEENSRYCHE	27	22	21	IESHA	ANOTHER BAD CREATION	9
23	21	MERCY MERCY ME/I WANT YOU	ROBERT PALMER	17	23	28	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	13
24	24	HOW TO DANCE	BINGO BOYS FEATURING PRINCESSA	25	24	37	I DON'T WANNA CRY	MARIAH CAREY	31
25	32	JUST THE WAY IT IS, BABY	THE REMBRANDTS	22	25	29	MORE THAN EVER	NELSON	28
26	25	WICKED GAME	CHRIS ISAAK	45	26	13	I'LL BE BY YOUR SIDE	STEVIE B	24
27	15	GET HERE	OLETA ADAMS	30	27	32	SAVE SOME LOVE	KEEDY	29
28	12	THIS HOUSE	TRACIE SPENCER	20	28	30	YOU DON'T HAVE TO GO HOME TONIGHT	THE TRIPLETS	33
29	30	AROUND THE WAY GIRL	L.L. COOL J	38	29	35	VOICES THAT CARE	VOICES THAT CARE	19
30	31	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	44	30	22	WHERE DOES MY HEART BEAT NOW	CELINE DION	36
31	39	RHYTHM OF MY HEART	ROD STEWART	23	31	25	SHOW ME THE WAY	STYX	35
32	36	STONE COLD GENTLEMAN	RALPH TRESVANT	34	32	—	MORE THAN WORDS	EXTREME	37
33	27	I'LL DO 4 U	FATHER M.C.	51	33	31	HOW TO DANCE	BINGO BOYS FEATURING PRINCESSA	25
34	—	IT'S A SHAME (MY SISTER)	MONIE LOVE	46	34	36	STONE COLD GENTLEMAN	RALPH TRESVANT	34
35	—	SAVE SOME LOVE	KEEDY	29	35	33	CALL IT POISON	THE ESCAPE CLUB	47
36	29	SOMEDAY	MARIAH CAREY	21	36	26	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	40
37	40	TEMPLE OF LOVE	HARRIET	39	37	27	GET HERE	OLETA ADAMS	30
38	—	MORE THAN EVER	NELSON	28	38	39	LET'S CHILL	GUY	41
39	—	YOU DON'T HAVE TO GO HOME TONIGHT	THE TRIPLETS	33	39	—	ALL TRUE MAN	ALEXANDER O'NEAL	43
40	33	TOGETHER FOREVER	LISETTE MELENDEZ	42	40	—	SILENT LUCIDITY	QUEENSRYCHE	27

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	SHEET MUSIC DIST.
40 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	ASCAP/HL
61 ALL THIS TIME (Magnetic, BMI/Blue Turtle, ASCAP) HL	84 IF YOU NEEDED SOMEBODY (Warner Chappell/TJT, ASCAP/Phantom, ASCAP) WBM
43 ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	13 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
69 ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)	24 I'LL BE BY YOUR SIDE (SHR, ASCAP/Mya-T, BMI) HL
38 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	51 I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM/HL
4 BABY BABY (Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL	92 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Sony Tunes, ASCAP/Maestro B, ASCAP) WBM
65 BABY'S COMING BACK (Virgin Songs, BMI/Little Green Appletoons, BMI) HL	73 I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL
93 BACKYARD (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP)	18 I TOUCH MYSELF (Billy Steinberg, ASCAP/Denise Barry, ASCAP/EMI Blackwood, BMI/EMI Songs (Australia)) WBM/HL
67 BITTER TEARS (Tol Muziek, ASCAP/MCA, ASCAP) HL	46 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP/WBM/HL
47 CALL IT POISON (Love Pump, MCA, ASCAP) WBM	1 I'VE BEEN THINKING ABOUT YOU (Warner-Tamerlane, BMI) WBM
53 CALL IT ROCK N' ROLL (Psycho Bimbo's From Hell, ASCAP) WBM	71 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)
8 COMING OUT OF THE DARK (Foreign Imported, BMI) CPP	6 JOYRIDE (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM
75 CRAZY (SHR, BMI)	22 JUST THE WAY IT IS, BABY (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM
11 CRY FOR HELP (BMG, ASCAP) HL	41 LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM
DEEP, DEEP TROUBLE (Fox Film, BMI/Gracie Films, BMI/Guck, BMI/TCF, BMI/Zomba, ASCAP) WBM	57 LOSING MY RELIGION (Night Garden, BMI/Unichappell, BMI)
96 DEEPER SHADE OF SOUL (BMG, ASCAP) HL	72 LOVE AT FIRST SIGHT (Almo, ASCAP/Alloy, ASCAP/War Bride, BMI/Hampstead Heath, ASCAP/Grand Illusion, ASCAP) CPP/WBM
49 DON'T TREAT ME BAD (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL	82 LOVE ME FOREVER OR LOVE ME NOT (Cole-Civilles, ASCAP/Virgin, ASCAP) HL
60 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	100 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM
64 EASY COME EASY GO (Virgin Songs, BMI/Varseau, BMI/Small Hope, BMI) HL	74 MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)
97 FEEL THE GROOVE (BMC, BMI/Ramaekers, BMI/Van Gogh's Ear, BMI)	17 MERCY MERCY ME (THE ECOLOGY) /I WANT YOU (Jobete, ASCAP/Almo, ASCAP) CPP
88 THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM	63 MIRACLE (Kear, BMI/Sony Epic/Solar, BMI)
85 FUNK BOUTIQUE (Andy Panda, ASCAP/Tony Moran, ASCAP/RBG-Dome, ASCAP) HL	28 MORE THAN EVER (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP) WBM/HL
30 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	37 MORE THAN WORDS (Funky Metal, ASCAP/Almo, ASCAP) CPP
GOING THROUGH THE MOTIONS (Scorpionmoon, ASCAP/Frostified, ASCAP/Mi-GY, ASCAP/Desha, ASCAP/Virgin, ASCAP) HL	54 MY HEART IS FAILING ME (Colgems-EMI, ASCAP/Knighty-Knight, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM
44 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civilles, ASCAP) HL	95 MY SIDE OF THE BED (EMI Blackwood, BMI/Miranda Jasper, BMI/Denise Barry, ASCAP/Billy Steinberg, ASCAP) HL/WBM
58 HEARTBREAK STATION (Chappell & Co., ASCAP/Eve, ASCAP) HL	91 NIGHTGOWN (Mille Miglia, ASCAP/Diabetic, ASCAP/Controversy, ASCAP/WB, ASCAP/Center City, ASCAP/Bug, ASCAP/Pal-Park, ASCAP)
66 HERE I AM (COME AND TAKE ME) (Irving, ASCAP/Ai Green, BMI) CPP	79 ONE IN A MILLION (Brownstone, ASCAP/Virgin, ASCAP/Bill Wray, ASCAP/Trister, ASCAP/MCA, ASCAP) HL
15 HERE WE GO (Virgin, ASCAP/Cole-Civilles, ASCAP/RBG-Dome, ASCAP) HL	14 ONE MORE TRY (RMI, BMI) WBM
83 HIGHWIRE (Promopub B.V., PRS) CPP	76 PEOPLE ARE STILL HAVING SEX (Take 2, BMI)
3 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)	59 RESCUE ME (WB, ASCAP/Bleu Disque, ASCAP/Webo Rhythm, ASCAP/Lexor, ASCAP) WBM
98 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melanie, ASCAP/MCA, ASCAP)	23 RHYTHM OF MY HEART (WB, ASCAP/Jamm, ASCAP/Bibo, ASCAP) WBM/HL
62 HOW MUCH IS ENOUGH (Colgems-EMI, ASCAP/Scott Cutler, ASCAP/E.G., BMI) WBM	
25 HOW TO DANCE (Supersonics, ASCAP)	
31 I DON'T WANNA CRY (Vision Of Love, BMI/Sony Tunes, ASCAP/Gratitude Sky, ASCAP) CPP/HL	
9 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)	
70 (IF THERE WAS) ANY OTHER WAY (EMI April, ASCAP/HL	
	7 RICO SUAVE (Mo' Ritmo, ASCAP/Louis St., BMI)
	81 RIDE THE WIND (Cyanide, BMI/Wilesden, BMI) HL
	94 RIGHT HERE, RIGHT NOW (EMI, BMI)
	12 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM
	5 SADNESS PART 1 (Sweet 'N' Sour, ASCAP/Virgin, ASCAP) HL
	29 SAVE SOME LOVE (Geffen Again, BMI/Gerard Video, BMI/Warner-Tamerlane, BMI) WBM
	50 SHE TALKS TO ANGELS (Enough To Contend With, BMI/Def USA, BMI) CLM
	35 SHOW ME THE WAY (Grand Illusion, ASCAP/Almo, ASCAP) CPP
	10 SIGNS (Acuff-Rose, BMI/Galeneye, BMI) CPP
	27 SILENT LUCIDITY (Screen Gems-EMI, BMI/Tri-Ryche, BMI) WBM
	21 SOMEDAY (Vision Of Love, BMI/Been Jammin', BMI/Sony Songs, BMI) HL
	48 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
	32 THE STAR SPANGLED BANNER (Public Domain)
	68 STEP ON (Tapestry)
	34 STONE COLD GENTLEMAN (Greenskirt, BMI/Kear, BMI/Sony Epic/Solar, BMI/MCA, ASCAP)
	80 STRIKE IT UP (Lombardoni Edizioni, ASCAP/Intersong U.S.A., ASCAP) HL
	39 TEMPLE OF LOVE (H.R.M., BMI/BMG, ASCAP/Crayfish, ASCAP/Warner Chappell) WBM/HL
	55 THAT'S WHY (Black Lion, ASCAP/Mew Baby, ASCAP)
	20 THIS HOUSE (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP) WBM
	42 TOGETHER FOREVER (Berrios, ASCAP/King Reyes, ASCAP/Funny Bear, ASCAP)
	16 TOUCH ME (ALL NIGHT LONG) (Larry Spier, ASCAP/Personal, ASCAP) WBM
	87 UNBELIEVABLE (Warner Chappell, PRS/WB, ASCAP)
	19 VOICES THAT CARE (Air Bear, BMI/Linda's Boys, BMI/Warner-Tamerlane, BMI/Fall Line Orange, ASCAP) WBM
	56 WAITING FOR LOVE (Walker Avenue, ASCAP/Leitaphone, ASCAP/Songs Of PolyGram, BMI) HL
	77 WALKING IN MEMPHIS (Museum Steps, ASCAP)
	52 WHAT COMES NATURALLY (Tom Sturges, ASCAP/Chrysalis, ASCAP/Warner-Tamerlane, BMI/Nick Mundy, BMI/GG Loves Music, BMI) CLM/WBM
	86 WHATEVER YOU WANT (Tony Toni Tone, ASCAP/Pri, ASCAP)
	36 WHERE DOES MY HEART BEAT NOW (Hit List, ASCAP/Dejamas California, ASCAP/Taylor Rhodes, ASCAP) HL
	45 WICKED GAME (Isaak, ASCAP)
	78 WORD OF MOUTH (Hidden Pun, BMI) WBM
	99 WRAP MY BODY TIGHT (Flyte Tyme, ASCAP) WBM
	26 WRITTEN ALL OVER YOUR FACE (Trycap, BMI/Rude News, BMI)
	33 YOU DON'T HAVE TO GO HOME TONIGHT (Famous, ASCAP/Marion Place, BMI/Careers-BMG, BMI/Sony Songs, BMI/Salsongs, BMI/Tres Hermanas, ASCAP) CPP/HL
	2 YOU'RE IN LOVE (EMI Blackwood, BMI/Willphill, BMI/BrainTree, BMI/MCA, ASCAP/Aerostation, ASCAP) HL



# Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 107 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL)
			★ ★ NO. 1 ★ ★				
1	1	17	<b>SOMEDAY</b> MARIAH CAREY (COLUMBIA) 8 wks. at No. 1	38	35	9	<b>LET'S CHILL</b> GUY (UPTOWN/MCA)
2	2	15	<b>ONE MORE TRY</b> TIMMY T. (QUALITY)	(39)	45	8	<b>JUST THE WAY IT IS, BABY</b> THE REMBRANDTS (ATCO)
(3)	3	14	<b>HOLD YOU TIGHT</b> TARA KEMP (GIANT)	(40)	42	5	<b>DO YOU WANT ME</b> SALT-N-PEPA (NEXT PLATEAU)
(4)	8	7	<b>BABY BABY</b> AMY GRANT (A&M)	(41)	61	2	<b>I WANNA SEX YOU UP</b> COLOR ME BADD (GIANT)
5	4	14	<b>I'VE BEEN THINKING ABOUT YOU</b> LONDONBEAT (RADIOACTIVE/MCA)	(42)	53	5	<b>IT'S A SHAME (MY SISTER)</b> MONIE LOVE (WARNER BROS.)
(6)	11	8	<b>TOUCH ME (ALL NIGHT LONG)</b> CATHY DENNIS (POLYDOR/PLG)	43	39	12	<b>WAITING FOR LOVE</b> ALIAS (EMI)
7	5	9	<b>STATE OF THE WORLD</b> JANET JACKSON (A&M)	44	43	5	<b>WRITTEN ALL OVER YOUR FACE</b> RUDE BOYS (ATLANTIC)
8	6	19	<b>GONNA MAKE YOU SWEAT</b> C&C MUSIC FACTORY (COLUMBIA)	45	44	9	<b>FUNK BOUTIQUE</b> THE COVER GIRLS (EPIC)
9	9	14	<b>THIS HOUSE</b> TRACIE SPENCER (CAPITOL)	46	34	12	<b>STONE COLD GENTLEMAN</b> RALPH TRESVANT (MCA)
(10)	12	8	<b>YOU'RE IN LOVE</b> WILSON PHILLIPS (SBK)	(47)	48	8	<b>SOMETHING IN MY HEART</b> MICHELLE (RUTHLESS/ATCO)
11	7	17	<b>WHERE DOES MY HEART BEAT NOW</b> CELINE DION (EPIC)	(48)	50	4	<b>CRAZY</b> DAISY DEE (LMR/RCA)
12	13	12	<b>COMING OUT OF THE DARK</b> GLORIA ESTEFAN (EPIC)	(49)	52	4	<b>MORE THAN EVER</b> NELSON (DGC)
(13)	17	6	<b>JOYRIDE</b> ROXETTE (EMI)	50	49	19	<b>NO MATTER WHAT</b> GEORGE LAMOND (COLUMBIA)
14	10	15	<b>ALL THE MAN THAT I NEED</b> WHITNEY HOUSTON (ARISTA)	(51)	56	3	<b>YOU DON'T HAVE TO GO HOME...</b> THE TRIPLETS (MERCURY)
(15)	21	7	<b>I LIKE THE WAY</b> HI-FIVE (JIVE/RCA)	(52)	70	2	<b>WHAT COMES NATURALLY</b> SHEENA EASTON (MCA)
16	14	19	<b>ROUND AND ROUND</b> TEVIN CAMPBELL (PAISLEY PARK/WB)	53	37	12	<b>ALL THIS TIME</b> STING (A&M)
17	15	10	<b>SADENESS PART 1</b> ENIGMA (CHARISMA)	(54)	57	16	<b>JEALOUSY</b> THE ADVENTURES OF STEVIE V (MERCURY)
(18)	18	9	<b>TOGETHER FOREVER</b> LISETTE MELENDEZ (FEVER/COLUMBIA)	55	46	15	<b>GET HERE</b> OLETA ADAMS (FONTANA/MERCURY)
(19)	22	6	<b>HERE WE GO</b> C&C MUSIC FACTORY (COLUMBIA)	56	51	14	<b>IF YOU NEEDED SOMEBODY</b> BAD COMPANY (ATCO)
(20)	26	4	<b>I TOUCH MYSELF</b> DIVINYLS (VIRGIN)	57	54	10	<b>ANOTHER SLEEPLESS NIGHT</b> SHAWN CHRISTOPHER (ARISTA)
(21)	23	11	<b>IESHA</b> ANOTHER BAD CREATION (MOTOWN)	58	55	14	<b>POWER OF LOVE</b> DEE-LITE (ELEKTRA)
(22)	25	4	<b>VOICES THAT CARE</b> VOICES THAT CARE (GIANT)	59	60	7	<b>ALL TRUE MAN</b> ALEXANDER O'NEAL (TABU/EPIC)
23	20	11	<b>SHOW ME THE WAY</b> STYX (A&M)	(60)	72	2	<b>PEOPLE ARE STILL HAVING SEX</b> LATOUR (SMASH/PLG)
(24)	31	4	<b>RHYTHM OF MY HEART</b> ROD STEWART (WARNER BROS.)	61	58	17	<b>I SAW RED</b> WARRANT (COLUMBIA)
25	24	18	<b>AROUND THE WAY GIRL</b> L.L. COOL J (DEF JAM/COLUMBIA)	(62)	65	7	<b>THAT'S WHY</b> THE PARTY (HOLLYWOOD/ELEKTRA)
(26)	32	9	<b>HOW TO DANCE</b> BINGO BOYS (ATLANTIC)	(63)	75	2	<b>HERE I AM (COME AND TAKE ME)</b> UB40 (VIRGIN)
27	27	10	<b>I'LL BE BY YOUR SIDE</b> STEVIE B (LMR/RCA)	64	62	4	<b>BACKYARD</b> PEBBLES (WITH SALT-N-PEPA) (MCA)
28	30	8	<b>MERCY MERCY ME/I WANT YOU</b> ROBERT PALMER (EMI)	(65)	66	8	<b>SAME SONG</b> DIGITAL UNDERGROUND (TOMMY BOY/WB)
(29)	69	2	<b>I DON'T WANNA CRY</b> MARIAH CAREY (COLUMBIA)	66	64	8	<b>TEMPLE OF LOVE</b> HARRIET (EAST WEST)
(30)	36	7	<b>CRY FOR HELP</b> RICK ASTLEY (RCA)	(67)	—	1	<b>MY HEART IS FAILING ME</b> RIFF (SBK)
(31)	40	10	<b>SIGNS</b> TESLA (Geffen)	68	67	3	<b>ANOTHER LIKE MY LOVER</b> JASMINE GUY (WARNER BROS.)
32	28	12	<b>I'LL DO 4 U</b> FATHER M.C. (UPTOWN/MCA)	69	68	2	<b>NOW IS TOMORROW</b> DEFINITION OF SOUND (CARDIAC)
(33)	41	3	<b>STRIKE IT UP</b> BLACK BOX (RCA)	(70)	—	1	<b>LOSING MY RELIGION</b> R.E.M. (WARNER BROS.)
(34)	47	3	<b>SAVE SOME LOVE</b> KEEDY (ARISTA)	71	71	17	<b>WICKED GAME</b> CHRIS ISAAK (REPRISE)
35	29	20	<b>RESCUE ME</b> MADONNA (SIRE/WARNER BROS.)	72	73	19	<b>DISAPPEAR</b> INKS (ATLANTIC)
36	38	20	<b>I'LL GIVE ALL MY LOVE TO YOU</b> KEITH SWEAT (ELEKTRA)	73	63	19	<b>LOVE MAKES THINGS HAPPEN</b> PEBBLES (MCA)
37	33	6	<b>RICO SUAVE</b> GERARDO (INTERSCOPE/EAST WEST)	74	74	2	<b>LOVE ME FOREVER OR LOVE...</b> TRILOGY (ATCO)
				(75)	—	1	<b>GOT MY EYE ON YOU</b> PAJAMA PARTY (ATLANTIC)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

## TOP 40 RADIO RECURRENT MONITOR

1	—	1	<b>THE FIRST TIME</b> SURFACE (COLUMBIA)	14	13	11	<b>GROOVE IS IN THE HEART</b> DEE-LITE (ELEKTRA)
2	—	1	<b>LOVE WILL NEVER DO</b> JANET JACKSON (A&M)	15	16	19	<b>U CAN'T TOUCH THIS</b> M.C. HAMMER (CAPITOL)
3	1	3	<b>HIGH ENOUGH</b> DAMN YANKEES (WARNER BROS.)	16	10	17	<b>SOMETHING HAPPENED ON THE...</b> PHIL COLLINS (ATLANTIC)
4	3	5	<b>LOVE TAKES TIME</b> MARIAH CAREY (COLUMBIA)	17	15	6	<b>I'M YOUR BABY TONIGHT</b> WHITNEY HOUSTON (ARISTA)
5	2	10	<b>CAN'T STOP</b> AFTER 7 (VIRGIN)	18	21	19	<b>VOGUE</b> MADONNA (SIRE/WARNER BROS.)
6	4	9	<b>FEELS GOOD</b> TONY! TONII TONE! (WING/MERCURY)	19	17	4	<b>SENSITIVITY</b> RALPH TRESVANT (MCA)
7	7	19	<b>RUB YOU THE RIGHT WAY</b> JOHNNY GILL (MOTOWN)	20	19	7	<b>MILES AWAY</b> WINGER (ATLANTIC)
8	5	4	<b>AFTER THE RAIN</b> NELSON (DGC)	21	23	19	<b>DO ME!</b> BELL BIV DEVOE (MCA)
9	6	12	<b>GIVING YOU THE BENEFIT</b> PEBBLES (MCA)	22	24	9	<b>DREAM BOY/DREAM GIRL</b> CYNTHIA & JOHNNY O (MCMC)
10	8	13	<b>CLOSE TO YOU</b> MAXI PRIEST (CHARISMA)	23	22	19	<b>KING OF WISFUL THINKING</b> GO WEST (EMI)
11	12	19	<b>LOVE AND AFFECTION</b> NELSON (DGC)	24	14	10	<b>STRANDED</b> HEART (CAPITOL)
12	9	5	<b>JUST ANOTHER DREAM</b> CATHY DENNIS (POLYDOR/PLG)	25	20	13	<b>KNOCKIN' BOOTS</b> CANDYMAN (EPIC)
13	11	8	<b>BECAUSE I LOVE YOU</b> STEVIE B (LMR/RCA)				

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

### APRIL

April 3-7, Black Radio Exclusive Convention, Sheraton Hotel, New Orleans. 213-469-7262.  
April 6-9, American Video Assn. Convention and Trade Show, Marriott Hotel and Marina, San Diego. 602-892-8553.  
April 7-11, Gospel Music Week, including Dove Awards, presented by Gospel Music Assn., Nashville Convention Center, Nashville. 615-242-0303.  
April 11, "The Business of Entertainment: The Big Picture," conference sponsored by Variety and Wertheim Schroder, Waldorf-Astoria, New York. Davia Temin, 212-492-6532.  
April 11-12, 1991 Memphis Producers Showcase, New Daisy Theatre Complex, Memphis. 901-278-4298.  
April 12-14, National Assn. of Black-Owned Broadcasters Broadcast Management Conference, location to be announced, Las Vegas. Ava Sanders, 202-463-8970.  
April 15-18, National Assn. of Broadcasters Annual Convention, Las Vegas Convention Center, Las Vegas. 202-429-5300.  
April 16, Fifth Annual Pepsi Boston Music

Awards, Wang Center for the Performing Arts, Boston. Candace Avery, 617-338-3144.  
April 17-18, Second Albany New Music Expo, various locations, Albany, N.Y. Scott Goodman, 518-427-9058.  
April 17-20, Retail Sheet Music Dealers Assn. 16th Annual Conference, Flamingo Hilton, Las Vegas. 214-233-9107.  
April 19-21, Southern Regional Conference of College Broadcasters, Georgia State Univ., Atlanta. 401-863-2225.  
April 21, New York Music Conference, sponsored by Platinum Music Network, Omni Park Central Hotel, New York. 201-222-6842.  
April 24, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles. 213-462-2351.  
April 24, International Radio & Television Society Gold Medal Award Dinner, Waldorf-Astoria, New York. 212-867-6650.  
April 24-27, Third Annual International New Age Music Conference, Bay View Plaza Holiday Inn, Santa Monica, Calif. 213-935-7774.  
April 25-28, Impact Super Summit Conference V, Bally's Park Place, Atlantic City, N.J. 215-646-8001.  
April 27, T.J. Martell Foundation Dinner, honoring Charles Koppelman, New York Hilton, New York. Muriel Max, 212-245-1818.  
April 28-29, VSDA Regional Expo, Oregon Convention Center, Portland, Ore. Dana Kornbluth, 609-596-8500.

April 30, Songwriters Guild of America 60th Anniversary Celebration and Annual West Coast Membership Meeting, Century Plaza Ballroom, Los Angeles. B. Aaron Meza, 213-462-1108.

### MAY

May 2-5, Ninth Annual Sunfest Music Festival, various locations, West Palm Beach, Fla. 407-659-5980.  
May 4, 10th International Reggae Music Awards, Holiday Inn Rose Hall, Montego Bay, Jamaica. 312-427-0266.  
May 7-9, ITA Convention, Sheraton Harbor Island Hotel, San Diego. 212-643-0620.  
May 9-12, MidCoast Music '91, Marquette, Minneapolis. Susan Evans, 612-375-1015.  
May 11-12, Sixth Annual Baltimore/Washington/Virginia Music Business Forum, Washington Marriott Hotel, Washington, D.C. 301-604-2330.  
May 13, 1991 Beacons In Jazz Awards, The New School Auditorium, New York. 212-741-8058.  
May 15-19, 19th Annual NAIRD Convention, Sheraton Universal, Los Angeles. 609-547-3331.  
May 16-19, American Women in Radio and Television Conference, Omni CNN Center, Atlanta. 202-429-5102.  
May 18-22, National Assn. of Video Distributors Convention, Saddle Brook Resort, Tampa, Fla. Mark Engle, 202-452-8100.  
May 28-29, 1991 Billboard International Latin Music Conference, the Hyatt, Miami. Melissa Subatch, 212-536-5018.

## LIFELINES

### BIRTHS

Boy, Richard James, to Gary and Joan Theroux, March 6 in Tarrytown, N.Y. He is music editor of Reader's Digest and co-host of the weekly "Saturday Night Special" oldies party on WZFM White Plains, N.Y. She is the manager of Pop Record Research.

Girl, Madeleine Grace, to Gary Smith and Christy Forester, March 15 in Chattanooga, Tenn. She is a member of the Warner Bros. Records country group the Forester Sisters.

Girl, Victoria Jane, to Gene and Karen Kennedy, March 16 in Nashville. They are co-owners of Door Knob Records and Swanee Recording Studio in Mt. Juliet, Tenn.

Boy, Garrett Charles, to Chuck and Kim Swaney, March 21 in Ann Arbor, Mich. He is local promotions

manager of Capitol Records.

Twins, a boy, Lucas Roy, and a girl, Logan Rae, to Larry and Linda Blackwell, March 25 in Nashville. He is the buyer for Central South Black Gospel Distribution.

Girl, Skylar Lynnae, to Vince and Sharise Neil, March 26 in Tarzana, Calif. He is a member of rock group Motley Crue.

### MARRIAGES

Allen Shamblin to Lori Kulak, March 9 in Nashville. He is a writer

for Hayes Street Music/Almo Music Corp. there.

### DEATHS

Marc Connors, 41, of natural causes, March 25 in Toronto. Connors had been a member of the Canadian a cappella quartet the Nylons since the band's inception in 1979. He is survived by his parents and three sisters.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

## ROCK HALL OF FAME ROLLS INTO ROADBLOCK

(Continued from page 8)

uled to meet.  
"Obviously, I don't want to go through another administrative procedure," says Thompson, noting the city approved the tax-increment financing in June 1989.

Hall boosters told the school board Cleveland would lose the hall if the board did not drop its objections. The boosters say they hope to get the school board to withdraw its objections, filed Dec. 27 with the state tax commissioner.

Stanley E. Tolliver, school board vice president, says the board wants a hearing because it objects to tax abatement for any project. It does not target the hall specifically. The board estimates Cleveland schools would forgo \$26 million in new tax revenues over the 20 years it would take to retire the bonds.

Tolliver says the current board does not endorse a gentleman's agreement between several former board members and rock hall officials regarding the tax-increment financing. That verbal agreement was reached in May 1989, a month before the city council approved the TIF.

"It's the city council and the local sponsors [of the hall] that apparently

have an economic problem," says Tom Simiele, school board counsel. "They're taking \$26 million over the course of the TIF, a 20-year period. They're taking tax dollars the Tower City properties are paying into the county for taxes to support whatever promises the city made to the Rock and Roll Hall of Fame. Our position is, that's an inappropriate use of school-district tax dollars."

School officials estimate the TIF represents about \$1.3 million a year in revenues.

"We're on the verge of financial ruin because of the ever-shrinking tax base, and for us to allow \$26 million to be pulled out... would be tantamount to fiscal irresponsibility, maybe even dereliction of duty," Simiele says. The board anticipates laying off up to 500 people starting this summer.

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Billboard®  
FOR WEEK ENDING APRIL 13, 1991

TOP POP ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ No. 1 ★ ★	
1	1	1	42	MARIAH CAREY ▲ <sup>4</sup> COLUMBIA 45202 (9.98 EQ)	7 weeks at No. 1 MARIAH CAREY
2	2	2	14	C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
(3)	3	4	53	WILSON PHILLIPS ▲ <sup>4</sup> SBK 93745 (9.98)	WILSON PHILLIPS
(4)	4	5	56	THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
(5)	16	27	3	R.E.M. WARNER BROS. 26496 (9.98)	OUT OF TIME
6	5	3	10	STING A&M 6405 (10.98)	THE SOUL CAGES
7	7	8	25	CHRIS ISAAK ● REPRISE 25837 (9.98)	HEART SHAPED WORLD
(8)	11	16	4	SOUNDTRACK ELEKTRA 61047* (10.98)	THE DOORS
9	6	6	30	VANILLA ICE ▲ <sup>7</sup> SBK 95325* (9.98)	TO THE EXTREME
10	8	7	9	GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)	INTO THE LIGHT
11	9	9	21	WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
(12)	13	15	7	ENIGMA CHARISMA 91642* (9.98)	MCMXC A.D.
13	14	13	30	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE
14	10	10	58	M.C. HAMMER ▲ <sup>9</sup> CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
15	15	12	20	TESLA ▲ GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
16	12	11	27	BETTE MIDLER ▲ <sup>2</sup> ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
17	17	14	20	MADONNA ▲ <sup>2</sup> SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
18	18	17	17	THE SIMPSONS ▲ <sup>2</sup> GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
19	20	19	28	AC/DC ▲ <sup>2</sup> ATCO 91413 (9.98)	THE RAZORS EDGE
20	22	20	27	OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
21	19	18	5	GREAT WHITE CAPITOL 95330 (9.98)	HOOKED
(22)	25	26	6	ANOTHER BAD CREATION ● MOTOWN 6318* (9.98)	COOLIN' AT THE PLAYGROUND YA' KNOW!
23	21	22	28	L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
(24)	40	55	4	SOUNDTRACK GIANT 24409*/REPRISE (9.98)	NEW JACK CITY
25	24	23	28	INXS ▲ ATLANTIC 82140 (9.98)	X
26	23	21	20	GUY ▲ UPTOWN 10115/MCA (9.98)	THE FUTURE
(27)	31	37	9	DIVINYLS VIRGIN 91397* (9.98)	DIVINYLS
(28)	43	64	4	AMY GRANT A&M 15321 (9.98)	HEART IN MOTION
(29)	29	33	29	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
30	26	24	24	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
31	27	25	30	GARTH BROOKS ▲ <sup>2</sup> CAPITOL 93866* (9.98)	NO FENCES
(32)	46	51	27	THE DOORS ▲ ELEKTRA 60343* (12.98)	BEST OF THE DOORS
33	34	34	39	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
(34)	42	45	7	LONDONBEAT RADIOACTIVE 10192/MCA (9.98)	IN THE BLOOD
35	30	31	54	BELL BIV DEVOE ▲ <sup>3</sup> MCA 6387 (10.98)	POISON
36	28	28	33	TRIXTER ● MECHANIC 6389/MCA (9.98)	TRIXTER
37	38	36	80	JANET JACKSON ▲ <sup>5</sup> A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
38	35	41	28	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433* (9.98 EQ)	IN CONCERT
39	32	32	39	HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
(40)	49	50	8	JESUS JONES SBK 95715* (9.98)	DOUBT
41	39	39	38	POISON ▲ <sup>3</sup> ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
42	33	30	55	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
43	45	48	4	JONI MITCHELL GEFFEN 24302 (9.98)	NIGHT RIDE HOME
44	37	35	11	DIGITAL UNDERGROUND ● TOMMY BOY 964 (6.98)	THIS IS AN EP RELEASE
(45)	48	44	21	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
46	36	29	21	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS...LIVE!
47	41	38	8	QUEEN HOLLYWOOD 61020*/ELEKTRA (9.98)	INNUENDO
48	47	46	12	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME
49	51	47	19	CINDERELLA ▲ MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
50	44	40	29	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
(51)	66	109	3	RICK ASTLEY RCA 3004* (9.98)	FREE
52	55	59	4	TEDDY PENDERGRASS ELEKTRA 60891* (9.98)	TRULY BLESSED
53	50	42	24	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER
54	52	43	19	RALPH TRESVANT ● MCA 10116 (9.98)	RALPH TRESVANT

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
(55)	96	102	17	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
(56)	59	70	8	GERARDO INTERSCOPE 91619/ATLANTIC (9.98)	MO' RITMO
57	53	53	61	SLAUGHTER ▲ CHRYSLIS 21702* (9.98)	STICK IT TO YA
(58)	61	66	12	HI-FIVE JIVE 1328 /RCA (9.98)	HI-FIVE
59	56	57	30	STEELHEART MCA 6368 (9.98)	STEELHEART
60	57	52	4	MORRISSEY SIRE 26514*/REPRISE (9.98)	KILL UNCLE
(61)	NEW ►		1	ROD STEWART WARNER BROS. 26300* (9.98)	VAGABOND HEART
62	58	60	32	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
63	67	63	47	TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
64	54	49	42	KEITH SWEAT ▲ <sup>2</sup> VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
65	62	54	12	ROGER MCGUINN ARISTA 8648 (9.98)	BACK FROM RIO
(66)	88	91	7	DJ QUIK PROFILE 1402 (9.98)	QUIK IS THE NAME
67	60	58	9	ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)	ALL TRUE MAN
(68)	73	85	30	REBA MCENTIRE ▲ MCA 10016 (9.98)	RUMOR HAS IT
(69)	76	133	4	VINCE GILL MCA 10140* (9.98)	POCKET FULL OF GOLD
70	64	61	19	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
71	69	100	3	BULLETBOYS WARNER BROS. 26168* (9.98)	FREAKSHOW
72	65	62	54	SOUNDTRACK ▲ <sup>2</sup> EMI 93492 (10.98)	PRETTY WOMAN
73	68	69	8	RUDE BOYS ATLANTIC 82121* (9.98)	RUDE AWAKENING
(74)	74	89	6	FIREHOUSE EPIC 46186* (9.98)	FIREHOUSE
75	71	68	17	PETER GABRIEL GEFFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
(76)	NEW ►		1	BOB DYLAN COLUMBIA 47382* (34.98 EQ)	THE BOOTLEG SERIES (RARE & UNRELEASED) 1961-1991
77	77	80	18	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
78	70	65	36	BLACK BOX RCA 2221 (9.98)	DREAMLAND
79	80	77	5	GEORGE THOROGOOD AND THE DESTROYERS EMI 92514* (9.98)	BOOGIE PEOPLE
80	84	74	39	STEVIE B ● LMR 2307 /RCA (9.98)	LOVE & EMOTION
81	87	83	11	DAVID LEE ROTH WARNER BROS. 26477 (9.98)	A LITTLE AIN'T ENOUGH
82	63	56	11	EPMD RAL 47067/COLUMBIA (9.98 EQ)	BUSINESS AS USUAL
(83)	131	—	2	DOLLY PARTON COLUMBIA 46882* (9.98 EQ)	EAGLE WHEN SHE FLIES
84	75	78	31	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
85	85	75	42	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
(86)	170	—	2	GEORGE STRAIT MCA 10204* (9.98)	CHILL OF AN EARLY FALL
87	72	67	25	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
88	94	98	13	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS
89	97	92	9	O'JAYS EMI 93390 (9.98)	EMOTIONALLY YOURS
90	81	79	25	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
91	78	76	21	SCORPIONS ● MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
92	83	73	20	FATHER M.C. UPTOWN 10061/MCA (9.98)	FATHER'S DAY
93	90	86	33	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
94	91	95	12	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
95	89	81	34	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
96	79	82	13	CELINE DION EPIC 46893* (9.98 EQ)	UNISON
97	100	96	31	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
98	82	72	15	ICE CUBE ● PRIORITY 7230 (6.98)	KILL AT WILL
(99)	105	111	8	HAPPY MONDAYS ELEKTRA 60986* (9.98)	PILLS, THRILLS & BELLYACHES
100	104	104	38	ERIC JOHNSON ● CAPITOL 90517 (9.98)	AH VIA MUSICOM
101	86	71	91	MICHAEL BOLTON ▲ <sup>3</sup> COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
102	92	90	50	JOHNNY GILL ▲ <sup>2</sup> MOTOWN 6283 (8.98)	JOHNNY GILL
103	95	87	27	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
104	93	84	49	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
105	98	101	55	ALAN JACKSON ▲ ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
(106)	141	173	18	EXTREME A&M 5313 (8.98)	EXTREME II PORNOGRAFFITTI
107	101	88	36	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
108	103	94	23	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
(109)	134	153	5	MATERIAL ISSUE MERCURY 848 155 (9.98 EQ)	INTERNATIONAL POP OVERTHROW

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



**Billboard® Top Pop® Albums™ *continued***

FOR WEEK ENDING APRIL 13, 1991

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	99	97	29	TOO SHORT ▲ JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
111	160	193	4	CHUBB ROCK SELECT 9063 (6.98)	TREAT 'EM RIGHT
112	112	112	48	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
113	124	137	97	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210 /ISLAND (9.98 )	LEGEND
114	102	93	70	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
115	116	121	9	TARA KEMP GIANT 24408*/WARNER BROS. (9.98)	TARA KEMP
116	109	116	6	DANIEL ASH BEGGAR'S BANQUET 3014*/RCA (9.98)	COMING DOWN
117	135	113	34	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
118	106	105	72	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	...BUT SERIOUSLY
119	125	125	8	BOB MARLEY AND THE WAILERS TUFF GONG 422-848-278/ISLAND (9.98)	TALKIN' BLUES
120	114	138	20	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
121	123	136	5	GANG STARR CHRYSALIS 21798 (9.98)	STEP IN THE ARENA
122	111	124	5	THE FIXX IMPACT 10205/MCA (9.98)	INK
123	121	119	7	MONIE LOVE WARNER BROS. 26358 (9.98)	DOWN TO EARTH
124	145	143	22	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
125	110	110	40	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
126	139	128	43	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
127	115	107	8	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
128	NEW ►		1	THE LAW ATLANTIC 82195* (9.98)	THE LAW
129	138	141	27	ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
130	132	129	18	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
131	143	149	4	GRAHAM PARKER RCA 3013* (9.98)	STRUCK BY LIGHTNING
132	122	126	26	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
133	140	131	21	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
134	128	—	2	BOOGIE DOWN PRODUCTIONS JIVE 1425*/RCA (9.98)	LIVE HARDCORE WORLDWIDE
135	127	114	9	CHICAGO REPRISE 26391* (9.98)	TWENTY 1
136	148	179	83	THE DOORS ▲ ² ELEKTRA 515* (7.98)	GREATEST HITS
137	144	169	4	DAVE KOZ CAPITOL 91643* (9.98)	DAVE KOZ
138	117	130	46	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON
139	118	117	23	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
140	129	108	22	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
141	120	115	9	SUSANNA HOFFS COLUMBIA 46076* (9.98 EQ)	WHEN YOU'RE A BOY
142	119	122	21	FREDDIE JACKSON ● CAPITOL 92217 (9.98)	DO ME AGAIN
143	137	132	11	THE TRASH CAN SINATRAS LONDON 828 201*/PLG (8.98)	CAKE
144	107	103	21	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
145	146	134	66	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
146	NEW ►		1	KATHY MATTEA MERCURY 846 975* (9.98 EQ)	TIME PASSES BY
147	113	99	38	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
148	175	146	33	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
149	168	166	29	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
150	152	160	8	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
151	171	185	4	MOTORHEAD WTG 46858/EPIC (9.98 EQ)	1916
152	153	164	20	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
153	136	139	7	BLUES TRAVELER A&M 5308 (8.98)	BLUES TRAVELER
154	NEW ►		1	YO-YO EAST WEST 91605*/ATLANTIC (9.98)	MAKE WAY FOR THE MOTHERLODE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
155	126	127	29	PEBBLES ● MCA 10025 (9.98)	ALWAYS
156	NEW ►		1	SOUNDTRACK SBK 96204* (10.98)	TEENAGE MUTANT NINJA TURTLES II
157	150	150	9	FRONT 242 EPIC 46998 (9.98 EQ)	TYRANNY FOR YOU
158	184	180	3	NILS LOFGREN RYKODISC 0170* (9.98)	SILVER LINING
159	181	200	5	GEORGE HOWARD GRP 9629 (9.98)	LOVE AND UNDERSTANDING
160	165	163	12	VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404* (9.98)	BACK TO HAUNT YOU
161	155	135	82	MOTLEY CRUE ▲ <sup>4</sup> ELEKTRA 60829 (9.98)	DR. FEELGOOD
162	147	148	26	MEGADETH ● CAPITOL 91935 (9.98)	RUST IN PEACE
163	NEW ►		1	KINGOFTHEHILL SBK 95827* (9.98)	KINGOFTHEHILL
164	133	118	39	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
165	130	120	28	ALIAS EMI 93908* (9.98)	ALIAS
166	183	—	2	THE ESCAPE CLUB ATLANTIC 82198* (9.98)	DOLLARS AND SEX
167	189	155	20	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
168	166	177	58	ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
169	154	151	92	DON HENLEY ▲ <sup>3</sup> GEFEN 24217 (9.98)	THE END OF THE INNOCENCE
170	156	140	97	CLINT BLACK ▲ <sup>2</sup> RCA 9668 (8.98)	KILLIN' TIME
171	142	123	23	THE JUDDS ● CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
172	108	106	22	TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
173	161	159	20	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
174	162	158	117	SOUNDTRACK ▲ <sup>2</sup> ATLANTIC 81933 (9.98)	BEACHES
175	185	184	21	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC
176	NEW ►		1	WYNTON MARSALIS COLUMBIA 47346 (9.98)	STANDARD TIME VOL. 2 INTIMACY CALLING
177	151	147	27	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
178	159	152	37	MAXI PRIEST ● CHARISMA 91384 (9.98)	BONAFIDE
179	172	167	6	STRUNZ & FARAH MESA 79023*/RHINO (9.98)	PRIMAL MAGIC
180	164	182	24	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
181	192	174	71	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
182	182	154	9	DIANE SCHUUR GRP 9628 (9.98)	PURE SCHUUR
183	158	162	81	AEROSMITH ▲ <sup>4</sup> GEFEN 24254 (9.98)	PUMP
184	200	170	21	K.T. OSLIN ● RCA 2365* (9.98)	LOVE IN A SMALLTOWN
185	157	144	22	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
186	179	183	22	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
187	176	168	3	DINOSAUR JR. SIRE 26479*/WARNER BROS. (9.98)	GREEN MIND
188	169	165	23	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
189	195	—	2	EARL KLUGH WARNER BROS. 26293* (9.98)	MIDNIGHT IN SAN JUAN
190	180	171	54	DEPECHE MODE ▲ <sup>2</sup> SIRE 26081/REPRISE (9.98)	VIOLATOR
191	186	186	28	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
192	193	191	4	THEY EAT THEIR OWN RELATIVITY 1042* (9.98)	THEY EAT THEIR OWN
193	NEW ►		1	ENUFF Z'NUFF ATCO 91638*/ATLANTIC (9.98)	STRENGTH
194	190	188	5	TANGIER ATCO 91603* (9.98)	STRANDED
195	177	172	27	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
196	187	178	25	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
197	167	156	43	MICHEL'LE ● RUTHLESS 91282/ATCO (9.98)	MICHEL'LE
198	194	194	44	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
199	149	142	40	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98)	BACK ON THE BLOCK
200	163	157	75	HARRY CONNICK, JR. ▲ COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY..."

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

AC/DC	19
Oleta Adams	20
Aerosmith	183
Alias	165
Another Bad Creation	22
Daniel Ash	116
Rick Astley	51
Chet Atkins & Mark Knopfer	180
Bad Company	85
Anita Baker	164
Ben Blv Devove	35
Black Box	78
The Black Crowes	4
Clint Black	45, 170
Blues Traveler	153
Michael Bolton	101
Jon Bon Jovi	117
Boogie Down Productions	134
Brand Nubian	150
Garth Brooks	31, 104
BulletBoys	71
Candyman	90
Mariah Carey	1
Carreras - Domingo - Pavarotti	38
C&C Music Factory	2

The Charlatans	U.K.	108
Chicago		135
Cinderella		49
Phil Collins		46, 118
Harry Connick, Jr.		39, 200
The Cure		140
Damn Yankees		42
Dee-Lite		84
Cathy Dennis		77
Depeche Mode		190
Digital Underground		44
Dinosaur Jr.		187
Celine Dion		96
Divinyls		27
DJ Quik		66
The Doors		32, 136
Drivin' N' Cryin'		94
Bob Dylan		76
En Vogue		112
Enigma		12
Enuff Z'Nuff		193
EPMD		82
The Escape Club		166
Gloria Estefan		10
Extreme		106

Father M.C.	92
Firehouse	74
The Flux	122
Front 242	157
Kenny G	181
Peter Gabriel	75
Gang Starr	121
Gerardo	56
Johnny Gill	102
Vince Gill	69, 147
Amy Grant	28
Great White	21
Guy	26
Daryl Hall John Oates	196
M.C. Hammer	14
Happy Mondays	99
Don Henley	169
Hi-Five	58
Susanna Hoffs	141
Whitney Houston	11
George Howard	159
Ice Cube	98
Juicio Iglesias	167
Indigo Girls	177
INXS	25

Chris Isaak	7	
Freddie Jackson	142	
Janet Jackson	37	
Alan Jackson	105	
Jane's Addiction	62	
Jellyfish	124	
Jesus Jones	40	
Eric Johnson	100	
Robert Johnson	129	
Quincy Jones	199	
The Judds	171	
Tara Kemp	115	
The Kentucky Headhunters	114	
King's X	139	
Kingofthehill	163	
Earl Klugh	189	
Dave Koz	137	
L.L. Cool J	23	
The Law	128	
LeVert	173	
Living Colour	97	
Nils Lofgren	158	
Londonbeat	34	
Lynch Mob	188	
Madonna	17	

Bob Marley And The Wailers	113
119	
Wynton Marsalis	176
Material Issue	109
Kathy Mattea	146
Reba McEntire	68
Bobby McFerrin	175
Roger McGuinn	65
Megadeth	162
George Michael	50
Michelle	197
Bette Midler	16
Joni Mitchell	43
Monie Love	123
Gary Moore	125
Morrissey	60
Van Morrison	133, 138
Motley Crue	161
Motorhead	151
Nelson	33
New Kids On The Block	70, 126
O'Jays	89
Alexander O'Neal	67
ORIGINAL LONDON CAST	
Phantom Of The Opera High-	

lights 168  
Jeffrey Osborne 130  
K.T. Oslin 184  
Robert Palmer 120  
Graham Parker 131  
Dolly Parton 83  
Pebbles 155  
Teddy Pendergrass 52  
Pet Shop Boys 186  
Poison 41  
Maxi Priest 178  
Queen 47  
Queensryche 13  
R.E.M. 5  
The Rembrandts 88  
The Robert Cray Band Featuring The Memphis Horns 191  
Chubb Rock 111  
David Lee Roth 81  
Rude Boys 73  
Diane Schuur 182  
Scorpions 91  
Carly Simon 195  
Paul Simon 30  
The Simpsons 18

Sisters Of Mercy 152  
Slaughter 57  
Snap 198  
**SOUNDTRACK**  
Beaches 174  
Dances With Wolves 55  
The Doors 8  
Ghost 148  
New Jack City 72  
Pretty Woman 24  
Teenage Mutant Ninja Turtles II  
156  
The Soup Dragons 132  
Tracie Spencer 127  
Steelheart 59  
Steve B 80  
Rod Stewart 61  
Sting 6  
George Strait 86  
Strunz & Farah 179  
Styx 87  
Surface 144  
Keith Sweat 64  
Timmy T. 48  
Tangier 194

Tesla	15
They Eat Their Own	192
George Thorogood And The Destroyers	79
Tony! Toni! Tone!	63
Too Short	110
The Trash Can Sinatras	143
Traveling Wilburys	172
Randy Travis	149
Ralph Tresvant	54
Trixter	36
UB40	145
Urban Dance Squad	95
Vanilla Ice	9
VARIOUS ARTISTS	
Red Hot & Blue	185
Vaughan Brothers	103
Vicious Game Featuring D.J. Magic Mike	160
Warrant	29
Wilson Phillips	3
Winger	107
Yanni	93
Yo-Yo	154
ZZ Top	53



## NEW GENERATION OF ROCK BANDS PLAYING THAT FUNKY MUSIC

(Continued from page 1)

ers.

"The timing is just right," says Columbia Records president Don Ienner. "People are rooting for Fishbone and bands of this ilk to break."

• Jesus Jones, the acclaimed British band, whose album "Doubt" debuted at No. 1 on the U.K. chart with its richly sampled dance-rock, is at No. 40 with a bullet on the Top Pop Albums chart, as it begins a U.S. tour April 15 in Washington, D.C.

"Jesus Jones are pulling different areas of music together," says Andy Ross, partner in Food Records, which signed the band in the U.K. before it was picked up by SBK Records in the U.S. "They're at the forefront of what they do, but there are others starting to do it now."

• EMF—viewed by some in the U.K. as pop protégés of Jesus Jones—has scored an international dance-club smash with the sampled-piano groove of "Unbelievable." The British band's track debuts this week at No. 87 on the Hot 100 Singles chart and the band will release its U.S. debut album on EMI Records in May.

As with many musical trends, the funk'n'roll style has been evolving

for some time at the independent level with bands such as Tackhead on TTV Records, now signed to SBK Records; Primus on Caroline Records, which has been picked up by Interscope Records; 24-7 Spyz on In-Efect Records; and others.

### GRASS-ROOTS BUZZ

Equally important is the buzz that such bands are building at the grassroots level, at regional talent conferences such as the recent South By Southwest Music & Media Conference in Austin, Texas, where A&R scouts hunt for tomorrow's breakthrough acts.

The rap/metal band Hardcore, for example, became the target of eager bidding by a number of major labels after performances at the NewSouth Conference in Atlanta last fall and Nashville Extravaganza in February. The band subsequently signed with Interscope Records.

Other acts—particularly those in the funk/rock vein of Faith No More, the Red Hot Chili Peppers, and Living Colour—are finding a ready ear among A&R executives. With some 450 acts at this year's South By

Southwest, the majority of talent scouts were catching sets by groups such as Bouffant Jellyfish, Wild Peach, and the Good Guys, the latter members of the Black Rock Coalition, the musical advocacy group founded by members of Living Colour, dedicated to breaking down music stereotypes.

To be sure, with new releases expected this year from superstars such as Guns N' Roses, John Cougar Mellencamp, Bruce Springsteen, Bob Seger, and U2, more conventional album-rock will enjoy a cyclical surge on the Top Pop Albums chart. The top-five success of the Black Crowes on Def American Records also shows traditional, blues-rooted rock is far from dead—despite its smaller share of overall album sales in recent years.

But the funk'n'roll bands that can draw fans from the rock, metal, pop, rap, and dance camps are viewed by many in the music industry as a refreshing—and marketable—new twist on old rock'n'roll ideas. This mix-and-match attitude is producing a rock style as distinct in the '90s as punk was in the '70s or synth-pop in the '80s.

"Without a doubt, we're seeing that much more," says Mark Gartenberg, associate director of A&R at Epic Records. "I tend to think it has more to do with the way kids are growing up these days. They mix everything."

### BREAKING OUT LIVE

While rap and dance acts have largely emerged from the club or studio environment, these funk'n'roll bands—like their predecessors—have developed from a live-performance base. In many cases, the bands have sustained their careers by performing live for years before a breakthrough. In the case of Faith No More, label executives credit the band's relentless touring—along with eventual MTV and top 40 acceptance—for the 1990 platinum-breakthrough of the band's album "The Real Thing" on Slash/Warner Bros. Manager Warren Entner is now following that strategy for another client on the funk/rock edge, Maggie's Dream, with support of its label, Capitol Records.

Unlike more conventional album-rockers, bands from this new school eagerly adapt elements of '60s hard rock, '70s funk, and '80s hip-hop in their shows. In concert, they often display eclectic influences from past eras like badges of honor. Urban Dance Squad veers from its top 30 rap/rock remake of "Deeper Shade Of Soul" to a hip-hop-edged version of Cream's "Sunshine Of Your Love." Maggie's Dream slyly opens its live show with a riff from "I Want To Take You Higher" by Sly & the Family Stone. And the members of EMF whimsically offer a sample of the theme of "Sesame Street" as they take the stage.

Like the new-wave groups of the '70s and the synth-pop acts of the '80s, the funk'n'roll bands have brought rock back to the dance floor. The bridge between live rock'n'roll and the dance-club sensibility was crossed in the late '80s by British bands emerging from the Manchester scene, such as Stone Roses and Happy Mondays. That style was more accepted, at first, overseas.

"In America, you have all these different formats and categories of music," says Tres Manos, guitarist with

Urban Dance Squad. "The way we mix all those elements, it's more the European approach."

But the most prominent musical thread that runs through most of these bands—the sound of '70s funk—has distinctly American roots.

"I remember the first time I saw the Chili Peppers," recalls Manos. "It was on German television and they were opening for George Clinton. This [funk revival] has been in the air for many years. I've seen so many new and young bands that now are playing in that same tradition."

Joe McEwen, A&R VP at Sire Records, sees this wave of bands as evidence that a younger generation is drawing on the distinct styles it heard growing up.

"The sources of inspiration have turned to the '70s and funk has become a major influence on rock again, whether it's Primus, the Red Hot Chili Peppers, or Urban Dance Squad," says McEwen. "Ten years ago, it was the blues or soul influencing heartland rock."

"It's like, Sly is back," agrees Josh Deutsch, East Coast A&R director at Capitol Records, who signed Maggie's Dream and produced the band's debut. "These guys were listening to Sly, to Parliament, Al Green, a little Hendrix, and the Beatles. It takes awhile for musicians to digest their influences. And we're seeing a lot of influences from the '70s come out."

"And as some of the racial barriers that have been reflected in rock music for so long are broken down," Deutsch adds, "you're seeing a new ethic in some of these bands. It draws on folk, funk, rock—and even some of the headbanging of the early '80s."

As with the synth-rock of groups from Duran Duran to Depeche Mode in the early '80s, new musical technology also has helped drive the funk'n'roll boom. The electronic sampling heard on dance and hip-hop records first merged with rock most prominently on the Big Audio Dynamite albums of the mid-'80s. Other bands such as Pop Will Eat Itself on RCA have explored the sample-rock field. Jesus Jones has since taken the idea to a new level, says Ross at Food Rec-

ords.

"Jesus Jones use samplers as an instrument," he says. "A lot of the sounds they use, you wouldn't realize they were sampled. For instance, on 'Real, Real, Real' they used Janis Joplin singing backwards."

Lead singer Mike Edwards recently told The New York Times: "Until the summer of 1988, I had been in bands that had no idea of what they wanted. Then I discovered sampling technology and was influenced by acid house and hip-hop music and new American guitar bands like Sonic Youth. We decided to mix all these things because we have a genuine love for them."

### BUT WILL IT SELL?

With record companies set up largely to market artists by radio format, how will these genre-busting bands fare at the major labels?

"For the marketing people at the major labels to grab these bands and put them in their proper channels is not something I think they can comprehend," says Thomas Valentino, who represents unsigned acts such as the funk/metal band Fling Hammer for the entertainment law firm of Grubman Indursky Schindler Goldstein & Flax.

But A&R executives say their labels are up to the task. In fact, the funk'n'roll bands may pose the perfect challenge for the alternative marketing departments opened in recent years by major labels. The bands likely will rely heavily on long-term touring, press, and retail campaigns before radio and video outlets support them.

"If you're trying to sign bands that stretch formats, you can't expect radio to embrace them right out of the box," says Deutsch at Capitol.

However, some top 40 programmers do see the long-range potential for such bands. "I think it's very exciting," says Kevin Weatherly, PD at KKLQ (Q106) San Diego. "Personally, I love that type of music and hope it has a place at CHR. Whether the audience feels the same way is yet to be determined." But in markets with

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## Over The Counter



by Geoff Mayfield

A weekly look behind Billboard's album charts.

**DANCING WITH SUCCESS:** As predicted here last week, the Associated/Epic soundtrack from "Dances With Wolves," riding the wake of the film's multi-Oscar triumph, shows huge growth this week on the Top Pop Albums chart (96-55). The John Barry score makes upward moves at 38 of our retail and one-stop accounts, while fetching an additional 33 reports. Though not a big mover for rackjobbers, the soundtrack scores at 70% of our retail panel. It is the No. 6 album at Title Wave and has top-20 reports from Wherehouse, The Wiz, Valley Record Distributors, Record Masters, and 10 Tower Records stores.

**MORE SCREEN GEMS:** Another beneficiary of the March 25 Oscar telecast is Jon Bon Jovi, whose "Blaze Of Glory/Young Guns II" gains new reports from seven accounts to make an 18-place jump to No. 117. The video release of "Ghost," combined with Oscar exposure, makes a big week for that film's soundtrack (175-148). It picks up steam at 12 retail accounts, including National Record Mart. Meanwhile, the score from "New Jack City" is scorching (40-24). The multi-artist set fetches reports from 90% of our retail reporters, making upward moves at 87 of those accounts while picking up new reports from 17 others.

**DOLLAR MORE:** Another hot soundtrack, "The Doors," makes the top 10, which prompts an examination of the \$10.98 list now suggested on premium titles. Of the 14 such titles on the chart, only New Kids On The Block hit No. 1, but other \$10.98's have reached respectable heights. Madonna and George Michael each peaked at No. 2; Whitney Houston and Jon Bon Jovi each reached No. 3. Other peaks for the higher-priced spread: Gloria Estefan, No. 5; Traveling Wilburys, No. 11; and the multi-artist charity set "Red, Hot + Blue," No. 38.

**DOLLAR LESS:** Meanwhile, the \$8.98 suggested list—which was the industry's front-line standard just a couple years ago—is vanishing. With three \$8.98 titles falling off the chart in the last two weeks, only 13 of the 200 albums on the pop chart carry that list; five of those 13 are country albums.

**BRIEFLY:** In retail points, "Out Of Time" by R.E.M. is second only to "Mariah Carey" . . . The tragedy that struck Reba McEntire's band (Billboard, March 16) has prompted upward pop-chart moves on "Rumor Has It" for two straight weeks while her "Live" retains a bullet at No. 65 on the Top Country Albums chart. . . Even Is Horowitz can't remember the last time five operas appeared on the Top Classical Albums chart, but that is the case now with the debut of Mascagni's "Cavalleria Rusticana," which features Placido Domingo. And, "Spirituals In Concert," by opera stars Kathleen Battle and Jessye Norman, overtakes Domingo on the Top Classical Crossover list.

## NEW LABEL STARTED BY SWID & MOGULL

(Continued from page 8)

termed whether any other label was operating as Earth Records.

The new enterprise will also include a music publishing unit, as yet unnamed. It will hold the rights to music by Earth's artists and to music in films made by Swid's movie-production company, Cinecom Entertainment Group.

To help run the new label, Mogull so far has named two Ventura executives: Stan Shuster, a former manager of bands, VP of A&R; and Michael Sobel, an attorney, VP of business affairs.

In the Ventura deal, Swid and his investment partners paid \$1.3 million in cash and notes for assets that include artist contracts, master recordings, and music publishing copyrights, and they will control 93% of SCS Music L.P., a new partnership. Ventura will have a 7% stake in the business.

The label and its music publishing arm will have offices in New York and Los Angeles, but operations will be based in Los Angeles.

Mogull, who is 64, has worked for

many of the largest record companies in the world. Among his titles have been president and chairman of United Artists Records, senior VP of A&R at Capitol Records, and senior VP at SBK Records.

Swid, in addition to Cinecom, owns a controlling interest in the music magazine Spin. He also was chairman and chief executive officer of SBK Entertainment World, which he, Marty Bandier, and Charles Koppelman formed in 1986 after acquiring CBS Songs. Thorn-EMI bought SBK in 1989.

About the same time Swid announced his intention to buy Ventura's music unit, he also had signed a letter of intent to acquire Nelson Entertainment, a movie, television, and home video company. That deal, however, fell through.

Ventura Entertainment Group Ltd., a Los Angeles-based company, said that it was selling its music business because it wanted to concentrate on movie and television production.



## 'GHOST' SCARES UP HEALTHY SALES NUMBERS

(Continued from page 1)

rental inventories and that sell-through reports on the title represent isolated cases.

Others note that the apparent sales success of "Ghost" is being inflated because the lack of strong product at lower prices has depressed the sell-through market generally, allowing "Ghost" to do well in comparative rankings without moving substantial numbers.

Even those retailers and distributors who are convinced that significant sales are occurring express surprise, noting that "Ghost" has none of the elements that allowed other high-priced titles to rack up substantial sales volume in the past, such as CBS/Fox Video's cult classic "Rocky Horror Picture Show" and MGM/UA Home Video's classic "Gone With The Wind."

"Rocky Horror," which carried a list price of \$89.98, debuted on the Top Video Sales chart in Billboard's Dec. 1, 1990, issue at No. 11 and peaked one week later at No. 9.

"Gone With The Wind" was on and off the chart from 1985, when it logged two consecutive weeks at No. 1, through 1990, despite its \$89.98 price tag.

FoxVideo (formerly CBS/Fox) marketing VP Bruce Pfander reports that the studio shipped nearly 390,000 copies of "Rocky Horror" and that "well over 50%" of them sold through to consumers. "It's probably closer to 60%-70%," he says. "We went after that market for all it was worth."

Seeking a precedent for the apparent sales success of "Ghost," retailers point to Vestron Video's "Dirty Dancing," an \$89.98 title that reached No. 3 on Billboard's Top Video Sales chart in February 1987. Like "Ghost," "Dirty Dancing" was a surprise hit at the box office that starred Patrick Swayze.

"Patrick Swayze has tremendous appeal, particularly on video and particularly to women," says Bob Webb, product VP for distributor Ingram Video. "After what happened with 'Dirty Dancing,' it doesn't surprise me that 'Ghost' would make the charts."

Webb reports that Ingram has taken re-orders for 4,000 pieces of "Ghost" since the official order cut-off date. "My understanding from talking to retailers and to our field people is that virtually every one of

those pieces has been for consumer purchase," he says.

Larry DeVuono, senior VP with Sight & Sound Distributors, concurs with Webb's perception of the "Swayze Factor."

"It's Swayze," DeVuono says of the success of "Ghost." "Our rack division is selling 'Next Of Kin,' 'Road House,' and, when we can get it, 'Dirty Dancing.' Anything with Swayze sells."

Like Ingram's Webb, DeVuono reports substantial re-orders for "Ghost," "and we never get re-orders on rental titles," he adds.

Webb estimates that 50,000 units of "Dirty Dancing" sold through to consumers at \$89.98, adding "there's no reason 'Ghost' couldn't do at least half that number." Webb expects the full-list sell-through on "Ghost" to be lower than that of the earlier film. "Because of the work Paramount did in raising awareness of the previously viewed campaign, a lot of people are probably waiting to buy it at a lower price a month or so later."

Paramount placed a 60-second promotional spot on the front of "Ghost" urging consumers to ask their local video dealer about purchasing previously viewed copies of the movie.

### STRONG PRE-ORDERS

Some consumers, however, could not wait for previously viewed copies, according to Michael Clarke, new-release buying manager at 204-unit Erol's. Clarke reports the chain was taking pre-orders for the title before its video release had even been announced and that most consumers who placed such pre-orders followed through despite the high price.

Other retailers remain skeptical, however. "I really don't think many titles are selling at \$99.95," says Rich Thorward, head of the Glen Rock, N.J.-based Home Video Plus chain and president of the New York/New Jersey chapter of the Video Software Dealers Assn.

"I think there's mass confusion over what is a sale," Thorward says. "It could be that retailers are pre-bookings sales of used copies and are reporting that to your charts as a sale."

Thorward notes that he was successful in selling "Rocky Horror" and "Dirty Dancing" but calls those "unique" circumstances. "Back when 'Dirty Dancing' came out, consumers weren't as accustomed to low-priced

sell-through as they are today," he says. "I think 'Dirty Dancing' was a much more repeatable movie; it had a much sexier element to it and it had a hit soundtrack."

Also skeptical is national VSDA VP Brad Burnside, head of Video Adventure in Chicago. "We did sell an amazing number of 'Rocky Horrors' and an even more amazing number of [CBS/Fox's] 'Henry V' [at \$89.98], but I don't believe we're selling any 'Ghosts,'" he says. "The 'Henry V' crowd is a little different than the 'Ghost' crowd. I think that mainstream entertainment crowd is more used to low-priced sell-through."

### SOFT MARKET

Steve Berns, president of the 40-store RKO Warner Video chain in New York, attributes some of the sales success of "Ghost" to the generally soft sell-through market.

While "Ghost" ranks among the chain's top-five sell-through items, Berns says, "We attribute some of the success, unfortunately, to the fact that there are not terribly many other exciting sell-through titles around right now."

Paramount itself remains dumbfounded by the sell-through on "Ghost," according to Perper. "Our research showed us there were an awful lot of people who wanted to own 'Ghost,' that was clear," Perper says. "We went rental with it based on various market factors, but we designed the previously viewed campaign because we knew there would be interest in owning it. But we really expected the sell-through activity to come later, after a rental window of at least a month or so... We're frankly flabbergasted by this."

Perper says it is difficult to estimate what percentage of the total units shipped are selling through, "because there are a lot of dealers out there taking orders for previously viewed copies."

FoxVideo's Pfander calls the apparent sales success of "Ghost" both "surprising" and "gratifying."

"We went after sell-through with 'Rocky Horror,' but the program Paramount put together for 'Ghost' didn't have that same emphasis. I think it speaks well for the consumer's desire to own and collect videos."

*Assistance in preparing this story was provided by Earl Paige in Los Angeles.*

## JEFF BARRY TO CO-CHAIR BIG KIDS LABEL

(Continued from page 6)

tapped part of the [children's] business," says Goldsmith, who produced a number of network TV specials for Disney Television and developed Teddy Ruxpin and Care Bears animated programming as VP of programming for LBS Communications.

Goldsmith adds, "The market was just sitting there. With CDs and tapes, the kids don't even have to put the needle in the groove."

"To me, the recording industry has always kind of treated all kids as orphans," says Barry, whose long list of hit songwriting credits includes "Do Wah Diddy," "Da Do Ron Ron," and the Archies' "Sugar Sugar." "It's been an area of neglect, and it's always been an area of great interest for me."

Goldsmith says every Big Kids release will be a "multimedia entity."

Rockin' Horse musical product will

be tied to live stage performances and television tie-ins. Barry says that the True Blue releases aimed at the older demographic will be "flat-out hit records," and the company will seek conventional radio airplay for those records.

Goldsmith says that a Big Kids touring act will take to the road before the end of 1991. He adds that the company, which is represented in the TV field by the William Morris Agency, has "a prime-time animated series and a prime-time 'dramedy,' both being developed by top producers."

Big Kids has also signed a licensing agreement with Giant Merchandising. "Not only will they be involved in merchandising, but [also] in developing toy products and animated characters," Goldsmith says.

Acknowledging that targeted distribution is key to success in the chil-

# MGM-Pathé Says It Will Fight Firms Suing For Nonpayment

■ BY DON JEFFREY

NEW YORK—MGM-Pathé Communications Co. says it intends to "vigorously attack" creditors who have filed suit trying to force the financially troubled film, television, and home video company to pay its bills or go bankrupt.

A spokeswoman for Pathé Communications Corp., the parent company, says that at least five of the six "purported" creditors who are attempting to push the company into Chapter 7 involuntary bankruptcy proceedings do not have valid claims.

But the allegations of nonpayment of bills add another cloud over the future of a company whose finances have been in question since Italian investor Giancarlo Parretti acquired MGM/UA Communications Co. last year for \$1.3 billion.

The biggest of the six creditors is Concorde-New Horizons, a motion picture company headed by Roger Corman. MGM-Pathé says Concorde's claim is currently in litigation.

Corman said in an interview that MGM-Pathé owes him \$6.1 million. Referring to a home video distribution deal he has had with MGM/UA since 1985, Corman said, "They always paid on time. But, since last November, when Parretti took over, all the payments stopped."

What is complicating the home video deal between MGM and Corman is MGM-Pathé's arrangement with Time Warner Inc. To help raise the money to complete the acquisition of MGM/UA, Parretti cut a deal in which Warner paid a \$125 million advance in exchange for home video distribution rights to MGM and Pathé films.

MGM-Pathé now has eight completed films that have not been released. The opening dates of at least two of them have been pushed back because the company lacks the multi-millions of dollars needed to market them.

The company's spokeswoman says that its principal lender, Credit Lyonnais, has pledged to "fund all of the company's current obligations and ongoing operations, and that is unchanged." But she could not say when the company would announce how much financing the bank is providing. It is believed that Parretti and

his bankers are still in negotiations.

The company spokeswoman also points out that MGM-Pathé has on its books \$350 million in receivables from various vendors.

The other creditors listed on the suit, filed March 29 in Los Angeles, are Kristan & Co., a New York marketing firm; Century Insurance Ltd. of Australia; Levy-Gardner-Laven Productions of Beverly Hills; the Theatrical and Television and Motion Picture Special Payments Fund of Los Angeles; and Bill Lanese Advertising and Public Relations of San Francisco. The total claims amount to about \$10 million, according to a source.

The company has 20 days to reply to the filing by the creditors. At press time, the MGM-Pathé spokeswoman said the company had not been served with the petition yet. She also said that MGM-Pathé had spoken with Stephen Chrystie, the attorney representing the creditors, before the filing and had "asked him to identify the clients. He refused to... on the curious ground that he was afraid the company would pay them."

Chrystie did not return phone calls seeking comment.

One source close to MGM-Pathé indicated that other creditors might join the suit and that the total claims against the company might reach \$50 million-\$60 million.

Financial troubles have plagued MGM-Pathé almost from its beginning late last year. One month after the merger, the new company was forced to delay for one month interest payments due on MGM/UA junk bonds. The company claimed then that it had been saddled with unforeseen expenses in connection with the acquisition, including the dismantling of MGM/UA Home Video.

Pathé has not yet released financial results for 1990. Its spokeswoman says that the "valuation of assets related to the merger is taking more time than expected" and has delayed the posting of the figures. Both Pathé Communications and MGM/UA had reported losses in the first three quarters of the year.

## JAPANESE MUSIC BIZ

(Continued from page 5)

323.35 billion yen (\$2.33 billion), an increase of 13%. This represents a considerable slowing of the growth in the CD sector, since the corresponding year-to-year increases for 1989 were 65% and 40%, respectively.

Audiotapes, of which 99% are cassettes, showed a dramatic decline in 1990. Total production amounted to 57.21 million units, down 23% from the previous year, while the value of prerecorded tapes manufactured last year was 62.56 billion yen (\$450 million), down 30%.

Japanese record companies manufactured a total of 71,468 million units of foreign repertoire in 1990, representing 104.49 billion yen (\$751.7 million), up from 1989's 99.3 billion yen (\$714.4 million). In production value terms, that works out to 26.9% of records manufactured in Japan last year.

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# Pending Vid Obscenity Law In Mass. Includes Records, Books

■ BY GREG REIBMAN

BOSTON—A proposed Massachusetts obscenity law joins the flurry of pending bills around the country that would regulate the sales of recordings, videos, and other material (Billboard, March 23). However, it appears that the Massachusetts legislation goes further than most.

House Bill 2684 is being positioned by its sponsor, Democratic Rep. Barbara E. Gray, as a law that would prevent the sale or rental to minors of video titles rated R or NC-17 by the Motion Picture Assn. of America. But buried deep in the measure is a clause regulating records, books, and other materials that was largely overlooked when the legislation was considered in public hearings March

25.

The section states that "any person who sells a book, pamphlet, ballad, printed paper, phonographic record, or other material, which is obscene, offensive, physically and sexually violent, indecent or otherwise impure must keep all such materials out of public view." If the measure is passed, retailers would be subject to a \$200-per-day fine for displaying such material.

Michael Cover, director of state relations at the Recording Industry Assn. of America, says that "while the bill appears to restrict sales to minors, it also manages to restrict sales to adults as well by regulating display."

The video-regulating portions of the legislation have surfaced in simi-

lar bills in about 30 states over the past five years, reports Rick Karpel, director of government affairs for the Video Software Dealers Assn. VSDA and MPAA have led mostly successful efforts to block passage of these laws and will attempt to do so in Massachusetts, too, Karpel says.

"The Massachusetts bill does seem to go further than most," says Karpel. "Generally speaking, we've seen a decline in bills throughout the country, relative to the MPAA rating system. Maybe [legislators] are beginning to realize that they're not going to get passed."

"While we feel that the Massachusetts bill suffers from serious constitutional infirmities, it is one we will watch closely," adds MPAA VP Gail Markels.

In court cases in other states, it has been determined that the voluntary MPAA rating system cannot be used to regulate minors' access to protected speech because the ratings are not a legal determination of obscenity. And, while the Supreme Court has designated the Miller vs. California test as a standard for judging obscenity, there is no similar standard for judging violence.

While pending bills in some states, including Maryland, Nebraska, and New York, would regulate packaging that may be deemed harmful to minors, the Massachusetts bill is also concerned with content and calls for removal of such materials from shelves. A pending Florida bill would remove recordings from the reach of minors but is not concerned with vid-

eos or other materials.

Gray has previously submitted similar legislation in Massachusetts without success. Rep. Salvatore DiMasi, the Democratic co-chair of the joint Judiciary Committee, which is considering Gray's bill, doubts the legislation's constitutionality and does not believe it will receive a favorable recommendation.

However, a well-organized network of citizens groups in Massachusetts have demonstrated growing clout with legislators ever since last year's controversial exhibition of the work of photographer Robert Mapplethorpe at a Boston art museum. As a result, DiMasi may call for a study to consider changes to existing obscenity statutes, including those regulating videos and records.

## MANY RETAILERS NOT STICKING TO RESTRICTIVE PURCHASE POLICIES

(Continued from page 1)

chain applies it more liberally in its Chicago stores than in its Southwestern locations.

Meanwhile, several other chains in the southern part of the country, including Hastings, Spec's, Q Records, and Starship, have held onto their 18-to-buy rules, due to the conservatism of their communities.

While some retailers acknowledge their current 18-to-purchase rules have hindered sales of stickered product, most that have retained the policy consider those lost sales negligible—and a decent trade-off in light of other alternatives. "I'm sure [the policy] hurts to an extent," says Central South VP Chuck Adams, whose 70-store, Nashville-based Sound Shop chain instituted its current rule two years ago, "but not nearly as bad as an outraged mother telling the school and the PTA that we're selling smut."

The Norcross, Ga.-based Starship chain instituted an 18-to-purchase policy on selected titles after an 18-year-old store clerk was arrested last year for selling a 2 Live Crew album to a minor. Starship owner Michael Goldwasser notes that the chain still maintains the policy, despite the lost sales that go with it.

"I'd bet [the policy] hurts sales 75%" on the affected titles, Goldwasser says—but he is apparently not willing to take any chances. "It's more aggravation than I'd want to go through for the amount of money I'd make in sales if we didn't do this."

On the other hand, 300-store Camelot Music, which adopted a blanket 18-to-purchase policy briefly last year, has entirely dropped it, and 182-unit, Durham, N.C.-based Record Bar has relaxed a similar policy on most items.

"We found that customer feedback was extremely negative in regard to the perceived censorship [of the policy]," says Larry Mundorf, senior VP of operations at the N. Canton, Ohio-based Camelot chain. "I would say that our negative customer letters and phone calls and that sort of thing ran into a 10-to-1 complaint level, vs. the prior complaints about the lyrical content thing. It really upset people, and we responded to that."

Similarly, at Washington, D.C.-based Kemp Mill Music, VP Howard Appelbaum says the chain's sole 18-to-buy policy extended only to 2 Live Crew's "As Nasty As They Wanna Be," and, he says, "that's over. We sell anything to anybody."

Streetside dropped its restrictive policy partly because it felt the ma-

jors were going too far in stickered albums. "I think some of the record companies overreacted and started stickered everything," says J.D. Mandelker, president of St. Louis-based Streetside Records. "Andrew Ridgeley was stickered, and I listened to that, and I guess there's this *one line* where he says, 'I want to get you home and into bed'—and Christ, you hear that on the children's hour on Walt Disney, practically."

Mandelker says his chain, which adopted its 18-to-buy policy in September 1989, now puts its own "not restricted" stickers on the "handful" of albums "unjustly" bearing parental advisory stickers. "We took a position that what we're going to restrict 18-to-buy are things that, basically, if it were a movie, and if this were dialog in a movie, [it would bear] an R rating."

### 'NASTY' ALBUM COUNT UNCLEAR

Exactly how many albums bearing the "parental advisory" sticker have been released in the past year is open to question. Data collected from major labels put the total number of stickered albums released over the past 12 months at roughly 93—but that number, unlike the earlier figure, does not take into account releases from independents, which could account for many more. Of those 93 stickered albums, 50 contained rap music, 17 heavy metal or hard rock, 13 comedy, four rock or pop, two spoken word, and two blues. One label would not identify the artists whose albums were stickered.

It is difficult to tell whether the stickered rate has been rising or fall-

ing in recent months, largely due to the major labels' varied approach to stickered and the growing number of CD reissues. Warner Bros., for example, has reissued eight comedy titles by Cheech & Chong, as well as a newly compiled collection by rock group Devo, with warning labels. MCA recently reissued blues artist Sonny Boy Williamson's "Bummer Road" on its Chess line; that collection of late-'50s material bears a parental advisory sticker, as does a new blues compilation in Sony's Roots N' Blues series containing material recorded in the '40s and earlier.

Thus, as the agreed-upon parental advisory sticker finds its way onto more and more varied releases—sometimes questionably, say some retailers—individual store criteria have become increasingly important in determining what titles customers under 18 are not allowed to buy.

Several large chains, such as Musicland, Record Bar, Record World, and Hastings, make their own determinations on what product minors may purchase—and in some cases, prevent only preteens from buying those titles. Others, such as Sound Warehouse, Trans World, and National Record Mart, seem to enforce their policies to varying degrees in different areas of the country.

Store clerks at Trans World outlets in Florida, for example, told Billboard that they would not sell stickered rap product to minors. But at Trans World stores in Massachusetts and Ohio, this was not the case. One clerk at an Ohio Record Town commented, "I don't think Record Town views themselves as censors. So you don't

have to be 18."

Meanwhile, there has not been a flood of product that retailers feel should be prohibited to minors. Walter McNeer, executive VP of the 123-unit, Amarillo, Texas-based Hastings chain—which caused an industry stir two years ago by voluntarily stickered and restricting the sale of some albums (Billboard, June 17, 1989)—says he sees no major increase in the number of titles his chain chooses to sticker (which are not necessarily the same as those bearing record company warnings).

"I just don't see the [same number of] titles coming through that would have to be stickered as in the past," says McNeer. "It's almost a nonissue for us. It hasn't been a real issue for the past six-nine months. And part of that is that there isn't the media attention there was."

### MEDIA FOCUS

Typically, the media and the focus it has provided—on album stickered, record-labeling legislation, and obscenity arrests—remains the central point for many retailers. On the West Coast, relatively untouched by the media brouhaha, such chains as Tower and Wherehouse Entertainment have never had 18-to-purchase rules. In the South, however, where much controversy has been generated, it is a different story entirely.

Georgia's Starship Music, for example, applies its 18-to-purchase policy to what the chain deems "high-profile" product, including titles by 2 Live Crew and the Geto Boys, says Goldwasser. He estimates that fewer than 10 titles currently meet the Star-

ship criteria of "whether [their] sale carries the potential for trouble," and all such titles are behind the counter.

And in Miami, home of 2 Live Crew—the focal point of the record lyrics controversy—local chains such as Spec's and Q Records and Video continue to maintain their 18-to-buy policies. Ned Berndt, VP of Q Records and Video, says his seven stores have used an 18-to-purchase policy for a little more than a year. Clerks are required to ask for identification on all stickered titles, as well as any older, prestickered product that could be deemed offensive.

While he has not assessed the policy's impact on sales, Berndt notes the decision to implement the policy was well-received by the community.

"People were pleased we didn't pull the product from the stores," Berndt says. "We won't cut the selection and we don't make the decision for the customer about what he or she can purchase."

Most retailers agree that the entire stickered issue has sensitized them to needs and concerns of their own communities. Some feel the issue is fading slowly; one retailer attributes its prominence last year to the simple fact that 1990 was an election year.

For most retailers, the primary concern remains customer relations.

"If a parent brings anything back and says, 'I don't want my kid to listen to this,' we give 'em a cash refund. It's very consumer-responsive," says Streetside's Mandelker.

*Assistance in preparing this story was provided by Ken Terry and Deborah Russell.*

## NEW GENERATION OF ROCK BANDS PLAYING THAT FUNKY MUSIC

(Continued from page 74)

modern-rock outlets to pave the way—such as XETRA-FM (91X) San Diego—it may be easier for the funk'n'roll bands to eventually reach top 40. "It's a market-by-market situation," says Weatherly.

Rick Gillette, PD at WHYT Detroit and an early top 40 supporter of Faith No More, says the pop-radio acceptance of these acts "depends on the open-mindedness of the programmers." While the funk'n'roll bands are blurring musical genres, Gillette observes, "Top 40 as a format is all a blur. These bands are absolutely right for the times. The problem they're going to face at radio is that, for the last few years, radio has been

reluctant to try anything that's not safe. And this music is not safe."

But the cross-format appeal of funk'n'roll creates unique promotional opportunities as well. Living Colour, for example, has been promoted by Epic Records to modern rock, album rock, and pop radio in the U.S., to R&B outlets in the U.K., and, most recently, to dance clubs with the release of remixes of "Love Rears Its Ugly Head" and "Elvis Is Dead."

### WIDE-RANGING POTENTIAL

Columbia Records has similar plans for Fishbone's new album, illustrating the wide-ranging potential of such acts. The label is promoting

the track "Sunless Saturday" to college, alternative, and metal-album-rock outlets with plans to crossover to mainstream album-rock, urban radio, and top 40 formats later. Spike Lee has directed a video of the song.

"This band is one of the hidden jewels at Columbia and the whole thing could be incredible on any radio format," says Jenner. "But our plan is, if we get radio play, that's a plus."

Jenner notes that Fishbone—like Faith No More, the Chili Peppers, Living Colour, and others—is already well known for its powerful and flamboyant live shows, as evidenced by a March 23 performance on "Saturday Night Live." The band this week

completes a club tour paired, appropriately, with Maggie's Dream, and is due to tour continuously after "The Reality Of My Surroundings" is released.

"You can't always expect a band to happen quickly or unilaterally across a format," says Deutsch. "But what these bands have going for them, sometimes in the absence of strong videos or radio play, is severe retail awareness. That's where format is less of an obstacle. And if they're great, they will find their way to radio—even if radio initially doesn't know what to do with them."



## GOLD, PLATINUM ALBUMS

(Continued from page 8)

multaneously. It's Estefan's fourth consecutive platinum album.

Chicago landed its 15th platinum album with "Greatest Hits 1982-1989," which underscores its status as one of the most popular groups of the modern pop era.

Several other greatest-hits albums were also cited. The Steve Miller Band's 1978 compilation, "Greatest Hits 1974-78," topped the 3-million mark; David Bowie's "Changesbowie" went platinum. The Bowie album on Rykodisc is an update of the rock star's 1976 hits collection, "Changesonebowie." The Rykodisc album took less than a year to go platinum, whereas the 1976 compilation on RCA took nearly more than five years.

"The Best Of OMD" and Paul Simon's "Negotiations And Love Songs, 1971-1986" both went gold. The latter album was released in 1988 on the heels of "Graceland."

Rick Astley's 1988 debut album, "Whenever You Need Somebody," went double platinum. The certification coincides with the release of Astley's follow-up, "Free."

Arista Records' country division landed its first platinum album with Alan Jackson's "Here In The Real World."

Here's the complete list of March certifications:

### MULTIPLATINUM ALBUMS

**Bruce Hornsby & the Range**, "The Way It Is," RCA, 3 million.

**Steve Miller Band**, "Greatest Hits 1974-78," Capitol, 3 million.

**Rick Astley**, "Whenever You Need Somebody," RCA, 2 million.

**Eric Clapton**, "Journeyman," Reprise, 2 million.

**Depeche Mode**, "Violator," Sire/Warner Bros., 2 million.

**Metallica**, "Master Of Puppets," Elektra, 2 million.

**Bette Midler**, "Some People's Lives," Atlantic, 2 million.

**Keith Sweat**, "I'll Give All My Love To You," Elektra, 2 million.

### PLATINUM ALBUMS

**Chicago**, "Greatest Hits 1982-89," Reprise, its 15th.

**David Bowie**, "Changesbowie," Rykodisc, his fourth.

**Gloria Estefan**, "Into The Light," Epic, her fourth.

**Tesla**, "5 Man Acoustical Jam," Gefen, its third.

**C&C Music Factory**, "Gonna Make You Sweat," Columbia, its first.

**Alan Jackson**, "Here In The Real World," Arista, his first.

### GOLD ALBUMS

**Paul Simon**, "Negotiations And Love Songs, 1971-1986," Warner Bros., his ninth.

**The Judds**, "Love Can Build A Bridge," RCA, their seventh.

**The Cure**, "The Head On The Door," Elektra, its fifth.

**Gloria Estefan**, "Into The Light," Epic, her fourth.

**Digital Underground**, "This Is An EP Release," Tommy Boy, its second.

**Oleta Adams**, "Circle Of One," Fontana, her first.

**Eric Johnson**, "Ah Via Musicom," Capitol, his first.

**Orchestral Manoeuvres In The Dark**, "The Best Of OMD," A&M, its first.

**"Trixters"**, MCA, its first.

### GOLD SINGLES

**Whitney Houston**, "All The Man That I Need," Arista, her third.

**Another Bad Creation**, "Iesha," Motown, its first.

**Father M.C.**, "I'll Do For U," MCA, his first.

**Timmy T.**, "One More Try," Quality, his first.

## ECONOMICS, MATURATION PROMPT NEW AGE LABELS TO MOVE INTO NEW GENRES

(Continued from page 8)

Like Kaplan, Private Music president/CEO Ron Goldstein rejects the "new age" moniker, and says what appears to be genre jumping is a natural progression Private had mapped out since its inception.

"We've always wanted to be a record company with vitality, a full-fledged, full-bodied operation that doesn't specialize in just one area," he says.

In analyzing the marketplace, Goldstein says he and Private Music founder Peter Baumann envisioned a time when new age music would reach an inevitable plateau. "We knew new age would have a run, and it's at the point now where only a handful of artists will sell in excess of 100,000 units," he says. With such artists as Yanni, Tangerine Dream, and Patrick O'Hearn, Goldstein notes, "we have the cream of the crop and don't feel the need right now to seek out any more instrumentalists."

"New age was a classic boom-to-bust story," adds Windham Hill Productions VP/managing director Sam Sutherland, whose company recently formed the High Street imprint for singer/songwriters. "A lot of people stampeded into the market and threw a lot of money at it without really understanding the music. We knew there'd be a shakeout, and only the artists with something to say would make it."

As a result, Palo Alto, Calif.-based Windham Hill is honing and focusing its instrumental roster, scheduling about eight to 12 projects per year, while further developing its Windham Hill Jazz line, and creating a market identity for such High Street artists as John Gorka, Dots Will Echo, and Pierce Pettis.

"We consider the labels three different and compatible franchises," says Sutherland. "What we're doing right now is within the natural growth cycle of any label. You start as a specialist and decide to either stay where you are and rise or fall based on the musical niche you've carved, or you diversify and finally mature as a company. To survive and flourish, you have to move on."

### SUBTLE CHANGES

Some new age leaders, however, such as Global Pacific Records and Narada Productions, are more subtle in exploring new territory.

Howard Sapper, president of Sonoma, Calif.-based Global Pacific, points to his label's techno-folk "Dreams Of Fire" album by Lexington, Ky.-based artist Michael Jonathan. The album is attracting attention at album rock radio, in addition to its traditional AC radio base.

Sapper says Global Pacific would like to capture a larger share of the market, with plans to sign some vo-

cal, rock, pop, and even country acts within the next year.

"We're just trying to service the demographics of an audience whose tastes are changing," he says. But he adds, "I don't see a plateau in the new age marketplace."

He says Global Pacific's first commitment is still new age. In fact, the label recently signed Greek new age composer Iasos, whose "Bora Bora 2000" album is slated for June release.

The fact that new age labels are exploring new genres indicates growth, Sapper says. "It's not necessarily a negative statement on the music."

Narada's creative director, Eric Lindert, agrees. "Due to the natural growth of a label, as you develop a project to its fullest, it often winds up being just 'good' music, and whether it's instrumental or has vocals becomes a moot point."

Milwaukee-based Narada plans to remain in its new age/AC niche for now, says Lindert, but he envisions a time when the label will sign artists that may represent a wide range of ideas. Instead of making a dramatic decision to leap genre bounds, Lindert says Narada is seeking artists, such as David Arkenstone and Trapezoid, who "break new ground" within the existing new age format.

He sees a gradual and natural pro-

gression into new genres as Narada artists continue to synthesize the sounds of jazz, AC, new age, and pop. "It's a natural crossover," he says. "These sounds are not entirely separate worlds."

Music West's Kaplan is prepared for retailers who will question the link between a Northern California-based "new age" label and the Mississippi Delta's Memphis sound.

"They can question our credibility; I welcome that," says Kaplan. "I hate to say we're a wolf in sheep's clothing, but we are."

Music West's marketing savvy was the key that attracted Sun Studios president Gary Hardy, who agreed to ink the deal with Kaplan based on the indie's success marketing product outside the industry norm.

"Allan Kaplan is a maverick; he found ways to get Ray Lynch's music out to people who wanted to buy it without the help of airplay," says Hardy, who hopes Music West can meet with similar success on the Sun Studios project. "We won't deny traditional outlets, but where there are none, we won't let that stop us."

Kaplan's plans include aggressive retail marketing tied into Sun Studios' name recognition and historical significance. Various classic rock radio outlets, he says, already have expressed interest in the product, referred to as "new classic rock."

## CAN CLASSICAL COMPACT DISCS SPARKLE WITHOUT JEWEL BOX?

(Continued from page 5)

for years in cardboard, and they're buying laserdiscs in cardboard," he points out. "Given the plus side—eliminating all that plastic—I think all of us are realizing we'll have to give up some things we like that aren't good for the planet."

Roger Holdredge, GM of Virgin Classics, also distributed here through WEA, takes a similar tack: "I think the ecological reasons for doing this make a lot more sense than someone's collectibility... It has to be presented to the consumer as something for ecological purposes as well as a good perceived value. It has to be presented as the package of the future... I think this is a good move for the industry as a whole."

But even Holdredge and Copps concede that the Eco-Pak would probably add to their companies' production costs, because it would require separate artwork that is not required in other territories where CDs are merchandised in the jewel box alone. Both executives foresee they will have to hire extra creative-services people.

At present, Elektra's classical division, which gets all of its CDs from

Europe, is using generic longboxes on most of its U.S. CD releases. But, if the jewel box disappears, Elektra will not be able to use the art made in Europe, and it will have to begin creating dedicated artwork for each title issued in the U.S., says Copps.

"There's going to be quite a cost difference," he notes, especially with relatively small classical production runs. "Then there's the question of whether to pass it on to the consumer. But I have faith that WEA is looking into these things and pricing out all the options."

PolyGram's Weyner is also concerned that, with small production runs (5,000-50,000 units for most classical titles), it would not be cost-effective to do dedicated artwork for each of his label's titles. The hitch, he says, is that "I don't know how we could merchandise a generic box attractively," much less use it to build classical stars.

Weyner also feels that classical consumers attach more importance to the durability of packaging than other music buyers do. "We always felt the jewel box gave more of a sense of durability and class" to CDs,

he says. "The cardboard package runs the risk of sending a wrong message about the perceived value of the product."

Holdredge agrees that "classical consumers, because they're audiophiles and collectors, buy CDs specifically because of the durability factor." But he does not believe that the Eco-Pak will seem less durable to the consumer than the jewel box.

HMV's Herd thinks that all consumers are interested in the longevity of their CDs. "I think it would be wrong to underestimate the degree to which all music consumers are collectors," he says. "The 18-year-old CD buyer is investing in a collection."

"Our attitude," he adds, "is that we're very comfortably merchandising the jewel box only in the U.K. and Canada. That doesn't mean we're committed to that. The WEA box is a very interesting alternative. But our concern is to get the [consumer part]

of the equation filled in a bit."

Other retailers with strong classical business do not seem worried about the prospect of losing the jewel box.

"I don't think anyone has a particular attachment to the jewel box," says Paul Herzman, classical department manager of the Tower Records superstore near Lincoln Center in New York. "It depends on what they're replacing it with."

If the new package uses high-quality cardboard and good graphics and contains the same liner notes that classical CDs have currently, Herzman sees no problem.

Likewise, Jim Rose, co-principal of the 30-unit, Chicago-based Rose Records chain, says, "I think the consumer will accept the Eco-Pak as a substitute for the jewel box... We can go ahead and solve our packaging problems by accepting this new package."

## SPANISH-LANGUAGE NETWORK SETS JUNE LAUNCH

(Continued from page 5)

was to go after the Latin American countries, its goals have widened to encompass programming in languages other than Spanish. "The next step will be going after the Portuguese-language market, including Brazil and Portugal," says Garza. The network also plans to begin broadcasting to Asia and Europe this year, depending on agreements to be ironed out at an international TV conference in Cannes.

Aiming to become the source of most of the Latin entertainment news in the U.S., Garza says Telemu-

sica's programming will have the "Hollywood twist."

"There will be a Hollywood flavor to it, everything will be done outside in the street, on location. We want interactive television, dealing with people all the time," he says. The 24-hour programming will consist of one eight-hour block, from 3-11 p.m., repeated twice.

Garza says his company is also interested in buying outside programming and in serving as an outlet for Spanish-language songs and videos.

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# HMV Plans New Superstore In Japan; Tower To Follow

■ BY STEVE McCLURE

TOKYO—The music retail wars in Japan are heating up, and *gaigin* (foreigners) appear to be setting the pace. Britain's HMV Group has announced it will open a new superstore in Yokohama April 26, while the States' Tower Records has acknowledged reports that it will open a new outlet—in Kawasaki, halfway between Tokyo and Yokohama—and agreed such a move is likely in June or July.

The new HMV site will be located on the ground floor of the Vivre department store, which is owned by Japan's fifth-largest supermarket chain, Nichii. Neither Vivre nor Nichii has been involved in the music or entertainment fields in any significant way up to now.

As with HMV's first Japanese store, opened last November in Tokyo's Shibuya district, the Yokohama site will be rented by the British-based retailer. In contrast, Virgin operates its Shinjuku (Tokyo) megastore as a joint venture with the Marui department store.

HMV Japan president Chris Walker says the company chose the Yokohama site because the port city is "under-retailed." He adds, "There's a strong market there in terms of young people, and we feel there's a gap. We will be doubling the square footage of Yokohama overnight in terms of retail record outlets."

The new HMV store is located about a five-minute walk from Yoko-

hama Station in the city center. There are no other major record outlets in the area; the nearest is Tower's Motomachi outlet, three stations away. A spokesman for Tower says the chain is not worried by HMV's incursion. "Yokohama is a big city: the market is big enough for both stores," he says. As of 1988, Yokohama's population was 3.2 million.

HMV will set up its new outlet like its Shibuya store, with a DJ booth, a "video wall," listening devices, and a stage for performances and autograph sessions. It will stock 150,000 titles, of which 65% will be imports.

One key difference between the two HMV sites is that, while the 13,500-square-foot Shibuya outlet is spread over parts of three floors, the Yokohama store will be located on the ground floor only. "Yokohama is part of our ongoing expansion," says Walker, adding that HMV Japan is negotiating over three other sites where the company hopes to open stores before June 1992.

"Our target when we first came into this market was to have 10 stores in five years. We could open at twice that rate now." However, he adds, HMV Japan will probably confine itself to opening two or three stores a year for the time being.

Japan is the world's second-largest music market, with annual retail sales of approximately \$3.3 billion. HMV and Virgin both arrived here in 1990; Tower has been operating Japanese stores for more than 10 years.

## 50 Top Country Acts Sing To Support Schools Project

NASHVILLE—In a sort of "We Are The (Educational) World" gambit, more than 50 of country music's top acts have recorded a pro-school single and video here. Funds from the package are earmarked for the Washington, D.C.-based Cities In Schools organization. The project is being called Help Our Schools Survive.

The April 2 event was the brainchild of Hoss Burns, a Nashville songwriter and DJ at WSIX here. He, with the aid of Vanderbilt Univ. professor Don Huber, wrote the featured song ("Let's Open Up Our Hearts") and helped round up the talent.

No label has stepped forward yet to manufacture and distribute the single, which will first be tested in Middle Tennessee before being made available for national distribution and airplay. The video will be presented to Country Music Television, TNN, and VH-1 for possible broadcast.

Digital Recorders provided the studio and Scene Three donated its video production services.

The performers include Garth Brooks, Rodney Crowell, Charlie Daniels, Ricky Skaggs, Barbara

Mandrell, Lee Greenwood, Aaron Tippin, Travis Tritt, George Jones, Brenda Lee, Bill Monroe, K.T. Oslin, Little Jimmy Dickens, William Lee Golden, Kathy Mattea, and Patty Loveless.

Founded in 1977, Cities In The School now operates dropout prevention programs at 260 educational sites and works with more than 30,000 school children and their families. **EDWARD MORRIS**

## Electrosound Hurt As Vinyl, Cassettes Slip

NEW YORK—The declining market for vinyl recordings and a slump in prerecorded-cassette sales resulted in a quarterly loss for Electrosound Group Inc.

The Hauppauge, N.Y.-based duplicator of recorded music and music video reports a net loss of \$297,000 for its fiscal third quarter, which ended Feb. 28. That was, however, an improvement over the prior-year period, when the quarterly loss was \$710,000.

Revenues in the third quarter fell 14.5% to \$3.92 million. For the nine-month period, revenues decreased 25% to \$14.6 million and the net loss widened to \$165,000 from \$99,000 the year before.

Of vinyl's decline, John Grein, the company's chief financial officer, says, "The 7-inch is almost obsolete. The 12-inch is somewhat stable."

## INSIDE TRACK



Edited by Irv Lichtman

**'Geffen,' THE BOOK:** "Geffen," an unauthorized bio of music mogul David Geffen by John Mendelssohn, longtime music writer who has done William Morrow-published bios of the Kinks and Paul McCartney, may hit the stands around the gift-giving season. Track hears Mendelssohn expects to hand over the manuscript to Birch Lane Press late this summer.

**NOT FOR SALE:** EMI artist George Thorogood has successfully blocked attempts by a part-time record store clerk to release nine 15-year-old demo tapes of his music. In a weeklong trial in a U.S. District Court in Boston, Thorogood testified that collector John Forward helped him land his first record contract with Rounder Records in 1976 by arranging for the guitarist to enter two Massachusetts studios to record a demo. Thorogood admitted that Forward legally owns the master tapes but successfully maintained that Forward had no right to commercially market the sessions.

**NOT PULITZER, BUT PROTECTED:** 2 Live Crew attorney Bruce Rogow, asking a federal appeals court in Atlanta to reverse a lower court's ruling in Florida that the group's "As Nasty As They Wanna Be" was obscene, argued before the court March 25 that "this is not the Pulitzer Prize for poetry. This is music we're talking about." The obscenity ruling by U.S. District Court Judge Jose Gonzales of Fort Lauderdale, Fla., was handed down last June.

**WHOSE NATION IS IT?** London-based indie dance label Nation Records says it is taking legal action against Michael Jackson and Sony Music to stop them from using the name of Nation Records, part of Jackson's new deal with Sony Music. The U.K. company has been trading under that title for three years.

**DAYNE EXITS CHAMPION:** Arista Records' star Taylor Dayne says she has parted ways with Champion Entertainment and will be announcing new management shortly.

**FOSTER FLIES:** Fletcher Foster, until recently in charge of PR for Sony Music (Columbia/Epic) in Nashville, has been appointed senior director of publicity for Arista Records, Los Angeles.

**AILING:** Mel Fuhrman, president of Little Major Records, the indie label rep, is scheduled to enter North Shore Hospital in Manhasset, Long Island, Monday (8) for surgery. He expects to be hospitalized for 10 days.

**SETTLEMENT:** A Capitol Records representative says the label has reached an agreement in principle to end a tangle of lawsuits over the services of Delicious Vinyl artist Young M.C. Although terms of the agreement are confidential, the representative confirms the rapper will now record for Capitol. Last summer, Young M.C. filed suit to terminate his contract with Delicious Vinyl.

**LIP-SYNC BILL:** A California State Assembly bill that would require the disclosure of lip-syncing at live concerts passed its first hurdle when it was unanimously approved by the seven-person Labor and Employment Committee April 3. An assistant in the office of Assemblyman Bob Epple (D-Norwalk), who introduced the bill in December (Billboard, Dec. 22), says the legislation, which now moves to the Ways & Means Committee, will likely go to a vote in the Assembly in May or June.

**SEPARATE WAYS:** Run-D.M.C. and EPMD have parted ways only two dates into the groups' national tour. According to a representative at Rush Management, which represents both acts, conflicts between the national promoter and tour sponsor contributed to the split. The remaining dates will be divided.

**THE GIANT,** 320-UNIT drug chain Phar-Mor, one of the largest retailers of sell-through video in the country, will now rack its own under-\$10 video product, according to Don Weiss, president of Arrow Distributing, which had been handling all Phar-Mor's sell-through video

business. Arrow will still rack the drug giant for audio and for a select number of sell-through video titles under the chain's Super Hits program. Rumors of the switch swept through the San Francisco Hilton during the recent National Assn. of Recording Merchandisers convention as rackjobbers contemplated the move to a Target-like distribution plan. Rumor also has Phar-Mor nursing a huge quantity of defective tapes. Phar-Mor executives have no comment.

**SODA SPOT:** Look for an ad for Pepsi to appear on FoxVideo's "Home Alone" in late summer, knowledgeable sources tell Track. The runaway hit, which has grossed more than \$250 million at the box office to date, is expected to be the first direct-to-sell-through release of a major A title from Fox. The spot is part of an elaborate promotional tie-in between the studio and Pepsi.

**LEON GOES GLOBAL:** Michael Leon, former senior VP of East Coast operations for A&M, has resurfaced at SBK Records, where he is heading up a new international department in New York. Initial projects for Leon include a Vanilla Ice world tour starting in June and a Wilson Phillips promotional tour.

**NAMED:** Bob Perloff, VP/GM of Philadelphia's long-running Universal Record Distributing, has promoted Chuck Burns to sales manager and Frank Falkow to buyer. Both are 24-year vets of the distributorship, with Perloff himself at the company for the past 30 years... Lisa Schraml has joined JVC Disc America Co. in New York as director of marketing and sales for the CD presser... Bob Roseff is named Eastern regional sales manager of Disc Makers, a division of Audio Visual Labs, makers of audio and video configurations.

**ALL THAT JAZZ:** The PolyGram Jazz and GRP labels have made executive changes arising out of the departure of Paul Ramey from PolyGram Jazz to GRP as national sales manager in New York. His former post, that of product manager, has gone to Ben Mundy, formerly publicity chief, a job now held by Sonia Croker, coming from Don Lucoff's DL Media. Mundy's specialty at PolyGram Jazz will be reissue product. At GRP, Ramey reports to Bud Katzel, senior VP of marketing and distribution.

**EXIT:** Bob Menashe has left the Record World chain after nine years, most recently in the special-order department. He can be reached at 718-471-1113.


**TREADING LIGHTLY:** When Michael "Mr. Mike" O'Donoghue, late of "Saturday Night Live" and creator/producer of the upcoming Fox Television satiric series, "TV," takes an occasional stab at songwriting, something usually comes of it. In 1982, he had a top 10 country hit with "Single Bars And Single Women," as performed by Dolly Parton. Now, in another attempt at songwriting, his "Don't Tread On Me," inspired by a "particularly memorable" Fourth of July, has been adopted by the USS *Prairie*, the oldest ship in the Navy and the only ship in the fleet to fly the Revolutionary-era "Don't Tread On Me" rattlesnake banner. After receiving a copy from O'Donoghue, the ship's skipper, Captain R.L. Hattan, wrote O'Donoghue that as the ship's theme song it would be played over its general announcing system whenever the craft is under way in waters from the Persian Gulf to the Pacific. O'Donoghue says some recordings of the song may also set sail.

**MARLEY ESTATE:** The British high court, the Privy Council, has requested that the Jamaican courts solicit other offers for the estate of Bob Marley, despite its expected sale to Chris Blackwell's Island Logic Ltd. An advertisement offering information on the estate appeared in the March 23 Billboard. According to Reid Bingham, attorney for the Marley estate, the court sought other offers to confirm that the price offered by Island Logic is fair. However, Blackwell's contract for the purchase remains in effect pending court approval. Bob Marley Music Inc. and the Bob Marley Foundation, set up by Blackwell, continue to administer the Marley music assets, in agreement with his estate.


**GETTING RESTLESS:** Restless Records is officially the new handle for Enigma Entertainment; the company moved out of its Culver City offices and into a new space at 1616 Vista Del Mar in Hollywood on Easter Sunday, and began doing business as Restless on April 1. GM Joe Regis says that the company will finalize the end of its joint venture with Capitol-EMI this week, and will announce its new distribution pact shortly.

Mass. video bill would restrict access to "impure" music... see page 76





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