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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 26, 1991

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Remixers Have Found A New Beat Major-Label Deals Offer Artistic Credibility

■ BY LARRY FLICK

NEW YORK—With dance music having proved its strength as a money-maker in the pop mainstream, a growing number of the genre's leading remixers are being signed to major-label artist contracts.

Over the past five years, remixers have become prominent in the pop mainstream for their ability to take a variety of songs and transform them into potential radio and club hits.

No longer content to stay in the background, many of the club community's most sought-after remixers have made an effort to gain the artistic credibility they feel they deserve. The response from the labels has been resoundingly positive.

Prominent remixers who have signed recording deals with major labels are Frankie Knuckles (Virgin),

Robert Clivilles and David Cole as C&C Music Factory (Columbia), Dancin' Danny D. as D-Mob (Mercury), Stevie V. as the Adventures Of Stevie V. (Mercury), John "Jellybean" Benitez (Atlantic), and, most recently, David Morales (Mercury).

Other remixers who are now recording albums for potential distribution here include Justin Strauss, Tony Humphries, and Freddy Bastone, who has a deal with 10 Records in the U.K.

Ironically, one of the most successful

remixers of the moment, Shep Pettibone, is reportedly not in the market for a deal.

Most of these remixers first started their careers as club DJs. In fact, Knuckles, Jellybean, Morales, Bastone, and Humphries still spin records on a regular basis.

"I think labels see that we have a strong track record with the 12-inch singles we've worked on," says Knuckles, who will issue his debut set in March. "We have been taking

(Continued on page 106)

As R&B Booms, New Jobs Arise For Black Executives

■ BY JANINE McADAMS

NEW YORK—As black-oriented forms of music take a bigger slice of the music market, African-American executives are being promoted to higher positions in their companies than ever before. At the same time, with some record companies expanding their R&B/urban divisions and a bevy of new labels starting them, more entry-level and middle-management jobs are opening up for black professionals.

In some cases, new high-ranking positions have been created for valued executives. For example, Ernie Singleton, president of MCA's black music division; Sylvia Rhone, co-president of the new Atlantic Records-distributed East West America label; and Ed Eckstine, just named co-president of the re-formed Mercury Records label, hold senior posts that did not exist a year ago.

More importantly, Rhone's and Eckstine's creative responsibilities extend beyond R&B and rap. Though neither ranks as the first African-American label executive

• Mercury Names Eckstine, Bone As Co-Presidents, see page 5.

to handle pop, rock, and alternative acts for a major label—Quincy Jones handled pop A&R for Mercury 20 years ago—their broad responsibilities are a rarity on the creative side and practically nonexistent on the sales side.

Among other black executives recently promoted to new posts: Skip Miller, senior VP of the now-autonomous black music division at RCA; Glynice Coleman, senior VP of urban promotion at EMI; Sharon Heyward, senior VP/GM of the new urban music division at Virgin; Tony Anderson, Mercury's VP/GM; and Ed Strickland, VP of the new black music division at Chrysalis. Miller, Coleman, and Heyward were promoted from within; Anderson came to Mercury from Arista; and Strickland joined Chrysalis from Tommy Boy.

At the middle-management level, there have also been numerous pro-

(Continued on page 103)

Gulf Crisis Takes Toll On MIDEM, Music Industry

NEW YORK—The crisis in the Persian Gulf and the accompanying threat of global terrorism has caused many in the entertainment industry to cut back international travel. The MIDEM conference Sunday-Thursday (20-24) in Cannes has been affected, and overseas tour plans have been thrown into question.

BMG Music, CBS Songs, MCA Music, EMI, and Warner/Chappell are among the major U.S. companies that canceled participation in MIDEM; others were still reviewing the situation at press time. For late details, see page 5.

Blockbuster Says It Won't Carry 'NC-17' Videos

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

NEW YORK—Blockbuster Video's abrupt about-face on carrying films rated NC-17 has sent ripples of concern through the home video industry, raising fears that other retailers may follow suit, making it harder to market and distribute adult-themed, nonpornographic movies on cassette.

In a statement issued Jan. 11, Fort Lauderdale, Fla.-based Blockbuster announced it would no longer carry films rated NC-17 by the Motion Picture Assn. of America.

The chain pulled what NC-17 product it had from its shelves—including RCA/Columbia Pictures (Continued on page 105)

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Gloria Estefan

Fear Of Terrorism Causes Many Execs To Skip MIDEM

This story was prepared by Thom Duffy, Irv Lichtman, and Ken Terry in New York, Bill Holland in Washington, D.C., and Jeff Clark-Meads in London.

NEW YORK—Music executives by the score canceled trips to MIDEM, labels postponed promotional trips overseas, and artists cast doubts on European tour plans as the entertainment industry reacted to the crisis in the Persian Gulf and the accompanying threat of worldwide terrorism.

The 25th international MIDEM con-

ference, originally expected to draw some 9,000 people to Cannes Sunday-Thursday (20-24), was set to proceed as planned, despite cancellations by some or all of the staff of numerous music companies and organizations, including the National Music Publishers Association, BMG Music Worldwide, EMI Music Worldwide, Famous Music, MCA Music, Profile Records, Rhino Records, Sony Music Publishing, Virgin Records, Warner/Chappell Music, and others. At press time, ASCAP and BMI executives also were expected to drop MIDEM trips.

"There have been a few cancellations but MIDEM will not be canceled," MIDEM executive director Xavier Roy said on Jan. 16. "All necessary measures have already been

taken both inside and outside Palais des Festivals and at all other MIDEM sites to ensure the safety of all our participants."

The Recording Industry Assn. of America has suspended all international flights by its executives "for the time being," said Trish Heimers, public relations VP for the RIAA, based in Washington, D.C. "We just want to be cautious until we see what happens."

On Jan. 11, the U.S. State Depart-

ment issued a statement warning of possible terrorist attacks "in most regions of the world" if hostilities broke out between Iraq and allied forces led by the U.S. in the Middle East. The Federal Aviation Administration has issued orders for tighter security for domestic and international flights at U.S. airports as well as by American carriers around the globe. British transport minister Malcolm Rifkind said in a statement that the risk of terrorism "will increase

• A Look At Radio's Role In The Vietnam War, see page 19.

substantially in the event of hostilities."

As the Jan. 15 deadline for an Iraqi withdrawal from Kuwait passed, MIDEM cancellations began to snowball as executives who were undecided about traveling learned that others they hoped to meet at the international music conference would not attend. Security "was our initial concern, but that's probably less than half the reason" for canceling, said Cory Robbins, president of Profile Records, one of the leading U.S. independent labels expected at MIDEM (Billboard, Jan. 19). "I think the bigger concern is that nobody's going to be there."

Another independent label founder, Tom Silverman, co-director of the New Music Seminar, said he would not go, but NMS co-founder Mark Josephson may attend MIDEM despite the outbreak of war. NMS co-director Peggy Dold said she chose not to make the trip. "Are you going to risk your life if no one you need to meet is going to be there?" she asked.

A half-dozen members of the board of the NMPA, led by association president Edward P. Murphy, had meetings scheduled in London Jan. 17 and decided against proceeding to MIDEM afterward. As a result, the NMPA postponed a meeting in Cannes, where an International Copyright Coalition was to have been

(Continued on page 107)

Lennon Song Served Up Again As Anti-War Anthem

■ BY CRAIG ROSEN

LOS ANGELES—Radio and MTV responded to a plea of "Give Peace A Chance" with multiple plays of a new all-star recording and video of the John Lennon classic Jan. 15, the United Nations-imposed deadline for Iraq to withdraw from Kuwait. Yet some radio stations sent mixed messages, and programmers questioned whether the anti-war anthem was appropriate for the current world situation.

Westwood One Radio Networks transmitted the song to its affiliates on a continuous satellite feed beginning Jan. 14 at 9 p.m. PST and was planning to continue to transmit the

song to radio stations around the country until 6 p.m. Jan. 17. ABC, Unistar, and CBS Radio Networks also transmitted the song to their affiliates several times.

"Obviously, considering the world situation, it needed to be out there, and radio wanted it to be out there," says WW1 VP of affiliate relations Craig Whetstone.

On television, MTV debuted the videoclip Jan. 15 and aired it on the hour for two days. The clip was set to be added to heavy rotation Jan. 17. MTV's sister channel, VH-1, and the Video Jukebox Network were also scheduled to add the clip at press time.

(Continued on page 107)

Bone, Eckstine To Share Mercury Helm Label Plans To Boost Its A&R, Scout R&B Acts

■ BY JANINE McADAMS

NEW YORK—As expected, Mike Bone and Ed Eckstine have been named co-presidents of Mercury Records, one of PolyGram's U.S. labels. Both men report to Alain Levy, president of PolyGram International and CEO of PolyGram Holdings Inc.

Bone, 41, was previously president of Island Records. He is now responsible for administration at Mercury, with sales and promotion reporting directly to him. Eckstine, 37, who was formerly PolyGram's executive VP of talent & creative affairs, now directs Mercury's A&R and product-development areas and will develop the company's new black-music division. Marketing—including video, publicity, and creative services—will be coordinated by both executives.

Prior to his stint at Island, Bone was president of Chrysalis Records. He also spent four years with Arista Records and five years with Elektra.

Eckstine is the first African-American professional to be named president of an established, nonminority-owned record label (see story, page 1). The son of big-band singer Billy Eckstine (who recorded for Mercury at one time), he joined PolyGram in 1987 as senior VP/GM of Wing Records. Before that, he was VP of A&R for Arista Records and was employed for 10 years at Quincy Jones Productions/Qwest Records.

Mercury is the second label in the past three months to create a shared presidency, teaming an administrative expert with a creative power.

The other is East West America, an offshoot of Atlantic co-headed by Sylvia Rhone and Vince Faraci (Billboard, Nov. 3).

Levy says he divided the Mercury

presidency because he wanted to tap into Eckstine's creative strengths but knew the A&R exec would not enjoy running the entire label.

"I needed somebody to play with [Eckstine] in areas where he would feel less at ease, leaving Ed to concentrate on something which I think is going to be a great challenge: building Mercury into a very creative company," says Levy.

Bone and Eckstine say their main goal is establishing Mercury as a broad-based, artist-development-oriented

(Continued on page 105)



BONE



ECKSTINE

Soviet Agency VAAP Loses Monopoly On Copyright Biz

■ BY VADIM YURCHENKOV and MIKE HENNESSEY

MOSCOW—The Soviet Union's most radical copyright reform of recent years is coming into effect this month.

Under new legislation adopted by the Soviet Union's council of ministers, Moscow-based agency VAAP no longer has a monopoly in the business of buying and selling copyrights.

The legislation, which was announced in November and came into effect Jan. 1, means that Soviet authors and composers can make deals directly with foreign publish-

ers. Their royalties will then be collected in the country concerned and paid to them via VAAP.

State record company Melodia is responding to the new, freer market by establishing a licensing agency for songwriters and lyricists. The U.S.S.R. Composers Union also looked at the viability of setting up its own copyright agency, but ultimately decided not to proceed.

The change in the law was largely a result of pressure by VAAP. The organization felt that it was inefficient and ineffective, and it welcomes new outlets for Soviet music

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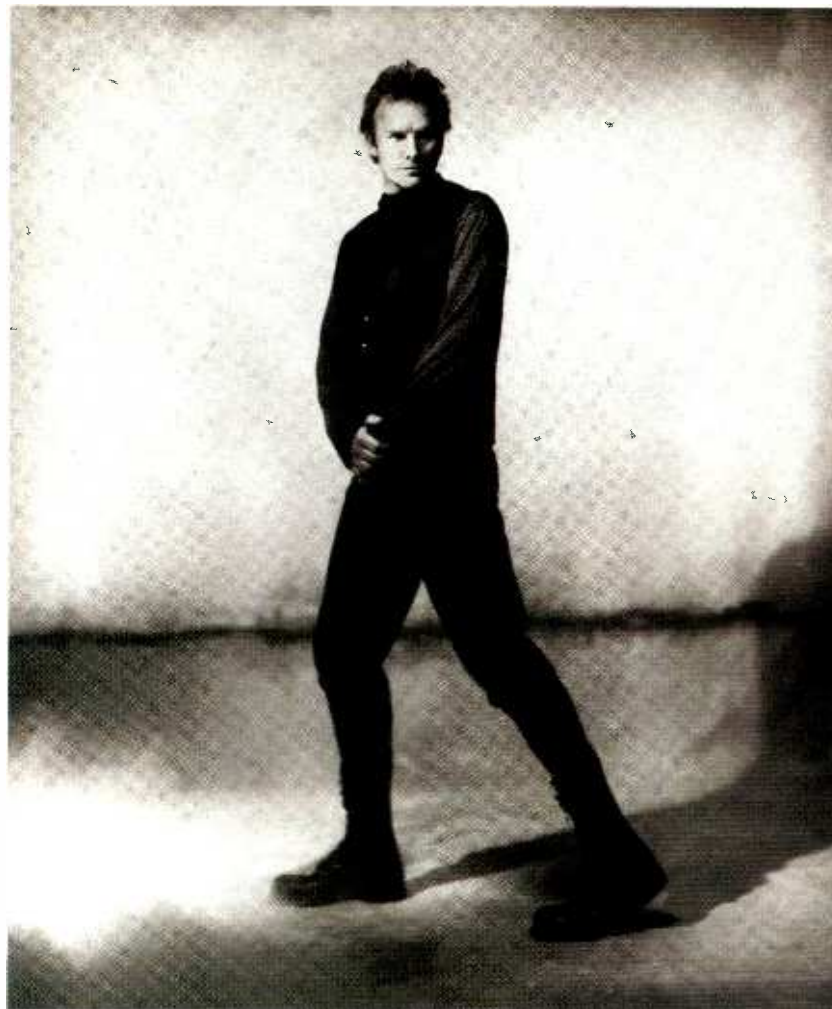
CLASSIFIED/REAL ESTATE

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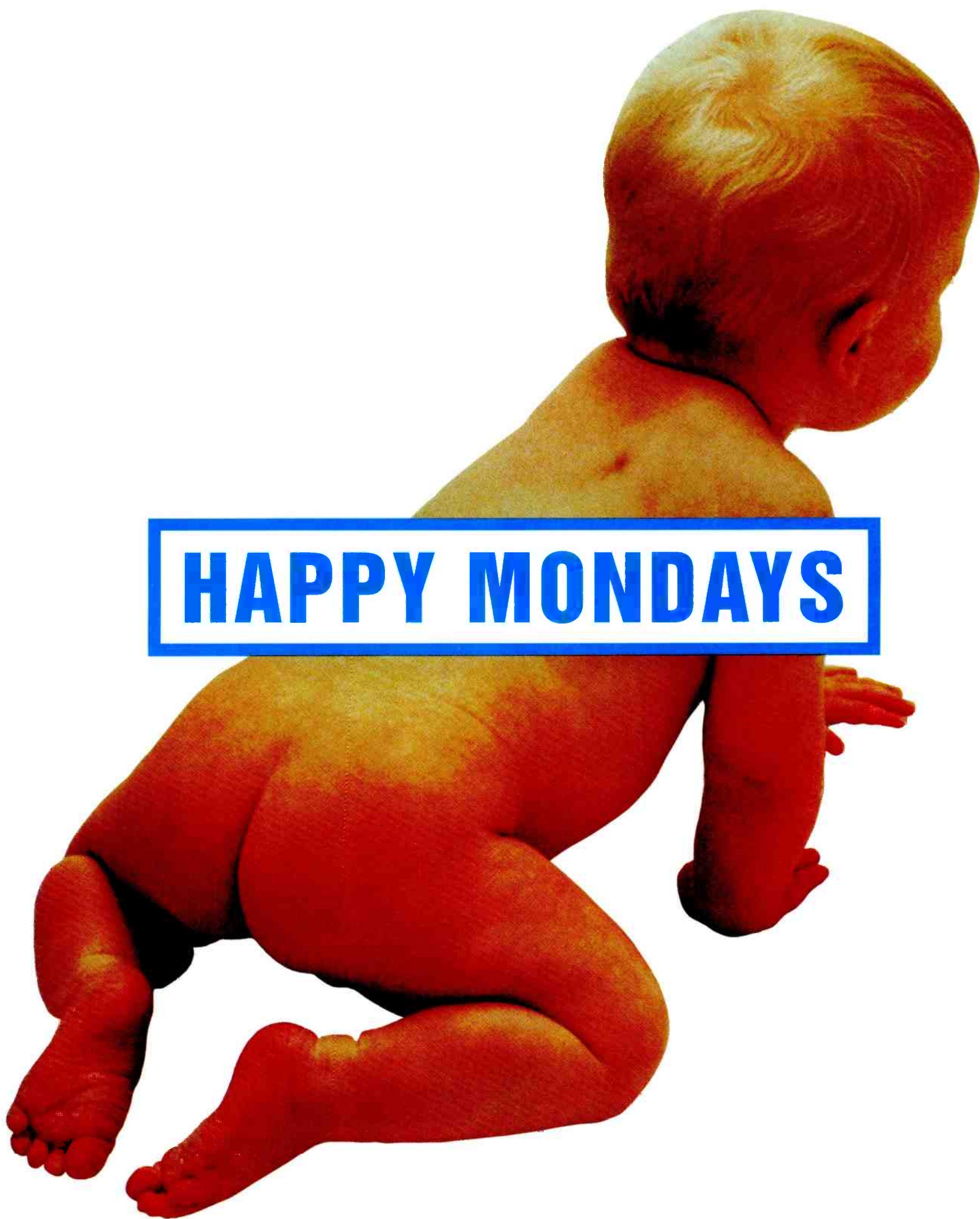
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A large, roasted pig is the central focus of the image, resting on a silver platter. The pig's skin is a deep, golden-brown color, and its ribs are visible. It is surrounded by a bed of fresh green lettuce. The background is dark, and the lighting highlights the texture of the pig's skin and the crispness of the lettuce. A blue-bordered white box with the text "HAPPY MONDAYS" is superimposed over the middle of the pig.

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Uneasy New Year For U.K. Music Biz

Christmas Sales Weak; Closures Feared

■ BY JEFF CLARK-MEADS

LONDON—With economic recession looming, the British music industry is entering the new year in a state of deep anxiety over the possible loss of labels and retail accounts.

All sides of the business had been hoping for an exceptional Christmas to create some momentum in the traditionally quiet period in January and February, but there turned out to be few bright spots in the run-up to Dec. 25.

One of the stars that did shine, though, was music video. Sales in the week immediately preceding Christmas Day were up 92% from the same period in 1989. From the previous week, music video sales were 44% higher than they were in 1989, according to figures prepared by Gallup for Chart Information Network.

However, in the first two weeks of December, album sales dropped 12% from those of the previous year. The total rallied somewhat in the final shopping week and, in that last burst, sales were up 27% over the prior-year period.

Retailers and record companies are now concerned that those totals were not enough to prevent substantial numbers of companies from going bankrupt before the economy begins its projected recovery toward the end of 1991.

The barometer of the record industry's success in the U.K. is the number of independent dealers trading. Their numbers fell dramatically throughout 1990 as one-off stores set up to capitalize on the CD boom failed to capture consumers' imaginations. Now those that remain face possibly their most difficult trading period.

Retailers know business will be slow during January and February, but the poor Christmas means they have no stored fat to see them through the winter. Their pre-Christmas problems were compounded by blizzards and heavy snowfalls in the middle of December, which halted re-

tail activity in much of northern England.

BLEAK OUTLOOK

Asked how hard it will be for the independents for the rest of the winter, Brian McLaughlin, chairman of the British Assn. of Record Dealers, says, "They were suffering even before Christmas."

"A lot of indies are in secondary retail sites, and with other, nonmusic stores closing around them, it makes these secondary sites unattractive to customers and leaves the remaining shops feeling very isolated."

"I'm sorry to say that from here, it can only get worse—and not just for the indies, but for everybody."

"The biggest worry from the retailers' point of view is the lack of product. We had a Christmas where eight out of 10 albums [sold] were greatest-hits packages. They are not going to attract record buyers into record stores. Unless the supply of new titles starts to improve, it will really start to hurt."

A spokesman for the record company trade association, the British Phonographic Industry, says, "This year is going to be a difficult year for all business, and this industry is not immune to the economic situation."

"But, new talent is going to come through. We are always looking for new talent; it's always hard to find,"

(Continued on page 103)

For Most Show-Biz Stocks, '90 Was A Year To Forget

■ BY DON JEFFREY

NEW YORK—The stock prices of entertainment companies plunged an average of 20% in 1990—a decline that far exceeded the overall drop in prices on major stock exchanges.

The Dow Jones Industrial Average of 30 blue-chip stocks fell 4.34% to 2633.66. Standard & Poor's 500-stock index went down 6.56%. Moreover, the entertainment decline outpaced the sharp downturn in the Nasdaq composite—the index of prices of smaller, over-the-counter stocks, which lost 17.8%.

According to a Billboard survey of 38 publicly owned companies—music and video suppliers, manufacturers, distributors and retailers, and radio firms—the average stock declined \$8.19 a share last year. The list does not include any company whose stock closed below \$1 a share on the final trading day

(Dec. 31) of 1990.

Of the 38, only six wound up with a higher price at year's end than on the last day of 1989. Three of the gainers are listed on the New York Stock Exchange, two on the American Stock Exchange; and one is an unlisted issue that trades over-the-counter.

The stock that made the biggest percentage gain was Rentrak, the pay-per-transaction home video distributor. Sold over-the-counter, it went up \$2.875, or 143.75%, to \$4.875. The company posted profit increases for the first time and attracted big investors and partners, such as a Japanese video retail chain.

Three of the top four percentage losers were radio companies. Broadcasters were hit hard in the past year because advertising revenues fell, while profits were depressed by big payments on debt in-

(Continued on page 103)



A School With Rhythm. Wadleigh Junior High School in the West Harlem area of New York receives a check from Warner Music Group to purchase percussion and rhythm instruments. Wadleigh is the target of the NYC Grammy Host Committee/1991 Grammy Awards Education Program, focusing on disadvantaged inner-city students. Shown, from left, are Ed Cooperman, chairman of the NYC Grammy Host Committee and chairman/co-CEO of American Express Travel Related Services; Jonathan Tisch, president/CEO, Loews Corp.; Wadleigh Junior High School music director Bill Stevens and director Jean Rotunda; and Bob Krasnow, education chairman of the NYC Grammy Host Committee and chairman of Elektra Entertainment.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Mike Bone and Ed Eckstine are named co-presidents of Mercury Records in New York. Bone was president of Island Records; Eckstine was executive VP of talent and creative affairs for Mercury and GM of Wing Records. (See story, page 5.)

Sony Music Entertainment in New York appoints **Harold Fein** VP/GM of Sony Classical, **Gregory McBowman** VP of business administration for Sony Music International, and **Mikel Marcuse** manager of media relations, Columbia label/East Coast for Sony Music International. They were, respectively, VP of Sony Classical, VP of business affairs for Sony Music International, and manager of international production and marketing for Elektra Entertainment International.



FEIN



MCBOWMAN



MURPHY



GAVIN

ment International.

Helen Murphy is named VP and treasurer of PolyGram Holding Inc. in New York. She was VP of investor relations for the company.

Ira Sallen is named VP of international employee relations for BMG International in New York and **David Lindores** is named Ontario promotion representative for BMG Music in Ontario. They were, respectively, director of international employee relations for BMG International and promotion manager of CHAM radio.



CARDEN



MOSHAY



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SLAUGHTER

Ivan Gavin is appointed chief financial officer for Zomba Group U.S.A. in New York. He was VP of finance and administration for Chrysalis.

Mike Carden is named national director of sales and marketing for East West Records America in New York. He was Northeast regional marketing manager for Atlantic.

EMI Music in New York appoints **Wayne Guymon** senior director of planning and control and **Steve Gladyszewski** senior director of systems development. They were, respectively, department manager of resource planning and control in the global information services division of Merrill Lynch, and director of systems at General Signal Corp.

Paul Moshay is promoted to senior director of marketing and sales for Delicious Vinyl in Los Angeles. He was director of marketing and sales for the label.

Tom Evered is named director of sales for Blue Note Records in Los Angeles. He was marketing director for Angel Records.

Vernon Slaughter is appointed VP/GM of LaFace Records in Atlanta. He was VP of black music promotion for Columbia.

Connie Young is named product manager for Giant Records in Los Angeles. She was Los Angeles regional promotion manager for Polydor.

Tony DiMaria is promoted to national promotion and marketing manager at Gemini Records in Denver. He was regional promotion and marketing manager for the company's Scottsdale, Ariz., branch.

New Staffers To Join Scotti Bros. Family

Equity Investment, BMG Distrib Deal Fuel Expansion

■ BY CHRIS MORRIS

LOS ANGELES—Sparked by an equity investment by a Japanese firm and a new distribution deal with BMG, Scotti Brothers Entertainment Industries plans to triple the size of its staff and expand its release schedule and artist roster in 1991.

The Santa Monica, Calif.-based company, at one time an indie promotion firm, has moved into film and TV production while retaining its own record label. Recently, it bolstered the executive staff of Scotti Brothers Records with the appointment of former MCA Records president and CBS Records senior VP/GM Myron Roth as president and onetime A&M sales VP Chuck Gullo as VP of sales and marketing/GM.

"The last area and most important area of expansion is to turn our production company into a full record company," says Scotti Brothers chairman Tony Scotti. "The wherewithal to do this comes from our new association."

In December, Scotti Brothers signed an agreement with ECD, a Japanese communications firm owned by Uny, the fifth-largest retail company in that nation and the owner of record, department, and video stores and a cable-TV operation. The arrangement with ECD, which purchased a 35% interest in Scotti Brothers, takes effect in February.

"They've given us the mandate to go out and build a major company, and I've given that mandate to Myron Roth," Scotti says.

The company also recently renewed what Scotti calls "a multi-million-dollar deal" with PolyGram to distribute the label's product outside of the U.S. and Canada.

The new infusion of capital from these deals will be used in part to expand Scotti Brothers' staff: Scotti says that the company will hire 40 new people. The label currently employs 20.

"This was the natural evolution for us of a business plan we've had for some time," Scotti says. "It was al-

ways our plan to build a multimedia entertainment company."

Scotti Brothers, which has enjoyed hits from James Brown ("Living In America") and Survivor ("Eye Of The Tiger") during the last decade, also has an 800-hour TV catalog and has released six theatrical films, with two more currently in production.

Roth says that Brown, currently finishing the terms of his parole on his arms-violation conviction in Georgia, will begin recording a new album for the label in March, with a summer release and tour to follow. Jimmy Jamison, the lead singer of Survivor, will also record an album for midyear release.

Scotti Brothers also plans to issue a new release by rock parodist "Weird Al" Yankovic in the first half of the year.

An album from singer/songwriter David Halliday, the son of French pop stars Johnny Halliday and Sylvie Vartan, is expected to see release in April or May. "We're going to make a

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DCC Springs To Life At Winter Show

Philips Displays Player, Cites Label Backing

■ BY SUSAN NUNZIATA

LAS VEGAS—The aisles of the Winter Consumer Electronics Show here were abuzz with talk of the new digital compact cassette technology developed by Philips and demonstrated to the trade for the first time during the Jan. 10-13 convention.

DCC hardware, designed to record and play back new digital compact cassettes and to play back conven-

tional analog cassettes, is slated for introduction in 1992 at a retail price of \$500-\$600. Its debut will coincide with the debut of



prerecorded software titles in the \$10 price range from major record labels, according to Philips, although executives

at the hardware company did not disclose which labels it expects will be

the first to launch software.

"We have been operating in close contact with EMI, Warner, and BMG, as well as PolyGram... and we are also in contact with Virgin and other labels, and we expect [software and hardware] to be simultaneously launched," says Gerry Wirtz, senior product manager, hardware/software, with Philips Electronics in Eindhoven, the Netherlands.

Four record companies—PolyGram, BMG, Capitol/EMI, and Time/Warner Records Group—announced their support for the format in October (Billboard, Oct. 20). At press time, MCA said it had no im-

(Continued on page 106)



A Sweet Deal. BMG International and Ear Candy Records announce the signing of their joint-venture agreement. Shown, from left, are Rudi Gassner, president/CEO, BMG International; Nile Rodgers, co-president, Ear Candy Records; Heinz Henn, senior VP of international A&R/marketing, BMG International; and Tom Cossie, co-president, Ear Candy Records.

Irish Video Chain Xtra-vision Sold After Disappointing Year

■ BY PAUL VERNA

NEW YORK—Leading Irish video retailer Xtra-vision PLC has been sold to the Cambridge Group, "a financial services and leasing firm," according to David Kelly, executive VP of Boston-based Videosmith, an Xtra-vision subsidiary.

Kelly says Xtra-vision has also spun off the majority of its New Hampshire-based Video Library chain, its 49-unit U.K. division, and its 70 stores in Northern Ireland. The company has opted to retain only its core business in the Republic of Ireland, where it operates some 170 stores, and the Videosmith chain, which, after absorbing five of the 27 Video Library outlets, stands at 20 units.

The selloff reflects a severe downturn in the fortunes of the Dublin-based firm, which has seen its stock

price decline from a peak of 103 pence (\$1.96) at the beginning of last year to a current low of 6 pence (11 cents). The company trades on the Unlisted Securities Markets in Dublin and London.

And while the company had projected pretax profits of \$4.25 million for the year ending this month, the firm has instead come up with huge losses, according to Kelly.

In addition, the stock price of the Irish-based Cambridge Group has also declined following the purchase, suggesting that investors have little faith in the video rental chain.

Kelly says the Video Library stores were sold to Premiere Holdings of New Hampshire, a group led by a member of the chain's management.

The U.K. division, according to Irish press reports, was bought by a

(Continued on page 105)

Columbia House To Market Laserdiscs Via Mail Order

■ BY MELINDA NEWMAN

NEW YORK—Columbia House plans to add laserdiscs to its catalog this spring, making it the first major direct-mail marketer to reveal plans to do so.

"This is an adjunct of our regular video club," says Ralph Colin Jr., VP of business and government affairs for Columbia House. The initial offering features 65 titles, none of them

musical selections. "This will just be movies to begin with," says Colin. "If a product does become available for music, we might offer that as well."

Although Brian Wood, VP of Columbia House Video, was out of town and unavailable to elaborate on laserdisc plans, it is believed that The Laserdisc Club will offer new members three laserdiscs for \$1 each as incentive to join. After the opening bargain, members must buy at least two more discs over a 12-month period at regular prices.

Among the initial companies signing licensing deals with Columbia House are CBS/Fox, MCA/Universal, and Warner Home Video. Noticeably absent are RCA/Columbia, Paramount, and Nelson, all of which have exclusive licensing and distribution agreements with Pioneer. Pioneer runs its own mail-order operation called The Laserdisc Fan Club. The only way Columbia House would be able to offer titles controlled by Pioneer is with the Long Beach, Calif., company's permission.

"I can't comment on whether we'd give them that permission," says David Wallace, marketing director for Pioneer LDCA Inc. "We have had discussions with Columbia House, but at this point there is no deal."

When asked why Columbia House was delving into the laserdisc market

(Continued on page 106)

Surface Tops Hot 100 Chart For 'First Time'; AC/DC On Cutting 'Edge' As Song Hits Top 30

VANILLA ICE's debut album, "To The Extreme," holds at No. 1 on the Top Pop Albums chart for the 12th straight week. Only three debut collections in the rock era have logged more weeks at No. 1. **Men At Work's** "Business As Usual" topped the chart for 15 weeks in 1982-83, "Whitney Houston" was No. 1 for 14 weeks in 1986, and "The Monkees" held the top spot for 13 weeks in 1966-67.

Madonna's "The Immaculate Collection" jumps to No. 2. It's likely to be Madonna's second consecutive release to peak at No. 2 behind a rap blockbuster. In June, her "I'm Breathless" peaked in the runner-up spot behind M.C. Hammer's "Please Hammer Don't Hurt 'Em."

Madonna has a history of going head-to-head with rap albums. Her most recent studio album, "Like A Prayer," hit No. 1 in April 1989, dislodging **Tone Loc's** "Loc-Ed After Dark." Her album before that, "True Blue," was No. 1 in September 1986 when **Run-D.M.C.'s** "Raising Hell" became the first rap album to reach the top five.

Madonna and rap: Two of the constants in pop music in the past five years. In times like these, it's nice to know there are some things you can count on.

AC/DC LANDS its first top 30 single as "Moneytalks" leaps from No. 42 to No. 29 on the Hot 100. The band's previous biggest hit was "You Shook Me All Night Long," which peaked at No. 35 in 1980.

The success of "Moneytalks" is certain to boost the band's current album, "The Razors Edge," which moves up this week to No. 8. The album has been listed in the top 10 for 15 straight weeks.

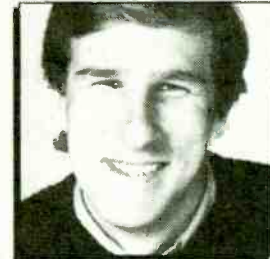
This represents a major comeback for AC/DC, which hasn't landed a top 10 album since "For Those About To Rock (We Salute You)" nine years ago.

WHITNEY HOUSTON's "All The Man That I Need" leaps from No. 18 to No. 11 on the Hot 100. It's likely to become the second straight No. 1 pop hit from her "I'm Your Baby Tonight" album.

The "Baby Tonight" title track was Houston's first No. 1 R&B single since 1986. Likewise, the album—which heads the Top R&B Albums chart for the sixth week—is her first No. 1 R&B album since her debut topped the chart for six weeks in 1985. Houston's 1987 follow-up, "Whitney," which entered the pop chart at No. 1, peaked at No. 2 on the R&B chart behind L.L. Cool J's "Bigger And Deffer." That was a clear sign of weakness in Houston's R&B base, but the "Baby Tonight" numbers suggest that she has shored up that base.



by Paul Grein



FAST FACTS: Surface lands its first No. 1 hit on the Hot 100 with "The First Time." The ballad topped the R&B chart last week and jumps to No. 2 on the Hot Adult Contemporary chart.

Bad Company lands its first top 40 hit in more than a decade as "If You Needed Somebody" jumps from No. 45 to No. 33. The band was last in the top 40 with "Rock'n'Roll Fantasy" in 1979.

Gloria Estefan's "Coming Out Of The Dark" is the top new entry on the Hot 100 at No. 55. That matches Estefan's 1989 hit, "Don't Wanna Lose You," as her highest-debating single to date. The song is the first new work from Estefan since her near-fatal traffic accident last year.

Pebbles lands her second straight No. 1 hit on the Hot R&B Singles chart with "Love Makes Things Happen." The hit follows "Giving You The Benefit," which topped the chart in October. Pebbles also landed back-to-back No. 1 R&B hits—"Girlfriend" and "Mercedes Boy"—from her 1988 debut album. "Love Makes Things Happen" is the 19th No. 1 R&B hit for producers **L.A. Reid & Babyface** in less than four years.

Alabama lands its 29th No. 1 hit on the Hot Country Singles & Tracks chart with "Forever's As Far As I'll Go." Only three acts in country music history have landed more No. 1 country hits: **Conway Twitty** (40), **Merle Haggard** (38), and **Ronnie Milsap** (35). Tied with Alabama with 29 No. 1 country hits: **Charley Pride**.

WE GET LETTERS: William Simpson of Los Angeles notes that **After 7's** "Heat Of The Moment"—which finally cracks the top 40 in its 22nd week on the Hot 100—is the slowest-climbing top 40 hit of the past decade. The single logged 12 weeks on the chart in late 1989, peaking at No. 74. It was rereleased last fall—on the heels of the top 10 hits "Ready Or Not" and "Can't Stop"—and began its second assault on the chart.

Rich Appel of CBS-TV in New York says **Martha Wash** is the first uncredited vocalist to sing lead on two singles in the top 40 at the same time since **Tony Burrows** sang lead in June 1970 on **White Plains'** "My Baby Loves Lovin'" and the **Pipkins'** "Gimme Dat Ding." Wash is the voice on **C&C Music Factory's** "Gonna Make You Sweat" and **Black Box's** "I Don't Know Anybody Else."

Ed Farley of Apopka, Fla., notes that **Cliff Richard** has landed a No. 1 British hit in five different decades. The singer extended his streak into the '90s when "Saviour's Day" topped the U.K. chart a few weeks ago.

No. 1 IN BILLBOARD	
HOT 100 SINGLES	
★ THE FIRST TIME	(COLUMBIA)
TOP POP ALBUMS	
★ TO THE EXTREME	(SBK)
HOT R&B SINGLES	
★ LOVE MAKES THINGS HAPPEN	(MCA)
TOP R&B ALBUMS	
★ I'M YOUR BABY TONIGHT	(ARISTA)
HOT COUNTRY SINGLES	
★ FOREVER'S AS FAR AS I'LL GO	(RCA)
TOP COUNTRY ALBUMS	
★ PUT YOURSELF IN MY SHOES	(RCA)
TOP VIDEO SALES	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS	
★ DICK TRACY	(TOUCHSTONE HOME VIDEO)

Rock The Vote Rolls Into New Phase Lyric-Labeling Issue At Top Of Agenda

■ BY DAVE DiMARTINO

LOS ANGELES—With last November's elections now just a memory, Rock The Vote—the record industry-backed coalition formed last year to promote voter registration—has set a new agenda for 1991.

The second phase of the group's game plan includes support for a bill before Congress that would allow people to register to vote while obtaining their driver's licenses. In addition, Rock The Vote will prepare for the possible introduction of lyric-labeling bills in up to 14 states by sponsoring an 800 information line.

Details of the coalition's new priorities were discussed Jan. 10 at Hollywood's China Club, with more than 120 industryites in attendance.

Among the topics discussed were the "hot" states in which lyric-labeling legislation could be introduced this year—a list that includes Louisiana, New Jersey, Pennsylvania, Arizona, Missouri, Florida, Arkansas, Michigan, Minnesota, Utah, Iowa, Nevada, New Mexico, and Texas.

People will be able to call the toll-free 800 number to determine the status of any lyric-labeling legislation in their state. "Let's say they're in Arizona and there's a bill pending," says Trish Heimers, VP of the Recording Industry Assn. of America. "They enter their ZIP code, and the recording would tell them what precisely is happening, what they can do, and who they should address their letters to."

"That's precisely the element that we were missing last year," she adds,

referring to the RIAA's earlier efforts against a wave of labeling legislation.

The RIAA has contributed \$100,000 to Rock The Vote, Heimers says.

The other prong of Rock The Vote's new agenda concerns the so-called "Motor Voter" bill facing a congressional vote this year. "One of the problems that we found with this last election is that it's very difficult for young people to vote," says Jody Uttal, Rock The Vote's education director. "They're moving around a lot, they're in college, and they're not in the town where they [officially] live—and they're not registering."

Further complicating the registration process, she says, is the fact that only 24 states in the country allow mail-in registration forms.

The Jan. 10 meeting also featured the debut of Rock The Vote's first postelection public-service announcement. The spot, which features Warrant's Jani Lane, encourages viewers to call their congressional representatives in support of the Motor Voter bill.

Though specific strategies regarding the 1992 presidential elections were not discussed, Uttal says the coalition is "gearing up to it and looking toward that as a goal."

(Continued on page 102)



Maiden Voyage. Interscope Records throws a Mexican fiesta at Green Acres in Los Angeles to celebrate the label's first release: "Mo' Ritmo," the debut album by recording artist Gerardo. The album's first single is "Rico Suave." Interscope is distributed by East West America. Shown, from left, are Gerardo's manager, Peter Lopez; Interscope founder/co-head Ted Field; Interscope co-head Jimmy Iovine; Gerardo; East West America president/CEO Sylvia Rhone; and Atlantic co-chairman/co-CEO Doug Morris.

Mobile Fidelity's Belkin Sets MCA Classics Goals

■ BY IRV LIGHTMAN

NEW YORK—As the new caretaker of the creative and marketing strategy of MCA Classics, Mobile Fidelity Sound Lab will reflect president Herb Belkin's repertoire goals in both reissues and new recordings.

As of Jan. 2, the audiophile label has assumed the role of "adjunct label management" for all MCA Classics projects, according to a press statement from Al Teller, chairman of the MCA Music Entertainment Group.

This role includes all recordings on MCA's Westminster, American Decca, and Kapp labels, as well as Art & Electronics, the Mobile Fidelity joint

venture started in April 1989 with three Soviet agencies. MCA has a financial stake in the venture.

"My intention," says Belkin, "is to fill in repertoire holes. I'll be very open to modern composers and, given my own ability to deal with smaller groups, we'll also record a great deal of string ensembles and chamber groups."

Belkin also has ideas about the contents of the MCA vaults. "They have an incredible wealth of music, such as Manuel De Falla operas, a series of Paul Hindemith recordings, wonderful piano concerti by pianist Paul Badura-Skoda." In a lighter vein, Belkin expresses keen interest in original Edwin Franko Goldman Band record-

ings. The new arrangement also maintains a relationship with the Royal Philharmonic Orchestra.

Belkin, whose Mobile Fidelity has had a long reputation for state-of-the-art recording technology, says he is "very interested" in the digital compact cassette developed by Philips to be part of a compatible analog/digital hardware unit (see story, page 13). "We've had an ongoing dialog on DCC with Philips," says Belkin. However, he appears to have little faith in consumer acceptance of DAT technology, even though he has high praise for its excellence in the professional audio world.

As for Art & Electronics, it has an agenda of new releases in the coming

months that will expand its catalog beyond its current total of 32. There is a second release by the Oistrakh Trio, featuring Igor Oistrakh, viola; his wife, Natalia Zertsalova, piano; and their son Valeri Oistrakh, violin. Also planned are releases from Evgeni Svetlanov, conducting the Moscow Symphony in Mahler's 6th Symphony, and Boris Berezovsky, the 21-year-old winner of the 1990 Tchaikovsky Competition, performing works by Tchaikovsky, Schumann, and Balakirev.

The Art & Electronics arrangement is claimed to be the Soviet Union's only free-enterprise label. The label has an all-digital studio in the Moscow Conservatory.

Radio Doctors Records Biz Sold To Rose, Video Plus

■ BY ED CHRISTMAN

NEW YORK—In two separate deals, Stuart L. Glassman has sold off Radio Doctors Records. The retail division will go to Rose Records/Stirling Ventures and the wholesale operation will be acquired by Noel Gimbel, owner of the four-unit Video Plus Emporium video chain.

Radio Doctors' retail division consists of three stores, two of them in its downtown Milwaukee headquarters building. The third is an 1,800-

square-foot store in a Brookfield, Wis., strip center.

The acquisition gives Chicago-based Rose a total of 31 stores and a foothold in the Milwaukee marketplace, according to Rose CEO David Roger. The company already runs two stores in Madison, Wis.

"Radio Doctors is very similar to Rose Records," says Roger. "They have been in Milwaukee for 60 years, and we have been here for 60 years. Radio Doctors is an institution there. We are very excited; it's a whole new

city that makes a lot of sense for us."

The downtown headquarters contains a 30,000-square-foot wholesaling operation and houses two retail stores: a 2,200-square-foot classical outlet and a 4,900-square-foot, two-level pop unit.

"We took over the stores on Monday morning, retained the entire staff, and sent up three delivery trucks with merchandise to replenish the store," says Roger. Moreover, Rose would like to maintain the Radio Doctors name in Milwaukee "be-

cause it has a lot of tradition. We want to merge Rose with Radio Doctors and give the stores the best of both."

Roger says the acquisition gives Rose a strong base in Milwaukee, from which the company can expand if it decides to. Noting that Milwaukee is a highly competitive town, Roger says Rose will get more aggressive in opening stores.

The eight other stores that license the Radio Doctors name "can use the logo for a certain period of time, after which they will change their names," Roger says. "We have the rights to the name Radio Doctors."

Meanwhile, the Radio Doctors one-stop acquisition brings Gimbel, whose video chain is based in Chicago, back to wholesaling. Several years ago Gimbel, who was unavailable for comment at press time, sold Sound Video Unlimited to Baker & Taylor. Apparently a noncompete clause from that deal has expired, allowing Gimbel to buy the one-stop operation and the building housing it. Gimbel is looking to expand that operation to include video, sources say.

Glassman, who founded Radio Doctors with his father, says he sold the company because he was tired of commuting between Milwaukee and San Diego, his home of 14 years. Glassman, 61, plans to keep his hand in the music business through his MOR Records label. He says he has been leasing product to majors, but now, with the sale of Radio Doctors, he will have more time to devote to the label. "We will explore MOR music," he says.

Excello Records Returns, Adds Jazz, Rap Acts

NASHVILLE—Excello Records, an important R&B and blues label here for nearly 30 years, has been re-activated and expects to issue new product by March. Headed by industry veteran Raymond Harris, Excello will add rap and jazz to its offerings. Harris says the label's new owner is "a California investment group."

David Ezell, former national promotion director for A&M Records, has been named Excello's GM. An additional two or three staffers will be hired to work at the label's Nashville headquarters. The operation will be located at the Woodland Sound Studio Audioplex in East Nashville, which is being refurbished.

In addition to rereleasing material from its massive catalog, Excello is readying a rap project by King MC, to be produced by Lee "DJ Flash" and Dimitris Panopoulos.

The label's first jazz album, "Nick's At 3:30," will feature music by various Los Angeles artists and will be co-produced by W. Michael Lee and Galen Senogles.

Distribution for Excello is still under discussion, according to Harris, with Rhino Records being a front-runner. Rhino had already

(Continued on page 102)

CMT Staffers Axed As TNN Takes Over

■ BY EDWARD MORRIS

NASHVILLE—Nine members of Country Music Television's 13-person staff were fired Jan. 15 as Opryland USA, owner of The Nashville Network, officially took over CMT.

Opryland and Group W Satellite Communications announced last July that they would jointly purchase the 24-hour-a-day country music video programming service. Stan Hitchcock, CMT's longtime programmer and on-air host, left the company shortly after the purchasing process got under way.

Ric Trask, who currently programs CMT, remains in charge of that function. She will report to Robert H. Baker, the new director of operations. Baker, in turn, will report

to David Hall, GM of TNN, who now holds the additional title of president of CMT. Since 1989, Baker has been TNN's manager of planning and development.

Also staying on are Margie Ellis, who will serve as Trask's assistant; Traci Todd, who will be assigned to programming; and Gill Baxter, who will work in traffic and production.

Gone are Nan Olson, VP of advertising and administration; her assistant, Linda Webb; Rene Ray, director of affiliate relations; her assistant, Todd Burkett; Jonathan Baker, manager of CMT's "Country Store" direct-mail operation; his assistant, Barbara Hall; Peggy Fuller, controller; Stuart Beaton, Trask's former assistant; and Christine Saylor, a part-time assistant.

At the time Opryland/Group W announced that they would buy CMT from majority stockholders James William Guercio and the Silberman Companies, they characterized it as a "multimillion-dollar" purchase and said CMT was then serving more than 11.5 million cable subscribers.

Founded in 1983 in Hendersonville, a Nashville suburb, CMT had become an increasingly influential player in the country music industry over the past five years. Its receptivity to programming a large variety of country music videos was seen by industry observers as the prime reason that The Nashville Network increased its original video programming last spring from 3½ hours to 31 hours a week.

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COMMENTARY

Radio, Video Resistance Limit Exposure

FOREIGN HITS ARE STILL SHUNNED IN U.S.

BY STEVEN LEEDS

Late last year in concert at the Cotton Bowl, ZZ Top surprised its fans by performing its 1972 hit "Francine" in Spanish as well as in English. But actually, it's not that surprising, considering the large Hispanic population in Texas.

The cultural diversity of our country reflects the world, yet U.S. record labels are still afraid to release a proven chart record in a foreign language. Radio won't play it, the public won't buy it, they say; so let's not even bother releasing it.

During the last 30 years, there have been only a handful of U.S. hits sung in languages other than English. In 1963, for instance, both a Japanese song and a French song topped the Billboard pop charts. Who can forget Kyu Sakamoto's "Sukiyaki" (redone years later by A Taste Of Honey) or the Singing Nun and "Dominique"? In 1971, Santana had some chart success with "Oye Como Va," and three years later, Mocedades had a top 10 hit with the ballad "Eres Tu."

In the summer of 1973, the sound heard in all U.S. cities was "Soul Makossa," a funky dance record by Senegal's Manu DiBango. And back in 1969, Jane Birkin and Serge Gainsbourg moaned their way through "Je T'Aime," which could one-up Madonna's current "Justify My Love."

Conversely, some of the biggest Anglo artists have rerecorded hits for overseas exploitation. The Beatles recorded in German twice; the Rolling Stones cut a single in Italian; David Bowie recorded in German, French, and Italian; and Chicago and Seals & Crofts both rerecorded songs for Japan. David Lee Roth rerecorded an entire album in Spanish, and Michael and Janet Jackson have approached the Hispanic market with special Spanish versions of their hits.

In addition, Peter Gabriel has recorded several albums in German, and Sting has recorded an EP's worth of Spanish and Portuguese music.

Yet how many of us have ever heard or are even familiar with Italian superstar Eros Ramazzotti, Spain's Mecano, Italy's "Sugar" Zucchero and Gianna Nanni, or Mexico's boy toy, Luis Miguel?

As we enter a period of intense globalization, the challenge facing the non-English-speaking record

career. Eventually, she was dropped by her label. And even having Nelson Mandela as a relative failed to help launch South Africa's Brenda Fassie here.

Rap, America's No. 1 musical export, has been coming back to our shores in various guises, such as Germany's Snap, Holland's Urban Dance Squad, and Belgium's Technotronic. But in general, U.S. rap groups do the best here.

The dominant vehicle for musical

The world music phenomenon appears to be one of the few glimmers of positive feedback for international sounds. Many retailers have developed world music sections with international sounds ranging from rai to reggae, from Africa to Aborigine. All this retail visibility, combined with press coverage, has caused a renewed consumer awareness of the genre. There are even several world music publications available, with more likely to come.

It's no surprise that Warner Music International now publishes a separate world music catalog for its customers. A case could be made that this is a lot of show and minimal sales. True, but from a record-company viewpoint, what real marketing incentives are there? (As a reference point, compare the significant amount of U.S. touring done by Nigeria's King Sunny Adé to the limited sales of his albums.)

The record community is now acknowledging the importance of being international. Previously, working within the international department of a label was perceived as being put out to pasture. Today, however, it's the "in spot" and a place where a lot of rising executive talent can be found. The one area we all need to focus on is how we can better market non-English hits from around the globe within the English-speaking territories.

American pop music is the cultural common denominator in most parts of the world. But, if music is truly the mirror image of a society, then we in the U.S. record industry have a responsibility to aid in the ongoing globalization process and to combat the homogenization of world culture.

Let's try to overcome language barriers and use the art form as a starting point to promote better understanding among all peoples of the world.

'U.S. labels are afraid to release hit records in a foreign language'

Steven Leeds, a record industry veteran, was most recently director, international talent & artist relations, for MTV Networks.



community is how to overcome the English-speaking countries' xenophobia with regard to foreign-language pop music.

U.S. and British rock is the musical foundation for the international youth culture. But now that all of the major record companies except the Time Warner Music Group are foreign-owned, we can expect to see their U.S. operations taking advantage of the international repertoire.

Recently, for example, Sony Music teamed famed Japanese singer Seiko with Donnie Wahlberg of New Kids On The Block. Success was minimal, but at least an attempt was made. French superstar Guesch Patti refused to perform or record in English, thereby cutting short her U.S.

exposure in this country is radio, and there is a built-in resistance by radio programmers to foreign music. With few outlets available, there is little incentive for record labels to get excited about foreign hits.

On the upside, however, some radio stations were receptive to the Gipsy Kings' initial U.S. release. Major-market stations have also played Spanish-language rap records by such artists as Mellow Man Ace, Kid Frost, and Gerardo.

On the video side, there are even fewer opportunities for exposure of international music. One of the only outlets for the genre is "Earth To MTV," a weekly half-hour program featuring the biggest hits from around the world.

Letters to the Editor

BRING IN THE JURY

If the jury is still out as to the fate of the airplay side of the Billboard Hot 100, it should reconvene rather quickly, and with a suitable solution in the case of Top 40 Radio Monitor vs. Radio Playlists.

Very soon, the playlist-based Hot 100 should be revamped and compiled using the Broadcast Data Systems data.

Regarding the BDS top 40 chart, I have this to say: Brilliant! There were fears that it would slow down action on the chart. This may be the case, but it only differentiates the smash No. 1's from the others. The Top 40 Radio Monitor gives an excellent indicator as to the longevity of a record. Songs that are currently in the top 20 on the Monitor, in some cases, have dropped into the bottom quarter of the Hot 100 (e.g., "Close To You," "Can't Stop"). Obviously, the Monitor is also not nearly as susceptible to payola and playlist fixing.

If the music charts in the Jan. 12 issue of Billboard aren't enough to convince not only the Billboard chart department, but also the music industry as a whole to begin using BDS data as a central source of reference, then the industry is asleep.

It should be in Billboard's interest to expedite the integration of BDS data into all Billboard charts, when the information has a broad enough base.

Jason Milner
 Narvon, Pa.

ACADEMY THEATRE LIVES

"The Beat" column in the Jan. 5 issue of Billboard contained an error about the Academy Theatre in New York. The column stated that the theater was "destined for demolition," when in fact the opposite is the case. The Academy Theatre, along with eight other historic 42nd Street theaters, will be completely restored as part of the 42nd Street Development Project.

Thus, we found Living Colour's song "Open Letter To A Landlord" (which contains the lyric "you can

tear the buildings down, but you can't erase the memories"), only partially fitting; in the case of the Academy, the building will stand and the memories will go on forever.

Rebecca Robertson
 President
 42nd Street Development Project
 New York

LET MARKETPLACE DECIDE

After reading Robert George's Commentary (Billboard, Jan. 12), I get the feeling he would like rap music to be played on every music station. To which I would reply, "Why?"

Very few stations are "all things to all people" anymore. With the large number of stations in any one market, they must differentiate to get a share of the audience. Some stations format for an older audience, and some for a younger audience. If a station promotes itself as "no rap" or "no hard rock," how is that any different than a station that promotes "less talk" or "all news"? They must let the prospective audience know exactly what

they offer.

Let the marketplace decide what will be aired. If there's a demand for rap, stations will play it and give the listeners what they want or go out of business. It's that simple.

John Baranowski
 Program Director
 WJOB-AM/WZVN-FM
 Hammond, Ind.

THANKS FOR THE MEMORIES

We would like to thank the record companies and retailers who responded to our project after reading "Troops Get Something To Sing About" (Billboard, Dec. 8).

A special thank-you goes out to Billboard for informing the music industry of our appeal for cassette tapes for our U.S. service members stationed in Saudi Arabia. The contributions of tapes, music magazines, and T-shirts have been fantastic and we know that these items brightened the holiday spirits of our troops overseas.

Victor Kaplij
 President
 Westwood Entertainment Group

EPIC CAREERS

Artist:

CELINE DION

Album:

"UNISON" #6893

When Celine Dion was twelve years old, an entrepreneurial producer was so impressed with her talent that he mortgaged his house to finance her debut album.

Now—like Basia, Living Colour, and Indigo Girls—Celine Dion represents another Epic career in the making.

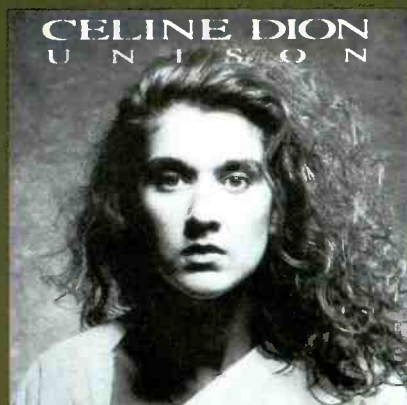
Not a flash. Not a fad. But a true artist with the perfect balance of the right talent, with the right music, and the right timing.

"UNISON"—her Epic debut album, featuring the multi-format breakthrough

Single:

"WHERE DOES MY HEART
BEAT NOW" 347 7353C

No. 1 A/C. Exploding at Top 40. And a video stirring emotions everywhere.



CELINE DION. TRUE TALENT RISES TO THE TOP. 

Album Produced by: Christopher Neil, David Foster, Tom Keane, and Andy Goldmar... Management: René Angeli

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others follow where **we** lead



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Radio

Roll Call: Radio's Involvement During Vietnam War

■ BY SEAN ROSS
with CRAIG ROSEN

NEW YORK—The outbreak of war in the Middle East has occasioned a steady stream of dedications, listener comments, and, now, on-air prayers by listeners and jocks alike. It is a marked contrast with the Vietnam War, which broadcasters remember as receiving little public expression on radio, at least outside the nascent album rock format.

Vietnam began with gradual escalations, not with a countdown. It was fought on TV, but not via satellite. It took three to five years to reach the same level in the national consciousness that this crisis reached in the same number of months. Broadcasters remember John F. Kennedy's assassination as a time when radio reflected the sobriety that it does now, but they cite few radio parallels between Vietnam and Iraq.

Besides, top 40 jocks were taught that there was a dichotomy between news and entertainment that most did not breach initially. "Vietnam was so pervasive in newscasts and in the papers that talking about it during the DJ shows would have been overkill," recalls WZNY Augusta, Ga., OM Harley Drew. "We needed the escapism that normal programming provided."

WXKS-FM Boston p.m. driver Dale Dorman remembers that at crosstown WRKO, "We had a cou-

ple of guys who wanted to express an opinion and we were told that we didn't really have an opinion. We were told to make people happy, shut up and play our records, and to talk positive at all times."

That stance did not necessarily change when top 40's music evolved from "The Ballad Of The Green Berets" to "War." Dorman says WRKO pulled "Ohio" by Crosby, Stills, Nash & Young "as soon as they realized what it was about," and others have similar stories about "Ohio," or even "Bring The Boys Home" by Freda Payne.

Jocks in most formats do remember sending taped dedications and/or unsolicited airchecks to the troops in Southeast Asia, the same way today's jocks do. Then, as now, KBOS Fresno, Calif., morning man Jack Armstrong remembers trying to keep the mood positive on those airchecks to provide an "anchor of normalcy" for those hearing them on the other side of the world.

Both Gannett Radio president Jay Cook and WCXR Washington, D.C., GM Bill Sherard remember the "Bring The Boys Home" trip to Vietnam by staffers at WFIL Philadelphia and WIXY Cleveland. The stations interviewed area soldiers, then took ads in the local papers to let their loved ones know when the messages would be broadcast.

WCFL Chicago, perhaps because of its trade-union owners, was unusually involved. In 1965, WCFL

and the Marine Corps sent "the World's Largest Christmas Card" to Vietnam. In 1966, midday jock Dick Williamson went to visit the troops. Later, night jock Barney Pip remembers debating his "hawkish" newscaster on the air, especially after the 1968 Democratic convention.

Then there was WGH Norfolk, Va.'s "Tiger Platoon," which actually tried to encourage enlistment. WWDE Norfolk OM Dick Lamb was WGH's promotion director then. "When we did it, the country's mindset was still one of young men marching off together," Lamb says the effort ended as soon as people realized the magnitude of the Vietnam War. WGH surveys show Operation Tiger just beginning in 1966.

As public opinion swung to the left, WABC New York p.m. driver Dan Ingram remembers some jocks, like himself, began delivering subtle anti-war messages. "We always tried to give the feeling that we supported honest dissent . . . But we never said it in just those words, it was just inferred."

Album rock radio was the polar opposite—not just in its music, but

also in that "we took an actual stand against the war," according to KLSX Los Angeles p.m. driver Damion. He remembers that at WLS-FM Chicago, "We ran footage from the Chicago riots with a Chicago cut or a Hendrix cut or Jefferson Airplane's 'Revolution.' There was anti-war information [or] we informed listeners where they could write their congressman."

Progressive rock radio was, as former KMET Los Angeles host Jim Ladd remembers, "the third piece" of "the triad" with the emerging underground rock scene and "the political struggle in the streets." Dorman remembers that WRKO "took a big hit from WBCN because they had the freedom" to express such sentiments. "Those who had a public conscience spoke up and WBCN was their outlet."

Consultant Dwight Douglas, then a jock at WAMO-FM Pittsburgh, recalls once looking up at 1 a.m. and seeing 20 listeners who demanded an on-air forum to discuss the arrest and subsequent clubbing of anti-war protesters. He convinced them to come back the next night for the

public-affairs show.

Even ABC's Love Radio stations, then considered the most conservative of their ilk, "were fairly outspoken," according to then ABC-FM chief Allen Shaw. ABC-FM ran a special on July 4, 1970, called "Self Evident Truths," hosted by Dave Herman and contrasting the hawkish quotes of Richard Nixon and Lyndon Johnson with quotes from America's forefathers. It ran the same weekend as a right-wing special from Bob Hope on ABC-TV.

Shaw says ABC was never squeamish about such activity. But he does remember Nixon aide Herb Klein making frequent trips to the network brass to pressure them on their coverage.

How other formats reacted depends on whom you ask. WATV Birmingham, Ala., co-owner Shelly Stewart says that before the advent of black radio networks or fully staffed newsrooms in R&B radio, there were few on-air outlets for blacks to discuss Vietnam. But Urban Network publisher Jerry Boulding, then PD of WWRL New York, (Continued on page 28)

Cable Audio Services Dialing For Dollars

■ BY PHYLLIS STARK

NEW YORK—Will cable-television subscribers want to pay anywhere from \$7-\$11 a month for a music service? Suppliers of several different cable audio services that have been launched, or are about to be launched, bet they will, and in droves.

Some commercial broadcasters are skeptical about cable audio operators' claims that these services pose no threat to commercial radio. Others, however, are wasting no time jumping on the bandwagon. Many former or current PDs are now consulting or programming the cable services.

Currently, Digital Cable Radio, which is now operating in several markets, offers 19 channels and hopes to expand to 250 in the next few years. DCR is owned by Jerrold Communications, a major manufacturer of cable tuner boxes.

Another operator, Digital Planet, now has 26 music channels and is being "fine tuned" in San Diego, Los Angeles, and Orange County. In the next month, Digital Planet plans to announce a list of 25 major cable operators across the country that will offer the music service to subscribers. The actual launch is scheduled for the second quarter of this year, according to president Bill DeLaney.

A third service, Digital Music Express, featuring 30 different formats, is being tested by International Cablecasting Technologies and is expected to be launched in several markets in the next few months.

Each of these operators offers a 24-hour, subscriber-based service that requires the installation of a special cable tuner box and a stereo hookup for reception. Although individual cable television suppliers determine the cost for their subscri-

ers, the estimated average monthly fee is between \$7 and \$11.

Another, somewhat different, entry in the cable radio business is Superadio (formerly Galactic/Tempo Sound), which has been in operation since September 1987 and is 50% owned by ICT. Superadio is analog, not digital. And although it too is a cable-delivered service, it is actually heard on the FM band through a stereo hookup. Superadio is currently offering nine formats: six music formats, a children's format, business radio, and a format for the visually

'It will be as important to radio as cable is to television'

impaired.

GM Jeffrey Hansen says Superadio is currently available in 40 states and is generally offered free to cable subscribers. Superadio runs four minutes of advertising an hour, generally national, and claims to have 5 million subscribers hooked up currently with another 5 million expected before June.

BENEFITS OF CABLE AUDIO

Cable operators say one of the main benefits of their product is that they can offer formats not always found on the radio. ICT's digital services include opera, chamber music, blues, reggae, and Broadway hits. "You can almost dial up your mood," says ICT chairman Jerry Rubinstein. The others offer everything from love-songs channels to modern rock to Spanish to jazz and new age.

Other advantages include digital sound, no commercials, and, in most cases, no interruptions. Unlike most

of the jockless services, however, Digital Planet features announcers, including well-known personalities like KIIS Los Angeles' Hollywood Hamilton, back-announcing records. Digital Planet's VP of programming, Paul Goldstein, formerly PD of KTWV (the Wave) Los Angeles, says he discovered at the Wave that "having no DJs doesn't work. After the initial curiosity, [KTWV's] TSL went down and people actually stopped listening."

At the jockless services, listeners can still obtain record information. With DCR, they can call an 800 number. When ICT's Digital Music Express is launched, subscribers will have a specially designed remote control that uses a LCD window to display artist name, song title, album name, and catalog number with the push of a button.

In addition to its music services, Digital Planet broadcasts four FM stations via cable. They include three Los Angeles-area stations, KUSC, KNAC, and KLON, and England's top 40 Piccadilly Key 103. DeLaney says he has found a high level of interest in his service from radio stations in other markets. Pyramid Broadcasting is already under contract for its WNUA Chicago and WXKS-AM-FM Boston when Digital Planet is launched with cable operators in those markets, he says.

The others have no immediate plans to carry commercial stations. "There is no point in broadcasting Baltimore's top pop station in New York," says DCR president Dave Del Beccaro. "That doesn't make any sense to us."

IS IT A THREAT?

Is cable audio a threat to commercial radio? Most cable audio subscribers (Continued on page 23)

OPERATION TIGER OFF TO A "ROARING START"



The formation of WGH Radio's special "TIGER PLATOON" has begun with the enlistment of James Rasmussen (second from left). James joined on March 12, the day Operation Tiger was officially started.

Operation Tiger is WGH Radio's effort to aid army recruiting in the Tidewater area. Enlistees have all choices available in army service branches and are guaranteed that they will not be separated from their buddies through basic training.

From left to right, Mr. Ambert Dail, Manager of WGH Radio, Rasmussen, Sergeant Bassett and Major Gatti of army recruiting.

Although top 40's involvement in Vietnam was considerably lower-key than during the current Gulf crisis, there were exceptions. In the days when top 40 stations used the slogan "Tiger Radio," WGH Norfolk, Va., sponsored its own platoon, "Operation Tiger."

Amidst Sobriety, A D-Day Stunt: It's A Sale! Legacy WMJI/WYHY Deal Closes

MANY RADIO STATIONS marked Jan. 15, the day of the U.N. deadline in the Persian Gulf, by turning their morning shows over to callers. Some did special theme blocks like WZGC Atlanta's 11 a.m. 11th Hour Peace Initiative in which it played the likes of "Fool's Overture" by Supertramp. KIIS-FM Los Angeles did a Pray For Peace weekend and played "War," "From A Distance," "Eve Of Destruction," etc.

So what did top 40 KEGL Dallas do amid this sobriety? Well, morning co-host **Ralph "Rusty" Humphries** was arrested Jan. 15—the morning of the deadline—as part of a morning stunt in which he allegedly tried to smuggle a toy handgun, a toy knife, and a toy hand grenade through the Dallas/Fort Worth Airport metal detector in an apparent attempt to test airport security against terrorist threats. Humphries—who was caught because somebody heard him describing this on a cellular phone—was charged with carrying a "hoax" bomb. He faces a \$1,000 fine or two years in jail.

LEGACY SALE CLOSES

After nine months, the Legacy purchase of oldies **WMJI** Cleveland and **WYHY** (Y107) Nashville finally closed around 4 p.m. Jan. 16. This means that, as previously reported, **Dean Thacker** is now GM, **John Gorman** is OM, and **J.R. Nelson** is production director. Also, former **WMMS** GM **Bill Smith** is now NSM and **Chris Beighan** officially becomes GSM. In its first :00 ID, former Malrite employees Gorman and Thacker took a shot at their former employer by identifying themselves as "not a Smallrite station."

PROGRAMMING: SOFT AC SCHOOL

There are radio stations that have been staffed, in full, by broadcast school students, but, as far as the folks at the National Broadcasting School can tell, **KMJK** Vancouver, Wash., is unique. **KMJK**, which was simulcasting **AC FM** sister **KMXI** Portland, Ore., has turned over its programming to the NBS people. NBS students are currently running 12 hours a day of self-produced soft AC programming. That will eventually go to 24 hours a day, augmented by some high school sports. NBS' **Bruce Mitchell**, most recently with **WWAZ** Providence, R.I., is OM; his assistant, **Jonathan Lang**, is PD.

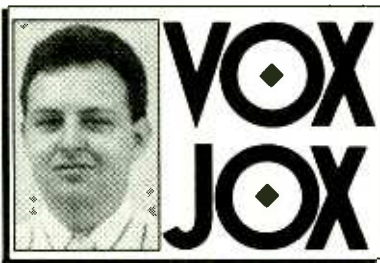
Robert Benjamin, APD at classic rock **WXRK** New York, is the new first-time PD at modern **WHFS** Washington, D.C., replacing **Tom Calderone**, now PD of **WDRE** Long Island, N.Y. Also at **WXRK**, morning man **Howard Stern's** TV show, now seen on cable superstation **WWOR-TV**, will be picked up for syndication in a separate version by All American Television. And late-nighter **Jimmy Fink** is out and has been replaced by overnighter **Bob Waugh**.

After 2 1/2 years as a soft AC, **WYST-FM** (92 Star) Baltimore will have moved to a considerably brighter presentation by the time you read this. The new 92 Star will be gold-based but primarily up-tempo with an emphasis on the early- and

mid-'80s. **WYST-FM's** air staff remains the same.

At country **KEEY** (K102) Minneapolis, **Jim du Bois** is named PD; he remains PD of N/T AM sister **WDGY**. Also, **John Hines**, longtime morning man at the soon-to-be-classical **WLOL** Minneapolis, becomes the first of that station's staffers to land elsewhere, joining K102 for mornings. Hines, who replaces **Jack Savage**, will work with former partner **Charlie Bush**, with whom he worked at **KSTP** 10 years ago.

Alan Sledge, most recently the APD at Shamrock's oldies **WFOX** Atlanta, transfers to the PD job at country **KMLE** Phoenix, replacing



by Sean Ross with
Craig Rosen & Phyllis Stark

Bob Glasco. It is Sledge's first country PD job, although he has jockeyed in the format ... **Robert John** is out as PD of **AC KKY** (Y95) San Diego and has not been replaced. John can be reached at 619-279-2499.

GM Al Casey is now handling PD duties at **AC WJQI** (Joy 95) Norfolk, Va., for the foreseeable future following the departure of PD **Tom Graye**. Casey will replace Graye with an MD/p.m. driver. Another former **WJQI** PD, **Mike Shores**, is the new morning man at **AC KYMX** Sacramento, Calif. That station's AM, **KCTC**, will go from easy listening to Unistar's AM Only adult standards around Feb. 1.

Midday jock **George Mason Dixon** is upped to PD at country **WYAY/WYAI** Atlanta, replacing **Bill Wise**; across town, **Vern Catron** is out as GM of R&B/oldies **WIGO**. He is looking for another PD job and can be reached at 404-964-8277 ... Album **WIOT** Toledo, Ohio, PD **Jim Steel** jumps to the PD slot at similarly formatted **WHTQ** Orlando, Fla., replacing **Ken Carson**. Back at **WIOT**, promotions director **Lyn Casye** is upped to PD—her first such job. MD **Michael Young** adds APD stripes.

Former **CILQ** (Q107) Toronto PD **Andy Frost** joins local EMI subsidiary **Intrepid Records** as "radio consultant/promotions expert" ... Critical Mass Media, **Randy Michaels** and **Jacor's** research arm, is now consulting top 40 **WYTZ** (Z95) Chicago.

KHYI (Y95) Dallas station manager **Randy Kabrich** confirms that Y95 is interviewing potential PDs, including **WYHY** PD **Lewis Kaplan**. What this means for Kabrich is still unknown, but he claims he'll "stay with Evergreen in some capacity" ... Music Of Your Life creator **Al Ham** is negotiating to buy his service back from Fairwest.

Classic rock **WUFX** Buffalo, N.Y., moves to mainstream album rock ... Classic rock **WIOI** (W101) Jackson-

ville, Fla., will be oldies by the time you read this. **Sherry Gregory** remains PD. **Ted Ruscitti** consults. The station will initially be jockless outside mornings ... **KXXL-FM** Grand Forks, N.D., PD **John Scott** is the new PD at top 40 **WKCI** (KC101) New Haven, Conn.

MD **Gary Guida** adds PD stripes at **AC WJLK-FM** Monmouth/Ocean N.J. He replaces **Brad Holcomb**, now OM at top 40 **KZII** (Z102) Lubbock, Texas. Previous Z102 OM **Mark Harlan** has left radio. **Chuck Luck** remains Z102's PD/MD. Back at **WJLK**, production manager **Lou Russo** goes to afternoons.

In the third such case of this sort in the last year, new Satellite Music Network Z-Rock affiliate **WZRQ** Cincinnati has been ordered to stop using its call letters because of potential confusion with top 40 **WKRQ** (Q102). At press time, **WZRQ** was defying the order, saying it would be a violation of its license to stop using the legal calls.

AC KLTO (K-Lite 94.7) El Paso, Texas, is the site of the latest simulcast deal. Spanish-language AM **KAMA's** programming is now carried on **KLTO's** frequency, making it, presumably, the **KAMA Chameleon**. **KLTO** station manager **Lauri Jones** is now GSM at **KGRT** Las Cruces, N.M. PD **Grace Basquez** is out. **KLTO's** move means that crosstown top 40 **KEZB** (B94) is leaning more adult. MD/night jock **Angel** is out. Part-timer **Rick Rivera** is now MD; **Michael Jordan** from **WQID** Biloxi, Miss., joins for nights. In other simulcast news, religious **KXTD** Tulsa, Okla., is now carrying the sports-talk programming of **WWLS** Oklahoma City, Okla.

Acting PD **Kate Willis** gets the official nod at album **KCHV** Palm Springs, Calif. She had been promotions director. **Don Frey**, last with **KFIG** Fresno, Calif., returns to the market for middays. **Steve Alois** from crosstown **KEZN** is the new promotions director.

Night jock **Sadie Word** is upped to PD at **AC KECH** Sun Valley, Idaho, replacing **Dave Stone**, now with **KFXD-FM** (KF95) Boise, Idaho ... Album **KUFO** Portland, Ore., APD **Michelle Dodd** is upped to the newly created positions of assistant national PD and national research director for Henry Broadcasting ... After a few months as an urban outlet, **WIMZ** (Power 1240) Knoxville, Tenn., is again simulcasting album **WIMZ-FM**.

PEOPLE: EVEN THE BOOZER

By the time you read this, **WMXC** Charlotte, N.C., morning man **Chuck Boozer** should be back on the air after a weeklong suspension stemming from an early January incident in which, the Charlotte Observer says, he allegedly threw a box of artificial sweetener at **WMXC** traffic director **Stephanie Macon Velazquez**, then heaved a ceramic mug at a window near her. Velazquez, who is pregnant, filed police charges. Several days later, Boozer turned himself in to the police. Since then, however, charges have been dropped.

After two years outside the mar-

newsline...

DAVID BARRETT is upped from VP/GM of **WBAL/WIYY** Baltimore to deputy GM of broadcasting for parent company **Hearst Corp.**

DICK HARLOW, GM of **WMAG** Greensboro, N.C., has added GM duties at co-owned **WWMG** Charlotte, N.C. He replaces **D.J. Mitsch**, who is the new GM of **WDNC/WDCG** Raleigh, N.C., replacing **Sandy Smith**.

KEN ROBERTS, previously GSM at **KMGC** Dallas, is the new GM at **KBTS** Austin, Texas, replacing **David Smith**.

MARK WARLAUMONT is the new GM at **WKIX/WYLT** Raleigh, replacing **Gary Weiss**. He was GSM at **WMMF** Orlando, Fla.

JEFF MILLAR is the new GM at **KELT** McAllen, Texas, replacing **Doug Stalker**, now with rival **KZSP**. Millar was with **WMPX** Columbia, S.C.

ket, **Sonny Fox**, last of **KHYI** (Y95) Dallas, reunites with his old partner, **Ron Hershey**, late of **WAPW** Atlanta and **KKFR** Phoenix, at oldies **WMXJ** (Majic 102) Miami. Fox did mornings at Miami stations **WHYI** (Y100) and **WSHE**.

Candice Agree exits the morning team at classical **WNCN** New York; **Elliott Forrest** will host the show solo ... **Steve Shannon & D.C. Chymes** return to Birmingham, Ala., for mornings at top 40 **WKXX** (Kix 106). They were last at **WMXZ** New Orleans.

With so many former **WABC** New York jocks already on oldies **WCBS-FM**, it seems like it was only a matter of time before this happened. Legendary **WABC** p.m. driver **Dan Ingram** will fill in for midday jock **Ron Lundy** on **WCBS-FM** on Jan. 28-30.

Former **WPLJ** New York morning co-host **Linda Energy** has resurfaced as the co-host of a new "college-age dance program" called "Under 18 Not Admitted" that will begin Jan. 28 on superstation **WGN-TV** Chicago, and will then be picked up on the **USA Network** about a month later. **Energy's** partner is former **MTV** **VJ Alan Hunter**.

At **AC WKSZ** Philadelphia, morning co-host and original PD **Kris Chandler** is out; co-host **Dennis Malloy** remains ... **Ken Southern**, most recently with **WMJX** Boston, is the new night jock at **AC WLIT** Chicago ... **Jay Scott** is upped from part-time to host of the evening **Pillow Talk** show at **AC WLRS** (Mix 102) Louisville, Ky. The rest of the shifts remain jockless for now.

Scott Dirks is upped from part-timer to interim program coordinator, the equivalent of APD, at **WLUP-AM-FM** Chicago, replacing **Tony Gates** ... At **WPHR** (Power 108) Cleveland, morning sidekick **Maria Farina** and midday jock **Gina St. John** switch places ... Former **KMPS** Seattle morning team **Gary Ryan & Bobby Ryan** are the new morning team at **KBSG** Seattle. Evening jock **Scott Philips** moves to afternoons; **Joe Michaels** is out.

Bob Robinson from album **WRDU** Raleigh, N.C., is the new production director at album **WDVE** Pittsburgh, replacing **Tom Kay**, now with **KBCO** Denver for nights ... **Alan Hite** from **KLBJ** Austin, Texas, is the new production director at album **WIYY** (98 Rock) Baltimore.

MD **John Amberg** has been upped to the new APD job at album **WKRR** Greensboro, N.C. ... **Fast Larry Wax** is out of mornings at top 40 **WPXY-FM** Rochester, N.Y. Part-

timer **Gene Filliace** joins the morning show. Also, the new night jock is **Bryan "Reno" Kleish** from the late **KDWZ** Des Moines, Iowa; he replaces **Brett Maverick**, now at **WIOQ** (Q102) Philadelphia.

Sam Reynolds from top 40 **WKZL** Winston-Salem, N.C., is transferred to the MD/p.m. drive slot at co-owned top 40 **KLUC** Las Vegas; MD **Darcy Sanders** adds research director stripes at co-owned **KZZP** Phoenix ... **Trevor Carey** from **KSXY** (X102) Reno, Nev., is the new MD/night jock at top 40/dance **KBOS** (B95) Fresno, Calif.

Former **KJYO** (KJ103) Oklahoma City p.m. driver **Kim Carson** is the new night jock at **AC WVKS** Toledo, Ohio. She replaces **Dave Fuller**, who moves to afternoons. PD **Mike Wheeler** goes to mornings, replacing **Mark Olson** (419-885-2655) ... Album **WPYX** Albany, N.Y., night jock **Joel Marshall** goes to crosstown **WEQX** for mornings.

Marty Brandon from country **WGNA** Albany, N.Y., goes to nights at crosstown oldies outlet **WGY-FM**, replacing **Moir McLean** ... **Randy Saxx** from top 40 **WFHN** New Bedford, Mass., is the new overnighter at **AC WSNE** Providence, R.I. At **WFHN**, part-timer **Mike Kelly** replaces him ... **AC KLYF** Des Moines' new morning co-host is **Dave Winger**, who was p.m. driver on N/T sister **WHO**.

At top 40 **KTXV** (Y107) Jefferson City, Mo., MD/late nighter **Kevin Michaels** is out. Evening jock **Hollywood Harrison** is now MD; weekend-er **Kenny Knight** gets the shift. **Kristi Frazier** returns to the station for middays from weekends/swing at urban **KMJM** (Majic 108) St. Louis, which sends **Jim Williams** to swing.

C.J. Collins is upped from nights to mornings/MD at country **WDDQ** (Q92) Albany, Ga., and needs CD service ... Former urban **WZAZ-FM** Jacksonville, Fla., p.m. driver **Angelo Hernandez** (aka **Coco B. Nuts**) is looking and can be reached at 904-241-3795 ... MD **Kevin Chase** adds APD stripes at top 40 **KMOK** Lewiston, Idaho.

Midday jock **Paul Davis** is upped to MD at album **WGLF** Tallahassee, Fla. ... At top 40 **WPST** Trenton, N.J., morning man **John French** is out. The resulting chain reaction sends **Eddie Davis** to mornings, **Mel "Toxic" Taylor** to nights, and **Joel Katz** from weekends to overnights ... At top 40 **KFQX** Abilene, Texas, MD **Laura Philips** is upped to APD; p.m. driver **Chris Kelly** is now MD.

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Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. **Starting Over**, John Lennon, GEFEN
2. **Love On The Rocks**, Neil Diamond, CAPITOL
3. **The Tide Is High**, Blondie, CHRYSALIS
4. **Guilty**, Barbra Streisand & Barry Gibb, COLUMBIA
5. **Hungry Heart**, Bruce Springsteen, COLUMBIA
6. **Every Woman In The World**, Air Supply, ARISTA
7. **Passion**, Rod Stewart, WARNER BROS.
8. **I Love A Rainy Night**, Eddie Rabbitt, ELEKTRA
9. **It's My Turn**, Diana Ross, MOTOWN
10. **De Do Do Do, De Da Da Da**, Police, A&M

POP SINGLES—20 Years Ago

1. **Knock Three Times**, Dawn, BELL
2. **My Sweet Lord/Isn't It A Pity**, George Harrison, APPLE
3. **One Less Bell To Answer**, Fifth Dimension, BELL
4. **Lonely Days**, Bee Gees, ATCO
5. **Black Magic Woman**, Santana, COLUMBIA
6. **Stoney End**, Barbra Streisand, COLUMBIA
7. **Groove Me**, King Floyd, CHIMNEYVILLE
8. **Your Song**, Elton John, UNI
9. **Rose Garden**, Lynn Anderson, COLUMBIA
10. **It's Impossible**, Perry Como, RCA

TOP ALBUMS—10 Years Ago

1. **Double Fantasy**, John Lennon/Yoko Ono, GEFEN
2. **Crimes Of Passion**, Pat Benatar, CHRYSALIS
3. **Greatest Hits**, Kenny Rogers, LIBERTY
4. **Hotter Than July**, Stevie Wonder, TAMLA
5. **The Jazz Singer**, Neil Diamond, CAPITOL
6. **Back In Black**, AC/DC, ATLANTIC
7. **Zenyatta Mondatta**, Police, A&M
8. **Guilty**, Barbra Streisand, COLUMBIA
9. **Gauche**, Steely Dan, MCA
10. **Autoamerican**, Blondie, CHRYSALIS

TOP ALBUMS—20 Years Ago

1. **All Things Must Pass**, George Harrison, APPLE
2. **Abraxas**, Santana, COLUMBIA
3. **Jesus Christ Superstar**, Various Artists, DECCA
4. **Greatest Hits**, Sly & the Family Stone, EPIC
5. **The Partridge Family Album**, BELL
6. **Pendulum**, Creedence Clearwater Revival, FANTASY
7. **Live Album**, Grand Funk Railroad, CAPITOL
8. **John Lennon/Plastic Ono Band**, APPLE
9. **Led Zeppelin III**, ATLANTIC
10. **Stephen Stills**, ATLANTIC

COUNTRY SINGLES—10 Years Ago

1. **9 To 5**, Dolly Parton, RCA
2. **Down To My Last Broken Heart**, Janie Frickie, COLUMBIA
3. **I Feel Like Loving You Again**, T.G. Sheppard, WARNER/CURB
4. **Beautiful You**, The Oak Ridge Boys, MCA
5. **I Keep Coming Back/True Life Country Music**, Razy Bailey, RCA
6. **I Love A Rainy Night**, Eddie Rabbitt, ELEKTRA
7. **Who's Cheatin' Who**, Charly McClain, EPIC
8. **I'll Be There (If You Ever Want Me)**, Gail Davies, WARNER BROS.
9. **Somebody's Knockin'**, Terri Gibbs, MCA
10. **1959**, John Anderson, WARNER BROS.

SOUL SINGLES—10 Years Ago

1. **Celebration**, Kool & the Gang, DE-LITE
2. **Heartbreak Hotel**, The Jacksons, EPIC
3. **United Together**, Aretha Franklin, ARISTA
4. **Fantastic Voyage**, Lakeside, SOLAR
5. **Keep It Hot**, Cameo, CHOCOLATE CITY
6. **Remote Control**, Reddings, BELIEVE IN A DREAM
7. **Agony Of Defeat**, Parliament, CASABLANCA
8. **Burn Rubber**, Gap Band, MERCURY
9. **Boogie Body Land**, Bar-Kays, MERCURY
10. **Love Over And Over Again**, Switch, GORDY

CABLE MUSIC SERVICES ARE DIALING FOR DOLLARS

(Continued from page 19)

ers say no. "We don't even think of this as radio," says ICT VP of communications Molly Seagrave Channing of the Digital Music Express service. "We are a new way of listening to music. We don't expect to eat into anyone's pie. We're going to create a whole new piece. Radio is a lot of things—news, weather, talk, music. The only component we have is music. [We are] 100% pure compact disc [sound] with no other resemblance to radio."

Kent Burkhart, chairman of Burkhart/Douglas & Associates, which consults ICT, says in a study conducted three years ago, only 5% of the 6,000 respondents said it would alter their radio listening habits in any way. "In fact," Burkhart claims, "it will alter their listening less than MTV did."

"We're a different animal than radio," says Joe Capobianco, DCR's director of programming. "We deliver product directly to people. Radio delivers people to advertisers. There's little commonality." Also, he notes, "the usage is different. We have a package of complementary formats. We don't care if [listeners] punch down our dial as long as it's our dial."

"I don't look at it [as a threat]," says former WKXL-FM Concord, N.H., PD Renee Blake, who programs two DCR formats. "I'm a person who loves both [commercial and cable radio]. I see commercial radio as a friend, a personal contact for people. I don't see a music service that way. I see that as a way to open doors for new artists. The kind of mood people will be in when they listen to [cable audio] is different than when they want regular radio."

Others admit commercial radio will feel some impact. "Some listening will come at the expense of commercial radio," says Del Beccaro, "but both will coexist. This is not the end of commercial radio. Cable has been enormously successful, but the three most-watched networks are still ABC, NBC, and CBS."

Jim Lowe, the former WNEW-AM New York PD who now programs Digital Planet's standards format, "Gems," says cable audio is "very much a threat to commercial radio. A lot of people are tired of repetitious commercial radio and the over-verbosity of disc jockeys. I think it will make serious inroads. I think it will be as important to radio as cable is to television."

DeLaney predicts that his service may eventually "create a renaissance in radio because we're bringing the very finest of what radio has to offer into the home."

Cable operators note that commercial radio will always have one advantage in that it can be heard away from home. Rubinstein says "the values the radio properties are changing hands at are based on drive-time ratings. So at the most important listenership level of radio, we can't compete." And, he continues, cable services can't compete when listeners wake up and want news, weather, and traffic.

WILL PEOPLE PAY?

Radio people have argued in the past that listeners will not be willing to pay for something that they could previously get for free on the radio. "I don't see our service as something

that they can get for free," says Rubinstein. "You have our 30 formats rather than the five radio plays."

Channing says, "All I can tell [the skeptics] is how come HBO is in existence? The point is HBO hasn't put the networks out of business [because] they exist for different reasons. Cable increased the amount of hours people watch TV." He argues that the cable services could likewise increase the amount of hours people spend listening to music.

"We don't give them what they can get for free," says Del Beccaro. "Most of the formats we provide aren't available on commercial radio to most people." And, he says, people are already buying it. "The initial subscription rate is the same as HBO had when it started."

Burkhart says his company did an "extensive study" on pricing. The results indicated that people were will-

ing to pay an average of about \$8.05 for cable music services.

Blake says people are going to want to pay for a service like this, particularly listeners of the modern rock format. Blake's WKXL-FM signed off last week as a modern rock outlet and began simulcasting its sister full service AC outlet. "With modern rock having as hard a time as it has getting and keeping stations in certain markets," she says, "it is an opportunity for a listener to [hear it] even if their town cannot support it [on commercial radio]."

WILL LABELS LOVE IT?

One of Digital Planet's channels is sponsored by Capitol Records and features only that label's music. ICT representatives say this is a testing ground for what they hope will later be a major involvement with the record labels. Channing says the labels

have already been "wildly enthusiastic" about the project.

DCR has seen a less enthusiastic label response. Blake says that except for MCA and Geffen, now the record companies are largely ignoring it, "despite the fact that she sees it as 'a good opportunity for indies to break new acts.'"

"We [believe] there has to be a role for the record company," says DeLaney. "We've found they they are concerned [about this], but are willing to listen."

Rubinstein, a former owner and chairman of United Artists Records, says, "Our competitors have not been that sensitive to the concerns of the recording industry." ICT's "label-sensitive approach" includes not preannouncing records and not playing full albums, two things that might encourage home taping.

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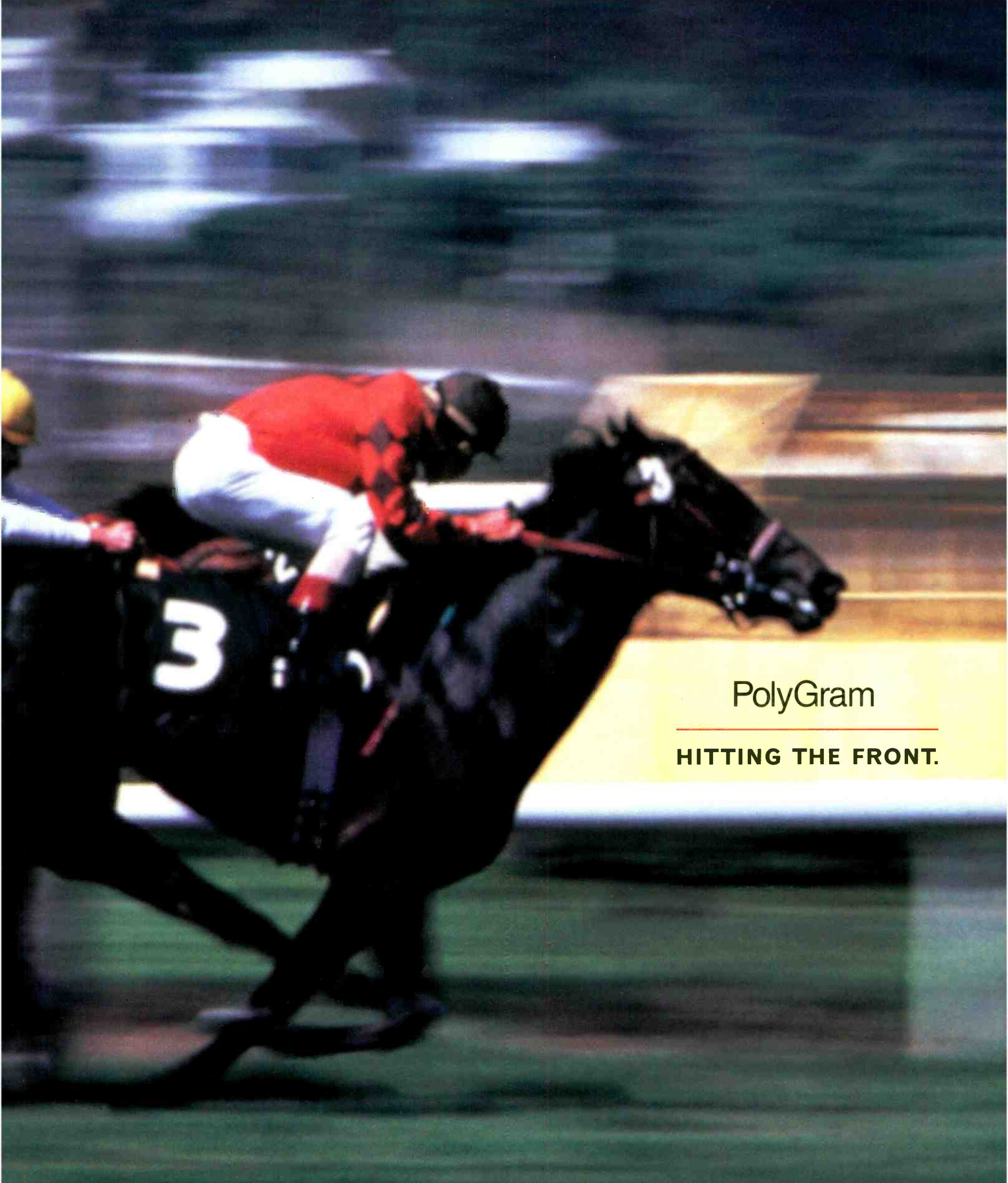
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POWERPLAYS

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

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

PLATINUM

Z100
New York
P.D.: Steve Kingston

- 1 C&C Music Factory Feat. Freedom Willi
- 2 Damn Yankees, High Enough
- 3 Janet Jackson, Love Will Never Do (Wi)
- 4 Madonna, Justify My Love
- 5 DNA Featuring Suzanne Vega, Tom's Din
- 6 Warrant, I Saw Red
- 7 Stevie B, Because I Love You (The Pos)
- 8 Ralph Tresvant, Sensitivity
- 9 Surface, The First Time
- 10 Cathy Dennis, Just Another Dream
- 11 Nelson, After The Rain
- 12 Will To Power, I'm Not In Love
- 13 Bart Simpson, Do The Bartman
- 14 Whitney Houston, All The Man That I N
- 15 UB40, The Way You Do The Things You D
- 16 Vanilla Ice, Play That Funky Music
- 17 Timmy T, One More Try
- 18 Wilson Phillips, Impulsive
- 19 Bette Midler, From A Distance
- 20 INXS, Disappear
- 21 Poison, Something To Believe In
- 22 Celine Dion, Where Does My Heart Beat
- 23 Keith Sweat, I'll Give All My Love To
- 24 Madonna, Rescue Me
- 25 L.L. Cool J, Around The Way Girl
- 26 Mariah Carey, Someday
- 27 Jon Bon Jovi, Miracle (From "Young Gu
- 28 Tony! Toni! Toné!, Feels Good
- 29 Tara Kemp, Hold You Tight
- 30 Gloria Estefan, Coming Out Of The Dar

95.5 WPL
New York
P.D.: Tom Cuddy

- 1 Janet Jackson, Love Will Never Do (Wi)
- 2 Damn Yankees, High Enough
- 3 C&C Music Factory Feat. Freedom Willi
- 4 Cathy Dennis, Just Another Dream
- 5 Ralph Tresvant, Sensitivity
- 6 Madonna, Justify My Love
- 7 Nelson, After The Rain
- 8 Bette Midler, From A Distance
- 9 Surface, The First Time
- 10 Will To Power, I'm Not In Love
- 11 Winger, Mies Away
- 12 Stevie B, Because I Love You (The Pos)
- 13 Whitney Houston, All The Man That I N
- 14 Warrant, I Saw Red
- 15 INXS, Disappear
- 16 Wilson Phillips, Impulsive
- 17 George LaMond (Duet With Brenda K. St
- 18 Timmy T, One More Try
- 19 Vanilla Ice, Play That Funky Music
- 20 Bart Simpson, Do The Bartman
- 21 Keith Sweat, I'll Give All My Love To
- 22 Whitney Houston, I'm Your Baby Tonigh
- 23 Celine Dion, Where Does My Heart Beat
- 24 Urban Dance Squad, Deeper Shade Of S
- 25 Black Box, I Don't Know Anybody Else
- 26 L.L. Cool J, Around The Way Girl
- 27 Mariah Carey, Someday
- 28 Alias, Waiting For Love
- 29 Tracie Spencer, This House
- 30 After 7, Heat Of The Moment
- 31 Madonna, Rescue Me
- 32 Dee-Lite, Power Of Love
- 33 George Michael, Waiting For That Day
- 34 Gloria Estefan, Coming Out Of The Dar
- 35 Tara Kemp, Hold You Tight
- 36 Oleta Adams, Get Here
- 37 Chicago, Chasin' The Wind
- 38 EX Breathe Featuring David Glasper, Does

KISFM 102.7
Los Angeles
P.D.: Bill Richards

- 1 Ralph Tresvant, Sensitivity
- 2 Janet Jackson, Love Will Never Do (Wi)
- 3 C&C Music Factory Feat. Freedom Willi
- 4 After 7, Heat Of The Moment
- 5 Stevie B, Because I Love You (The Pos)
- 6 Denzle Lee, Play That Funky Music
- 7 Madonna, Justify My Love
- 8 Surface, The First Time
- 9 Guy, I Wanna Get With U
- 10 Bart Simpson, Do The Bartman
- 11 Bette Midler, From A Distance
- 12 Phil Collins, Hang In Long Enough
- 13 L.L. Cool J, Around The Way Girl
- 14 Will To Power, I'm Not In Love
- 15 Wilson Phillips, Impulsive
- 16 Mariah Carey, Someday
- 17 Whitney Houston, I'm Your Baby Tonigh
- 18 Tevin Campbell, Round And Round
- 19 Keith Sweat, I'll Give All My Love To
- 20 Al B. Sure!, Misunderstanding
- 21 Pebbles, Love Makes Things Happen
- 22 Nelson, After The Rain
- 23 Whitney Houston, All The Man That I N
- 24 Guys Next Door, I've Been Waiting For
- 25 Timmy T, One More Try
- 26 Celine Dion, Where Does My Heart Beat
- 27 Tony! Toni! Toné!, It Never Rains (In
- 28 Celine Dion, Where Does My Heart Beat
- 29 George Michael, Waiting For That Day
- 30 Gerardo, Rico Suave
- 31 Father M.C., I'll Do 4 U
- 32 Stevie B, I'll Be By Your Side
- 33 Gloria Estefan, Coming Out Of The Dar
- 34 Madonna, Rescue Me
- 35 EX Sting, All This Time
- 36 EX INXS, Disappear

108 FM
Boston
P.D.: Steve Rivers

- 1 Janet Jackson, Love Will Never Do (Wi)
- 2 C&C Music Factory Feat. Freedom Willi
- 3 Ralph Tresvant, Sensitivity
- 4 Black Box, I Don't Know Anybody Else
- 5 Cathy Dennis, Just Another Dream
- 6 Oleta Adams, Get Here
- 7 L.L. Cool J, Around The Way Girl
- 8 Breathe Featuring David Glasper, Does
- 9 Whitney Houston, All The Man That I N
- 10 Madonna, Justify My Love
- 11 Bart Simpson, Do The Bartman
- 12 Damn Yankees, High Enough
- 13 Madonna, Rescue Me
- 14 Cher, The Shoop Shoop Song (It's In H
- 15 Vanilla Ice, Play That Funky Music

WZLX 94.5 FM
Boston
P.D.: Chuck Beck

- 1 C&C Music Factory Feat. Freedom Willi
- 2 Janet Jackson, Love Will Never Do (Wi)
- 3 Surface, The First Time
- 4 Will To Power, I'm Not In Love
- 5 Vanilla Ice, Play That Funky Music
- 6 Oleta Adams, Get Here
- 7 Keith Sweat, I'll Give All My Love To
- 8 Madonna, Justify My Love
- 9 Ralph Tresvant, Sensitivity
- 10 Bart Simpson, Do The Bartman
- 11 Cathy Dennis, Just Another Dream
- 12 Nelson, After The Rain
- 13 INXS, Disappear
- 14 Damn Yankees, High Enough
- 15 Black Box, I Don't Know Anybody Else
- 16 Whitney Houston, All The Man That I N
- 17 Breathe Featuring David Glasper, Does
- 18 Warrant, I Saw Red
- 19 Bette Midler, From A Distance
- 20 Madonna, Rescue Me
- 21 Mariah Carey, Someday
- 22 Stevie B, Because I Love You (The Pos)
- 23 Timmy T, One More Try
- 24 Phil Collins, Hang In Long Enough
- 25 Celine Dion, Where Does My Heart Beat
- 26 Urban Dance Squad, Deeper Shade Of S
- 27 George Michael, Waiting For That Day
- 28 L.L. Cool J, Around The Way Girl
- 29 Gloria Estefan, Coming Out Of The Dar
- 30 Tara Kemp, Hold You Tight
- 31 Sting, All This Time
- 32 Pebbles, Love Makes Things Happen

B94 FM
Pittsburgh
P.D.: Danny Clayton

- 1 Damn Yankees, High Enough
- 2 Nelson, After The Rain
- 3 2 In A Room, Wiggle It
- 4 Information Society, Think
- 5 Janet Jackson, Love Will Never Do (Wi)
- 6 C&C Music Factory Feat. Freedom Willi
- 7 Madonna, Justify My Love
- 8 Stevie B, Because I Love You (The Pos)
- 9 Vanilla Ice, Play That Funky Music
- 10 The Outfield, For You
- 11 INXS, Disappear
- 12 AC/DC, Moneytalks
- 13 Winger, Mies Away
- 14 After 7, Heat Of The Moment
- 15 Cinderella, Shelter Me
- 16 James Ingram, I Don't Have The Heart
- 17 Surface, The First Time
- 18 Will To Power, I'm Not In Love
- 19 Ralph Tresvant, Sensitivity
- 20 Whitney Houston, All The Man That I N
- 21 Poison, Something To Believe In
- 22 Warrant, I Saw Red
- 23 Daryl Hall John Oates, So Close
- 24 EX Mariah Carey, Someday
- 25 Bart Simpson, Do The Bartman
- 26 Tevin Campbell, Round And Round
- 27 EX Cathy Dennis, Just Another Dream
- 28 EX Znu, This Is Ponderous
- 29 EX Sting, All This Time
- 30 EX Heart, Stranded
- 31 EX Urban Dance Squad, Deeper Shade Of S
- 32 EX Madonna, Rescue Me
- 33 EX George Michael, Waiting For That Day

EAGLE 106
Philadelphia
P.D.: Marc Chase

- 1 Janet Jackson, Love Will Never Do (Wi)
- 2 Bart Simpson, Do The Bartman
- 3 Surface, The First Time
- 4 After 7, Heat Of The Moment
- 5 C&C Music Factory Feat. Freedom Willi
- 6 Tony! Toni! Toné!, Feels Good
- 7 Madonna, Justify My Love
- 8 Nelson, After The Rain
- 9 Stevie B, Because I Love You (The Pos)
- 10 Wilson Phillips, Impulsive
- 11 Surface, The First Time
- 12 Janet Jackson, Love Will Never Do (Wi)
- 13 Ralph Tresvant, Sensitivity
- 14 Bart Simpson, Do The Bartman
- 15 2 In A Room, Wiggle It
- 16 Warrant, I Saw Red
- 17 Dee-Lite, Groove Is In The Heart
- 18 Whitney Houston, I'm Your Baby Tonigh
- 19 Will To Power, I'm Not In Love
- 20 INXS, Disappear
- 21 Keith Sweat, I'll Give All My Love To
- 22 Whitney Houston, All The Man That I N
- 23 EX Celine Dion, Where Does My Heart Beat
- 24 Cathy Dennis, Just Another Dream
- 25 EX Mariah Carey, Someday
- 26 EX Debbie Gibson, Anything Is Possible
- 27 EX Bad Company, If You Needed Somebody
- 28 EX Bette Midler, From A Distance
- 29 EX Oleta Adams, Get Here
- 30 EX Urban Dance Squad, Deeper Shade Of S
- 31 EX Tara Kemp, Hold You Tight
- 32 EX Black Box, I Don't Know Anybody Else
- 33 EX Rainbow Girls, Make Your Move For Lov
- 34 EX Father M.C., I'll Do 4 U
- 35 EX Maxi Priest, Just A Little Bit Longer
- 36 EX Alias, Waiting For Love
- 37 EX INXS, Disappear
- 38 EX Donny Osmond, Sure Lookin'
- 39 EX Dee-Lite, Power Of Love

MIX 107.3
Washington
P.D.: Lorrin Palagi

- 1 Wilson Phillips, Impulsive
- 2 Daryl Hall John Oates, So Close
- 3 Heart, Stranded
- 4 Concrete Blonde, Joey
- 5 UB40, The Way You Do The Things You D
- 6 Stevie B, Because I Love You (The Pos)
- 7 Steve Winwood, One And Only Man

WAVA 103.5
Washington
P.D.: Chuck Beck

- 1 UB40, The Way You Do The Things You D
- 2 Candyman, Knockin' Boots
- 3 Madonna, Justify My Love
- 4 Janet Jackson, Love Will Never Do (Wi)
- 5 Stevie B, Because I Love You (The Pos)
- 6 Bart Simpson, Do The Bartman
- 7 Surface, The First Time
- 8 Bette Midler, From A Distance
- 9 Damn Yankees, High Enough
- 10 Whitney Houston, All The Man That I N
- 11 Ralph Tresvant, Sensitivity
- 12 Vanilla Ice, Play That Funky Music
- 13 Mariah Carey, Love Takes Time
- 14 Vanilla Ice, Ice Ice Baby
- 15 Timmy T, One More Try
- 16 New Kids On The Block, Games
- 17 Poison, Something To Believe In
- 18 James Ingram, I Don't Have The Heart
- 19 Wilson Phillips, Impulsive
- 20 Alias, More Than Words Can Say
- 21 Whitney Houston, I'm Your Baby Tonigh
- 22 Whitney Houston, All The Man That I N
- 23 Tevin Campbell, Round And Round
- 24 EX Styx, Show Me The Way
- 25 EX Mariah Carey, Someday
- 26 EX After 7, Heat Of The Moment
- 27 EX Gloria Estefan, Coming Out Of The Dar

POWER 92 FM
Atlanta
P.D.: Rick Stacy

- 1 Surface, The First Time
- 2 Janet Jackson, Love Will Never Do (Wi)
- 3 Damn Yankees, High Enough
- 4 Nelson, After The Rain
- 5 Will To Power, I'm Not In Love
- 6 Bart Simpson, Do The Bartman
- 7 Timmy T, One More Try
- 8 Jude Cole, House Full Of Reasons
- 9 C&C Music Factory Feat. Freedom Willi
- 10 Ralph Tresvant, Sensitivity
- 11 Heart, Stranded
- 12 Tony! Toni! Toné!, Feels Good
- 13 Pat & Mick, Use It Up And Wear It Out
- 14 Wilson Phillips, Impulsive
- 15 After 7, Heat Of The Moment
- 16 The Outfield, For You
- 17 Mariah Carey, Someday
- 18 Cathy Dennis, Just Another Dream
- 19 Iggy Pop With Kate Pierson, Candy
- 20 Winger, Mies Away
- 21 Urban Dance Squad, Deeper Shade Of S
- 22 Celine Dion, Where Does My Heart Beat
- 23 George Michael, Mother's Pride
- 24 Madonna, Rescue Me
- 25 Enigma, Sadness Part I
- 26 EX INXS, Disappear
- 27 Whitney Houston, All The Man That I N
- 28 EX Vanilla Ice, Satisfaction
- 29 EX Donny Osmond, Sure Lookin'
- 30 EX Tracie Spencer, This House
- 31 M.C. Hammer, Here Comes The Hammer
- 32 EX Sting, All This Time
- 33 EX Alias, Waiting For Love
- 34 EX Pebbles, Love Makes Things Happen
- 35 EX Vanilla Ice, Play That Funky Music

POWER 93 FM
Tampa
P.D.: Marc Chase

- 1 Janet Jackson, Love Will Never Do (Wi)
- 2 Bart Simpson, Do The Bartman
- 3 Surface, The First Time
- 4 After 7, Heat Of The Moment
- 5 C&C Music Factory Feat. Freedom Willi
- 6 Ralph Tresvant, Sensitivity
- 7 Madonna, Justify My Love
- 8 Timmy T, One More Try
- 9 Keith Sweat, I'll Give All My Love To
- 10 Dingo, Gentle
- 11 Stevie B, Because I Love You (The Pos)
- 12 Will To Power, I'm Not In Love
- 13 Damn Yankees, High Enough
- 14 Tevin Campbell, Round And Round
- 15 Special Generation, Love Me Just For
- 16 Candyman, Melt In Your Mouth
- 17 Pebbles, Love Makes Things Happen
- 18 Vanilla Ice, Play That Funky Music
- 19 Celine Dion, Where Does My Heart Beat
- 20 Whitney Houston, All The Man That I N
- 21 Tracie Spencer, This House
- 22 Mariah Carey, Someday
- 23 M.C. Hammer, Here Comes The Hammer
- 24 L.L. Cool J, Around The Way Girl
- 25 EX Madonna, Rescue Me
- 26 EX Gloria Estefan, Coming Out Of The Dar
- 27 EX Mariah Carey, Someday
- 28 EX Elisa Fiorillo, On The Way Up
- 29 EX Bette Midler, From A Distance
- 30 EX Oleta Adams, Get Here
- 31 EX Urban Dance Squad, Deeper Shade Of S
- 32 EX Tara Kemp, Hold You Tight
- 33 EX Black Box, I Don't Know Anybody Else
- 34 EX Rainbow Girls, Make Your Move For Lov
- 35 EX Father M.C., I'll Do 4 U
- 36 EX Maxi Priest, Just A Little Bit Longer
- 37 EX Alias, Waiting For Love
- 38 EX INXS, Disappear
- 39 EX Donny Osmond, Sure Lookin'
- 40 EX Dee-Lite, Power Of Love

FOX
Detroit
P.D.: John McFadden

- 1 Damn Yankees, High Enough
- 2 Warrant, I Saw Red
- 3 Nelson, After The Rain
- 4 Janet Jackson, Love Will Never Do (Wi)
- 5 Bart Simpson, Do The Bartman
- 6 Znu, This Is Ponderous
- 7 Timmy T, One More Try
- 8 Stevie B, Because I Love You (The Pos)
- 9 Mariah Carey, Love Takes Time
- 10 UB40, The Way You Do The Things You D
- 11 Bette Midler, From A Distance
- 12 Madonna, Justify My Love
- 13 George LaMond (Duet With Brenda K. St
- 14 Whitney Houston, I'm Your Baby Tonigh
- 15 C&C Music Factory Feat. Freedom Willi
- 16 The Party, I Found Love
- 17 Tony! Toni! Toné!, Feels Good
- 18 New Kids On The Block, Games
- 19 EX Mariah Carey, Someday
- 20 EX Jon Bon Jovi, Miracle (From "Young
- 21 EX Concrete Blonde, Joey
- 22 EX Winger, Mies Away
- 23 EX L.L. Cool J, Around The Way Girl
- 24 EX AC/DC, Moneytalks

96.3 FM
Radio Whyt
Detroit
P.D.: Rick Gillette

- 1 Janet Jackson, Love Will Never Do (Wi)
- 2 Vanilla Ice, Play That Funky Music
- 3 C&C Music Factory Feat. Freedom Willi
- 4 Bart Simpson, Do The Bartman
- 5 Timmy T, One More Try
- 6 Znu, This Is Ponderous
- 7 Wilson Phillips, Impulsive
- 8 Madonna, Rescue Me
- 9 Ralph Tresvant, Sensitivity
- 10 Damn Yankees, High Enough
- 11 George LaMond (Duet With Brenda K. St
- 12 New Kids On The Block, Games
- 13 Whitney Houston, I'm Your Baby Tonigh
- 14 Warrant, I Saw Red
- 15 EX Pebbles, Love Makes Things Happen
- 16 EX Guys Next Door, I've Been Waiting For
- 17 EX Candyman, Melt In Your Mouth
- 18 EX AC/DC, Moneytalks
- 19 EX Cher, The Shoop Shoop Song (It's In H
- 20 EX Edwin Starr, War 1990
- 21 EX Mariah Carey, Someday
- 22 EX Cathy Dennis, Just Another Dream
- 23 EX Father M.C., I'll Do 4 U
- 24 EX Nelson, After The Rain
- 25 EX M.C. Hammer, Here Comes The Hammer
- 26 EX L.L. Cool J, Around The Way Girl
- 27 EX Tara Kemp, Hold You Tight
- 28 EX Cinderella, Shelter Me
- 29 EX Keith Sweat, I'll Give All My Love To
- 30 EX The Party, I Found Love

THE NEW 95 FM
Detroit
P.D.: Gary Berkowitz

- 1 Whitney Houston, I'm Your Baby Tonigh
- 2 Wilson Phillips, Impulsive
- 3 Cathy Dennis, Just Another Dream
- 4 Cher, The Shoop Shoop Song (It's In H
- 5 Rod Stewart, I Don't Want To Talk Ab
- 6 Heart, Stranded
- 7 Mariah Carey, Love Takes Time
- 8 Phil Collins, Hang In Long Enough
- 9 Surface, The First Time
- 10 Don Henley, New York Minute
- 11 Celine Dion, Where Does My Heart Beat
- 12 Janet Jackson, Love Will Never Do (Wi)
- 13 Oleta Adams, Get Here
- 14 The Outfield, For You
- 15 Pat & Mick, Use It Up And Wear It Out
- 16 Sara Hickman, I Couldn't Help Myself
- 17 Will To Power, I'm Not In Love
- 18 Whitney Houston, All The Man That I N
- 19 Bette Midler, Night And Day
- 20 EX Sting, All This Time
- 21 EX Gloria Estefan, Coming Out Of The Dar

99.5 WLOL
Minneapolis
P.D.: Greg Strassel

- 1 Janet Jackson, Love Will Never Do (Wi)
- 2 Surface, The First Time
- 3 Cathy Dennis, Just Another Dream
- 4 After 7, Heat Of The Moment
- 5 The Time, Shaker
- 6 Tevin Campbell, Round And Round
- 7 C&C Music Factory Feat. Freedom Willi
- 8 Natural Selection
- 9 Stevie B, Because I Love You (The Pos)
- 10 UB40, The Way You Do The Things You D
- 11 Bart Simpson, Do The Bartman
- 12 Ralph Tresvant, Sensitivity
- 13 L.L. Cool J, Around The Way Girl
- 14 Whitney Houston, I'm Your Baby Tonigh
- 15 Will To Power, I'm Not In Love
- 16 INXS, Disappear
- 17 Dee-Lite, Groove Is In The Heart
- 18 Whitney Houston, All The Man That I N
- 19 Madonna, Rescue Me
- 20 Janes Jackson, I Don't Have The Heart
- 21 Keith Sweat, I'll Give All My Love To
- 22 Guy, I Wanna Get With U
- 23 Vanilla Ice, Play That Funky Music
- 24 Young M.C., Pick Up The Pace
- 25 Maxi Priest, Just A Little Bit Longer
- 26 Celine Dion, Where Does My Heart Beat
- 27 Mariah Carey, Someday
- 28 Elisa Fiorillo, On The Way Up
- 29 Madonna, Justify My Love
- 30 Black Box, I Don't Know Anybody Else
- 31 Jasmine Guy, My Tr
- 32 Oleta Adams, Get Here
- 33 George LaMond (Duet With Brenda K. St
- 34 Bell Biv DeVoe, When Will I See You S
- 35 EX Dee-Lite, Power Of Love
- 36 EX Tracie Spencer, This House
- 37 EX Phil Shop Boys, How Can You Be Expect
- 38 EX Timmy T, One More Try
- 39 EX Bad Company, If You Needed Somebody
- 40 EX Father M.C., I'll Do 4 U
- 41 EX Tara Kemp, Hold You Tight
- 42 EX Gloria Estefan, Coming Out Of The Dar
- 43 EX Alexander O'Neal, All True Man
- 44 EX Donny Osmond, Sure Lookin'
- 45 EX Bell Biv DeVoe, When Will I See You S
- 46 EX Jellybean, What's It Gonna Be

KDWB 101.3
Minneapolis
P.D.: Brian Philips

- 1 Janet Jackson, Love Will Never Do (Wi)
- 2 Damn Yankees, High Enough
- 3 Madonna, Justify My Love
- 4 Bette Midler, From A Distance
- 5 Surface, The First Time
- 6 Stevie B, Because I Love You (The Pos)
- 7 Ralph Tresvant, Sensitivity
- 8 Bart Simpson, Do The Bartman
- 9 Tevin Campbell, Round And Round
- 10 C&C Music Factory Feat. Freedom Willi
- 11 After 7, Heat Of The Moment
- 12 Poison, Something To Believe In
- 13 Whitney Houston, All The Man That I N
- 14 Nelson, After The Rain
- 15 INXS, Disappear
- 16 Wilson Phillips, Impulsive
- 17 Mariah Carey, Someday
- 18 Madonna, Rescue Me
- 19 Celine Dion, Where Does My Heart Beat
- 20 Mariah Carey, Love Takes Time
- 21 EX Warrant, I Saw Red
- 22 EX Alias, Waiting For Love
- 23 EX Gloria Estefan, Coming Out Of The Dar
- 24 EX Whitney Houston, I'm Your Baby Tonigh
- 25 EX Pebbles, Love Makes Things Happen
- 26 EX Sting, All This Time

Z95
Chicago's Hit Music Station
Chicago
P.D.: Ric Lippincott

- 1 Stevie B, Because I Love You (The Pos)
- 2 Whitney Houston, I'm Your Baby Tonigh
- 3 Wilson Phillips, Impulsive
- 4 Janet Jackson, Love Will Never Do (Wi)
- 5 Ralph Tresvant, Sensitivity
- 6 Surface, The First Time
- 7 Alias, More Than Words Can Say
- 8 Bart Simpson, Do The Bartman
- 9 Nelson, After The Rain
- 10 Bette Midler, From A Distance
- 11 Whitney Houston, All The Man That I N
- 12 Jon Bon Jovi, Miracle (From "Young Gu
- 13 Cathy Dennis, Just Another Dream
- 14 C&C Music Factory Feat. Freedom Willi
- 15 Tony! Toni! Toné!, Feels Good
- 16 Heart, Stranded
- 17 DNA Featuring Suzanne Vega, Tom's Din
- 18 Dee-Lite, Groove Is In The Heart
- 19 Poison, Something To Believe In
- 20 Will To Power, I'm Not In Love
- 21 EX INXS, Disappear
- 22 EX Sting, All This Time
- 23 EX Mariah Carey, Someday
- 24 EX George Michael, Waiting For That Day
- 25 EX Alias, Waiting For Love
- 26 EX Styx, Show Me The Way
- 27 EX Vanilla Ice, Ice Ice Baby
- 28 EX George Michael, Freedom
- 29 EX Pebbles, Giving You The Benefit
- 30 EX Gloria Estefan, Coming Out Of The Dar
- 31 EX Warrant, I Saw Red

Y95
The Best Music
Dallas
P.D.: Randy Kabrich

- 1 Mariah Carey, Love Takes Time
- 2 Bette Midler, From A Distance
- 3 DNA Featuring Suzanne Vega, Tom's Din
- 4 Janet Jackson, Love Will Never Do (Wi)
- 5 Stevie B, Because I Love You (The Pos)
- 6 Whitney Houston, I'm Your Baby Tonigh
- 7 Wilson Phillips, Impulsive
- 8 After 7, Heat Of The Moment
- 9 Tony! Toni! Toné!, Feels Good
- 10 Madonna, Justify My Love
- 11 Damn Yankees, High Enough
- 12 Soho, Hippy Chick
- 13 Ralph Tresvant, Sensitivity
- 14 Heart, Stranded
- 15 Alias, More Than Words Can Say
- 16 Nelson, After The Rain
- 17 C&C Music Factory Feat. Freedom Willi
- 18 Poison, Something To Believe In
- 19 Pebbles, Giving You The Benefit
- 20 Dee-Lite, Groove Is In The Heart
- 21 Znu, This Is Ponderous
- 22 Candyman, Knockin' Boots
- 23 Timmy T, One More Try
- 24 Warrant, I Saw Red
- 25 Surface, The First Time
- 26 EX Maxi Priest, Close To You
- 27 EX Sting, All This Time
- 28 EX Madonna, Rescue Me
- 29 Celine Dion, Where Does My Heart Beat
- 30 James Jackson, I Don't Have The Heart
- 31 Gloria Estefan, Coming Out Of The Dar
- 32 EX Cathy Dennis, Just Another Dream
- 33 EX Cinderella, Shelter Me
- 34 EX Bad Company, If You Needed Somebody
- 35 EX Whitney Houston, All The Man That I N
- 36 EX Keith Sweat, I'll Give All My Love To

93Q
Houston
P.D.: Dene Hallam

- 1 Madonna, Justify My Love
- 2 Janet Jackson, Love Will Never Do (Wi)
- 3 Will To Power, I'm Not In Love
- 4 Heart, Stranded
- 5 Surface, The First Time
- 6 Stevie B, Because I Love You (The Pos)
- 7 C&C Music Factory Feat. Freedom Willi
- 8 Mariah Carey, Love Takes Time
- 9 Vanilla Ice, Play That Funky Music
- 10 Damn Yankees, High Enough
- 11 Dee-Lite, Groove Is In The Heart
- 12 2 In A Room, Wiggle It
- 13 Znu, This Is Ponderous
- 14 Alias, More Than Words Can Say
- 15 Information Society, Think
- 16 Celine Dion, Where Does My Heart Beat
- 17 Nelson, After The Rain
- 18 Wilson Phillips, Impulsive
- 19 Jon Bon Jovi, Miracle (From "Young Gu
- 20 Cinderella, Shelter Me
- 21 Cathy Dennis, Just Another Dream
- 22 Timmy T, One More Try
- 23 Candyman, Knockin' Boots
- 24 Madonna, Rescue Me
- 25 Vanilla Ice, Ice Ice Baby
- 26 EX Mariah Carey, Someday
- 27 EX Whitney Houston, All The Man That I N
- 28 EX The Cure, Close To Me
- 29 EX Sting, All This Time
- 30 EX INXS, Disappear
- 31 EX Gloria Estefan, Coming Out Of The Dar

POWER 104 KRBE
Houston
P.D.: Steve Wyrostock

- 1 Janet Jackson, Love Will Never Do (Wi)
- 2 Surface, The First Time
- 3 Will To Power, I'm Not In Love
- 4 Ralph Tresvant, Sensitivity
- 5 Bart Simpson, Do The Bartman
- 6 Cathy Dennis, Just Another Dream
- 7 Madonna, Justify My Love
- 8 Vanilla Ice, Play That Funky Music
- 9 C&C Music Factory Feat. Freedom Willi
- 10 Damn Yankees, High Enough
- 11 Znu, This Is Ponderous
- 12 Information Society, Think
- 13 Iggy Pop With Kate Pierson, Candy
- 14 Timmy T, One More Try
- 15 Celine Dion, Where Does My Heart Beat
- 16 Mariah Carey, Someday
- 17 Stevie B, Because I Love You (The Pos)
- 18 George LaMond (Duet With Brenda K. St
- 19 Tracey Spencer, This House
- 20 Guys Next Door, I've Been Waiting For
- 21 Urban Dance Squad, Deeper Shade Of S
- 22 Madonna, Rescue Me
- 23 Whitney Houston, All The Man That I N
- 24 EX Tara Kemp, Hold You Tight
- 25 EX Tracie Spencer, This House
- 26 EX George Michael, Waiting For That Day
- 27 EX INXS, Disappear
- 28 EX Donny Osmond, Sure Lookin'
- 29 EX Gloria Estefan, Coming Out Of The Dar
- 30 EX Book Of Love, Alice Everyday
- 31 EX Chris Isaak, Wicked Game

92PRO FM
The Most Music
Providence
P.D.: Paul Cannon

- 1 Janet Jackson, Love Will Never Do (Wi)
- 2 Damn Yankees, High Enough
- 3 Ralph Tresvant, Sensitivity
- 4 Madonna, Justify My Love
- 5 UB40, The Way You Do The Things You D
- 6 Will To Power, I'm Not In Love
- 7 Cathy Dennis, Just Another Dream
- 8 Vanilla Ice, Play That Funky Music
- 9 Elisa Fiorillo, On The Way Up
- 10 Wilson Phillips, Impulsive
- 11 Nelson, After The Rain
- 12 Winger, Mies Away
- 13 Keith Sweat, I'll Give All My Love To
- 14 Bell Biv DeVoe, B.D. (I Thought I
- 15 EX INXS, Disappear
- 16 C&C Music Factory Feat. Freedom Willi
- 17 Celine Dion, Where Does My Heart Beat
- 18 AC/DC, Moneytalks
- 19 Warrant, I Saw Red
- 20 Whitney Houston, All The Man That I N
- 21 Timmy T, One More Try
- 22 EX Urban Dance Squad, Deeper Shade Of S
- 23 Tracey Spencer, This House
- 24 Black Box, I Don't Know Anybody Else
- 25 After 7, Heat Of The Moment
- 26 Oleta Adams, Get Here
- 27 EX Madonna, Rescue Me
- 28 EX L.L. Cool J, Around The Way Girl
- 29 EX Tricia Leigh Fisher, Let's Make The T
- 30 EX Daryl Hall John Oates, Don't Hold Bac
- 31 EX Mariah Carey, Someday
- 32 EX Cinderella, Shelter Me
- 33 EX Maxi Priest, Just A Little Bit Longer
- 34 EX Gloria Estefan, Coming Out Of The Dar
- 35 EX Chris Isaak, Wicked Game
- 36 EX Alias, Waiting For Love

96TIC FM
Hartford
P.D.: Tom Mitchell

- 1 Janet Jackson, Love Will Never Do (Wi)
- 2 Ralph Tresvant, Sensitivity
- 3 C&C Music Factory Feat. Freedom Willi
- 4 Madonna, Justify My Love
- 5 Surface, The First Time
- 6 Pat & Mick, Use It Up And Wear It Out
- 7 Will To Power, I'm Not In Love
- 8 Vanilla Ice, Play That Funky Music
- 9 Keith Sweat, I'll Give All My Love To
- 10 Cathy Dennis, Just Another Dream
- 11 Whitney Houston, I'm Your Baby Tonigh
- 12 Johnny Gill, Fairweather Friend
- 13 George Michael, Freedom
- 14 Stevie B, Because I Love You (The Pos)
- 15 Bart Simpson, Do The Bartman
- 16 Whitney Houston, All The Man That I N
- 17 After 7, Heat Of The Moment
- 18 Timmy T, One More Try
- 19 Wilson Phillips, Impulsive
- 20 Bette Midler, From A Distance
- 21 L.L. Cool J, Around The Way Girl
- 22 Bell Biv DeVoe, When Will I See You S
- 23 The Adventures Of Stevie V, Jendaco
- 24 George LaMond (Duet With Brenda K. St
- 25 EX Mariah Carey, Someday
- 26 EX INXS, Disappear
- 27 EX Celine Dion, Where Does My Heart Beat
- 28 EX Madonna, Rescue Me
- 29 EX Pebbles, Love Makes Things Happen
- 30 EX UB40, The Way You Do The Things You D
- 31 EX Usatte Melendez, Together Forever
- 32 EX George Michael, Waiting For That Day
- 33 EX Tony! Toni! Toné!, It Never Rains (In
- 34 EX Oleta Adams, Get Here
- 35 EX Sting, All This Time
- 36 EX Guy, I Wanna Get With U
- 37 EX EX Guy, I Wanna Get With U
- 38 EX Dee-Lite, Power Of Love
- 39 EX Stevie B, I'll Be By Your Side
- 40 EX Shawn Christopher, Another Sleepless

B104
Baltimore's Best Hits
Baltimore
P.D.: Steve Perun

- 1 Stevie B, Because I Love You (The Pos)
- 2 Bette Midler, From A Distance

Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from national album rock radio airplay reports.					
①	1	—	2	ALL THIS TIME A&M 1541	STING 2 weeks at No. 1
②	7	20	6	GIVE IT UP WARNER BROS. 4-19470	ZZ TOP
③	4	7	12	MONEYTALKS ATCO 4-98881	AC/DC
④	5	—	2	A LIL' AIN'T ENOUGH WARNER BROS. LP CUT	DAVID LEE ROTH
5	2	4	10	SIGNS Geffen 4-19653	TESLA
⑥	8	9	12	IT'S LOVE MEGAFORCE LP CUT/ATLANTIC	KING'S X
7	3	2	14	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
⑧	14	—	2	KING OF THE HILL ARISTA LP CUT	ROGER MCGUINN
⑨	9	12	10	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
⑩	10	10	8	RUNAWAY WARNER BROS. LP CUT	DAMN YANKEES
11	11	8	11	SHELTER ME MERCURY 878 700-4	CINDERELLA
⑫	NEW	1	—	HEADLONG HOLLYWOOD 4-64920/ELEKTRA	QUEEN
13	6	6	13	DISAPPEAR ATLANTIC 4-87784	INXS
14	13	3	14	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS
⑮	17	19	9	I SAW RED COLUMBIA 38-73597	WARRANT
⑯	19	26	6	INSIDE OUT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
⑰	21	45	4	ANOTHER DEAL GOES DOWN VIRGIN LP CUT	STEVE WINWOOD
18	12	1	14	MY HEAD'S IN MISSISSIPPI WARNER BROS. LP CUT	ZZ TOP
19	16	5	17	HARD TO HANDLE DEF AMERICAN 4-19668	THE BLACK CROWES
⑳	NEW	1	—	ROCKET O' LOVE CHARISMA 4-98856	THE KNACK
21	20	18	9	REAL REAL GONE MERCURY 879 202-4	VAN MORRISON
22	15	13	12	JUST THE WAY IT IS, BABY ATCO LP CUT	THE REMBRANDTS
⑳	25	38	4	FIRE IN THE BASEMENT RCA LP CUT	DEEP PURPLE
24	22	22	7	BIG LIE CHARISMA LP CUT	RIK EMMETT
★★★ POWER TRACK ★★★					
⑳	48	—	2	SHE TALKS TO ANGELS DEF AMERICAN LP CUT	THE BLACK CROWES
⑳	42	—	2	DON'T BELIEVE HER MERCURY 878 798-4	SCORPIONS
27	23	29	7	REMEMBER MY NAME SIMMONS 2736/RCA	HOUSE OF LORDS
28	26	37	6	IT AIN'T OVER YET EPIC LP CUT	ALLMAN BROTHERS BAND
29	30	31	15	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
30	31	33	12	CANDY VIRGIN 4-98900	IGGY POP WITH KATE PIERSON
31	24	21	8	LET ME LOVE YOU TOO COLUMBIA LP CUT	TOMMY CONWELL
32	28	30	9	SPEND MY LIFE CHRYSALIS 23605	SLAUGHTER
33	18	16	11	FULL CIRCLE ARISTA LP CUT	THE JEFF HEALEY BAND
⑳	39	—	2	THE BALLAD OF JENNY LEDGE REPRISE LP CUT	TOY MATINEE
⑳	49	—	2	EASY COME EASY GO ATLANTIC LP CUT	WINGER
⑳	NEW	1	—	SILENT LUCIDITY EMI LP CUT	QUEENSRYCHE
37	29	11	13	TEASE ME, PLEASE ME MERCURY 878 634-4	SCORPIONS
38	33	35	8	OVER AND OVER REPRISE 4-19483	NEIL YOUNG & CRAZY HORSE
⑳	50	—	2	DON'T TREAT ME BAD EPIC 34-73676	FIREHOUSE
40	32	28	8	BEST I CAN EMI LP CUT	QUEENSRYCHE
41	35	32	8	CONSEQUENCES MERCURY LP CUT	THE ROBERT CRAY BAND
⑳	47	—	2	I'LL NEVER LET YOU GO MCA LP CUT	STEELHEART
43	44	49	4	GIVIN' YOURSELF AWAY ATLANTIC LP CUT	RATT
44	37	41	7	THE ONLY ONE I KNOW BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
45	34	23	11	LOVE CAN MAKE YOU BLIND ARISTA LP CUT	EVERY MOTHER'S NIGHTMARE
⑳	NEW	1	—	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
47	40	24	20	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE
48	46	46	21	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
49	27	15	13	ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD
50	36	17	13	FOR YOU MCA 53935	THE OUTFIELD

○ 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

RADIO'S INVOLVEMENT DURING THE VIETNAM WAR

(Continued from page 19)

says he gave jocks "some freedom to talk about Vietnam and the feeling that blacks were being forced to fight for freedoms that they wouldn't have when they came back."

Similarly, while some country jocks remember no particular war-related activity, others cite songs like Johnny Wright's "Hello Vietnam" or Dave Dudley's "What We're Fighting For" and recall a lot of on-air "hippie-bashing." Consultant Ed Shane was at progressive WPLO-FM Atlanta, down the hall from country WPLO. The jocks were friendly in the halls, but on the air they called each other the "hippie" and "redneck" stations.

Great Empire CEO and KFDI Wichita, Kan., morning man Mike Oatman says, "It was almost like talking to a VFW group. You might say on the air that if these 'so-called Americans' would back off and support the government instead of the enemy that we might get this thing over with much sooner."

But by the early '70s, even country hardliners were shifting slightly. Consultant Moon Mullins remembers that "around the time Paul Harvey became a dove, a lot of the country core began to change" once Vietnam seemed unwinnable.

During the draft, many DJs stayed out because they were classified 1-Y or 4-F, or had families, or were too old to be drafted, or were low in the draft hierarchy for other reasons. Armstrong, however, was drafted before Air Force doctors found he was deaf in one ear. "It's an especially strange moment when you go from being an entertainer who tries to make people laugh to someone who is going to kill people," he recalls.

In the early '70s, when the draft operated on a lottery system, one of Ed Salamon's jobs at KDKA Pittsburgh was staffing a hot line in which people could check their numbers. "You would get people who had

low numbers and were ecstatic, then you could hear the panic and desperation among people whose lottery numbers were in the single digits."

Other radio recollections: Consultant George Williams remembers the WKIX Raleigh, N.C., jocks asking for the weekend off to attend peace marches in Washington, D.C. Ingram recalls WABC staffers assembled at his apartment cheering when Johnson decided not to run in 1968 "because it meant that people were finally going to listen."

Armstrong says he was "ostracized" when he went to CHUM Toronto: "Canadians felt we shouldn't be in Vietnam, that Yankees were trying to take over their country, and that our space program was a hoax, but when we did get people to the moon, they would never come back." CKEY Toronto MD Rosalie Trombly remembers that while at CKLW Detroit, Pat Holliday—now PD of Toronto's CKFM—"had long hair which he would stuff under a wig so he

could go do reserve duty."

It is notable that broadcasters who worked any format other than album rock tend to believe that there is a much higher, more immediate public consciousness about the current war that is reflected on-air than there was in the Vietnam era. But while the calls by today's jocks for listeners to "pray for peace" have few parallels in Vietnam's early years, Damion complains that "the voice of dissent on the airwaves is gone" and that things have come "full circle" such that AM, not FM, is where he goes for war information.

Indeed, one PD notes that with the move toward older-targeted formats, there is no format with the real potential to reflect youth discontent with the Gulf War. And on the day the Gulf crisis became a shooting war, Ladd bemoaned that "keeping [two-tenths of a rating share] is more important than making a statement on this horrific war we are about to embark on."

Billboard.

FOR WEEK ENDING JANUARY 26, 1991

Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from commercial and college radio airplay reports.					
①	9	—	2	ALL THIS TIME A&M 1541	STING 1 week at No. 1
2	1	3	9	KINKY AFRO ELEKTRA LP CUT	HAPPY MONDAYS
③	3	18	4	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
4	2	1	11	MORE ELEKTRA 4-64923	SISTERS OF MERCY
5	4	8	7	SWEETNESS AND LIGHT 4 A.D. LP CUT/REPRISE	LUSH
⑥	13	—	2	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
⑦	11	16	7	HANDS ACROSS THE OCEAN MERCURY LP CUT	THE MISSION U.K.
8	5	7	8	TOMORROW NEVER KNOWS SIRE 0-21773/WARNER BROS.	DANIELLE DAX
⑨	22	—	2	THIS LOVE RCA 2754	DANIEL ASH
10	8	11	9	ENLIGHTEN ME SIRE LP CUT/WARNER BROS.	ECHO AND THE BUNNYMEN
11	12	13	13	DISAPPEAR ATLANTIC 4-87784	INXS
⑫	18	25	6	THAT IS WHY CHARISMA LP CUT	JELLYFISH
13	16	22	6	COME TOGETHER WARNER BROS. 4-26384	PRIMAL SCREAM
⑭	20	21	6	IT MAKES NO DIFFERENCE COLUMBIA LP CUT	THE DARLING BUDS
⑮	25	—	2	LIKE A DRUG RELATIVITY LP CUT	THEY EAT THEIR OWN
16	7	4	12	NIGHT AND DAY CHRYSALIS LP CUT	U2
17	10	5	14	THEN BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
18	6	2	10	PICCADILLY PALACE SIRE LP CUT/REPRISE	MORRISSEY
19	14	10	11	ONLY TONGUE CAN TELL GODISCS LP CUT/PLG	THE TRASH CAN SINATRAS
⑳	NEW	1	—	WHEN IT BEGAN SIRE LP CUT/REPRISE	THE REPLACEMENTS
21	23	20	6	UP & DOWN LONDON LP CUT/PLG	THE HIGH
⑳	NEW	1	—	CLASSIC GIRL WARNER BROS. LP CUT	JANE'S ADDICTION
⑳	29	26	4	THE SUNNY SIDE OF THE STREET ISLAND LP CUT	THE POGUES
⑳	NEW	1	—	I'LL BE YOUR BABY TONIGHT EMI LP CUT	ROBERT PALMER
25	17	17	16	CELEBRATE ATLANTIC LP CUT	AN EMOTIONAL FISH
26	27	19	8	TRAGEDY (FOR YOU) EPIC 34-73594	FRONT 242
27	24	28	3	THERE YOU ARE METAL BLADE LP CUT/WARNER BROS.	GOO GOO DOLLS
28	15	9	10	HEAVEN OR LAS VEGAS CAPITOL LP CUT	COCTEAU TWINS
29	19	6	12	STONE COLD YESTERDAY TVT 2581	THE CONNELLS
30	21	15	7	SOMEONE TAKE THE WHEEL SIRE LP CUT/REPRISE	THE REPLACEMENTS

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

Top 40 Show 'On The Radio' Fetes 6 Lucrative Years

LOS ANGELES—In February, weekly top 40 show "On The Radio" will celebrate its sixth anniversary. That's quite a milestone considering that the show has remained virtually the same since its debut.

In fact, "On The Radio" is second only to "Rick Dees' Weekly Top 40" as the longest-running top 40 show without a change of host. "We have the same host, the same writers, and the same staff," says On The Radio Broadcasting president Jeff Leve.

Leve credits the show's success to two things—host and veteran personality "Big" Ron O'Brian, and the fact that the show is music intensive. "We play a lot of music, more than any other program out there," says Leve. "We play 11 songs per hour. There is nothing else out there like it. It's not another countdown. It's not an interview show. It's a program that fits on a variety of stations."

With top 40 going through tough times as a result of format fragmentation, some top 40-oriented syndicated fare has been hurt. "On The Radio," however, appears to be immune to the strife. "The reason why all the changes don't affect us is we don't try to play 40 songs, 20 of which radio stations aren't playing," Leve says.

Instead, "On The Radio" features "The Top 5 CHR Hits." Says Leve, "Rarely you'll find a station that isn't playing those five songs."

Other regular features included in the weekly hourlong show are a look at one of today's hottest acts, a pick hit of the week from new talent called "The Top Tip," "Music News," and a look at films, videos, and concerts with the "Entertainment Review."

Last year, "On The Radio," which currently has more than 200 affiliates, signed an agreement with Westwood One to distribute and sell the program. "They are able to provide the program to more radio sta-

tions than I was able to provide it to as an independent," says Leve. The pact with WW1 also was a boost for advertising, since while under the WW1 umbrella the show can be offered to advertisers as part of a package along with other successful top 40 shows such as "Casey's Top 40 With Casey Kasem."

Although "On The Radio," the syndicated show, is affiliated with WW1, the company continues as an independent, offering annual one-time-only classic rock and oldies specials. "As the country is aging, we are planning on doing a lot more programs for oldies and classic rock stations," Leve says.

Leve is also working on developing a second weekly series, but the plans have been temporarily shelved due to current economic uncertainties. "Advertisers are unwilling to make commitments until they figure out what shape the world is in," he says.

AROUND THE INDUSTRY

The Chicago-based American Sportsradio Network plans to launch a college football game-of-the-week series, starting with the 1991 season. ASN is tentatively scheduled to broadcast between 28-32 games per year including Pac-10 and Big 10 contests. The network is headed by Tim Rappé, formerly VP of PIA Radio Sports.

ABC Radio Networks' "American Top 40 With Shadove Stevens" will be beaming aboard the Starship Enterprise. On the weekend of Jan. 26-27, "AT40" will salute "Star Trek: The Next Generation" with a look behind the scenes of the series and interviews with the stars. During the entire month of January, "AT40" will invite listeners to enter a "Star Trek" contest, sponsored by Doritos, by calling a 900 number or sending in a postcard. The winner and a guest will be beamed to Hollywood and will ap-



by Craig Rosen

pear as an extra in an episode of "Star Trek: The Next Generation."

Unistar will present the annual "American Music Awards Nominations Special" for airing Jan. 25-27. The three-hour special, hosted by Dick Clark, will feature an inside look behind the awards show with interviews with some of the nominees.

"L.A. Law" star Blair Underwood will host "The 3M's: Malcolm! Mar-



Pulling Punches. Boxer Sugar Ray Leonard helps WCBS (News 88) New York kick off its Crusade Against Hunger campaign. Pictured, from left, are Vin McCann, president of the New York Crusade Against Hunger; Leonard; WCBS VP/GM Chris Whitting; and WCBS director of community affairs and editorials Martin Barreto.

tin! Mandela!," a 90-minute Bailey Broadcasting Services special that is set to air in February, Black History Month. The 13th Annual Sheridan Broadcasting Networks Black College All-American Football Banquet will be held Feb. 9 at the Hyatt Richmond in Virginia. Also at Sheridan, Michael E. Penzell, former president of Chicago-based Penzell Communications, has been named executive VP/sales and marketing.

Dean Marion has been named director of marketing and promotion for Premiere Radio Networks. He formerly handled advertising responsibilities for Premiere while at Alan Sekular Design. MediaAmerica has upped Susan Garone to VP of research. She was previously director of research.



Week of January 6, 1991

- 1 Love Will Never Do Janet Jackson
- 2 Sensitivity Ralph Tresvant
- 3 Because I Love You Stevie B
- 4 More Than Words Can Say Alias
- 5 Freedom George Michael

- 6 Justify My Love Madonna
- 7 Disappear Inxx
- 8 Try Me Jasmine Guy
- 9 From A Distance Bette Midler
- 10 Ice Ice Baby Vanilla Ice

- 11 I'm Your Baby Tonight Whitney Houston
- 12 I Wanna Get With U Guy
- 13 Impulsive Wilson Phillips
- 14 Power Of Love Deee-Lite
- 15 All This Love Sting

- 16 Grown Up Christmas List David Foster
- 17 Step Back In Time Kylie Minogue
- 18 I'm Not In Love Will To Power
- 19 After The Rain Nelson
- 20 Gonna Make You Sweat C&C Music Factory

- 21 Opera House Malcolm McLaren
- 22 High Enough Damn Yankees
- 23 Wiggle It 2 In A Row
- 24 Do The Bartman The Simpsons
- 25 Smile Aswad

- 26 Dear Prudence Sean Lennon
- 27 I'll Do 4 You Father M.C.
- 28 I'm Still Waiting Courtney Pine
- 29 Crying In The Rain Aha
- 30 Miracle Jon Bon Jovi

- 31 Love The Dream Academy
- 32 Fairweather Friend Johnny Gill
- 33 The First Time Surface
- 34 Love Takes Time Mariah Carey
- 35 Someday Mariah Carey

- 36 Without You Debbie Gibson
- 37 I'm Not Satisfied Fine Young Cannibals
- 38 I Don't Want To Say Goodbye Planet 3
- 39 Chacun De Son Cote L'Affair Louis Trio
- 40 Hang In Long Enough Phil Collins

- 41 Misunderstanding Al B. Sure!
- 42 Heaven Knows Cool Down Zone
- 43 Mangesu No Fortune Yumi Matsutoya
- 44 Happy Christmas (War is Over) The Allman
- 45 Christmas Tokyo Ska Paradise Orchestra

- 46 All I Have Beth Nielsen Chapman
- 47 Feelin' Good Tony! Toni! Toné!
- 48 So Close Daryl Hall & John Oates
- 49 Can't Dun Shabba Ranks
- 50 Anything Is Possible Debbie Gibson



J-WAVE
81.3FM

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SADDAM HUSSEIN

By: Endorsed by the President
Written & Produced by:
Guy Boissiere

SADDAM HUSSEIN are you insane
SADDAM HUSSEIN are you insane
SADDAM HUSSEIN are you insane
To take Kuwait as your domain
Appoint yourself as king to reign
The world see's you a man deranged
SADDAM HUSSEIN are you insane
SADDAM HUSSEIN are you insane
SADDAM HUSSEIN are you insane
To take Kuwait in a fit of rage
Demanding world attention like a star on a stage
The world is watching what you do
The world is waiting to step on you
SADDAM HUSSEIN are you insane
SADDAM HUSSEIN are you insane
SADDAM HUSSEIN are you insane
Leaders of the world have taken a vote
SADDAM your on a sinking boat
Time grows shorter each and every day
Almost out of time better get away
SADDAM HUSSEIN are you insane
SADDAM HUSSEIN are you insane
Do you know SADDAM your destiny
Gonna write you off your history
We'll hang you high for all to see
For all mankind a victory
SADDAM HUSSEIN are you insane
SADDAM HUSSEIN are you insane

I recorded this song on December 30, 1990. I made 50 copies and sent them to various radio stations and television news shows. Up to today January 11, 1991, the results are as follows: Segments of this song are being aired Nationally on A.B.C., 20/20, and the N.B.C. News. In addition to that it's being played by a handful of the Nation's largest radio stations, (seems to fit their crazy morning drive formats).

I am open to any kind of record deal, as long as the single is released immediately.

CALL ME, LET'S TALK

Guy Boissiere
Day (718) 845-6677
Night (718) 565-5368

PEACE ON EARTH

By: Nostradamus
Written & Produced by:
Guy Boissiere

Peace is the Answer
To all our prayers
Love is the feeling
We all can share

Peace is the Hope
We seek to find
Love has the power
To change mankind

Peace on Earth
Peace on Earth
Visualize peace now
Peace on Earth

Peace is the Song
We all can sing
Love is the beauty
That it will bring

Peace is the Dream
We will attain
Love is the feeling
We must sustain

Peace on Earth
Peace on Earth
Visualize peace now
Peace on Earth

3	3	Mariah Carey, Love Takes Time
4	9	Heart, Stranded
5	4	Parson, Something To Believe In
6	6	Alas, More Than Words Can Say
7	7	Whitney Houston, I'm Your Baby Tonight
8	14	James Ingram, I Don't Have The Heart
9	14	Dann Yankees, High Enough
10	11	Madonna, Justify My Love
11	12	Janet Jackson, Love Will Never Do (Wi)
12	15	Ralph Tresvant, Sensitivity
13	10	Wilson Phillips, Impulsive
14	19	Surface, The First Time
15	13	Phil Collins, Something Happened On T
16	18	Whitney Houston, All The Man That I N
17	17	Jon Bon Jovi, Miracle (From "Young Gu
18	20	Celine Dion, Where Does My Heart Beat
19	16	Billy Joel, And So It Goes
20	11	Gloria Estefan, Coming Out Of The Dar
A20	—	Sting, All This Time
A	—	Timmy T., One More Try
EX	—	Winger, Miles Away
EX	—	Daryl Hall John Oates, Don't Hold Bac
EX	—	Mariah Carey, Someday
EX	—	Chicago, Chasin' the Wind

#1 P-100 The Best of the 90s		
P.D.: Frank Amadeo		
1	1	Whitney Houston, I'm Your Baby Tonight
2	6	Janet Jackson, Love Will Never Do (Wi)
3	8	The Outfield, For You
4	10	Don Henley, New York Minute
5	12	Breathe Featuring David Glasper, Does
6	3	Steve Winwood, One And Only Man
7	5	Heart, Stranded
8	9	Elton John, You Gotta Love Someone
9	10	Oleta Adams, Get Here
10	11	INXS, Disappear
11	13	Whitney Houston, All The Man That I N
12	14	Surface, The First Time
13	4	George Michael, Freedom
14	20	Chris Isaak, Wicked Game
15	24	Dann Yankees, High Enough
16	17	UB40, The Way You Do The Things You D
17	15	Wilson Phillips, Impulsive
18	25	Daryl Hall John Oates, Don't Hold Bac
19	26	Sting, All This Time
A20	—	Gloria Estefan, Coming Out Of The Dar
21	27	Chicago, Chasin' the Wind
22	16	Madonna, Justify My Love
23	28	Celine Dion, Where Does My Heart Beat
24	EX	Mariah Carey, Someday
25	EX	Will To Power, I'm Not In Love
26	EX	George Michael, Waiting For That Day
A27	—	Tara Kemp, Hold U Tight
A28	—	Taylor Dane, I Know The Feeling
29	22	Dee-Lite, Groove Is In The Heart
A30	—	Ralph Tresvant, Sensitivity
EX	EX	Alas, Waiting For Love

Q103 Tampa Bay		
P.D.: Jay Taylor		
1	2	Timmy T., One More Try
2	1	Madonna, Justify My Love
3	3	Ralph Tresvant, Sensitivity
4	4	Janet Jackson, Love Will Never Do (Wi)
5	6	Dann Yankees, High Enough
6	7	C&C Music Factory Feat. Freedom Willi
7	8	Surface, The First Time
8	9	Will To Power, I'm Not In Love
9	10	Iggy Pop With Kate Pierson, Candy
10	11	Celine Dion, Where Does My Heart Beat
11	12	DNA Featuring Suzanne Vega, Tom's Din
12	13	INXS, Disappear
13	14	Tony! Toni! Tonel, Feels Good
14	15	Cathy Dennis, Just Another Dream
15	16	Urban Dance Squad, Deeper Shade Of So
16	17	UB40, The Way You Do The Things You D
17	18	Oleta Adams, Get Here
18	19	Bette Midler, From A Distance
19	20	Chris Isaak, Wicked Game
20	21	Whitney Houston, All The Man That I N
21	22	Vanilla Ice, Play That Funky Music
22	23	Mariah Carey, Someday
23	24	George Michael, Waiting For That Day
24	25	Tara Kemp, Hold U Tight
25	26	Tracie Spencer, This House
A27	—	Madonna, Rescue Me
A28	—	Nelson, After The Rain
29	EX	Sting, All This Time
A30	—	Tevin Campbell, Round And Round
EX	—	L.L. Cool J., Around The Way Girl
EX	—	Guys Next Door, I've Been Waiting For
EX	—	Father M.C., I'll Do U

WNCI 97.9		
P.D.: Dave Robbins		
1	4	Dann Yankees, High Enough
2	5	George Michael, Freedom
3	1	Bette Midler, From A Distance
4	9	Janet Jackson, Love Will Never Do (Wi)
5	7	Dee-Lite, Groove Is In The Heart
6	2	Donny Osmond, My Love Is A Fire
7	3	Steve Winwood, One And Only Man
8	10	Phil Collins, Hang In Long Enough
9	11	Don Henley, New York Minute
10	12	After 7, Heat Of The Moment
11	13	Maxi Priest, Just A Little Bit Longer
12	15	Styx, Show Me The Way
13	16	Surface, The First Time
14	17	Elton John, You Gotta Love Someone
15	18	Cathy Dennis, Just Another Dream
16	19	Breathe Featuring David Glasper, Does
17	20	Will To Power, I'm Not In Love
18	21	Whitney Houston, All The Man That I N
19	22	Mariah Carey, Someday
A20	—	Madonna, Mother's Pride
21	23	Keith Sweat, I'll Give All My Love To
22	24	Chris Isaak, Wicked Game
23	25	Alas, Waiting For Love
24	26	Chicago, Chasin' the Wind
25	28	Sting, All This Time
26	29	Donny Osmond, Sure Lookin'
27	30	Daryl Hall John Oates, Don't Hold Bac
28	31	Bette Midler, Night And Day
29	32	George Michael, Waiting For That Day
A30	—	Gloria Estefan, Coming Out Of The Dar

POWER 106FM		
P.D.: Cat Thomas		
1	1	Bette Midler, From A Distance
2	3	Janet Jackson, Love Will Never Do (Wi)
3	2	Dann Yankees, High Enough
4	6	C&C Music Factory Feat. Freedom Willi
5	8	Will To Power, I'm Not In Love
6	5	Stevie B, Because I Love You (The Pos
7	9	INXS, Disappear
8	11	Cathy Dennis, Just Another Dream
9	12	Surface, The First Time
10	10	Winger, Miles Away
11	13	Bart Simpson, Do The Bartman
12	14	Ralph Tresvant, Sensitivity
13	15	Nelson, After The Rain
14	16	Styx, Show Me The Way
15	17	Celine Dion, Where Does My Heart Beat
16	18	Whitney Houston, I'm Your Baby Tonight
17	19	Whitney Houston, All The Man That I N
18	4	Madonna, Justify My Love
19	7	AC/DC, Moneytalks
20	24	Keith Sweat, I'll Give All My Love To

21	21	Maxi Priest, Just A Little Bit Longer
22	22	Warrant, I Saw Red
23	23	Iggy Pop With Kate Pierson, Candy
24	25	Mariah Carey, Someday
25	EX	—, One More Try
—	—	Madonna, Rescue Me
—	—	After 7, Heat Of The Moment
—	—	2nu, This Is Ponderous
—	—	George Michael, Waiting For That Day
—	—	Phil Collins, Who Said I Would
—	—	New Kids On The Block, Games
—	—	Gloria Estefan, Coming Out Of The Dar
—	—	Daryl Hall John Oates, Don't Hold Bac
EX	EX	Cinderella, Shelter Me
EX	EX	Chris Isaak, Wicked Game
EX	EX	Dee-Lite, Power Of Love

Q102		
P.D.: Dave Allen		
1	3	Mariah Carey, Love Takes Time
2	4	Stevie B, Because I Love You (The Pos
3	5	Bad Company, If You Needed Somebody
4	10	Nelson, After The Rain
5	7	Janet Jackson, Love Will Never Do (Wi)
6	6	Whitney Houston, I'm Your Baby Tonight
7	5	Dann Yankees, High Enough
8	12	2 In A Room, Wiggle It
9	13	George Michael, Freedom
10	17	Winger, Miles Away
11	11	Dee-Lite, Groove Is In The Heart
12	16	Ralph Tresvant, Sensitivity
13	13	Vanilla Ice, Ice Ice Baby
14	20	Jon Bon Jovi, Miracle (From "Young Gu
15	22	Styx, Show Me The Way
16	15	Parson, Something To Believe In
17	21	Don Henley, New York Minute
18	18	After 7, Heat Of The Moment
19	23	Will To Power, I'm Not In Love
20	22	Phil Collins, Hang In Long Enough
21	24	Keith Sweat, I'll Give All My Love To
22	22	Bette Midler, From A Distance
23	26	C&C Music Factory Feat. Freedom Willi
24	27	Bart Simpson, Do The Bartman
25	30	The Outfield, For You
26	29	Cathy Dennis, Just Another Dream
27	31	Breathe Featuring David Glasper, Does
28	32	Celine Dion, Where Does My Heart Beat
29	33	Mariah Carey, Someday
30	34	Maxi Priest, Just A Little Bit Longer
31	35	Donny Osmond, Sure Lookin'
A32	—	INXS, Disappear
A33	—	Alas, Waiting For Love
A34	—	Styx, Show Me The Way
A35	—	AC/DC, Moneytalks
A36	—	Steve Winwood, One And Only Man

Q103 Indianapolis		
P.D.: Don London		
1	2	Janet Jackson, Love Will Never Do (Wi)
2	3	Surface, The First Time
3	5	Bad Company, If You Needed Somebody
4	6	The Outfield, For You
5	7	Will To Power, I'm Not In Love
6	8	Nelson, After The Rain
7	9	Guys Next Door, I've Been Waiting For
8	1	Dann Yankees, High Enough
9	4	UB40, The Way You Do The Things You D
10	13	Ralph Tresvant, Sensitivity
11	14	INXS, Disappear
12	17	Warrant, I Saw Red
13	10	Bette Midler, From A Distance
14	11	Mariah Carey, Love Takes Time
15	18	Vanilla Ice, Play That Funky Music
16	19	Keith Sweat, I'll Give All My Love To
17	16	Wilson Phillips, Impulsive
18	22	After 7, Heat Of The Moment
19	21	Whitney Houston, All The Man That I N
20	23	Alas, Waiting For Love
21	24	Sting, All This Time
22	25	Madonna, Rescue Me
23	26	George Michael, Waiting For That Day
A24	—	Mariah Carey, Someday
A25	—	Phil Collins, Who Said I Would

Q106.5		
P.D.: Lyndon Abell		
1	1	Janet Jackson, Love Will Never Do (Wi)
2	2	Vanilla Ice, Satisfaction
3	3	The Outfield, For You
4	4	Celine Dion, Where Does My Heart Beat
5	5	Dann Yankees, High Enough
6	10	Mariah Carey, Someday
7	9	INXS, Disappear
8	22	Madonna, Rescue Me
9	11	Alas, Waiting For Love
10	12	Vanilla Ice, Play That Funky Music
11	13	Iggy Pop With Kate Pierson, Candy
12	14	Breathe Featuring David Glasper, Does
13	17	Don Henley, New York Minute
14	16	Ralph Tresvant, Sensitivity
15	7	Joey, I'm Not In Love
16	18	Dino, Gentile
17	19	Robert Palmer, You're Amazing
18	4	Bart Simpson, Do The Bartman
19	21	Phil Collins, Hang In Long Enough
20	8	Madonna, Justify My Love
21	23	Slaughter, Spend My Life
22	24	Double Dee Featuring Da Funk, Found Love
23	25	Wilson Phillips, Dream Is Still Alive
24	28	After 7, Heat Of The Moment
25	27	Jon Bon Jovi, Never Say Die
26	30	Surface, The First Time
27	29	Chris Isaak, Wicked Game
28	32	Timmy T., One More Try
29	37	Chicago, Chasin' the Wind
A30	—	Gloria Estefan, Coming Out Of The Dar
31	15	Nelson, After The Rain
32	36	C&C Music Factory Feat. Freedom Willi
33	38	Bad Company, If You Needed Somebody
34	34	Cathy Dennis, Just Another Dream
35	31	Concrete Blonde, Joey
36	38	Oleta Adams, Get Here
37	EX	REO Speedwagon, Halfway
38	40	Whitney Houston, All The Man That I N
39	EX	Sting, All This Time
EX	EX	Brother Beyond, You Never Tell Me
EX	EX	Soho, Out Of My Mind
EX	EX	Poison, Life Goes On
EX	EX	Bette Midler, Night And Day
EX	EX	Tracie Spencer, This House
EX	EX	Daryl Hall John Oates, Don't Hold Bac
EX	EX	Keith Sweat, I'll Give All My Love To

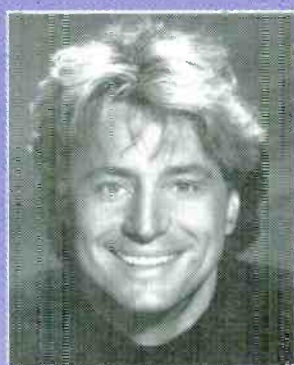
all hit 97.1 KROL The Eagle		
P.D.: Joel Folger		
1	2	Mariah Carey, Love Takes Time
2	6	Janet Jackson, Love Will Never Do (Wi)
3	1	Stevie B, Because I Love You (The Pos
4	3	Madonna, Justify My Love
5	4	Wilson Phillips, Impulsive
6	5	Tony! Toni! Tonel, Feels Good
7	12	Dann Yankees, High Enough
8	10	Candymen, Knockin' Boots
9	14	Surface, The First Time
10	11	Chris Isaak, Wicked Game
11	18	Bart Simpson, Do The Bartman
12	10	Whitney Houston, I'm Your Baby Tonight
13	21	C&C Music Factory Feat. Freedom Willi
14	19	Vanilla Ice, Play That Funky Music

15	17	Cathy Dennis, Just Another Dream
16	20	Keith Sweat, I'll Give All My Love To
17	8	Pebbles, Giving You The Benefit
18	9	DNA Featuring Suzanne Vega, Tom's Din
19	24	Warrant, I Saw Red
20	23	Ralph Tresvant, Sensitivity
21	26	Nelson, After The Rain
22	EX	—, One More Try
23	25	Will To Power, I'm Not In Love
24	28	After 7, Heat Of The Moment
25	13	Alas, More Than Words Can Say
26	29	Madonna, Rescue Me
27	30	Celine Dion, Where Does My Heart Beat
28	15	After 7, Heat Of The Moment
29	EX	INXS, Disappear
30	EX	Sting, All This Time
—	—	Gloria Estefan, Coming Out Of The Dar
—	—	Alas, Waiting For Love
—	—	Tracie Spencer, This House
EX	EX	Mariah Carey, Someday
EX	EX	Cinderella, Shelter Me
EX	EX	Whitney Houston, All The Man That I N

Q106		
P.D.: Kevin Weatherly		
1	1	C&C Music Factory Feat. Freedom Willi
2	2	Timmy T., One More Try
3	12	L.L. Cool J., Around The Way Girl
4	12	Janet Jackson, Love Will Never Do (Wi)
5	3	Ralph Tresvant, Sensitivity
6	14	Father M.C., I'll Do U
7	4	Keith Sweat, I'll Give All My Love To
8	8	Iggy Pop With Kate Pierson, Candy
9	11	Will To Power, I'm Not In Love
10	17	Chris Isaak, Wicked Game
11	7	Madonna, Justify My Love
12	15	Guy, I Wanna Get With U
13	9	Surface, The First Time
14	10	DNA Featuring Suzanne Vega, Tom's Din
15	22	Vanilla Ice, Play That Funky Music
16	22	Celine Dion, Where Does My Heart Beat
17	23	Mariah Carey, Someday
18	21	Cathy Dennis, Just Another Dream
19	21	Bart Simpson, Do The Bartman
20	EX	Lisette Melendez, Together Forever
21	24	Guys Next Door, I've Been Waiting For
22	25	Whitney Houston, All The Man That I N
23	26	Tracie Spencer, This House
24	27	Oleta Adams, Get Here
25	28	Troop, I Will Always Love You
26	29	George Michael, Waiting For That Day
A27	—	New Kids On The Block, Games
—	—	Tara Kemp, Hold U Tight
—	—	Urban Dance Squad, Deeper Shade Of So
—	—	Tevin Campbell, Round And Round
—	—	Pebbles, Love Makes Things Happen
—	—	Madonna, Rescue Me
—	—	Gerardo, Rico Suave
—	—	Tony! Toni! Tonel, It Never Rains (In
—	—	Gloria Estefan, Coming Out Of The Dar
EX	EX	INXS, Disappear

X100		
P.D.: Dan O'Toole		
1	1	Janet Jackson, Love Will Never Do (Wi)
2	3	Dann Yankees, High Enough
3	2	Surface, The First Time
4	5	Nelson, After The Rain
5	2	Madonna, Justify My Love
6	12	INXS, Disappear
7	8	Breathe Featuring David Glasper, Does
8	13	Celine Dion, Where Does My Heart Beat
9	15	Whitney Houston, All The Man That I N
10	14	The Outfield, For You
11	4	Phil Collins, Hang In Long Enough
12	5	Wilson Phillips, Impulsive
13	7	George Michael, Freedom
14	16	Debbie Gibson, Anything Is Possible
15	20	Iggy Pop With Kate Pierson, Candy
16	17	Elton John, You Gotta Love Someone
17	18	Robert Palmer, You're Amazing
18	21	Styx, Show Me The Way
19	23	Madonna, Rescue Me
20	26	Bart Simpson, Do The Bartman
21	24	George Michael, Waiting For That Day
22	25	Steve Winwood, One And Only Man
23	28	Mariah Carey, Someday
24	14	UB40, The Way You Do The Things You O
25	EX	Sting, All This Time
26	30	House Of Lords, Remember My Name
27	27	Maxi Priest, Just A Little Bit Longer
28	29	Daryl Hall John Oates, Don't Hold Bac
29	EX	Keith

On Stardates 1/26-27/91, America's most popular weekly countdown show will *boldly* take your listeners *Where No One Has Gone Before!*



Behind the scenes with

STAR TREK
THE NEXT GENERATION



During the weekend of January 26-27th, join American Top 40 host Shadoe Stevens, as he beams you up and counts down the hits at warp speed, aboard the Starship Enterprise!



Shadoe's Special Guests...

(l-r) LeVar Burton, Patrick Stewart, Jonathan Frakes, Brent Spiner, Whoopi Goldberg, Gates McFadden, Michael Dorn, Marina Sirtis, Wil Wheaton

Throughout the month of January, American Top 40 and Doritos Jumpin' Jack Cheese Flavored Tortilla Chips are conducting a national sweepstakes—awarding a walk-on guest appearance on STAR TREK: THE NEXT GENERATION!

For more information, call Paul Miraldi at ABC Radio Networks (212) 456-5218 or fax (212) 456-5449. Outside the U.S., call Radio Express 1-(213)-850-1003.



abc ABC RADIO NETWORKS

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Isn't It Romantic: Valentine's Promos, From Lingerie To Limos

NEW YORK—With less than a month until Valentine's Day, it's time to start thinking about love, romance ... and Valentine's promotions. Here are a few ideas that stations are planning this year, or have done in the past:

- Client tie-ins: **WBAB** Long Island, N.Y., morning-team member **Tracy Burgess** will spend Valentine's Day in the lingerie section at Macy's department store giving away CDs, cassettes, and store merchandise. **WAXY** Miami may tie in again with Tropicana this year for the "how I met my main squeeze" promotion. The couple with the best story wins a cruise from Tropicana.

- Romantic trips: **WMMR** Philadelphia will give away a trip an hour between 7 a.m. and 5 p.m. on Valen-

tine's Day to Sandals in Jamaica, the new "couples only" vacation hotspot. **WBSB** Baltimore is giving away a trip for two to Cancun, Mexico.

- Wedding giveaways: A popular favorite. This year, top 40 **KIIS** Los Angeles will do a wacky-wedding promotion. Listeners can call or write in the wacky location where they want to get married. **KIIS** will host the ceremony at the location on Valentine's Day.

- Persian Gulf promotions: Most stations are taking a wait-and-see approach to this one, but it is reasonable to assume that many will collect Valentine greetings for the troops overseas. **KIIS** plans to hook up separated couples in on-air phone conversations.

- And more: **WCKZ** (Kiss 102) Charlotte, N.C., will run its Kiss-O-Rama promotion again this year. Listeners send or fax in names of people who should be visited on Valentine's Day by a limousine carrying either a male or female model who will provide each winner with roses, chocolate, and a gift certificate for a romantic hotel stay. Last year, album **WBLM** Portland, Maine's morning men arranged conference calls with couples during which they proposed for a shy bride- or groom-to-be on the air.

IDEA MILL: DROPPING THE BALL

While New Yorkers watched the ball drop in Times Square on New Year's Eve, **KHFI** Austin, Texas, celebrated by dropping a Dick Clark doll into a crowd of more than 2,000 people dancing to the "American Bandstand" theme at a local bar ... **WBSB** gives away \$1,004 each time three of the city's six major school systems are shut down because of snow.

CFCA-AM-FM Kitchener, Ontario, is paying the new Canadian goods and services tax on everything from haircuts to houses in its "win free

Promotions & Marketing



by Phyllis Stark

your G.S.T." contest. Listeners send in their receipts from purchases and the station randomly selects one each week to pay the tax on. Local retailers are supporting the promotion with point-of-purchase displays.

To help listeners ease into Connecticut's new mandatory recycling laws, **WKSS** (Kiss 95.7) Hartford has installed a recycling hotline where listeners can find out about recycling centers in their area.

PRO-MOTIONS

WKQX (Q101) Chicago marketing director **David Perlmutter** moves across town to rival **WTMX** in the same capacity. Former **Q101** promotion coordinator **Denise Hart** moves to rival **WPNT** as creative services director ... **Melisa Wolfson** has been

named promotion director of classic rock **WJFK** Washington, D.C. She was a Philadelphia-based independent promotions consultant.

Former oldies/top 40 combo **WNNJ-AM-FM** Newton, N.J., promotion director **Susan Schapira** moves to easy/AC combo **WFGP-AM-FM** Atlantic City, N.J., in the same capacity ... With the pending sale/format change at **WLOL** Minneapolis, **Dan Seeman**, director of marketing and sales development for the last eight years, is now available. Reach him at 612-340-9565.

Promo Of The Week: Does Elvis Live?

Is Elvis Presley really dead? And, if not, would a 10-pound jelly doughnut be enough of an incentive to lure "the king" out of hiding? Two stations, album **KAZY** Denver and top 40 **WRQX** (Mix 107.5) Washington, D.C., marked Presley's 56th birthday Jan. 8 by offering an enormous jelly doughnut as "Elvis bait." As a further inducement, both stations offered \$1 million to anyone who could prove he was the real Elvis. This, **WRQX** morning man Jack Diamond estimated, would keep Elvis in doughnuts for about a week.

The stations also sponsored "sing like the king" contests. **WRQX** listeners who attempted to impersonate Presley won a dozen jelly doughnuts. **KAZY**'s singing listeners vied for a \$200 prize.

Billboard's PD of the week

Guy Zapoleon
KHMx Houston



FEW PEOPLE would admit to being surprised when Nationwide Communications debuted **KHMx** (Mix 96.5) Houston last July. **NCI** had, after all, changed its **WBJW** Orlando, Fla., to **WOMX** (Mix 105.1) 10 months earlier. Others among its top 40 stations had been dramatically softened, such as **KZZP** Phoenix and **KWSS** San Jose, Calif. And the **KHMx** calls were made public about six weeks in advance.

And yet for something everybody expected, **KHMx**—which was up 3.8-6.6 12-plus during the fall—went through a long incubation process before **NCI** came to the same conclusion. **PD** Guy Zapoleon admits that he and fellow **NCI** group **PD** Dave Robbins "felt when we came in that there was a hole for a contemporary station for adults that focused 25-54." Yet **NCI** still assembled an elaborate brain trust to plan the station as well as two major research projects.

Zapoleon credits Nationwide VP/radio Mickey Franko with "the most incredible job I've seen in 20 years of planning and getting together of people from all different walks of life." The consultants and researchers involved in the launch of **KHMx** included Alan Burns, George Burns, John Parikhal, Larry Bruce, and Don Hagen. The meetings also included "a local Houston expert from one of the universities because Mickey didn't want to have just radio people."

NCI also launched **KHMx** with what local radio people estimate as 10,000 points of TV—or about 600-700 a week—and a major outdoor showing. **KHMx**'s commercial, which shows various rap and heavy-metal-related items being removed from a radio and replaced by Phil Collins and Fleetwood Mac CDs, was finally eased out in mid-December—"we were talking about variety and we didn't want to have the same spot running over and over"—and will be replaced shortly by another spot.

That the former **KNRJ** would be Mix 96.5 was officially decided by June. The exact music mix was debated until the day before **KHMx** signed on. When Mix debuted, it was top 40 in presentation but occupied the same musical turf between AC and album rock as the new clump of "male ACs." It was too rock-based to be AC, or top 40 in its current state.

This is **KHMx** in afternoons: Bonnie Raitt, "Nick Of Time"; Giant, "I'll See You In My Dreams"; Mariah Carey, "Someday"; Eagles, "Hotel California"; Genesis, "No Reply At All"; Will To Power, "I'm Not In Love"; Nelson, "After The Rain"; Michael Jackson, "Man In The Mirror"; Taylor Dayne, "Heart Of Stone"; Eddie Money, "I Wanna Go Back"; Celine Dion, "Where Does My Heart Beat Now"; and Pat Benatar, "Hit Me With Your Best Shot."

Zapoleon says that **KHMx** "is a success because of both current and old music," but he also says "the thing that really grabs people is oldies—stuff that you don't hear anymore." Zapoleon shuffles oldies weekly and carts new ones on an ongoing basis. He has also done three auditorium tests—one since the station came on—and has a fourth one planned.

A lot of the currents on **KHMx** are also oldies: either "bringbacks" like "Mary's Prayer" by Danny Wilson and "Tempted" by Squeeze or songs that were played as

currents in Houston but were upstaged by the market's modern-rock lean of the last three years, e.g., "Free Fallin'," "Angel Eyes," "Baby It's Tonight," etc. This, Zapoleon says, keeps the oldies recognizable but also gives the current slots more familiarity.

What **KHMx** avoids is most urban crossovers. The current dance music on **KHMx** is from Whitney Houston, Madonna, and Carey. The gold is of the "Rock Steady" by the Whispers or "When The Going Gets Tough" by Billy Ocean variety. There is less black music on **KHMx** than comparable adult top 40s like **WRQX** Washington, D.C., or **KSRR** San Antonio, Texas.

Zapoleon believes that "most adults" don't want anything funkier than Houston and Carey at the moment. He also says that there are not enough "top 40 adults" for a station to live on at the moment, and there won't be until the format cycles around again. "Sometimes in the cycle, mothers and daughters agree on music. But they don't right now," he says. Rival top 40s "KKBQ and KRBE were smart enough to realize that they had to focus in on who their listeners were. They didn't lose a lot of their core, but 25-34 females were our focus, and we got them."

Which puts Zapoleon in an interesting position. He continues to express concern about top 40 again becoming the wimpy, segregated format it was in the early '80s. And yet Nationwide has gone from top 40's most cutting-edge chain to one of its most conservative. And **KHMx** certainly has 1981 elements to it. "If we played only 40% of our music—'Love Takes Time' and 'Stranded' and Michael McDonald, 'Take It To Heart' and the softer Bonnie Raitt stuff—then it would be 1981. But that's only 40% of what we do. We're an up-tempo radio station. What hurt top 40 in '81 is that those stations put people to sleep."

Is Zapoleon worried about being held personally responsible for top 40 wimping out a second time? No, he says, because **KHMx** is "not a top 40 station ... I don't think top 40 should do what we do; I think that's dangerous. If anybody wimps the format out, they're not focusing on who their target is."

And unlike **WBSB** Baltimore or **KSRR** or other recent top 40 defectors that haven't had spectacular 12-plus numbers since going adult, **KNRJ** didn't have enough of an audience to alienate. "Anybody with a top 40 image that has tried to become an adult station has gotten butchered by the top 40 that maintained its focus."

Music has always been thought of as the DNA chromosome of Zapoleon's stations—the element that determines the bulk of their character just as promotions give Robbins' **WNCI** its stationality or production influences Mark Driscoll's stations. The other main characteristic, Zapoleon says, is his stations' community-service elements, something that **GM** Clancy Woods has contributed to significantly.

"The thing people don't realize all my stations try to do—and Jerry Clifton said this about me—is to be the 'your buddy' radio station. I admired **WMCA** New York for one reason—because they were the 'good guys' and I thought that was a brilliant strategy." **SEAN ROSS**

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TERRI ROSSI'S RHYTHM SECTION

NOT NECESSARILY THE NEWS: "All True Man" by Alexander O'Neal (Tabu) hits hard on the Hot R&B Singles chart with 90% of the radio panel. It sets the standard for this year for the splashiest debuts, and comes in at No. 46. Capitol Records matches its performance on "Love Me Down" by Freddie Jackson by producing 92 station reports on "Do Me Again." Last year, "I'm Your Baby Tonight" by Whitney Houston (Arista) debuted with the largest number of stations—100. It entered the chart at No. 46.

FILM AT ELEVEN: "Don't Let Me Down" by the O'Jays (EMI) gains 15 stations in its second week on the chart. Some of the stations are WJHM Orlando, Fla.; KMJQ Houston; KPRS Kansas City, Mo.; WBLS New York; and WKYS Washington, D.C. The three stations not reporting this single are historically late-believers. I'll keep you posted.

GIANT Records' label debut on the R&B singles chart, "Hold You Tight" by Tara Kemp, leaps 64-49 as it gains 27 reporters. Some of the new activity is at WOWI Norfolk, Va.; WKYS Washington, D.C.; WXYV Baltimore; WWDM Columbia, S.C.; WVEE Atlanta; and WQQK Nashville. "Somebody" by Mariah Carey sprints 50-37 as it gains 24 stations, including KJLH Los Angeles; WBLX Mobile, Ala.; and WJMI Jackson, Miss.

TOO NUMEROUS TO MENTION: "This House" by Tracie Spencer (Capitol) has reports from 90 stations, gaining WVKO Columbus, Ohio, and KKBT Los Angeles. "Just A Little Bit Longer" by Maxi Priest (Charisma) has reports from 64 stations. Some of its eight new reporters are XHRM San Diego; KPRS St. Louis; and KDKO Denver. "Thrill" by Dorian picks up five new reporters after gaining 11 last week. Some of the new stations are KJLH Los Angeles; WDAS Philadelphia; and WDKX Rochester, N.Y.

AT THE TOP: "Love Will Never Do (Without You)" by Janet Jackson (A&M) is held in place at No. 4 on the singles chart. Radio reports are listed by 107 stations, with 84 showing upward movement. "Love" has No. 1 reports from 15 stations. It ranks No. 2 overall. It is No. 4 in its retail rank.

SECOND TIME AROUND: The decision-makers at major companies have yet to discover the viability of rereleasing classic R&B albums—on compact disc that is. Perhaps they are correct, and R&B-music consumers just don't have CD players yet. I wonder. On the other hand, many cherished vinyl albums are now available on CD. Recently, through the efforts of Beverly Taylor at The Joy Of Music in Cleveland, I got a copy of "Rags To Rufus" by Rufus (ABC). The catalog number is 31365 and it is distributed by Uni. Taylor said that this case, as with so many of the great oldies, was a problem because when she could find it, the one-stop frequently had only one copy. I have requested of Jheryl Busby, president of Motown Records, that "Stevie Wonder Presents Syreeta" by Syreeta be made available on CD. It seems that the original vinyl release did not sell sufficiently to warrant a CD. (If you want to write to him, Motown's headquarters are in Los Angeles.) But all is not lost, the "Marvin Gaye Collection" debuts on the Top R&B Albums chart. Please take notice, the list price should be \$49.95.

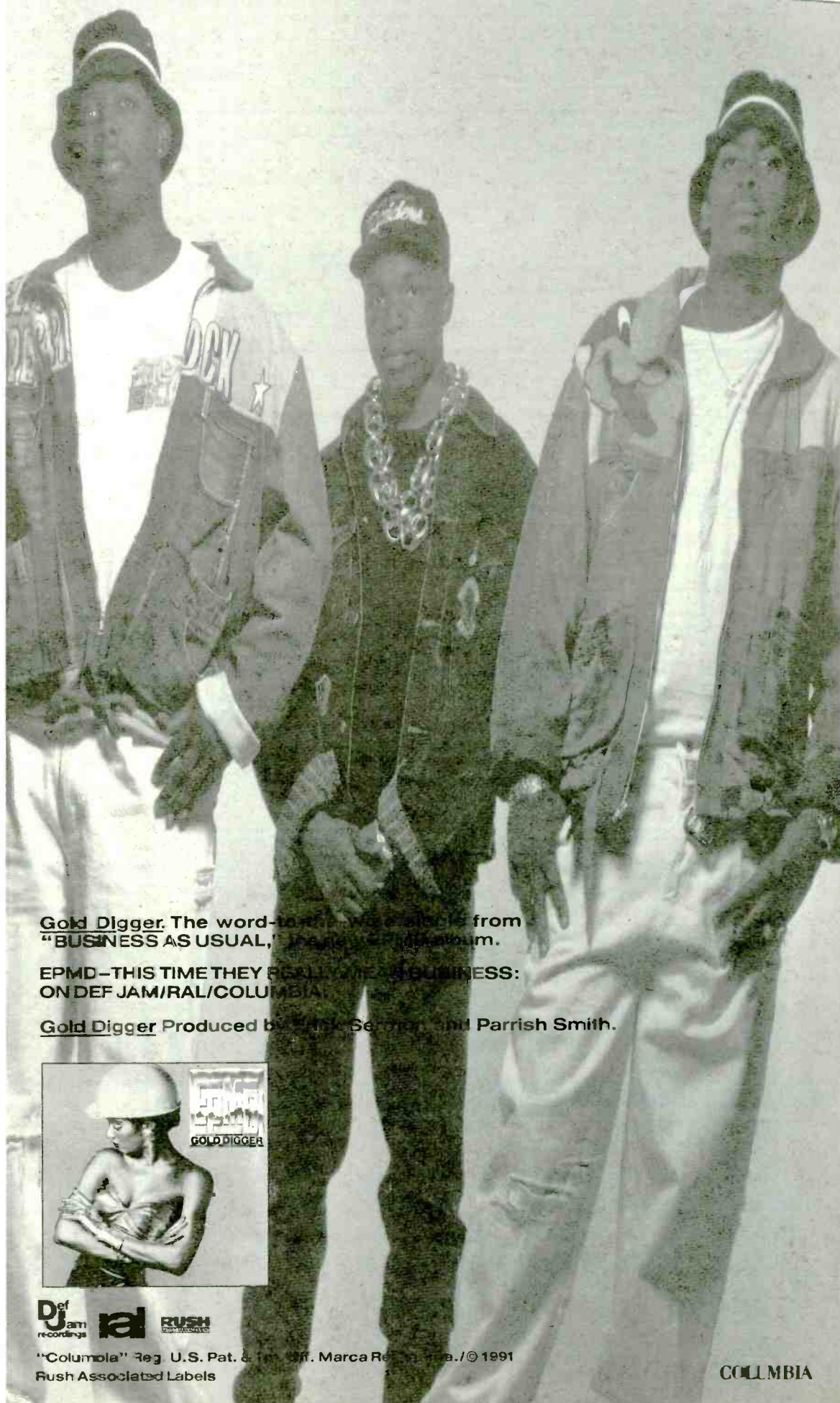
HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 57 REPORTERS	TOTAL ADDS 109 REPORTERS	TOTAL ON
DO ME AGAIN FREDDIE JACKSON CAPITOL	16	23	51	90	92
ALL TRUE MAN ALEXANDER O'NEAL TABU	22	20	43	85	98
GETTING BACK INTO LOVE GERALD ALSTON MOTOWN	7	15	35	57	60
DOESN'T THAT MEAN... GEOFF MCBRIDE ARISTA	5	10	24	39	41
ANOTHER SLEEPLESS NIGHT MIKE HITMAN WILSON ARISTA	4	9	23	36	38
ANOTHER LIKE MY LOVER JASMINE GUY WARNER BROS.	3	6	22	31	67
I WILL ALWAYS LOVE YOU TROOP ATLANTIC	8	7	16	31	33
COME ON, LET'S MOVE IT SPECIAL ED PROFILE	4	4	21	29	31
HOLD YOU TIGHT TARA KEMP GIANT	7	6	14	27	79
BOOMERANG SPUNKADELIC SBK	3	7	17	27	27

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.

EPMD GOLD DIGGER



Gold Digger. The word-to-music duo's first single from "BUSINESS AS USUAL," the new EPMD album.

EPMD—THIS TIME THEY REALLY ARE A BUSINESS:
ON DEF JAM/RAL/COLUMBIA

Gold Digger Produced by Mark Seaman and Parrish Smith.



Def
jam
recordings

"Columbia" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1991
Rush Associated Labels

COLUMBIA

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	9	WHITNEY HOUSTON ^{▲2} ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
2	2	4	9	GUY UPTOWN 10115/MCA (9.98)	THE FUTURE
3	3	3	9	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
4	4	2	46	M.C. HAMMER ^{▲9} CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
5	6	7	8	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
6	5	5	17	L.L. COOL J [●] DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
7	7	6	36	TONY! TONI! TONE! [●] WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
(8)	13	16	43	BELL BIV DEVOE ^{▲3} MCA 6387 (9.98)	POISON
9	8	9	30	MARIAH CAREY ^{▲3} COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
10	12	12	9	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
(11)	22	29	4	ICE CUBE PRIORITY 7230 (6.98)	KILL AT WILL
(12)	17	21	7	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
13	10	10	10	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
14	15	20	17	PEBBLES MCA 10025 (9.98)	ALWAYS
15	14	13	23	VANILLA ICE ^{▲7} SBK 95325 (9.98)	TO THE EXTREME
16	11	11	31	KEITH SWEAT [▲] VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
17	9	8	12	AL B. SURE! [●] WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE '91
18	16	18	8	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
19	19	14	18	TOO SHORT [●] JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
20	18	15	24	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
21	20	17	39	JOHNNY GILL [▲] MOTOWN 6283 (8.98)	JOHNNY GILL
22	23	22	13	CANDYMAN [●] EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
23	24	24	9	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
24	21	19	15	GERALD ALSTON TAJ 6302/MOTOWN (9.98)	OPEN INVITATION
(25)	25	25	69	JANET JACKSON ^{▲5} A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
26	27	23	27	ANITA BAKER [▲] ELEKTRA 60922 (9.98)	COMPOSITIONS
27	26	26	10	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
(28)	29	32	9	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
29	30	28	15	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
(30)	33	33	24	BLACK BOX RCA 2221 (9.98)	DREAMLAND
31	31	30	16	ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ)	BE-BE'S KIDS
32	28	27	14	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
(33)	36	39	23	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
(34)	37	37	10	SPECIAL GENERATION CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR
35	32	31	10	MONIE LOVE ETERNAL 26358/WARNER BROS. (9.98)	DOWN TO EARTH
36	34	45	40	EN VOGUE [▲] ATLANTIC 82084 (9.98)	BORN TO SING
37	38	40	22	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
38	39	43	11	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
(39)	68	97	3	C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
(40)	44	41	19	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
41	35	35	16	DEEE-LITE [●] ELEKTRA 60957 (9.98)	WORLD CLIQUE
42	45	44	17	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
43	41	42	8	PARIS TOMMY BOY 1030 (9.98)	THE DEVIL MADE ME DO IT
(44)	48	57	56	MICHEL'LE [●] RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
(45)	47	47	10	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
46	42	34	22	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
47	43	38	13	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
48	46	48	10	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
49	40	36	16	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA

(50)	59	64	8	RUDE BOYS ATLANTIC 82121 (9.98)	RUDE AWAKENING
(51)	58	65	17	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
(52)	78	—	2	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN ACTION
53	53	51	14	CARON WHEELER EMI 93497 (9.98)	UK BLAK
54	54	53	27	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
55	55	56	13	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
56	50	60	7	GERALD ALBRIGHT ATLANTIC 82087 (9.98)	DREAM COME TRUE
(57)	61	58	9	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
58	60	54	18	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
(59)	67	76	4	VICIOUS BASE FEAT. D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
(60)	63	66	6	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
61	51	52	22	BOOGIE DOWN PRODUCTIONS [●] JIVE 1358/RCA (9.98)	EDUTAINMENT
62	57	55	21	N.W.A. [●] RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
(63)	70	90	4	SALT-N-PEPA NEXT PLATEAU 1025 (9.98)	A BLITZ OF SALT-N-PEPA HITS: THE HITS REMIXED
64	66	59	33	SNAP [●] ARISTA 8536 (9.98)	WORLD POWER
65	52	50	33	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
(66)	75	89	3	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
(67)	69	80	4	VARIOUS ARTISTS A&M 5339* (9.98)	JAM HARDER
68	56	49	12	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
(69)	73	73	37	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
70	49	46	20	PRINCE [●] PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
71	64	68	20	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
72	65	61	25	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
73	62	62	14	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
74	74	69	72	AFTER 7 [▲] VIRGIN 91061 (9.98)	AFTER 7
75	82	72	24	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
76	72	78	7	SYBIL NEXT PLATEAU 1024 (9.98)	SYBILIZATION
(77)	89	82	7	WORLD CLASS WRECKIN' KRU WORLD CLASS PROD. 7004/SOH (9.98)	PHASES IN LIFE
(78)	98	88	4	TRINERE PANDISC 8812 (9.98)	FOREVER YOURS
79	71	63	15	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
80	79	71	40	PUBLIC ENEMY [▲] DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
81	83	—	2	MADONNA SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
82	77	67	19	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
(83)	NEW	1	1	POISON CLAN EFFECT 112/LUKE (9.98)	2 LOW LIFE MUTHAS
84	86	74	23	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
85	76	81	6	MOVEMENT EX COLUMBIA 46848 (9.98 EQ)	MOVEMENT EX
(86)	NEW	1	1	BLUES BOY WILLIE ICHIBAN 1064 (8.98)	BE/WHO
87	85	87	10	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
(88)	NEW	1	1	DISCO RICK FEATURING "THE DOGS" ON TOP 2004/JOEY BOY (8.98)	THE NEGRO'S BACK
89	91	85	40	NAJEE EMI 92248 (9.98)	TOKYO BLUE
90	84	94	3	VARIOUS ARTISTS PRIORITY 7993 (9.98)	EXPLICIT RAP
91	80	93	29	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
(92)	100	92	4	E.U. VIRGIN 91425 (9.98)	COLD KICKIN' IT
93	81	70	15	GEORGE MICHAEL [▲] COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
94	90	99	37	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
95	93	79	40	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
(96)	NEW	1	1	MARVIN GAYE MOTOWN 6311 (39.98)	MARVIN GAYE COLLECTION
97	99	96	20	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
98	88	83	29	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
99	94	—	9	THE GETO BOYS DEF AMERICAN 24306 (8.98)	THE GETO BOYS
100	97	—	2	GANGSTER PAT JOEY BOY 9005 (9.98)	#1 SUSPECT

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

THE LAW ACCORDING TO LARKIN ARNOLD

(Continued from page 33)

gather momentum, Arnold says, "You have to be tenacious in your desire to make something happen. It's definitely taking a little longer to break groups, but you have to keep going even if the first or second singles don't take off." Arnold credits Virgin's enthusiasm for keeping the project on track, and says After 7 will be recording a second album later this year.

For the past three years, Arnold has also been working with Tresvant. "To start out, I was his attorney; for the past 18 months I have been his

personal manager." Arnold worked closely with Louil Silas Jr., MCA VP of A&R, on Tresvant's fast-breaking solo debut. "Ralph's album has gotten off to a fantastic start. It's beginning to break in Europe and we're planning a possible late-spring/early-summer tour for him."

Arnold says his biggest disappointment came last year with the lack of success for Midnight Star's "Work It Out" set on Solar. "More should have happened with that album, but we intend to turn things around with the next record," he says. The Cincinnati-

based band is currently preparing demos for its next album.

Now concentrating on his management activities, Arnold admits to being very selective about who he takes on as a client. "It's becoming more difficult to really establish an act," he says. "With one good single and a catchy video, you can get a name. But it takes time, energy, and money to really create an artist with longevity."

"What really concerns me is that even with success, artists are receiving a disproportionately low amount of money compared with the amount

they generate as a result of videos, all these remixes, and independent promotions that are being charged to the artists," he continues. "I've been telling my artists that they don't need a \$300,000 video or a ton of remixes and talking with them about what recoupability really means. I definitely monitor the kind of expenses that are charged to my acts."

Are some record executives intimidated by Arnold's extensive knowledge of entertainment law? "I do negotiate very strongly on behalf of my artists," he says. "Having drafted

contracts for many years now, I'm very familiar with how business is done from both sides of the fence. The companies know that there are things they can't try with me that they might try with other managers because of my experience both as an attorney and as a record executive... Fortunately, because of the success of my previous projects, it's easier for me to get deals for my clients because [record companies] know that I'm not going to waste my time with an act that I don't believe in completely."

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	LOVE MAKES THINGS HAPPEN	PEBBLES	1	1	1	LOVE MAKES THINGS HAPPEN	PEBBLES	1
2	3	ONLY HUMAN	JEFFREY OSBORNE	3	2	4	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	4
3	1	THE FIRST TIME	SURFACE	2	3	2	THE FIRST TIME	SURFACE	2
4	5	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	4	4	3	ONLY HUMAN	JEFFREY OSBORNE	3
5	6	AROUND THE WAY GIRL	L.L. COOL J	6	5	10	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	8
6	8	YOU DON'T HAVE TO WORRY	EN VOGUE	5	6	6	YOU DON'T HAVE TO WORRY	EN VOGUE	5
7	7	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	7	7	9	IF I WERE A BELL	TEENA MARIE	9
8	4	LOVE ME DOWN	FREDDIE JACKSON	15	8	11	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	7
9	11	IESHA	ANOTHER BAD CREATION	12	9	12	AROUND THE WAY GIRL	L.L. COOL J	6
10	12	DON'T BE A FOOL	LOOSE ENDS	10	10	14	SOMETHING IN MY HEART	MICHEL'LE	11
11	10	I'LL DO 4 U	FATHER M.C.	22	11	7	DON'T BE A FOOL	LOOSE ENDS	10
12	16	SOMETHING IN MY HEART	MICHEL'LE	11	12	16	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	13
13	14	IF I WERE A BELL	TEENA MARIE	9	13	15	GET HERE	OLETA ADAMS	14
14	15	MY LAST CHANCE	MARVIN GAYE	16	14	5	IT NEVER RAINS. . .	TONY! TONI! TONE!	18
15	18	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	8	15	21	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	19
16	26	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	13	16	19	HEAD OVER HEELS	TONY TERRY	23
17	13	LOVE ME JUST FOR ME	SPECIAL GENERATION	27	17	17	IESHA	ANOTHER BAD CREATION	12
18	19	BABY DON'T CRY	LALAH HATHAWAY	20	18	22	I DON'T KNOW ANYBODY ELSE	BLACK BOX	17
19	22	I DON'T KNOW ANYBODY ELSE	BLACK BOX	17	19	27	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	21
20	25	GET HERE	OLETA ADAMS	14	20	28	FAIRY TALES	ANITA BAKER	29
21	20	WHAT'S IT ALL ABOUT	RUN-D.M.C.	24	21	25	MY LAST CHANCE	MARVIN GAYE	16
22	31	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	21	22	26	BABY DON'T CRY	LALAH HATHAWAY	20
23	9	IT NEVER RAINS. . .	TONY! TONI! TONE!	18	23	31	THIS HOUSE	TRACIE SPENCER	28
24	29	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	19	24	29	MAKE IT WITH YOU	TEDDY PENDERGRASS	26
25	17	SENSITIVITY	RALPH TRESVANT	30	25	32	ALL SEASON	LEVERT	25
26	35	PLAY THAT FUNKY MUSIC	VANILLA ICE	33	26	40	DON'T LET ME DOWN	O'JAYS	36
27	33	GO FOR IT! (HEART & FIRE)	ELLIS/HARE	34	27	8	LOVE ME DOWN	FREDDIE JACKSON	15
28	38	ALL SEASON	LEVERT	25	28	—	SOMEDAY	MARIAH CAREY	37
29	30	MISSING YOU	SOUL II SOUL	31	29	13	TOM'S DINER	DNA FEATURING SUZANNE VEGA	32
30	36	MAKE IT WITH YOU	TEDDY PENDERGRASS	26	30	34	MISSING YOU	SOUL II SOUL	31
31	27	THING CALLED LOVE	THE BOYS	39	31	23	I'LL DO 4 U	FATHER M.C.	22
32	23	TOM'S DINER	DNA FEATURING SUZANNE VEGA	32	32	—	I LIKE THE WAY (THE KISSING GAME)	HI-FIVE	43
33	—	JUST A LITTLE BIT LONGER	MAXI PRIEST	35	33	38	THE PLACES YOU FIND LOVE	QUINCY JONES	41
34	37	GENTLE	DINO	38	34	39	BLACK PARADISE	SAMUELLE	40
35	24	I WANNA GET WITH U	GUY	47	35	—	ALL TRUE MAN	ALEXANDER O'NEAL	46
36	32	I SURRENDER	LOVE & LAUGHTER	44	36	33	WHAT'S IT ALL ABOUT	RUN-D.M.C.	24
37	—	THIS HOUSE	TRACIE SPENCER	28	37	37	UK BLAK	CARON WHEELER	45
38	40	JUSTIFY MY LOVE	MADONNA	42	38	20	SENSITIVITY	RALPH TRESVANT	30
39	—	HEAD OVER HEELS	TONY TERRY	23	39	—	JUST A LITTLE BIT LONGER	MAXI PRIEST	35
40	28	THE GHETTO	TOO SHORT	57	40	—	PLAY THAT FUNKY MUSIC	VANILLA ICE	33

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		County, ASCAP/Red Cloud, ASCAP		April, ASCAP/Law, ASCAP) CPP	
25 ALL SEASON (Trycep, BMI/Willesden, BMI)	21	ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	46 ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	59 ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, ASCAP)	77 ANOTHER SLEEPLESS NIGHT (Warner Chappell/Disco Mix Club, ASCAP/WB, ASCAP)
6 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	20 BABY DON'T CRY (Angel Notes, ASCAP/Warner-Tamerlane, BMI)	92 B.B.D. (I THOUGHT IT WAS ME) ? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamighty, BMI/Strong Island, ASCAP)	40 BLACK PARADISE (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP	87 BOOMERANG (EMI Blackwood (Canada), BMI/Soundtown, PROCAN/Chipkar, BMI/Watchdog, CAPAC)	60 CAUSE I CAN DO IT RIGHT (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM
79 COME ON, LET'S MOVE IT (Promuse, BMI/Special Ed, BMI/Howie Tee, BMI)	84 DANCE ALL NIGHT (Pac Jam, BMI)	73 DOESN'T THAT MEAN SOMETHING (Almo, ASCAP)	50 DO ME AGAIN (MCA, ASCAP/Bush Burnin', ASCAP/Dia, ASCAP)	10 DON'T BE A FOOL (MCA, ASCAP/BMG, ASCAP/Brampton, ASCAP)	36 DON'T LET ME DOWN (WE, BMI/Dwayne Duane, BMI)
69 DO YOU CARE (ADRA, BMI/Kang's Thang, BMI)	75 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	81 EVERY LITTLE THING (Ensign, BMI/Bright Ray, BMI/Legassick, BMI) CPP	29 FAIRY TALES (All Baker's, BMI/Delvon, BMI/Monteque/Virgin, BMI) CPP	2 THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM	38 GENTLE (New Trend, BMI)
14 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	61 GETTING BACK INTO LOVE (Island, BMI/Stanton's Gold, BMI/April Joy, BMI)	57 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Alco, ASCAP/Don-Pow, ASCAP)	34 GO FOR IT! (HEART & FIRE) (Not Listed) CPP	60 GOLD DIGGER (Pariken, ASCAP/Full Keel, BMI/Bert Reid, BMI/Ron Miller, ASCAP/Bridgeport, BMI)	7 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Clivilles, ASCAP) CPP
90 GOTTA MAKE UP YOUR MIND (Society Hill, BMI/Family Production, BMI)	97 GROOVE IS IN THE HEART (Delovely, ASCAP/Hancock, BMI/Virgin, ASCAP/Zomba, ASCAP)	23 HEAD OVER HEELS (Shaman Drum, BMI/Sun Face, ASCAP)	67 HERE COMES THE HAMMER (Bust-It, BMI) CLM	49 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)	48 I CAN'T TELL YOU WHY (Jeddrh, ASCAP/Cass
		County, ASCAP/Red Cloud, ASCAP		April, ASCAP/Law, ASCAP) CPP	
		96 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL		82 MY HEART YOUR HEART (Virgin Songs, BMI/Morning Crew, BMI) CPP	
		17 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL		16 MY LAST CHANCE (Jobete, ASCAP) CPP	
		12 IESHA (Biv Ten, ASCAP/Divi One, ASCAP)		54 MY, MY, MY (Kear, BMI/Greenskirt, BMI/CBS Epic/Solar, BMI)	
		9 IF I WERE A BELL (EMI April, ASCAP/Midnight Magnet, ASCAP)		63 MY ONLY LOVE (Maurice White, ASCAP/Electric Bill, ASCAP/CBS, ASCAP/Reyshell, BMI/Ensign, BMI) CPP	
		100 I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And Dad, ASCAP)		3 ONLY HUMAN (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP) CPP	
		43 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP)		41 THE PLACES YOU FIND LOVE (MCA, ASCAP/Hee Bee Dooinit, ASCAP/WB, ASCAP)	
		22 I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM		33 PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM, ASCAP)	
		8 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/CBS, ASCAP/Maestro B., ASCAP)		78 POWER OF LOVE (Virgin, ASCAP/Delovely, ASCAP)	
		68 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL		58 THE REAL THING (End Of The Day, ASCAP/CBS, ASCAP/Porter Carroll Jr., ASCAP)	
		62 INSANITY (Lorimar, BMI/Spinning Platinum, ASCAP/No Pain No Gain, ASCAP)		98 ROPE A DOPE STYLE (Trycep, BMI/Willesden, BMI)	
		44 I SURRENDER (Keshia, PRS)		91 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM	
		18 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL		30 SENSITIVITY (Flyte Tyme, ASCAP) WBM	
		47 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP)		93 SLOW MOTION (Stanton's Gold, BMI/Island, BMI/Tracye One, BMI/Maypop, BMI) WBM	
		70 I WILL ALWAYS LOVE YOU (Disguise, ASCAP/Platinum Gold, ASCAP/Divi One, ASCAP)		74 SOMEBODY'S CRYING (Hubb, ASCAP)	
		35 JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP/Pow Wow, ASCAP/Hot Licks, BMI) CPP		37 SOMEDAY (Vision Of Love, BMI/Been Jammin', BMI)	
		42 JUSTIFY MY LOVE (Miss Bessie, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP)		11 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)	
		95 KEEP OUR LOVE ALIVE (Stevland Morris, ASCAP) CPP		80 SPEAK TO ME (Mississippi Mud, BMI/Warner-Tamerlane, BMI)	
		76 KICKIN' AFROLISTICS (Ill Posse, ASCAP/Davy D, ASCAP/Def Jam, ASCAP/Feel'N Groovy, ASCAP)		94 STUPID (Slap Me Onet, ASCAP/EMI April, ASCAP/CBS Portrait/Solar, ASCAP/EMI Blackwood, BMI/BCC, ASCAP)	
		72 LET ME SHOW YOU (Peljo, BMI)		39 THING CALLED LOVE (Greenskirt, BMI/Kear, BMI/CBS Epic/Solar, BMI)	
		71 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)		28 THIS HOUSE (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP)	
		53 A LITTLE BIT OF DANE TONIGHT (Protoons, ASCAP/Dana Dane Forever, ASCAP/Promuse, BMI/Gordy's Groove, BMI/Lynton Muir Ltd., BMI)		65 THRILL (Li'l Tad, BMI)	
		1 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI)		32 TOM'S DINER (Waifersongs, ASCAP/AGF, ASCAP) CLM	
		15 LOVE ME DOWN (Zomba, ASCAP/Barry Eastmond, ASCAP/Jo Skin, ASCAP)		88 TREAT 'EM RIGHT (ADRA, BMI/Getaloadofatso, BMI/Howie Tee, BMI)	
		27 LOVE ME JUST FOR ME (Bust-It, BMI) CPP		99 TRUE LOVE (CBS, ASCAP/UK, BMI/CRGI, BMI)	
		89 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)		45 UK BLAK (Orange Tree, ASCAP/MCA, ASCAP/EMI Blackwood, BMI)	
		52 LOVE U 2 THE LIMIT (Virgin Songs, BMI/Morning Crew, BMI) CPP		24 WHAT'S IT ALL ABOUT (Protoons, ASCAP/Rush-Groove, ASCAP)	
		4 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM		83 WHEN WAS THE LAST TIME THE MUSIC MADE YOU CRY (Yah Mo, BMI/EMI April, ASCAP/Lady of the Lake, ASCAP/Geffen, ASCAP/Matkosky, ASCAP/WB, ASCAP)	
		26 MAKE IT EASY ON ME (All Boys USA, BMI) CPP		13 WHEN WILL I SEE YOU SMILE AGAIN? (Not Listed)	
		86 MAKE IT WITH YOU (Colgems-EMI, ASCAP) WBM		19 WRITTEN ALL OVER YOUR FACE (Trycep, BMI/Rude News, BMI)	
		56 MARY HAD A LITTLE BOY (Hanseatic, ASCAP/Fellow, BMI/Songs Of Logic, BMI/Intersong U.S.A., ASCAP/Willesden, BMI)		5 YOU DON'T HAVE TO WORRY (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP	
		51 MELODY COOL (Controversy, ASCAP/WB, ASCAP)			
		55 MELT IN YOUR MOUTH (Mille Miglia, ASCAP/Diabetic, ASCAP/Mighty Three, BMI/Warner-Tamerlane, BMI) WBM			
		85 MIDNITE LOVER (Bust-It, BMI)			
		31 MISSING YOU (Virgin, ASCAP/Jazzie B, ASCAP/EMI			

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Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	★ ★ NO. 1 ★ ★ AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)	♦ L.L. COOL J 3 weeks at No. 1
2	6	11	4	GOLD DIGGER DEF JAM 44-73633/COLUMBIA (M) (T)	EPMD
3	2	2	13	I'LL DO 4 U UPTOWN 53912/MCA (C) (M) (T)	♦ FATHER M.C.
4	5	6	10	STOMPIN' IN THE 90'S ATLANTIC 86128 (C) (M) (T)	♦ YO-YO
5	4	4	12	CAUSE I CAN DO IT RIGHT COLD CHILLIN' 0-21763/REPRISE (C) (M) (T)	♦ BIG DADDY KANE
6	8	8	7	WHAT'S IT ALL ABOUT PROFILE 7315 (M) (T)	♦ RUN-D.M.C.
7	3	5	13	THE GHETTO JIVE 1397/RCA (C) (T)	♦ TOO SHORT
8	10	10	9	WANNA BE DANCIN' (BUCK-WHYLIN') RAL 44-73507/COLUMBIA (M) (T)	♦ TERMINATOR X
9	7	3	16	YOUR MOM'S IN MY BUSINESS ATLANTIC 4-86134* (C) (M)	♦ K-SOLO
10	15	23	3	TREAT 'EM RIGHT SELECT 62358 (T)	♦ CHUBB ROCK
11	13	13	7	CAN'T DO NUTTIN' FOR YA MAN DEF JAM 44-73612/COLUMBIA (C) (CD) (M) (T)	PUBLIC ENEMY
12	9	7	12	THE PIPER RUFFHOUSE 44-73412/COLUMBIA (C) (T)	♦ CHEBA
13	20	25	3	MELT IN YOUR MOUTH EPIC 34-73652 (C) (M) (T) (V)	♦ CANDYMAN
14	14	22	4	PLAY THAT FUNKY MUSIC SBK 07339 (C) (T)	♦ VANILLA ICE
15	17	18	6	LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T)	♦ MAIN SOURCE
16	16	15	6	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T)	♦ BWP
17	11	9	14	MONIE IN THE MIDDLE LITTLE BROS. 0-21737 (C) (CD) (M) (T)	♦ MONIE LOVE
18	19	17	7	A LITTLE BIT OF DANE TONIGHT PROFILE 7314 (M) (T)	♦ DANA DANE
19	12	12	12	BACK TO REALITY A&M 1234 (C) (T)	♦ INTELLIGENT HOODLUM
20	24	29	3	CAN I KICK IT JIVE 1400/RCA (C) (T)	♦ A TRIBE CALLED QUEST
21	21	20	6	THE DEVIL MADE ME DO IT TOMMY BOY 962 (M) (T)	♦ PARIS
22	25	26	4	WAKE UP ELEKTRA 0-66597 (M) (T)	♦ BRAND NUBIAN
23	18	14	21	ELECTRIC SLIDE CREATIVE FUNK 1701/SOH (T)	♦ GRANDMASTER SLICE & IZZY CHILL
24	22	24	6	HE'S KING OF THE HYPE CRUSH 642/K-TEL (C) (T)	♦ 2 BIGG M.C.
25	26	—	2	KEEP GROOVIN' PWL AMERICA 878 495/MERCURY (C) (T)	T.D.C.
26	28	—	2	SOMETHING NEW COLD CHILLIN' 0-19522/REPRISE (C) (M) (T)	GRANDDADDY I.U.
27	23	28	6	CRUMBS ON THE TABLE JIVE 1407/RCA (C) (T)	♦ D-NICE
28	NEW ►	1		ERASE RACISM COLD CHILLIN' 0-21811/WARNER BROS. (C) (M) (T)	♦ KOOL G RAP & D.J. POLO
29	NEW ►	1		JUST TO GET A REP CHRYSLIS 23620 (C) (M) (T)	♦ GANG STARR
30	30	21	14	INSANE COLD ROCK 76995/NASTYMX (C) (M) (T)	CRIMINAL NATION

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

CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	2	8	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	2 weeks at No. 1 ◆ MADONNA
2	2	3	9	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
3	3	5	10	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ MIKE "HITMAN" WILSON/SHAWN CHRISTOPHER
4	5	6	9	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
5	8	14	7	THUNDER MUTE 0-66587/ELEKTRA	◆ RENEGADE SOUNDWAVE
6	7	8	9	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
7	11	16	6	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
8	4	1	11	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
9	14	20	6	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
10	15	18	7	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
11	13	15	8	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
12	17	22	6	SIN TVT 2617-1	◆ NINE INCH NAILS
13	6	4	12	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
14	19	26	6	AROUND THE WAY GIRL COLUMBIA 44-73610	◆ L.L. COOL J
15	18	23	7	WHAT TIME IS LOVE WAX TRAX 9157	◆ KLF
16	16	17	7	FREEDOM COLUMBIA 44-73584	◆ GEORGE MICHAEL
17	21	27	4	LOVE BABY/CRAZY EARTH MUTE 0-66587/ELEKTRA	◆ FORTRAN 5
18	12	11	11	MAKE SOME NOISE D.J. INTERNATIONAL DJ-934	FAST EDDIE
19	22	28	6	KEEP GROOVIN' PWL AMERICA 878 4951/MERCURY	◆ T.D.C.
20	20	21	7	BUS STOP/LAST NIGHT A DJ SAVED MY LIFE CUTTING CR-242	◆ CLUB IDOL
21	9	9	10	THE ROOF IS ON FIRE/... AND PARTY TSR 865	◆ WESTBAM
22	10	7	9	CRASH (HAVE SOME FUN) TOMMY BOY TB-963	◆ TKA FEATURING MICHELLE VISAGE
23	26	35	4	GOOD TIME RADIKAL RECORDS RAD-1	S.I.N. FEATURING CLAUDJA BARRY
24	28	31	4	MY HOUSE SIRE 0-21800/WARNER BROS.	◆ PAUL LEKAKIS
25	27	37	4	PSYCHE OUT MUTE PROMO	◆ MEAT BEAT MANIFESTO
26	29	36	3	WHITE RABBIT MEGATONE HOUSE 181	DAVID DIEBOLD & KIM CATALUNA
★ ★ ★ POWER PICK ★ ★ ★					
27	35	—	2	WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
28	32	38	4	KISS THE GROUND CURB V-77070	REAL LIFE
29	38	—	2	THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
30	40	—	2	DANGEROUS ON THE DANCEFLOOR CITY BEAT 1253/BEGGARS BANQUET	MUSTO & BONES
31	24	19	9	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
32	37	42	3	IT'S A JUNGLE OUT THERE CHRYSALIS V-23532	JULIAN JONAH
33	45	—	2	SO SPECIAL MOTOWN 4752	BLAZE
34	44	—	2	DON'T STOP NOW/FUNK BOUTIQUE EPIC 49-73650	THE COVER GIRLS
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
35	NEW ▶	1	1	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
36	23	10	13	LOVE SO SPECIAL ATLANTIC 0-86124	◆ CEYBIL
37	25	12	11	WORLD IN MY EYES SIRE 0-21735/REPRISE	◆ DEPECHE MODE
38	43	45	3	HOW THE HEART BEHAVES CHRYSALIS V-23641	WAS (NOT WAS)
39	42	43	3	MISSING YOU VIRGIN 0-96414	SOUL II SOUL
40	NEW ▶	1	1	FREQUENCY/DEMONS NETWORK U.K. NWKT-13	RHYTHMATIC
41	33	30	9	I'M YOUR BABY TONIGHT ARISTA 2123	◆ WHITNEY HOUSTON
42	36	34	9	I WANNA GET WITH U UPTOWN 53928/MCA	◆ GUY
43	46	—	2	UFO'S ARE REAL/REVOLUTION 10 NETTWERK W2-3051/IMPORTANT	MC 900 FT. JESUS
44	34	32	6	SUPERLOVER/GET IT OFF ATLANTIC 0-86125	THREE GENERATIONS FEATURING CHEVELL
45	NEW ▶	1	1	SHE LOVES ME SHE LOVES ME NOT VIRGIN 0-96409	AFTERSHOCK
46	30	13	12	PRAY CAPITOL V-15617	◆ M.C. HAMMER
47	31	29	6	HANG IN LONG ENOUGH ATLANTIC 0-86111	◆ PHIL COLLINS
48	NEW ▶	1	1	SADENESS PART 1 CHARISMA 0-96395	◆ ENIGMA
49	NEW ▶	1	1	SOMETHING AIN'T RIGHT MCA 53968	SLAM SLAM
50	NEW ▶	1	1	DON'T BE A FOOL MCA 53906	◆ LOOSE ENDS

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★ ★ NO. 1 ★ ★					
1	1	3	3	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS.	2 weeks at No. 1 ◆ MADONNA
2	2	1	11	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
3	3	4	9	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
4	7	10	7	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
5	12	17	6	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
6	5	6	12	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
7	11	13	7	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
8	4	2	14	JUST ANOTHER DREAM POLYDOR 877 963-1/PLG	◆ CATHY DENNIS
9	16	23	6	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
10	13	16	7	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
11	14	14	8	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
12	10	12	9	CRASH (HAVE SOME FUN) TOMMY BOY TB-963	TKA FEATURING MICHELLE VISAGE
13	17	21	10	I'LL DO 4 U MCA 53912	◆ FATHER M.C.
14	18	20	6	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141	◆ MIKE "HITMAN" WILSON/SHAWN CHRISTOPHER
15	19	19	8	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
16	8	7	9	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899	◆ BELL BIV DEVOE
17	20	26	8	DON'T BE A FOOL MCA 53906	◆ LOOSE ENDS
18	21	28	7	IESHA MOTOWN 4747	◆ ANOTHER BAD CREATION
19	15	9	15	TOM'S DINER A&M 75021 2342-1	◆ DNA FEATURING SUZANNE VEGA
20	27	43	3	DON'T STOP NOW/FUNK BOUTIQUE EPIC 49-73650	THE COVER GIRLS
21	22	31	6	SIN TVT 2617-1	◆ NINE INCH NAILS
22	6	5	11	WORLD IN MY EYES SIRE 0-21735/REPRISE	◆ DEPECHE MODE
23	9	8	12	LOVE SO SPECIAL ATLANTIC 0-86124	◆ CEYBIL
24	25	32	7	KEEP GROOVIN' PWL AMERICA 878 495-1/MERCURY	◆ T.D.C.
25	24	29	8	THE QUESTION CUTTING CR 244	CONCEPT OF ONE FEAT. NOEL
26	29	35	4	WHAT TIME IS LOVE WAX TRAX 9157	◆ KLF
27	35	39	3	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
28	31	37	6	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) WING 879 069-1/MERCURY	◆ TONY! TON! TONE!
29	23	22	13	I WANNA GET WITH U UPTOWN 53928/MCA	◆ GUY
★ ★ ★ POWER PICK ★ ★ ★					
30	36	—	2	MELT IN YOUR MOUTH EPIC 49-73639	◆ CANDYMAN
31	38	44	3	GOLD DIGGER COLUMBIA 44-73633	◆ EPMD
32	37	—	2	TOGETHER FOREVER COLUMBIA 44-73630	LISETTE MELENDEZ
33	26	18	12	I'M YOUR BABY TONIGHT ARISTA 2123	◆ WHITNEY HOUSTON
★ ★ ★ HOT SHOT DEBUT ★ ★ ★					
34	NEW ▶	1	1	WRAP MY BODY TIGHT/MY, MY, MY (LIVE) MOTOWN 4756	◆ JOHNNY GILL
35	30	27	7	EDDY STEADY GO ATLANTIC 0-86113	ROZLYNE CLARKE
36	33	25	9	FREEDOM COLUMBIA 44-73584	◆ GEORGE MICHAEL
37	34	24	22	WIGGLE IT CUTTING CR 237/0-96407/CHARISMA	◆ 2 IN A ROOM
38	45	45	3	NOW I NEED YOUR LOVE HARBOR LIGHT HL-1014	MONTANA MOON FEATURING BEVERLI
39	48	—	2	MY HOUSE SIRE 0-21800/WARNER BROS.	◆ PAUL LEKAKIS
40	46	—	2	BEEN CAUGHT STEALING WARNER BROS. 0-21736	◆ JANE'S ADDICTION
41	28	15	13	MONIE IN THE MIDDLE WARNER BROS. 0-21737	◆ MONIE LOVE
42	32	11	14	FOUND LOVE EPIC 49-73548	◆ DOUBLE DEE FEATURING DANY
43	NEW ▶	1	1	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
44	39	36	11	THE GHETTO JIVE 1397/RCA	◆ TOO SHORT
45	NEW ▶	1	1	CLOSE TO ME ELEKTRA 0-66582	◆ THE CURE
46	NEW ▶	1	1	PLAY THAT FUNKY MUSIC SBK V-19726	◆ VANILLA ICE
47	NEW ▶	1	1	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
48	47	46	4	IF YOU WANT ME MICMAC 542	SOAVE
49	40	41	4	HANG IN LONG ENOUGH ATLANTIC 0-86111	◆ PHIL COLLINS
50	49	50	10	ROUND AND ROUND PAISLEY PARK 0-21740/WARNER BROS.	◆ TEVIN CAMPBELL

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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Pool Profile Debuts; Sa-Fire's Back; Who Is Deee-0?

POOL PROFILE: This week marks the debut of a biweekly look at record pools around the country. At a time when the relationship between pools and labels is strained at best, we see this as a fine time to spotlight some of the leaders of this field.

We start off with the Atlanta-based **Dixie Dance Kings**. Run by **Dan Miller**, this pool was formed in 1979 and consisted of 25 local DJs. Over the years, DDK has expanded its service to include North and South Carolina, Tennessee, Alabama, Northern Florida, and Louisiana, and boasts a membership of more than 150 jocks.

The pool also bears the distinction of running the country's first CD-only arm, **Compact Disc Kings**. Started two years ago, CDK remains small with 25 members.

Says Miller: "Although we feel that the overwhelming majority of DJs still prefer vinyl, and that working with CDs is difficult and constrains the DJ's creativity, we are monitoring the market, the DJs, the record labels, and equipment manufacturers."

This spring, Miller plans to introduce a CD-5-only chart in its monthly tip sheet, "The Dixie Dance Kings Dance Music Report."

DDK also sponsors the annual **DDK Annual Regional Meeting**, which is the oldest dance music/DJ convention of its kind. This year's meeting will be held in June, and Miller is considering a change of location to Orlando, Fla., from the usual Atlanta site.

In an effort to tighten up its method of tracking individual DJ charts and getting feedback, Miller is currently hard at work installing an extensive computer monitoring system.

"With this new system, we will be tracking each successful record longer and provide more comparative information on releases and information on radio and retail in the market," says Miller.

Look for the debut of "Club Watch," a similar feature on nightclubs around the world next week.

SPRING BREAK ANYONE? Preparations for the sixth annual **Winter Music Conference** are well under way. The seminar is scheduled to run March 12-16 at the **Marriott Marina Hotel** in Fort Lauderdale, Fla.

According to **Bill Kelly**, one of WMC's primary organizers, the aim this year will be toward creating a better understanding on such hot



by Larry Flick

topics as the future of 12-inch vinyl and the transition to CD, the state of record pools, and the success of hot-mix radio formats.

An added attraction will be the inclusion of New Artist Showcases, to be held each day of the conference at the hotel. Although acts are still to be confirmed, Kelly says the emphasis will be on new and breaking artists. More-established acts will be showcased at various local clubs.

Reservation information and other details can be obtained from the Winter Music Conference headquarters in Fort Lauderdale.

MOVIN' ON UP: We're happy to report that "Mike Esterman's **Dance Explosion**," a television program showcasing up-and-coming dance-music artists, has been picked up by **WDCA**, a superstation with more than 6 million subscribers.

The program is shot every week at **Zaxx** club in Washington, D.C., and follows a **Club MTV**-style format, mixing music videos with live performances. Unlike other shows of its ilk, "Dance Explosion" is open to the public and does not use models and professional dancers.

Acts that have already been featured include **Sweet Sensation**,

Cover Girls, and **Force M.D.'s**.

SNEAK PREVIEW: We've been offered a peek into the soon-to-be-released comeback album by Latin diva **Sa-Fire**, "I Wasn't Born Yesterday" (**Mercury**). The set finds one of the early leaders of the freestyle movement infusing elements of pop, hip-hop, and house into her signature sound.

The first single, "Made Up My Mind," places high-end freestyle synths on top of a deep house groove, which is considerably beefed up on the 12-inch remix by **David Morales**. The track, like the three power ballads on the set, shows off Sa-Fire's considerably matured vocal style, which now tempers blasting high notes with

(Continued on next page)

ARTIST DEVELOPMENTS

APRIL'S 'THE ONE'

After releasing several moderately received singles, Metropolitan recording artist April is finally about to enjoy her first major crossover hit single with "You're The One For Me."

The early buzz for the track can be attributed to the regional radio and club activity generated by the previous "Someone To Hold." Both songs are included on the recently released "Magical" album.

The New Jersey-born singer's first single, issued on the short-lived **JJJ Records**, failed to ignite any substantial action, though it did help bring her to the attention of the executives at Metropolitan, an independent dance label based in Newark, N.J.

April's Metropolitan debut, the freestyle-oriented "Right On Time," started the ball rolling with several radio mix shows in markets like New York, Philadelphia, Boston, and Florida. Although it led to a small club tour, "Right On Time" stalled on a national level.

With the release of "You're The One For Me," however, it has been radio programmers who have jumped aboard before club jocks. Kevin McCabe at **WQHT** (Hot 97) New York was instrumental in the single's success by adding it out of the box. **WIOQ** (Q102) Philadelphia followed, setting the "domino effect" for the rest of the country, with stations from Florida to Colorado to **KPWR** (Power 106) Los Angeles adding the cut to their regular rotations.

April appears surprised when considering the buzz generated by the track.

"I expected the song to do well in the New York area, to sell a few records," she says. "I expected, as with my other two records, to do lots of promo shows and be very poor. I've been afraid to dream that something this good could happen to my career. It was something I've waited for since I was 9 years old. This is more than I could have ever asked for. I just want to keep it all going."

Expect April to continue her club success, but don't be too quick to label her as freestyle/dance artist. She feels that performing pop ballads is the area in which she excels—and the album "Magical" will provide her growing cult of fans a little bit of both.

BILL BARENBOIM

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12" SINGLES SALES

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2. **DISAPPEAR** INXS ATLANTIC
3. **KISS THE GROUND** REAL LIFE CURB
4. **SURRENDER YOUR LOVE** CLEAR TOUCH MICMAC
5. **LOVE ME FOREVER OR LOVE ME NOT** TRILOGY ATLANTIC

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

Benitez Spills The Beans About His Latest Disc Hopes Project Will Be Embraced By Both Clubs, Radio

■ BY LARRY FLICK

NEW YORK—For dance music artists, walking the line between being club-hip and radio-accessible is akin to balancing on the high wire. Throughout the last six years, producer/songwriter/DJ John "Jellybean" Benitez has deftly accomplished this feat.

From the release of "Wotupski!!!" on EMI Records in 1984, through "Just Visiting This Planet" on Chrysalis in 1987, Benitez has earned respect in both club and radio circles for his ability to consistently combine tough dance grooves with catchy pop melodies.

Each album spawned several multifaceted hit singles, including "Sidewalk Talk" and "Who Found Who," both of which reached No. 1 on Billboard's dance music charts.

"I never make a record or write a song with club DJs or radio programmers in mind," he says. "I try to make the best record and write the best song that I can. Of course, I want everyone to love my music, but I've reached the point where the music itself is most important. One of my primary goals at the moment is to grow and excel as a songwriter."

Nearly three years after his last album, Benitez is ready to re-enter the competitive fray with "Spillin' The Beans," his debut for Atlantic Records. Despite the fact that the number of DJs and remixers vying for credibility as recording artists has grown considerably of late, he appears at ease with the commercial potential of the project.

"Although it's hard for me to be completely objective about a project that I've put so much of myself into, I feel confident that this is a solid piece of work," he says.

While there is plenty for radio to choose from on "Spillin' The Beans," club jocks should be pleased with cuts like the house-grounded "Do You Love As Good As You Look" and the instrumental title track, which Benitez says was developed between recording sessions.

"Whenever we found ourselves waiting for musicians, I would jump into that track. It slowly evolved into what it is now while the other songs were being recorded."

The song has already been re-fashioned for club exposure by DJ/remixer Tony Humphries.

The early response to the album's first single, "What's It Gonna Be," has been decidedly favorable. In its second week on Billboard's Club Play chart, the track has advanced to No. 27 and has been added at a number of influential crossover radio stations.

Joey Carvello, Atlantic's director of dance music, says this initial buzz is partially due to the time and money the label has spent setting the album up. Benitez is the first dance-oriented artist in Atlantic's history to have a product manager tending to the day-to-day needs and promotion of his album.

"We're out to prove that Jellybean is an artist with a reach far beyond the clubs," says Carvello. "He has the potential to be the Quincy

Jones of his generation. You can't deny that he has a knack for creating great songs, as well as an eye for discovering vocalists with real star potential."

Among the singers featured on "Spillin' The Beans" is Niki Haris, who fronts "What's It Gonna Be." Benitez discovered Haris singing backup on Madonna's recent *Blonde Ambition* tour.

"I wanted three vocalists who were all singer/songwriter/musicians, and not just pretty faces," he says. "I wanted singers who understood all of the finer points of making a record. In the case of Niki, having her on the album was vital. She has so much dynamic range, it's scary."

Haris and Benitez already have a date to work together again. He is writing and producing material for her forthcoming debut album on Atlantic.

Also appearing on the album are Cindy Valentine and DeAnna Eve, who has just inked a contract with WTG Records.

"Spillin' The Beans" also shows Benitez playing a more "vocal" role in his music. He sings and raps prominently on "Absent Minded Lover" and "Love Is A Contact Sport."

Making his singing debut may have given Benitez the incentive to finally agree to hit the road for a concert tour. "The real obstacle would be making sure that everyone would be free at the same time," he says.

In the meantime, Benitez is keeping busy traveling around the country on a personal-appearance tour, and working regularly as a DJ at the Limelight club in New York.

"Spinning records keeps me in touch with what people respond to on the dance floor," he says. "Trying to keep that momentum going once you get people moving is a real challenge. It inspired me for this album. If you were having a party and you put my album on, I would hope that the guests would be able to get up and dance without having to switch records."



Dee-licious! Members of Elektra recording act Dee-Lite and Capitol artist Grace Jones pose for the cameras after a New Year's Eve performance at New York's Palladium club. Dee-Lite is currently rehearsing with members of Parliament Funkadelic for an international concert tour, while Jones is in the studio recording tracks for an upcoming album. Shown, from left, are Super DJ Dimitry, Dee-Lite; Jones; and Lady Miss Kier, Dee-Lite. (Photo: Tina Jones)

DANCE TRAX

(Continued from preceding page)

softer tones.

Although plenty of attention will be paid to the Michael Jackson/Paul Anka-penned pop/funk workout "I Never Heard," we want to point out the hip-house rave "Taste The Bass," replete with cheeky rapping and a Technotronic-ish bass line, and the title track, a soulful new-jacker.

SINGLES GOIN' STEADY: After tallying 12-inch sales of approximately 20,000 and gaining regional club and crossover radio action with the single "Across 110th Street," Eddie Arroyo, aka El Barrio, has taken the track from its original la-

bel, Fresh/Sleeping Bag Records, and added it to his and Rich Hernandez's new Lovemixx Recordings (New York). If you missed this bilingual house rave, get on it immediately. We're most impressed with the spicy and ambient "Salsa Mix" on the B side.

Fans of former Frankie Goes To Hollywood member Paul Rutherford will be pleased to hear that he has resurfaced on the U.K.-based Beat Farm Records with "That Moon."

The track is actually credited to Rutherford with Pressure Zone, a new group he formed that features singer Tammy Payne and Marco

Perry and Dave Clayton. We're keeping our fingers and toes crossed in hopes that this slinky and sultry R&B/swing jam will find a stateside home soon. Each of the remixes included infuse club-friendly house and hip-hop elements without marring the song's delicate keyboard and bass arrangement. Best of all, Rutherford reveals remarkable growth as a soul stylist. Delightful.

Have you received a 12-inch single from Capitol Records by an artist named Dee-O? The track, "Sure Lookin'," is a slammin' D.J. Pierre house remix of an equally appealing pop ditty by an artist who continues to be dogged by his decidedly unhip image as a '70s-era teen idol. (Check out this week's Hot 100 for the name of the artist.) Although we're bummed by the fact that the label has resorted to such silly lengths to promote this truly club-worthy single, we're even more bummed by the fact that it was clearly a necessary move.

Producer/artist Paul Hardcastle returns with a remodeling of his '80s dance-floor hit, "Rainforest" (ZYX, Long Island, N.Y.). The U.K. prototype for such current club stars as Adamski and Baby Ford fortunately de-emphasizes the original song's harsh keyboard tricks and scratching, opting instead for a smoother, almost ambient house mood. Lovely for late-night sets.

ALBUM OF THE WEEK: Hip-hop fans will need to investigate the latest long-player from Tommy Boy act Stetsasonic, "Blood, Sweat & No Tears."

Lead by the irrepressible Daddy-O, this jammin' clique continues to set itself apart from the pack by presenting itself as one of the first true rap bands. Particularly potent are the wicked first single, "No B.S. Allowed," and the loose party jam "Speaking Of A Girl Named Suzy." Daddy-O, Delite, and Wise are in

fine lyrical form. For your immediate approval.

CRUISING UNDERGROUND: We've been slipped a demo by another unsigned act we feel compelled to bring to your attention. San Antonio, Texas-based Passing Strangers are currently touring on the strength of local buzz generated by a three-song tape, which includes the radio-friendly, electro/Depeche Mode-styled track "Whispers In The Night," as well as a fab dance interpretation of Gary Wright's classic rocker, "Dream Weaver."

They can be reached through John Boyd Management in San Antonio.

TID-BEATS: D.J. Times has announced a West Coast counterpart to its highly successful International D.J. Expo, held in Atlantic City, N.J., last October. It is tentatively scheduled for April 23-25 at the Sheraton Universal in Los Angeles. More details to follow.

Singer/dancer Nia Peeples, who scored a club smash several years back with "Trouble," has inked a deal with Charisma Records. Among the folks she will collaborate with are Madonna pal Patrick Leonard.

On the flip side, both Denise Lopez and Joyce Simms are currently in the market for new recording contracts. They were formerly on A&M and Sleeping Bag, respectively.

M.C. 900 Ft. Jesus' D.J. Zero (aka Patrick Rollins) was recently at Planet Dallas Studios in Dallas re-mixing tracks for Warner Bros. duo Unity 2.

Mark Kamins was at Prime Cuts Studio in New York recently, working on overdubs for his remix of Lisa Bellamy's new Sire 12-inch single, "Work It." Eric Kupper programmed and played keyboards while Eric Thompson engineered the session.

NEW ON THE CHARTS

Although Megatone recording artists Diebold & Cataluna are making their first Billboard chart appearance with their pop/industrial rendition of Jefferson Airplane's "White Rabbit," they are hardly newcomers. The duo has enjoyed success on the hi-NRG club circuit since 1986.

Before meeting Megatone GM



DIEBOLD & CATALUNA: From left, David Diebold, and Kim Cataluna

David Diebold, singer Kim Cataluna had been toiling away as a session singer, lending support to tunes by Van Morrison and Todd Rundgren. Diebold had previously produced by NRG diva Magda and penned a chronicle of the San Francisco club scene, "Tribal Rites."

Together, the duo won kudos for covers of "Set Me Free" and "The Way We Were," both of which are included on their full-length debut album, "Sex Technology."

Diebold & Cataluna are currently in the midst of a club tour in support of "White Rabbit," which is bulleted at No. 26 on Billboard's Club Play Chart. The flip side, "Dance Right Back Into Heaven," featuring vocals by hi-NRG's favorite son, Ernest Kohl, has also begun to gather club exposure.

Management and booking are handled through Megatone Records in San Francisco.

LARRY FLICK

33rd Annual Grammy Awards Classical Nominations

Following is the complete list of classical Grammy nominees. The list of nonclassical nominees ran in the Jan. 19 issue of *Billboard*.

CLASSICAL

BEST CLASSICAL ALBUM

(Award to the artist[s] and to the album producer.)

Adams: *Fearful Symmetries*; The Wound-Dresser—John Adams, conductor, Orchestra of St. Luke's; Sanford Sylvan, baritone; Elektra/Nonesuch. Carreras, Domingo, Pavarotti In Concert—Zubin Mehta, conductor, Orchestra del Maggio Musicale Fiorentino & Orchestra del Teatro dell'Opera Di Rome; Jose Carreras, Placido Domingo, Luciano Pavarotti, tenors; Christopher Raeburn, album producer; London. Hanson: *Syms. 3 & 6; Fantasy Variations On A Theme Of Youth*—Gerard Schwarz, conductor, Seattle Symphony & New York Chamber Symphony; Carol Rosenberger, piano; Adam Stern, album producer; Delos International. Ives: *Sym. No. 2; The Gong On The Hook And Ladder (Fireman's Parade On Main Street); Central Park In The Dark; The Unanswered Question*—Leonard Bernstein, conductor, New York Philharmonic; Hans Weber, album producer; Deutsche Grammophon. The Last Recording (Chopin, Haydn, Liszt, Wagner)—Vladimir Horowitz, piano; Thomas Frost, album producer; Sony Classical. Rachmaninoff: *Vespers*—Robert Shaw, conductor, Robert Shaw Festival Singers; Robert Woods, album producer; Telarc.

BEST ORCHESTRAL PERFORMANCE

(Awards to the conductor and to the orchestra.)
Beethoven: *Syms. Nos. 7 In A & 8 In F*—Sir Georg Solti, conductor, Chicago Symphony Orchestra; London. Hanson: *Syms. Nos. 3 & 6*—Gerard Schwarz, conductor, Seattle Symphony Orchestra; Delos International. Ives: *Sym. No. 2; The Gong On The Hook And Ladder (Fireman's Parade On Main Street); Central Park In The Dark; The Unanswered Question*—Leonard Bernstein, conductor, New York Philharmonic; Deut-

sche Grammophon. Shostakovich: *Syms. Nos. 1, Op. 10 & 7 (Leningrad) Op. 60*—Leonard Bernstein, conductor, Chicago Symphony Orchestra; Deutsche Grammophon. Shostakovich: *Sym. No. 8, Op. 65*—Leonard Slatkin, conductor, St. Louis Symphony Orchestra; RCA Victor Red Seal.

BEST OPERA RECORDING

(Awards to the conductor, album producer, and principal soloists.)

Mussorgsky: *Boris Godunov*—Mstislav Rostropovich, conductor, National Symphony Orchestra; principal solos: Raimondi, Vichnievskaia, Gedda, Plishka, Riegel, Tesarowicz; Michel Garcin, album producer; Erato. Prokofiev: *The Love For Three Oranges*—Kent Nagano, conductor, Orchestra of Opera de Lyon & Chorus; principal solos: Bacquier, Viala, Gautier, Dubosc, Bastin; Arend Prohmann, album producer; Virgin Classics. Verdi: *Attila*—Riccardo Muti, conductor, Orchestra e Coro del Teatro alla Scala Milano; principal solos: Ramey, Studer, Shicoff, Zancaro; David Groves, album producer; Angel. Wagner: *Das Rheingold*—James Levine, conductor, Metropolitan Opera Orchestra; principal solos: Morris, Ludwig, Jerusalem, Wlaschiha, Moll, Zednik, Rootering; Cord Garben, album producer; Deutsche Grammophon. Weill: *The Threepenny Opera*—John Mauceri, conductor, RIAS Berlin Sinfonietta Berlin; principal solos: Lemper, Kollo, Milva, Adori, Denesch; Michael Haas, album producer; London.

BEST CHORAL PERFORMANCE (OTHER THAN OPERA)

(Award to the choral conductor, to the orchestral conductor if an orchestra is on the recording, and to the choral director or chorus master, as applicable.)

Bach: *St. Matthew Passion*—John Eliot Gardiner, conductor, Monteverdi Choir, London Oratory Junior Choir & English Baroque Soloists; Archiv. Handel: *Susanna*—Nicholas McGegan, conductor, U.C. Berkeley Chamber Chorus, Philip Brett, choral conductor & Philharmonia Baroque Orchestra; Harmonia Mundi. Rachmaninoff: *Vespers*—Robert Shaw, conductor, Robert Shaw Festival Singers; Telarc. Vaughan Williams: *Sym. No. 1 "Sea Symphony"*—Bernard Haitink, conductor, London Philharmonic Choir & Orchestra; Angel. Walton: *Belshazzar's Feast/Bernstein: Chichester Psalms; Missa Brevis*—Robert Shaw, conductor, Atlanta Symphony Orchestra Chorus & Orchestra, Telarc.

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST(S) WITH ORCHESTRA

Hanson: *Fantasy Variations On A Theme Of Youth*—Carol Rosenberger, piano; Gerard Schwarz, conductor, New York Chamber Symphony; Delos International. Lazaro: *Tableaux (After Kandinsky) For Piano & Orchestra*—Garrick Ohlsson, piano; Gerard Schwarz, conductor, Seattle Symphony; Delos International. Shostakovich: *Violin Con. No. 1 In A Min./Glazunov: Violin Con. In A Min., Op. 82*—Itzhak Perlman, violin; Zubin Mehta, conductor, Israel Philharmonic; Angel. Stravinsky: *Works For Piano And Orchestra (Con. For Piano & Orchestra; Capriccio For Piano & Orchestra, Etc.)*—Paul Crossley, piano; Esa-Pekka Salonen, conductor, London Sinfonietta; Sony Classical. Trumpet Concertos (Haydn, Hummel, Tartini, Torelli & Bellini)—Rolf Smedvig, trumpet; Jahja Ling, conductor, Scottish Chamber Orchestra; Telarc.

BEST CLASSICAL PERFORMANCE—INSTRUMENTAL SOLOIST(S) WITHOUT ORCHESTRA

Carter: *Night Fantasies/Adams: Phrygian Gates*—Ursula Oppens, piano; Music & Arts Program of America Inc. Debussy: *12 Piano Etudes*—Mitsuko Uchida, piano; Philips Classics. The Last Recording (Chopin, Haydn, Liszt, Wagner)—Vladimir Horowitz, piano; Sony Classical. Mozart: *Piano Sonatas K. 283, 331, 332, 333*—Alicia de Larrocha, piano; RCA Victor Red Seal. Paganini: *24 Caprices For Solo Violin, Op. 1*—Midori, violin; CBS Masterworks.

BEST CHAMBER MUSIC OR OTHER SMALL ENSEMBLE PERFORMANCE

Arensky: *Piano Trio No. 2 In D Min./Tchaikovsky: Piano Trio In A Min.*—Mona Golabek, piano; Andres Cardenes, violin; Jeffrey Solow, cello; Delos International. Bartok: *Contrasts/Stravinsky: L'Histoire Du Soldat-Suite/Ives: Largo, Songs*—Richard Stoltzman, clarinet; Richard Goode, piano; Lucy Chapman Stoltzman, violin; RCA Victor Red Seal. Brahms: *The Three Violin Sonatas (Nos. 1, Op. 78; 2, Op. 100; 3 Op. 108)*—Itzhak Perlman, violin; Daniel Barenboim, piano; Sony Classical. Crumb: *Black Angels/Tallis: Spem In Alium/Marta: Doom. A Sigh/Ives: They Are There!*—Kronos Quartet; Elektra/Nonesuch. Haydn: *The Seven Last Words Of Christ*—Juilliard String Quartet; Benita Valente, Jan DeGaetani, Jon Humphrey, Thomas Paul; Sony Classical.

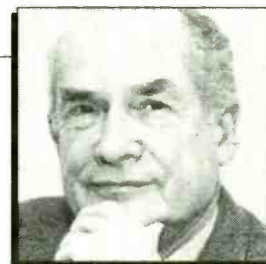
BEST CLASSICAL VOCAL PERFORMANCE
Adams: *The Wound-Dresser*—Sanford Sylvan, baritone (John Adams, conductor, Orchestra of St. Luke's); Elektra/Nonesuch. Berlioz: *Les Nuits D'Ete, Op. 7/Mahler: Five Wunderhorn Songs & Five Ruckert Songs*—Jan DeGaetani, mezzo-soprano (David Effron, conductor, Eastman Chamber Ensemble); Bridge. Carreras, Domingo, Pavarotti In Concert—Jose Carreras, Placido Domingo, Luciano Pavarotti, tenors (Zubin Mehta, conductor, Orchestra del Maggio Musicale Fiorentino & Orchestra del Teatro dell'Opera di Rome); London. Schubert: *The Complete Songs-Volume 7*—Elly Ameling, soprano (Graham Johnson, accomp.); Hyperion. Songs From Des Knaben Wunderhorn (Mahler, Brahms, Schumann, Loewe, Strauss, Zemlinsky, Von Weber)—Thomas Hampson, baritone (Geoffrey Parsons, accomp.); Teldec.

BEST CONTEMPORARY COMPOSITION
Adams: *The Wound-Dresser*—John Adams, composer; Sanford Sylvan, baritone; John Adams, conductor, Orchestra of St. Luke's; Elektra/Nonesuch. Bernstein: *Arias & Barcarolles*—Leonard Bernstein, composer; William Sharp, baritone; Judy Kaye, mezzo-soprano; Michael Barrett & Steven Blier, pianos; Koch International. Lazaro: *Tableaux (After Kandinsky) For Piano & Orchestra*—Henri Lazaro, composer; Garrick Ohlsson, piano; Gerard Schwarz, conductor, Seattle Symphony; Delos International. Riley: *Salome Dances For Peace*—Terry Riley, composer; Kronos Quartet; Elektra/Nonesuch. Zwillich: *Sym. No. 2*—Ellen Taaffe Zwillich, composer; Lawrence Leighton Smith, conductor, Louisville Symphony Orchestra; Louisville/First Edition Recordings.

BEST ENGINEERED RECORDING, CLASSICAL
Crumb: *Black Angels/Tallis: Spem In Alium/Marta: Doom. A Sigh/Ives: They Are There!*—Shostakovich: *Quartet No. 8 (Kronos Quartet)*—Judith Sherman, engineer; Elektra/Nonesuch. Mahler: *Sym. No. 8 In E Flat (Symphony Of A Thousand)* (Vienna State Opera Chorus; Vienna Boys Chorus; ORF Chorus & Arnold Schoenberg Choir)—Bud Graham, engineer; Sony Classical. Rachmaninoff: *Vespers (Robert Shaw, conductor, Robert Shaw Festival Singers)*—Jack Renner, engineer; Telarc. Shostakovich: *Syms. Nos. 1, Op. 10 & 7 (Leningrad) Op. 60* (Leonard Bernstein, conductor, Chicago Symphony Orchestra)—Karl-August Naegler, engineer; Deutsche Grammophon. Shostakovich: *Sym. No. 8, Op. 65* (Leonard Slatkin, conductor, St. Louis Symphony Orchestra)—William Hoekstra, engineer; RCA Victor Red Seal.

CLASSICAL PRODUCER OF THE YEAR
Michael Fine, Judith Sherman, Adam Stern, Hans Weber, Max Wilcox.

Classical KEEPING SCORE



by Is Horowitz

GRAMMY GAMBIT: For many it's quibble time again. The Grammy nominations are in and once more the results invite plaudits, complaints, and some wonder.

As a member of the "craft" committee that helped winnow down to five the 10 entries in each classical category that survived initial membership balloting, I must confess to equal shares of the above.

But don't expect to read here a list of the recordings that competed for our attention, and didn't place. Ground rules tag that as privileged information. Further, no committee member was briefed on choices made by his colleagues. Individual ballots were tallied by others to determine the top five (except for six in the case of best classical album, presumably because of a tie).

I can attest that we listened with care, most often with pleasure (and sometimes with pain), to recordings we had no greater share in putting up for consideration than any other NARAS member voting in the first round. None of the 10 participants had the option of adding neglected favorites to the list before us.

It will be recalled that the reason for interjecting a craft committee into the Grammy selection process was to inhibit the kind of bloc or brand-name voting that marred some previous award exercises. This was achieved to some extent, and that's good. But perhaps more has to be done, not alone to prevent gang voting, but also to allow more worthy candidates to surface.

After the current Grammy sweeps has run its course, it's expected that the classical selection process will be reviewed to see if it can be improved further. The trick is to preserve Academy member participation in the voting process even as greater "expert" input is utilized.

For the record, 18 labels are represented in the official classical nominations, a larger-than-expected spread.

Sony Classical led the field with seven nominations. Nonesuch, Deutsche Grammophon, and Delos (yes, Delos) came next with six each. Telarc, a longtime Grammy grabber, followed with five. London and RCA Records had four each, and Angel three.

Single nominations were earned by Philips, Virgin, Erato, Teldec, Koch, Harmonia Mundi, Bridge, Hyperion, Music & Arts, and Louisville.

Not represented in the above summaries are best-producer nominations, or historical (where RCA won two entries with Toscanini reissues), best music video—longform (where a DG/Bernstein production figured), and comedy (where P.D.Q. Bach scored for Telarc).

Despite the flood of new Mozart recordings released as the bicentenary of his death approaches, only one nomination bears the hallowed name—an album of sonatas played by Alicia De Larrocha on RCA.

PINCHAS ZUKERMAN, recently signed by BMG Classics, is spending lots of time building a catalog for his new affiliation. First to be released is an initial entry in a cycle of the Mozart violin sonatas, with **Marc Neikrug** as keyboard collaborator. That's due out in February, to be followed in April by a set of Bach concertos, with Zukerman also serving as conductor of the English Chamber Orchestra.

While Zukerman and Neikrug also have cycles of the Beethoven and Brahms Violin Sonatas under way, one of his more intriguing projects involves a collaboration with violinist **Itzhak Perlman**, who has not appeared on the RCA label for many years. Already recorded is a sonata for two violins by Leclair and a pair of Mozart duos for violin and viola. Some additional material still may be recorded before the album is issued next fall.

If it's January, it must be Grammy 'quibble' time again

Also in the can is a Bartok set in which Zukerman is soloist in both the Viola Concerto and the Violin Concert No. 2, with **Leonard Slatkin** conducting the St. Louis Symphony. **Joanna Nickrenz** and **Elizabeth Ostrow** share production credits, respectively, on that project.

The Bartok package is due for release in the fall. Other concerto recordings featuring Zukerman will be performed with **Zubin Mehta** and both the London and Los Angeles Philharmonic orchestras.

DENON RECORDS will host a clutch of visiting artists this spring. Conductor **Emmanuel Krivine** will be here in April for a 10-concert tour with the Lyon National Orchestra. **Bruno-Leonardo Gelber**, with whom Denon is engaged in a cycle of the Beethoven Piano Sonatas, will be soloist. He'll be performing Rachmaninoff's Piano Concerto No. 3. Denon will release a new Krivine CD (Rimsky-Korsakov's "Scheherazade") in March.

Also due here in April is the young French pianist **Helene Grimaud**, for a series of recital and orchestral appearances. Grimaud, incidentally, may figure in an upcoming Denon recording with the Cincinnati Orchestra under **Jesus Lopez-Cobos**. Discussions are under way for what would be the label's first major-orchestra recording in the U.S. Rachmaninoff's Second Piano Concerto will be the vehicle if negotiations jell.

Meanwhile, says the label's **Ken Yoshimura**, Denon is preparing a midprice chamber music series for introduction in early summer. Material, all digitally recorded, comes from catalog and, in some cases, will be served up in new compilations. Such ensembles as **The Smetana Quartet** and **The Suk Trio** will be featured. The initial release will consist of 10 titles, with another 10 to follow shortly thereafter.

Additional Grammy Nominations

ALBUM PACKAGE

BEST ALBUM PACKAGE

(An art director's award. Artists' names appear in parentheses for identification.)
Behind The Mask—Art Director: Jeri Heiden (Fleetwood Mac), Warner Bros.; Bossanova—Art Director: Vaughan Oliver (Pixies), Elektra; Compositions (Special Edition Blue Binder Cover)—Art Directors: Carol Boboits, Anita Baker & Jim Ladwig (Anita Baker), Elektra; Days Of Open Hand (Special Edition Hologram Cover)—Art Directors: Len Peltier, Jeffrey Gold & Suzanne Vega (Suzanne Vega), A&M; Songs For Drella (Special Edition Black Velvet Cover)—Art Director: Tom Recchion (Lou Reed & John Cale), Sire/Warner Bros.

ALBUM NOTES

BEST ALBUM NOTES

(An album notes writer's award. Artists' names appear in parentheses for identification.)
Art Pepper: *The Complete Galaxy Recordings*—Album Notes Writer: Gary Giddins (Art Pepper), Galaxy/Fantasy; Bo Diddley—*The Chess Box*—Album Notes Writer: Robert Palmer (Bo Diddley), MCA/Chess; Brownie: *The Complete Emarcy Recordings Of Clifford Brown*—Album Notes Writer: Dan Morgenstern (Clifford Brown), Emarcy; *The Jack Kerouac Collection*—Album Notes Writer: David Perry (Jack Kerouac), Rhino; Muddy Waters—*The Chess Box*—Album Notes Writers: Mary Katherine Aldin & Robert Palmer (Muddy Waters), MCA/Chess.

Talent

Hard Rock's Cinderella Story Manager Predicts Long Stay At The Ball

■ BY ELIANNE HALBERSBERG

NEW YORK—After selling well more than 2 million copies of both its 1986 debut disc, "Night Songs," and its bluesy 1988 follow-up, "Long Cold Winter," and currently closing in on another platinum award with "Heartbreak Station," Cinderella has found a secret of success, vocalist Tom Keifer says, in the element of surprise the group

'Record companies today, aided by MTV, aren't into careers, but songs'

brings to each release.

"I don't ever want to come out with an album that people press play and say, 'Oh, that again,'" he says. "I want to always grow and maintain the attitude and energy that they liked about us in the first place. It's real important to me that we not repeat ourselves, but always move on. The bands I loved—Zeppelin, the Stones—never stood in one place. I hope we always keep people pleasantly surprised."

"Heartbreak Station," on Mercury/PolyGram, hit the top 20 on the Top Pop Albums chart within a month of its release and the single

"Shelter Me" is getting strong play on MTV and rising with a bullet on the Hot 100 chart.

Manager Larry Mazer of Entertainment Services Unlimited, whose client roster also includes Kiss, Nelson, Tangier, and others, believes that as Cinderella is "transcending the teen market they started out with, [they are] maintaining those fans with up-tempo rockers [and] the older demographic with hard rock; and the ballads hopefully will bring an even older audience, those who would not think of going in a record store and buying a rock album.

"Someone in their late 20s is not expected, within the industry, to go home and listen to Black Sabbath," continues Mazer. "The hard-rock audience is 12-18, but I don't believe in a total dropoff—that once those kids go to college, they start listening to 10,000 Maniacs."

Mazer, seasoned at working hard-rock bands, says the task itself is no more difficult of late despite the genre's downward spiral on the chart (Billboard, Nov. 10). The problem "is not being able to break bands the way we used to. There is so much classic rock on radio that new bands are in small rotation. The frequency of airplay is not enough to enable listeners to hear and want to buy it. If you're top-five AOR, you'll sell two- to three-hundred-thousand. You need CHR and MTV

to reach multiplatinum.

"The threshold of sales peaked with Bon Jovi's 'Slippery When Wet' at 9 million. The next year, 'New Jersey' did 5 million. Motley Crue and Aerosmith capped off at 4 million. The world of sales has gone down and down. The roof is 4 million. The metal/hard-rock picture has gotten smaller while dance has gotten bigger. Vanilla Ice sold 5 mil-

(Continued on page 45)



Oh, Oh, O'Jays. At the EMI Records U.S.A. Christmas party, held at the legendary El Morocco nightclub in New York, the O'Jays offered an impromptu performance of "Emotionally Yours," with A&R VP Ron Fair at the piano. The Bob Dylan song serves as the title track of the group's new EMI album. The first single from that disc is "Don't Let Me Down." Pictured, from left, are Walter Williams of the O'Jays; Sal Licata, president/CEO of EMI Records U.S.A.; Eddie Levert of the O'Jays; Fair; and Sammy Strain of the O'Jays.

N'ville Showcases: Hard Corps Enlists Fans; Face Of Concern Rivets; Simonz Says 'Rock!'

THE GNASHING GUITAR chords and big metal beat of **Hard Corps'** three-man rhythm section rocked the brick walls of 328 Performance Hall, the warehouselike club on the gritty side of downtown Nashville. Above the roar, the band's three other members—two MCs and a DJ—rapped and scratched out a fearsome metal hip-hop fusion that demanded the crowd's attention. When this six-piece surged into a rap/metal remake of AC/DC's "Back In Black," visions of chart bullets danced in the heads of A&R execs in attendance.

Hard Corps, whose show at last fall's **NewSouth** conference in Atlanta proved they're contenders (Billboard, Oct. 27), offered one of the more impressive sets at the sixth annual **Nashville Extravaganza**. For three nights, Jan. 10-12, Extravaganza '91 showcased 25 acts from Nashville and surrounding Southeastern cities that break the Music City's country stereotype.

The Extravaganza, organized by the Nashville Entertainment Assn. and showcase promoter **Steve West** with co-sponsorship from BMI, ASCAP, and album-rocker **WTLR** (Lightning 100), reluctantly ran into competition this year from the **Days of 103**. This marathon of 103 regional bands at the Cannery club complex was counterbooked on the same nights as the Extravaganza by the Starwood Amphitheater and promoted on leading album-rocker **WKDF** (103.3). The Cannery drew the larger crowds and the occasional guest star—**Dan Baird** of the **Georgia Satellites** sat in with **Colin Wade Monk** of **Murfreesboro**—but the sheer number of acts crammed into its schedule turned off the national label scouts.

THE A&R BUZZ began after sets by several of the Extravaganza acts. The eclectic acoustic duo of **Fleming & John** entranced an audience at Bonkerz with arrangements that included, for this date, congas, keyboards, flugelhorn, and a string quartet. . . . With bluegrass and saxophone accents and charisma to spare, singer/songwriter **Marcus Hummon** had both top pop and country A&R VPs checking him out. . . . Atlanta's **Face Of Concern** was riveting, with impassioned, alternative-pop material, solid musicianship, and a sense of purpose that was palpable. As video-genic as they come, these two women and three men had undeniable chemistry onstage. The ink may be dry on a publishing deal as you read this and a recording deal seems certain to follow. . . . **Gary Jenkins** brought fresh-faced funk and soul to the showcase with his sweet and soaring vocals. . .

Former **Wet Willie** front man **Jimmy Hall**, who has been writing of late with **Steve Winwood** collaborator **Will Jennings**, gave his all to his R&B set. . . . Husky-voiced **Kristin Hall**, onetime guitar tech for the **Indigo Girls** and now working with their manager, **Russell Carter**, offered up one of the weekend's richest collection of original pop-rock songs. . . . **Duya Duya**, in from St. Louis for an early set at the **Exit/In**, played a crisp, propulsive set of alternative pop, alternatively spiced with sax and synthesizer. . . .

Simmonz, Nashville rockers who opened a Starwood Amphitheater date for **Damn Yankees** and **Bad Company**, jammed their pop-metal tracks to the rafters during a late-night set. . . . Sets by **Fling Hammer**, **Scul Soup**, and **Mammy Nams** at the Extravaganza, and by others at the **Days of 103** marathon, largely showed how influential the rock and funk style of **Red Hot Chili Peppers** and **Faith No More** has become at the roots level. . . . Also on the Extravaganza roster: Atlanta blues-rockers **Fear Glory**, the Suspects, folk-rockers **King Bub**, troubadour **Bill Miller**, the **Chris Edmonds Group**, the jazz-pop of the **Floating Men** and **Danny Flannigan & the Rain Chorus**, session vets **Freddie & the Screammers**, the "funkabilly" of **Hank Flamingo**, **Burning Blue** from Memphis, **Under The Big Top**, and the hard rock of **Apache Underground**.

EVE OF DESTRUCTION: As elsewhere, more than careers and deals inevitably dominated talk in Nashville, as news came that Congress voted to approve military moves in the Middle East. On the broadest level, musicians and fans knew their peers may be the ones to die. On a narrow point, record execs expressed a newfound fear of flying, in a business that moves on international air lanes. In the same way the U.S. military was unprepared for guerrilla-style combat a generation ago, its leaders now seem unprepared for a war of terrorism that may extend well beyond the Persian Gulf. The fear and hope came together in the closing moment of **Hard Corps'** set at Extravaganza. As a howl of feedback filled the hall, the band members stood arm-in-arm in the darkness, facing away from the audience, with heads bowed. One stretched an arm upward—and voiced a prayer for peace.

Assistance in preparing this column was provided by **Bob Oermann** in Nashville.

New Genre Gains Ground As A Viable Contender In Folk Field

■ BY PAUL VERNA

NEW YORK—Like so many musical genres, the "anti-folk" movement was born out of rebellion. Just as punk was a reaction to the staid rock of the late '70s, anti-folk flourished as an answer to what many perceived to be a stagnant New York Greenwich Village folk scene in the early '80s.

Gold Castle recording artist **Lach**, who claims credit for coining the term anti-folk, says, "I was kicked out of all the folk festivals, so I decided to do my own festival and call it anti-folk." He adds, "Anti-folk is to folk what punk was to rock."

Roger Manning, another prominent figure in the anti-folk school who has recorded for SST, says, "Folk has been a four-letter word for too long. A lot of the acoustic stuff that was coming out was really boring—it really sucked."

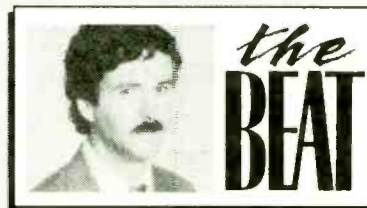
Even artists whose music fits comfortably into a folk mold have found cause to distance themselves from its strict traditions. Washington Squares member **Tom Goodkind**, producer of Lach's Gold Castle debut album, "Contender," and himself a Gold Castle artist, says that much of today's "folk music has the appeal of her-

Consequently, Lach and a troupe of disgruntled peers—including Manning, **Cindy Lee Berryhill**, who has recorded for Rhino; SST artist **Kirk Kelly**; and PolyGram's **Michelle Shocked**—expressed their discontent with the "cliquey" Greenwich Village scene by branching out into a genre of their own, initially sharing an "anti-folk" sensibility.

In mid-1984, Lach proceeded to open the **Hidden Fortress**, an open-mike club that he ran out of his loft on Rivington Street on the Lower East Side. Eventually, the scene prospered to the point of attracting large crowds and receiving considerable media coverage in such major publications as the **Village Voice** and **The New York Times**. But, soon after this success arrived, the police evicted Lach from the loft, forcing him to run the Fort as a rotating club at such establishments as **Tramps**, **Nightingale's**, and **Chameleon**.

Eventually, Lach landed a deal with Gold Castle—an ironic signing, considering that the label's mainstays are two of the most enduring icons of traditional folk: **Peter, Paul & Mary** and **Joan Baez**.

From Manning's self-described "folkgrass" tunes to Lach's folk, (Continued on page 46)



by Thom Duffy

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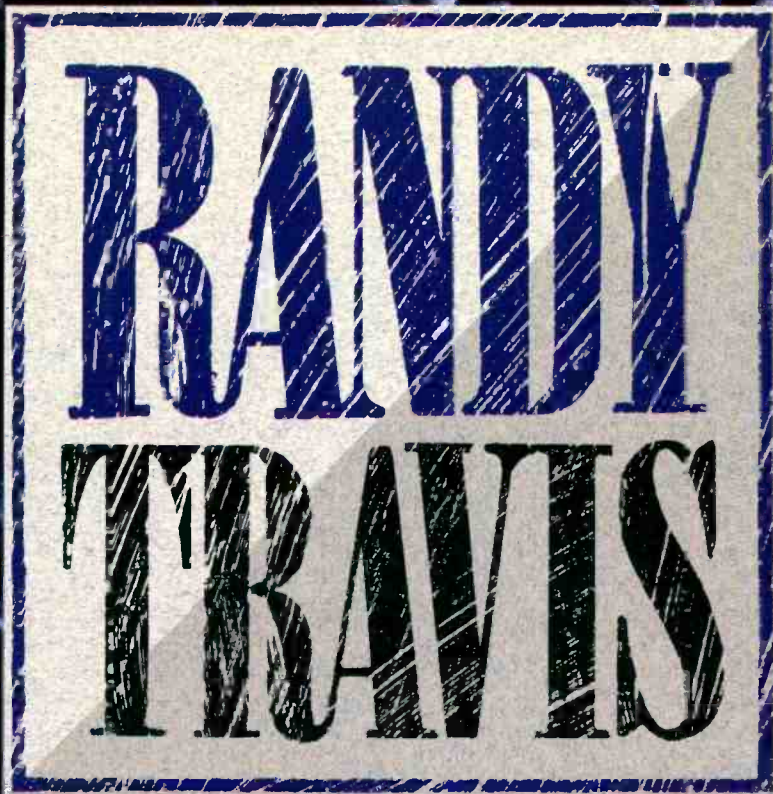
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22-FEB	HERSHEY, PA	HERSHEY PARK ARENA
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24-FEB	WORCESTER, MA	WORCESTER MEMORIAL AUDITORIUM
25-FEB	BRIDGEPORT, CT	KLEIN MEMORIAL AUDITORIUM
27-FEB	HUNTINGTON, WV	CIVIC CENTER AUD
28-FEB	FAIRFAX, VA	PATRIOT CENTER-GEORGE MASON UNIV
1-MAR	PITTSBURGH, PA	SYRIA MOSQUE
2-MAR	AUBURN HILLS, MI	PALACE OF AUBURN HILLS
4-MAR	TORONTO, ONT	MASSEY HALL
5-MAR	KALAMAZOO, MI	WINGS STADIUM
8-MAR	SOUTH BEND, IN	MORRIS CIVIC AUDITORIUM
9-MAR	DAYTON, OH	HARA ARENA
11-MAR	AKRON, OH	CIVIC CENTER THEATER
12-MAR	COLUMBUS, OH	OHIO CENTER
13-MAR	INDIANAPOLIS, IN	CONVENTION CENTER
15-MAR	DAVIDSON, NC	BAKERS SPORTS COMPLEX
16-MAR	ATLANTA, GA	FOX THEATER
17-MAR	NASHVILLE, TN	JACKSON HALL-TPAC
18-MAR	GREENVILLE, SC	MUNICIPAL AUDITORIUM
19-MAR	JACKSONVILLE, FL	FLORIDA THEATER
21-MAR	FT. MEYERS, FL	BARBARA MANN PERFORMANCE HALL
22-MAR	MIAMI, FL	SUNRISE THEATER
23-MAR	LAKELAND, FL	CIVIC CENTER
26-MAR	WACO, TX	FARRELL CENTER
28-MAR	ABILENE, TX	MOODY COLISEUM
29-MAR	DALLAS, TX	REUNION ARENA
30-MAR	SAN ANTONIO, TX	SEA WORLD
2-APR	KANSAS CITY, KS	MEMORIAL HALL
3-APR	SPRINGFIELD, MO	SHRINE MOSQUE
4-APR	TULSA, OK	MABEE CENTER
5-APR	NORMAN, OK	LLOYD NOBLE ARENA
6-APR	HOUSTON, TX	SAM HOUSTON COLISEUM
12-APR	ST. LOUIS, MO	FOX THEATER
13-APR	CHICAGO, IL	UIC PAVILLION
14-APR	MILWAUKEE, WI	THE RIVERSIDE
15-APR	SIOUX FALLS, SD	ARENA
17-APR	EAD CLAIRES, WI	EAD CLAIRES AUD
18-APR	ST. PAUL, MN	FORUM
19-APR	MOOREHEAD, MN	MEMORIAL AUD
20-APR	BISMARCK, ND	ARENA
23-APR	CALGARY, ALB	JACK SINGER HALL
24-APR	EDMONTON, ALB	NORTH ALBERTA JUBILEE AUD
26-APR	KELOWNA, BC	MEMORIAL ARENA
27-APR	VANCOUVER, BC	PNE COLISEUM
28-APR	PORTLAND, OR	CHILES CENTER
29-APR	SEATTLE, WA	COLISEUM
2-MAY	SAN DIEGO, CA	SYMPHONY HALL
3-MAY	LOS ANGELES, CA	UNIVERSAL AMPH
4-MAY	IRVINE, CA	BREN CENTER
5-MAY	CONCORD, CA	CONCORD PAVILLION

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tion."—*The New York
Times*

"Vocally, Travis is without
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"No one else...has con-
sistently put out so many
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won't be long before he's
standing toe-to-toe and
throat-to-throat with the
field's all-time greats."—
Los Angeles Times

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Executive Producer: Lib Hatcher
Management: Lib Hatcher
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BOXSCORE TOP CONCERT GROSSES

AMUSEMENT BUSINESS®

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
ZZ TOP THE BLACK CROWES	Capital Centre Landover, Md.	Jan. 13-14	\$652,635 \$22.50	30,553 sellout	Beaver Prods.
PAUL SIMON	Edmonton Northlands Coliseum Edmonton, Alberta	Jan. 7	\$391,533 (\$448,305 Canada) \$32.50	14,171 16,528	Perryscope Concert Prods./ Concert Prods. Intl.
PAUL SIMON	Tacoma Dome Tacoma, Wash.	Jan. 4	\$373,325 \$25	14,931 16,338	Perryscope Concert Prods./ Concert Prods. Intl. USA
PAUL SIMON	Oakland-Alameda County Coliseum Oakland, Calif.	Jan. 13	\$347,175 \$25	14,344 a sellout 14,500	Concert Prods. International Bill Graham Presents
M.C. HAMMER EN VOGUE	Pacific Coliseum, Pacific Nat'l Exhibition Vancouver, British Columbia	Dec. 15	\$301,858 (\$348,042 Canada) \$28.50	12,469 15,162	A.H. Enterprises
PAUL SIMON	ARCO Arena Sacramento, Calif.	Jan. 14	\$287,500 \$25	11,950 13,145	Bill Graham Presents Concert Prods. International
PAUL SIMON	Memorial Coliseum Portland, Ore.	Jan. 10	\$264,178 \$25	10,193 sellout	Perryscope Concert Prods. Concert Prods. International
RED HOT CHILI PEPPERS THE CRAMPS THE WEIRDOS	San Francisco Civic Auditorium San Francisco	Dec. 31	\$257,592 \$30	8,500 sellout	Bill Graham Presents
ZZ TOP THE BLACK CROWES	Coliseum, Charleston Civic Center Charleston, W.Va.	Jan. 12	\$218,800 \$20	11,427 sellout	Beaver Prods.
ZZ TOP THE BLACK CROWES	Ervin J. Nuttler Center Wright State Univ. Dayton, Ohio	Jan. 10	\$217,620 \$19.50	11,160 12,198	Sunshine Promotions
JANE'S ADDICTION THE PIXIES PRIMUM	Civic Auditorium, San Francisco Convention Facilities San Francisco	Dec. 15	\$157,400 \$18.50	8,500 sellout	Bill Graham Presents
POISON/WARRANT	Arena, Rushmore Plaza Civic Center Rapid City, S.D.	Jan. 12	\$134,922 \$18.50/\$17.50	8,090 9,000	West Central Prods.
THE RADIATORS HOT TUNA	The Ritz New York	Dec. 31	\$123,780 \$50/\$35/\$30/ \$25	4,077 5,150	Metropolitan Entertainment
BAD COMPANY/DAMN YANKEES	Recreation & Events Center San Jose State Univ. San Jose, Calif.	Dec. 16	\$104,081 \$22/\$19.50	5,264 6,000	Bill Graham Presents
GARTH BROOKS	Cal Farley Coliseum, Amarillo Civic Center Amarillo, Texas	Dec. 15	\$96,390 \$15	6,426 6,812	C&M Prods.
TOM WAITS	Orpheum Theatre San Francisco	Dec. 31	\$84,000 \$35	2,400 sellout	Bill Graham Presents
TOM WAITS	Center for the Performing Arts, San Jose Convention & Cultural Facilities San Jose, Calif.	Dec. 30	\$65,675 \$25	2,627 sellout	Bill Graham Presents
THE RAMONES THE LUNACHICKS	The Ritz New York	Dec. 29	\$45,760 \$19.50/\$18.50/ \$17.50	2,575 sellout	Metropolitan Entertainment
TONY! TONI! TONE! SALT-N-PEPA FATHER M.C.	Syria Mosque Pittsburgh	Jan. 9	\$38,644 \$18.75	2,061 3,500	DiCesare-Engler Prods.
SPECIAL BEAT THE TOASTERS	The Ritz New York	Dec. 15	\$33,248 \$22/\$19.50/ \$18.50	2,080 2,575	Metropolitan Entertainment
EDDIE MONEY 415	Luther Burbank Center for the Arts Santa Rosa, Calif.	Dec. 28	\$30,264 \$19.50	1,550 sellout	Bill Graham Presents
SLAUGHTER TOM CATS	Celebrity Theatre Phoenix	Dec. 16	\$26,581 \$19.50/\$18.50	1,629 1,801	Evening Star Prods.
THE NEVILLE BROTHERS RENE SANDOVAL	Spreckels Theatre San Diego	Jan. 5	\$24,289 \$22/\$19	1,415 sellout	Bill Silva Presents
NINE INCH NAILS THE ADULTS	The Metropol Pittsburgh	Dec. 27	\$19,789 \$16.50/\$14.50	1,342 sellout	Belkin Prods. DiCesare-Engler Prods.
NINE INCH NAILS THE ADULTS	Phantasy Theatre Lakewood, Ohio	Dec. 28	\$17,600 \$17/\$16	1,100 sellout	Belkin Prods.

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TALENT

TALENT IN ACTION

TONY! TONI! TONE!
SALT-N-PEPA
FATHER M.C.
HI-FIVE

Front Row Theater
Highland Heights, Ohio

TONY! TONI! TONE! is so colorful, the group can blind you with style.

But the Bay area act's complex Funk Lite didn't fully connect during a show it headlined in suburban Cleveland, halfway through a monthlong tour supporting its hit Wing/PolyGram album, "The Revival."

The unexpected highlights of this Jan. 4 date were Dee Suiter, the drummer who backed Salt-N-Pepa, and Father M.C., a Brooklyn, N.Y., rapper whose too-brief set boasted the only charisma of the night.

Perhaps the theater-in-the-round

setting hobbled the six-man Tony! Toni! Toné! Perhaps a 45-minute delay during the show put a damper on the date.

Nevertheless, brothers Raphael and Dwayne Wiggins—Raphael singing high and sweet; Dwayne working the bottom—got the crowd of 2,000 to sway to "It Never Rains (In Southern California)."

(Continued on next page)



Shower The People. James Taylor was among the performers at a recent anti-hunger benefit show for the Yorkville Common Pantry at the Beacon Theater in New York. Also appearing were Maria Muldaur, Joan Baez, Taj Mahal, Geoff Muldaur, and Cherish The Ladies. (Photo: Chuck Pulin)

Philly Band Tangier Gets 'Stranded' New Disc, Touring Slot Set For Feb.

NEW YORK—Tangier, the Philadelphia rock band signed to Atco Records in 1989 at the urging of hometown fan Tom Keifer of Cinderella, is set to release its sophomore album, "Stranded," early next month.

The band which, like Cinderella managed by Larry Mazer of Entertainment Services Unlimited, returns with a new lead singer, Mike LeCompte, replacing Bill Mattson, who opted to leave the group along with second guitarist Gari Saint.

After making a dent on the Top Pop Albums chart with its Atco debut, "Four Winds," and the album-rock hit "On The Line," Tangier recorded its follow-up disc with pro-

duction by Duane Barron and John Purdell (Motley Crue, Poison, L.A. Guns). Guitarist and songwriter Doug Gordon collaborated with Cinderella's Eric Brittingham on the single "(You're Not The) Loving Kind" and with Jim Peteric of Survivor on "Caution To The Wind" and "You Can't Find Love."

"This record is a bit heavier than the first album," says Gordon, "and Michael is more comfortable with that style. Plus, he's a very active front man—a natural motivator for us to kick ass even more."

Tangier will take the opening slot on tour with Winger and Trixter beginning Feb. 8 in St. Louis.

CINDERELLA STORY

(Continued from page 42)

lion on one song, M.C. Hammer did 8 million on two songs, Wilson Phillips did 4 million, so it's not just dance, but pop."

Touring, fanzine coverage, and MTV remain crucial in exposing hard-rock bands, but with exposure comes the risk of overkill. "Rock'n'-roll had a ton of mystique when I was a kid," Keifer recalls. "Today I'm too involved in it to know. I make records and lots of the mystique has been taken out for me. I guess it's still there for people who buy records... It just depends on whose records they're buying!"

Mazer agrees. "Record companies today, aided by MTV, aren't into careers, but songs. Nothing carries over," he says. "Unless people hear a song and like it immediately, they won't buy it. When I grew up, I bought a new Deep Purple album because of allegiance to the band. I didn't have to hear the song first. Music today is so disposable. When Jethro Tull released 'Aqualung,' labels didn't sign 20 Jethro Tulls. There was one Cream, one Hendrix. Now there are 800 Guns N' Roses, Paula Abduls, and New Kids On The Block.

"It's a mediocre time for hard rock," Mazer continues. "As a fan, I listen to everything; that's why I love Cinderella. Tom Keifer is the most important rock artist in the business, the only one who gets it. He makes great records from his heart and soul. Twenty years from now, people will refer to 'Heartbreak Station' because it's great. It has different things, but when it's over it all makes sense. There's a Cinderella vibe, a theme. That's what's missing today."

REVIEWS

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

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

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



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FOR INFORMATION on hotel packages, discounted airline tickets, extra music festival passes, or promotional opportunities at the conference, call or fax SXSW at numbers listed above.

TALENT IN ACTION

(Continued from preceding page)

Dwayne's steps with a willing audience member made "Oakland Stroke" memorably raunchy. The Tonys capped their 45-minute set with the appropriate "Feels Good."

Cheryl "Salt" James 'n' Sandy "Pepa" Denton and a 10-piece backup rocked on "Push It" and "Shake Your Thing," a zesty update of the Isley Brothers tune. But the Next Plateau Records duo also delivered an unnecessarily homophobic take of "Tramp," and its act was more busy than musical. Watch out for Suiter, though; this drummer from the Washington, D.C., go-go group Pleasure, which backed Salt-N-Pepa, offered a serious groove.

Timothy Brown, the stylish rapper on Uptown/MCA Records known as Father M.C., put his stepped, blond-patched head in the audience's face for 18 minutes, pacing dancers Tricky and Disco during a sexy "Lisa Baby" and a charged "I'll Do 4 U." Despite the confines of the stage, Father M.C. worked the room like a pro.

Hi-Five, the Jive/RCA teen quintet from Waco, Texas, that opened, was cute, and "Little Tony" Thompson shone on "Can't Wait Another Minute." But the backing tracks nearly capsized the live lead vocals on the 15-minute set and the boys will have to learn to work bigger stages with more finesse.

CARLO WOLFF

THE CONNELLS BIG DIPPER

The Marquee Club, New York

WITH THE RELEASE of their fourth album, the Connells are becoming mainstays on the college/alternative circuit. It was followers of that scene who watched the North Carolina quintet ease through a repertoire of hypnotically swirling guitar-driven songs during a recent stop here. Just when these tunes threat-

ened to meld together into an indistinguishable blur, the band smartly interjected a '60s pop-flavored ditty, such as modern rock hit "Stone Cold Yesterday," to liven things up.

Lead singer Doug MacMillian made an oddly endearing front man with his slightly off-kilter prancing, wan voice, and Joe Cocker-in-training moves. In sharp contrast was singer/guitarist George Huntley, whose smoothly textured vocals and relaxed delivery presided nicely over many of the pop offerings. The band's namesakes, guitarist Mike and bassist Doug Connell, basically oversaw the proceedings from a distance, while drummer Peele Wimberly kept a consistent but never intrusive beat.

While the band leaned heavily on material from its latest TVT offering, "One Simple Word," tunes from earli-

er efforts such as "Home Today" and "Elegance" only sound better and better as the band's confidence and delivery grow stronger. Unfortunately, a lack of charisma by the band and virtually no contact with the audience blunted the music's effect.

Despite such flaws, the crowd beckoned the band back for more and it obliged with a surprisingly spry reading of "Living In The Past," a rock staple that several members of the college-age crowd seemed to be hearing for the first time.

Supporting act Big Dipper showed momentary flashes of greatness that marked it as a quartet worth watching, although the overall set by the Epic recording act was marred by poor sound and uneven material.

MELINDA NEWMAN



Lou Renews. Executives of EMI Music Publishing meet with Lou Reed, who recently renewed his publishing agreement with EMI. Reed's most recent recording project was 1990's "Songs For Drella," a tribute to Andy Warhol co-written with former Velvet Underground band mate John Cale. Pictured, from left, are Irwin Z. Robinson, president/CEO of EMI Music Publishing; Reed; Martin Bandier, vice chairman of EMI; and Charles Koppelman, chairman/CEO of EMI Music Publishing.

ANTI-FOLK MOVEMENT

(Continued from page 42)

rock, and punk hybrid, anti-folk exists to remind the open-minded listener that the musical possibilities of an acoustic guitar are endless. Notes Ed Ward, a music columnist for the Austin (Texas) Chronicle, "There's a whole new range of sounds that are acceptable to make on an acoustic guitar."

Not that anti-folk artists are all solo acoustic performers. On the contrary, Lach's band, Proper Id, performs on most tracks on "Contender." Berryhill is almost invariably backed up by a group. And the group known as King Missile (Dog Fly Religion) on Shimmydisc, one of the seminal anti-folk outfits, sometimes featured a cello player in a sparse ensemble consisting of drums, electric

guitar, and vocals.

While the commercial potential of anti-folk is questionable, label executives believe that an artist can be marketed outside a standard genre as long as the material is strong.

Sue Drew, East Coast A&R executive at Elektra Records who was involved in signing Shocked to PolyGram, remarked at the panel on anti-folk music at the New Music Seminar last summer: "As far as record companies' attitudes, it doesn't really matter if you're an acoustic musician or if you play electric rock'n'roll, because if you're good or your songs are good, you might have a shot at getting signed."

To be sure, the line between folk and anti-folk, or between anti-folk and alternative rock, is not clear. And to further confuse matters, certain artists who launched their careers in the anti-folk camp—most notably Shocked and, to a lesser extent, Berryhill—have now crossed over into pop territory.

Shocked's breakthrough was her signing to PolyGram. Berryhill, after two albums on Rhino, is reportedly negotiating with SBK.

Joking about the commercial viability of his own music, Lach says he wants to perform a rap version of the raga-influenced Beatles song "With- in You Without You." "I'm ready to go anti-metal now," he adds. "That's going to be the next thing for me."

In-Store-Play Debate Heats Up As BMI Plans Appeal Of Ruling

IN-STORE-PLAY FRAY: What kind of radio sound system requires a retailer to pay a fee to performance rights groups for in-store music? That issue is on the front burner again with BMI's loss in U.S. District Court in Chicago of a suit against **Claire's Boutiques Inc.**, which owns 719 stores under the name of Claire's Boutiques and 30 stores under the name Arcadia. All but about 65 stores, opened last summer and presumably awaiting the court's decision, play radio music.

Judge Ilana D. Rovner dismissed the case in the chain's favor, but BMI is readying an appeal that may ultimately take the issue to the U.S. Supreme Court. In a landmark 1975 decision, the high court in **Twentieth Century Fox Music vs. Aiken** set a precedent for in-store play that was later incorporated into the 1976 Copyright Act. The act granted ex-

emption to stores that do not use sophisticated sound systems to broadcast music from the radio in their stores.

Judge Rovner turned down BMI's view that the court must look at the number of stores BMI claimed to be infringing on song copyrights. "The Claire's stores must be considered on an individual basis rather than in the aggregate," Judge Rovner concluded.

"Because each store operates only a single receiving apparatus of a type commonly used in private homes, and does not further transmit the radio broadcasts it receives, the stores are exempt from liability for copyright infringement..."

Earlier in her 29-page decision, Judge Rovner declared, "In view of the nature and purpose of the [Copyright Act] exemption, 'further transmission' can only mean something more substantial, such as a rebroadcast of a transmission or the use of cable to service multiple receivers. It cannot encompass the mere use of the speaker wire which enables a home-type receiver to drive its speakers."

BMI general counsel **Edward W. Chapin** says, "There is an excellent likelihood that the decision by Judge Rovner... will be overturned. Because the judge disregarded prior decisions concerning licensing of radios in retail establishments, BMI expects to prevail on appeal." ASCAP, while not a party to the action, could file an amicus brief in support of BMI's appeal.

NEW HALL MEMBERS: Otis Blackwell, the team of Jeff Bar-

ry and **Ellie Greenwich**, **Howard Greenfield** (posthumous), and **Antonio Carlos Jobim** (international) are the new inductees into the **Songwriters Hall of Fame**. They will all be officially inducted at the Hall's 22nd annual ceremonies, May 29 at the New York Hilton. The Hall has also named recipients of the **Abe Olman** memorial scholarship fund, established in honor of the late music publisher and co-founder of the Hall. Winners are **Ellen O'Brien**, representing the Hall's custodian organization, **The National Academy of Popular Music**; **Pantera Saint-Montaigne (BMI)**, **Nanette Maxine Brown (ASCAP)**, and **Dee Ann Macomson (Songwriters Guild of America)**.

SPRING SONG: Music and merchandising group **Arcade International** is readying a worldwide publishing arm for introduction this

spring. The new company, **Arcade Publishing**, will be headed by **Andre de Raaff**, who is joining Arcade this month as director of record and publishing operations. He was previously managing director of **Warner Basart Publishing Group Benelux**. In addition to launching Arcade Publishing, de Raaff will supervise all divisions of Arcade's multinational record company, **Indisc**, as well as acting as adviser to Arcade's television merchandising activities. In 1985, de Raaff took over as managing director of **Intersong Basart Publishing Group Benelux**. The company, which has close ties with Dutch multimedia group **Strengtholt**, changed its name to **Warner** three years ago. For the last five years, de Raaff was also managing director of record production company **Purple Eye Productions**, which is a subsidiary of **Strengtholt**.

DEALS: MCA Music has purchased all rights to **Altam Music Corp.** and **Galleon Music Inc.** owned by **Al Gallico** and **Billy Sherrill**. The catalog contains about 220 songs, including newer hits "Old 8x10," recorded by **Randy Travis**, and "Somebody Lied," a hit for **Ricky Van Shelton**.

PRINT ON PRINT: The following are the best-selling folios at **Hal Leonard Publishing Corp.**:
1. **Little Mermaid**, Soundtrack
2. **Billy Joel**, Storm Front
3. **New Kids On The Block**, Step By Step
4. **Stevie Ray Vaughan**, Lightnin' Blues
5. **Bad English**

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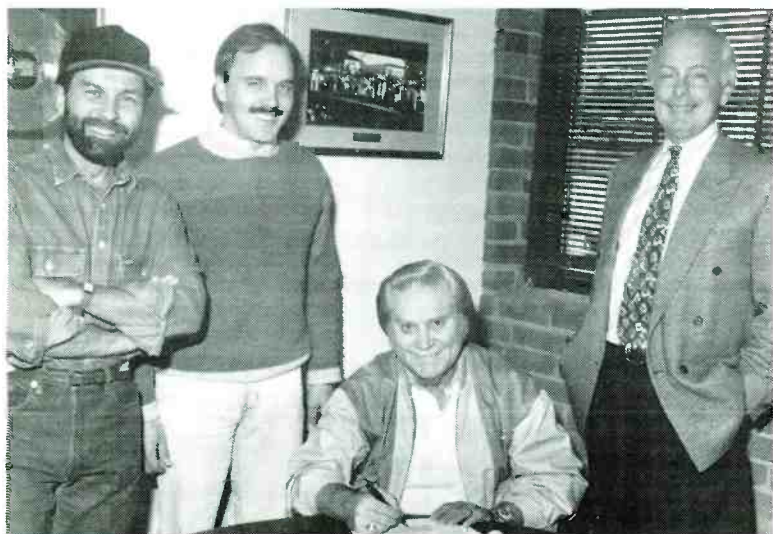
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Country



MCA Signs Possum. George "Possum" Jones, seated, inks a long-term recording contract with MCA Records/Nashville as local label execs gather around. Kyle Lenhing has been named producer on Jones' debut album for the label, slated for release in the fall. Standing, from left, are Tony Brown, executive VP/head of A&R; Buzz Stone, director of A&R; and Bruce Hinton, president.

Country Radio Seminar Slate Set Travis, Wynette Among Featured Acts

NASHVILLE—Randy Travis, Tammy Wynette, and Merle Haggard will perform during opening ceremonies for the 22nd annual Country Radio Seminar, March 6-9 at the Opryland Hotel here. George Strait will be featured on the Super Faces Show, sponsored by the Academy of Country Music, March 7.

Acts selected for the New Faces Show, March 9, are Corbin/Hanner, Mercury/PolyGram; Billy Dean, Capitol Nashville/SBK; Joe Diffie, Epic; Ray Kennedy, Atlantic; Chris LeDoux, American Cowboy Songs; Shelby Lynne, Epic; Pirates Of The Mississippi, Capitol Nashville; Aaron Tippin, RCA; Kevin Welch, Reprise; and Michelle Wright, Arista.

For the second consecutive year,

the Canadian Country Music Assn. will sponsor a luncheon to showcase Canadian-based country acts. Set to perform this year are Patricia Conroy, WEA Records artist and winner of the CCMA's 1990 Vista (Rising Star) Award; Anita Perras, winner of the CCMA female-vocalist-of-the-year prize in 1986 and 1987; and the Good Brothers. Both Perras and the Good Brothers record for Savannah Records. The CCMA will also have an exhibit at the seminar to provide registrants with information about the country's music industry and artists.

Frank Mull, executive director of Country Radio Broadcasters, the CRS sponsor, says the CCMA has made a five-year commitment

to participate in future seminars.

ASCAP is also scheduled to hold a luncheon and showcase, with performers yet to be announced.

Owing to increased demand, exhibit space has been expanded from 68 booths last year to 92 spaces this year.

Special speakers include humorist James Gregory; motivational expert Charles A. Garfield; writer and humorist Roy Blount Jr.; and advertising writers Dick Orkin and Christine Coyle. Gregory, who has just released his first album on Epic, "It Could Be A Law, I Don't Know," will speak March 8, as will Garfield. The others are scheduled for March 9.

Early registration deadline for CRS has been extended to Feb. 1.

Hall Of Famers Compose A Living Scrapbook Acuff, Jones, 8 Others Share Music & Memories

IT WAS ENOUGH TO MAKE EARL SCRUGGS smile. And he did. The occasion was a private taping of the reminiscences and music of 10 Country Music Hall of Fame members: Roy Acuff, 87; Minnie Pearl, 78; Bill Monroe, 79; Little Jimmy Dickens, 70; Chet Atkins, 66; Loretta Lynn, 55; Scruggs, 67; Grandpa Jones, 77; Pee Wee King, 76; and Kitty Wells, 71. A comparatively youngish Roy Clark served as MC. Seated among the small audience that surrounded the tiny circular stage—and staring up at their heroes in absolute awe—were Garth Brooks, Ricky Skaggs, and Rock and Roll Hall of Famer Carl Perkins.

While the lights and cameras were being adjusted, Acuff warmed things up by brandishing an electronic device that squawked out the vilest sort of obscenities. Most of us chuckled at the King's antics, but the best Skaggs could muster up was a look of pained forbearance. Atkins, possibly the most influential guitarist of all time, put on his best country-boy airs and sang new lyrics to "There'll Be Some Changes Made," during which he blithely managed to rhyme "guitar" with "tomorrow," and "Prince" with "Mercedes Benz." Descanting upon his early days in show business, Clark told of his unsuccessful attempt to smuggle a flask of whiskey onto Kitty Wells' bus. And he recalled the first time he heard banjo wizard Scruggs on the radio and decided that the man must have 12 fingers on each hand to produce such beautifully complex sounds. Grandpa Jones recounted the equally unsettling effect Scruggs had on the late Grand Ole Opry star Sam McGee. Himself a banjo player, McGee stood transfixed as he watched Scruggs work his magic on the five-string. Then, he turned to Grandpa and sighed, "I believe I'll just go home and build a hen's nest in mine." Hearing this story, Scruggs threw all caution to the wind and broke into a small grin.

GOING SOLO: You may now think of Foster & Lloyd as Foster and Lloyd. The RCA act has split up. With the O'Kanes also gone and the Judds near-

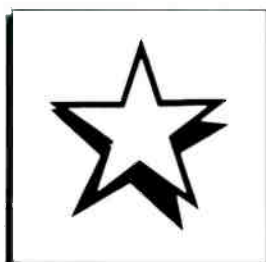
ing a fork in the road, it's either a great time or a wretched time for a new country duet. Ironically, the news that Foster & Lloyd was dividing the silverware surfaced on the same day the act learned it had gotten a Grammy nomination for best country instrumental performance.

MAKING THE ROUNDS: RCA's Clint Black was inducted as the 66th member of the Grand Ole Opry Jan. 10 during the taping of that venerable show's 65th anniversary celebration . . . Century City Artists has sued the Bellamy Brothers in Chancery Court in Nashville, alleging that the act owes the company \$95,272.35 in management fees . . . "Daddy won a radio," sings Arista's Alan Jackson in his current single, "Chasin' That Neon Rainbow." Well, it turns out that Jackson's dad really did win a radio years ago, the first one to which young Alan ever applied his inquisitive ear. That same radio has just been donated to the Country Music Hall of Fame, along with the original manuscript of the song's lyrics . . . Riders In The Sky, those cruise-control cowboys, will soon commence their third season of "Riders Radio Theater" for National Public Radio. The show, which is aired in 121 markets, is recorded at WVXU Cincinnati. The Riders, by the way, have been working on Roy Rogers' new album for RCA, "Happy Trails" . . . Arista's Michelle Wright, Capitol/Nashville's Cheryl Wheeler, and still-unsigned Southern Wind are the country acts tagged to showcase at the National Assn. for Campus Activities convention here Feb. 16-20 . . . Centennial Medical Center here has renamed its cancer-treatment division the Sarah Cannon Cancer Center. Sarah Cannon is the real name of the Grand Ole Opry's grandest comedienne, Pearl. Cannon is both a philanthropist and a cancer survivor . . . As if launching his first album weren't enough to keep him busy, Columbia's Mike Reid is also wrapped up in staging his first play. He is co-author (with Mac Pirkle) of "A House Divided," a Civil War drama that will de-

(Continued on page 50)



by Edward Morris



Citing Realities At Retail, Sugar Hill Cuts Back On Vinyl

NASHVILLE—Sugar Hill Records, the Durham, N.C.-based folk and bluegrass label, will severely pare back its vinyl album offerings this year, according to president Barry Poss. He says the cutback has more to do with retailing realities than with consumer demand.

Sugar Hill's extensive roster includes Doc Watson, the Seldom Scene, the Nashville Bluegrass Band, Doyle Lawson & Quicksilver, Peter Rowan, and Hot Rize.

"This [past] year," Poss reports, "all the bluegrass stuff came out on vinyl. The only thing we didn't put out on vinyl was some of the singer/songwriter artists." In 1991, he adds, Sugar Hill will not have vinyl on 80% to 90% of its titles.

"But when I look to places like County Sales—the mail-order house," Poss continues, "they had the biggest year ever [last year with

vinyl]. And I'm not surprised. The people who want LPs know now they can't get them in record stores. There's no doubt in my mind that there is a strong market for people who want vinyl but who simply have no way to get it. Unfortunately, we deal with retailers, and if retailers won't carry it, we can't manufacture it."

Poss notes that Sugar Hill is "still selling vinyl stock to the mail-order people and overseas." The United Kingdom, he says, is still a strong LP market.

The drop in demand for vinyl, Poss explains, had led him to sell some of Sugar Hill's LP overstock to cutout houses: "Mostly it's when we have a real large inventory that we don't think we can get rid of in the normal attrition pattern."

EDWARD MORRIS

Cherry Lane Aims To Take Bigger Slice Of Country Pie

NASHVILLE—Like other major print music companies (Billboard, Jan. 12), Cherry Lane Music is increasing its activity in the country field.

Recently, the Port Chester, N.Y., operation made exclusive print deals with Johnny Cash, Steve Wariner, Southern Pacific, and Lucinda Williams (writer of the Patty Loveless single "The Night's Too Long"). It has also lately signed agreements with Nashville's Forerunner Music, Little Shop Of Morgansongs, and Lucrative Music. These deals, says Len Handler, Cherry Lane's manager of creative services, will result in print editions of recent hits from Kathy Mattea, Garth Brooks, Crystal Gayle, and others.

The company also holds print rights to Paul Overstreet's Scarlet Moon Music catalog.

"Country fits into a lot of segments of the market," Handler explains, noting that his company is exploiting the genre in various educational formats, as well as for gospel uses.

(Continued on page 50)

**Nashville's
Deaton Flanigen
production firm is
boosting the profile
of country music
... see page 61**

Billboard®

FOR WEEK ENDING JAN. 26, 1991

TOP COUNTRY ALBUMS™

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	10	CLINT BLACK ▲ RCA 52372 (9.98) 6 weeks at No. 1	PUT YOURSELF IN MY SHOES
2	2	2	18	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
3	3	3	17	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
4	4	4	18	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
5	6	7	89	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
6	5	5	9	K.T. OSLIN RCA 52365* (9.98)	LOVE IN A SMALLTOWN
7	8	6	63	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
8	9	9	89	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
9	10	11	45	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
10	7	8	55	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
11	12	12	10	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
12	11	10	34	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
13	13	13	17	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
14	14	15	20	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
15	15	14	52	RICKY VAN SHELTON ● COLUMBIA 45250/SONY (8.98 EQ)	RVS III
16	16	18	14	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
17	18	17	22	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
18	19	19	33	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
19	17	16	13	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
20	20	20	33	SHENANDOAH COLUMBIA 45490/SONY (8.98 EQ)	EXTRA MILE
21	21	21	44	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
22	25	24	13	MARY-CHAPIN CARPENTER COLUMBIA 46077*/SONY (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
23	27	27	41	DOUG STONE EPIC 45303*/SONY (8.98 EQ)	DOUG STONE
24	22	22	67	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
25	23	23	127	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
26	26	26	84	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
27	30	28	20	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
28	28	31	180	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
29	34	35	20	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
30	24	25	192	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
31	29	29	12	ROSANNE CASH COLUMBIA 46079*/SONY (9.98 EQ)	INTERIORS
32	33	33	13	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/SONY (8.98 EQ)	NECK AND NECK
33	32	30	21	VERN GOSDIN COLUMBIA 45409/SONY (8.98 EQ)	10 YEARS OF GREATEST HITS
34	35	34	17	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
35	37	36	14	JOE DIFFIE EPIC 46047*/SONY (8.98 EQ)	A THOUSAND WINDING ROADS
36	38	37	34	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
37	41	38	257	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
38	31	32	13	WILLIE NELSON COLUMBIA 45492*/SONY (8.98 EQ)	BORN FOR TROUBLE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	36	43	174	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
40	40	41	271	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
41	43	40	17	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
42	44	46	17	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
43	53	52	24	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
44	39	39	14	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
45	42	45	23	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
46	46	42	28	WAYLON JENNINGS EPIC 46104*/SONY (8.98 EQ)	THE EAGLE
47	50	50	64	THE CHARLIE DANIELS BAND ● EPIC 45316/SONY (8.98 EQ)	SIMPLE MAN
48	55	54	27	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
49	47	48	85	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
50	45	44	240	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
51	58	56	65	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
52	51	49	22	SHELBY LYNNE EPIC 46066*/SONY (8.98 EQ)	TOUGH ALL OVER
53	52	51	100	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
54	48	47	12	EMMYLOU HARRIS REPRISE 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
55	70	65	31	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
56	RE-ENTRY	43	92	RESTLESS HEART RCA 9961 (8.98)	FAST MOVIN' TRAIN
57	56	55	92	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
58	61	71	46	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/SONY (8.98 EQ)	HIGHWAYMAN 2
59	67	66	27	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
60	66	69	5	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
61	RE-ENTRY	92	92	SHENANDOAH COLUMBIA 44468*/SONY (8.98 EQ)	THE ROAD NOT TAKEN
62	59	68	86	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/SONY (6.98 EQ)	A DECADE OF HITS
63	69	75	49	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
64	60	57	26	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
65	49	60	107	K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN
66	57	61	70	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
67	72	—	113	RICKY VAN SHELTON ▲ COLUMBIA 44221/SONY (8.98 EQ)	LOVING PROOF
68	75	73	19	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
69	68	72	12	TAMMY WYNETTE EPIC 46238*/SONY (8.98 EQ)	HEART OVER MIND
70	65	67	19	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
71	71	—	60	DAN SEALS CAPITOL 48308 (4.98)	THE BEST
72	64	63	11	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
73	54	58	119	RANDY TRAVIS ▲ WARNER BROS. 25738 (9.98)	OLD 8 X 10
74	62	64	199	RICKY VAN SHELTON ▲ COLUMBIA 40602*/SONY (6.98 EQ)	WILD EYED DREAM
75	74	62	148	K.T. OSLIN ▲ RCA 5924 (8.98)	80'S LADIES

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

BILLBOARD'S COUNTRY CHART RESEARCH PACKAGES

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

- Number One Country Singles, 1948-1988
- Top Ten Country Singles, 1948-1988
- Top Country Singles Of The Year, 1946-1988
- Number One Country Albums, 1964-1988
- Top Ten Country Albums, 1964-1988
- Top Country Album Of The Year, 1965-1988

FOR INFORMATION, WRITE: Mark Marone, Billboard Chart Research, 1515 Broadway, New York, NY 10036
Also available: thematic and customized artist research. Call (212) 536-5051



Clint King Cole. At a press conference held prior to Clint Black's hometown (Houston) New Year's Eve show, Black visits with the two newest members of his family—a Labrador retriever named Cole and a 7-year-old registered quarter horse named King Goldwood. The dog was a surprise gift from Black's family, and the horse was presented by the Summit.

CHERRY LANE INCREASES ITS COUNTRY ACTIVITY

(Continued from page 48)

He notes, for example, that Overstreet's "Merry Christmas, Mary," which surfaced in RCA's 1990 collection "Home For The Holidays," will be made into educational arrangements and will probably find a gospel audience. "Seeds," a new song from Fore-runner (written by Pat Alger and Ralph Murphy) is being put out in print, even though it still has not been recorded. "It's a tune that's going to do very well for us, and we're going to put it out in both

the school and gospel market. And we'll probably do it in several different voices. We'll put it out for elementary, junior high, and high school."

He adds that Cherry Lane is planning to do a choral version of the Judds' current single, "Love Can Build A Bridge."

Other country or country-tinged artist/writers allied with Cherry Lane include John Denver, Jimmy Webb, and Tom Paxton.

EDWARD MORRIS

NASHVILLE SCENE

(Continued from page 48)

but at the Tennessee Performing Arts Center here Thursday (24) . . . **Bill Monroe & the Blue Grass Boys, Hank Thompson, Little Jimmy Dickens, King & Redd Stewart, Grandpa Jones, Jett Williams & the Drifting Cowboys,** and host **Ralph Emery** will perform on the "Living Legends Of Country Music" show, Feb. 16 at the Executive Inn, Owensboro, Ky. . . . MCA Records will reissue **Joe Ely's** first four albums on CD and cassette. These include "Joe Ely" (1977), "Honky Tonk Mas-

querade" (1978), "Down On The Drag" (1979), and "Musta Notta Gotta Lotta" (1981). The newly remastered records will be in the stores this spring . . . Reprise Records will release a Spanish-language edition of the **Texas Tornados'** self-titled debut album in February. "Los Texas Tornados" will be available in vinyl, as well as cassette and CD . . . Nashville's National Tape Corp. has purchased assets of the Tapetronics cassette duplication plant in Detroit. About half the Tapetronics equipment

Mary-Chapin Carpenter Goes Dancing Album-Track Remix Is Aimed At Club Audiences

■ BY JIM BESSMAN

NEW YORK—Mary-Chapin Carpenter's album track about a Cajun dance club has itself been remixed for dance clubs. "Down At The Twist And Shout," from Carpenter's new "Shooting Straight In The Dark" album, was remixed by Columbia Records/Nashville VP of A&R Steve Buckingham, who says it is being sent to dance clubs in Texas and Oklahoma.

The new four-minute-and-22-second remix version surpasses the three-minute-and-21-second album track, which was produced—like the rest of the album—by Carpenter and her guitarist John Jennings. The remix also shows "more bottom and more kick," says Buckingham.

"The first record I ever pro-

duced was Alicia Bridges' [1978 hit] 'I Love The Night Life,' and I did this pretty much like that one," Buckingham says. "I mapped out on paper which section to repeat and mixed about nine different choruses in different spots, with several versions of the same instrumental, and the breakdown toward the end mixed with just drums and voices. The only difference is that in the old days we used razor blades, and now we do digital editing, which is much easier."

The reasoning behind the remix, according to Sony Music/Nashville's VP of marketing Mike Martinovich, is "not unlike what happens in the [R&B] dance club scene, [where] club play influences radio airplay and expands the consumer base by adding another dimension to an artist's image."

Martinovich notes that the song, which features members of the Cajun band Beausoleil, is about an old VFW hall outside Carpenter's Washington, D.C., home base, where Saturdays were Cajun dance nights. He says that he has researched clubs throughout Texas and seen kids dancing to consecutive rap, disco, and country

songs. "To them, it's all part of their lifestyle," he says. "Young people like country and other formats simultaneously."

Like a promo-only 12-inch disco remix of Bill Anderson's 1978 hit "I Can't Wait Any Longer," the extended dance-play CD remix of "Down At The Twist And Shout" is not available commercially—at least not now. But Martinovich says that consumers who pick up on the song via club play of the remix and then buy the album will not object, because the differences "aren't discernible enough to be deceptive."

He adds, "We're really not doing this as a ploy to sell the album per se, but to expand Mary-Chapin's audience."

CBS-TV Show Tackles Country Music Biz

NASHVILLE—The Wednesday (23) edition of CBS-TV's "48 Hours" will focus on the country music industry. A segment of the program will be conducted by "CBS This Morning" music editor Mark McEwen. He will chronicle the steps that led new artist Marty Brown to sign with MCA Records.

Billboard has back issues to donate to an archive or educational program. Call Trudi Miller at 212-536-5029

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COUNTRY SINGLES A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 57 **AIN'T NECESSARILY SO** (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM
 - 49 **AMERICAN BOY** (Eddie Rabbitt, BMI) HL
 - 36 **BACK IN MY YOUNGER DAYS** (Danny Flowers, ASCAP/Bug, BMI) HL
 - 47 **BLUEBIRD** (Minkey, PROCAN/Zoomik, PROCAN/Rina, BMI)
 - 74 **BREAKIN' ALL THE WAY** (CBS Tree, BMI/Hutson Brock, BMI) HL
 - 6 **BROTHER JUKEBOX** (Screen Gems-EMI, BMI/Black Sheep, BMI) WBM
 - 42 **CAN'T HAVE NOTHIN'** (BMG Songs, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung-Fu Grip, BMI) HL
 - 51 **CHASIN' SOMETHING CALLED LOVE** (CBS Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL
 - 17 **CHASIN' THAT NEON RAINBOW** (EMI April, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM/HL
 - 32 **COME NEXT MONDAY** (Tri-Chappell, SESAC/Chappell & Co., ASCAP/Serenity Manor, ASCAP) HL
 - 3 **COME ON BACK** (Carlooney Tunes, ASCAP/Chrysalis, ASCAP) CLM
 - 64 **COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE** (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL
 - 2 **DADDY'S COME AROUND** (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP
 - 66 **DOGHOUSE** (Shedhouse, ASCAP/Loggy Bayou, ASCAP) HL

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

- 30 **DON'T TELL ME WHAT TO DO** (CBS Tree, BMI) HL
- 10 **A FEW GOOD THINGS REMAIN** (Shedhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) HL/CLM
- 1 **FOREVER'S AS FAR AS I'LL GO** (Almo, ASCAP/Brio Blues, ASCAP) CPP
- 24 **GHOST IN THIS HOUSE** (Careers, BMI)
- 38 **HEART FULL OF LOVE** (Songs Of PolyGram, BMI) HL
- 31 **I COULDN'T SEE YOU LEAVIN'** (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL
- 41 **I'D LOVE YOU ALL OVER AGAIN** (Mattie Ruth, ASCAP/Seventh Son, ASCAP)
- 53 **IF I BUILT YOU A FIRE** (Co-Heart, BMI/Golden Reed, ASCAP/New Clarion, ASCAP)
- 68 **IF THE JUKEBOX TOOK TEARDROPS** (Royalhaven, BMI/Circle South, BMI/Chatham Lane, ASCAP/Lust-4-Fun, ASCAP)
- 22 **IF YOU WANT ME TO** (Songwriters Ink, BMI/Forrest Hills, BMI)
- 61 **I GOT IT BAD** (Warner-Tamerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Patrick Janus, ASCAP/After Berger, ASCAP) WBM
- 44 **I GOT YOU** (Fame, BMI/Maypop, BMI)
- 48 **I MEAN I LOVE YOU** (Bocephus, BMI) CPP
- 54 **I'M SENDING ONE UP FOR YOU** (EMI April, ASCAP/Ideas Of March, ASCAP/Cross Keys, ASCAP) HL
- 39 **I'M THAT KIND OF GIRL** (WB, ASCAP/Samosonian, ASCAP/Warner-Tamerlane, BMI/Patrick Joseph, BMI) WBM

- 67 **IN A DIFFERENT LIGHT** (New Haven, BMI)
- 27 **IS IT RAINING AT YOUR HOUSE** (Hookem, ASCAP/CBS Tree, BMI/Jesse Jo, ASCAP/MCA, ASCAP) CPP/HL
- 65 **IT WASN'T YOU, IT WASN'T ME** (Pri, ASCAP/Caddo, BMI) HL/WBM
- 11 **IT WON'T BE ME** (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)
- 8 **I'VE COME TO EXPECT IT FROM YOU** (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL/WBM
- 59 **LEARNING THE GAME** (Peer Int'l, BMI) CPP
- 7 **LIFE'S LITTLE UPS AND DOWNS** (Makamillion, BMI/Warner-Tamerlane, BMI) WBM
- 28 **LITTLE THINGS** (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) HL/CPP
- 33 **LONG LOST FRIEND** (WB, ASCAP/Uncle Beave, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI)
- 13 **LOVE CAN BUILD A BRIDGE** (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) CLM
- 21 **LOVE WILL BRING HER AROUND** (Grand Coalition, BMI/Maypop, BMI) WBM
- 62 **MEN** (Screen Gems-EMI, BMI/Colgems-EMI, ASCAP)
- 58 **MOONSHADOW ROAD** (EMI April, ASCAP/Ideas Of March, ASCAP/CBS Cross Keys, ASCAP) HL
- 16 **NEVER KNEW LONELY** (Benefit, BMI)
- 55 **THE NIGHT'S TOO LONG** (Lucy Jones, BMI/Bug, BMI) CLM
- 18 **NOW THAT WE'RE ALONE** (Coolwell, ASCAP)

- 46 **ONLY HERE FOR A LITTLE WHILE** (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL
- 70 **THE PIPER CAME TODAY** (Talmont, BMI/Chester Lester, BMI)
- 29 **PUT YOURSELF IN MY SHOES** (Howlin'Hits, ASCAP/Red Brazos, BMI) CPP
- 73 **A RING WHERE A RING USED TO BE** (Great Shakes, BMI/Hidden Harbor, BMI/Coxboro, BMI/Music Corp. Of America, BMI) CPP/WBM/HL
- 56 **ROCK 'N' ROLL ANGEL** (Head Cheese, ASCAP/Pri, ASCAP) WBM
- 52 **ROLLIN' HOME** (Flawfactor, BMI/Great Cumberland, BMI/Patrick Joseph, BMI/Warner-Tamerlane, BMI) WBM
- 4 **RUMOR HAS IT** (Ensign, BMI/Shedhouse, ASCAP/Millhouse, BMI) CPP/HL
- 35 **SAY IT'S NOT TRUE** (Silverline, BMI/Long Run, BMI) WBM
- 43 **SOMEONE ELSE'S TROUBLE NOW** (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL
- 60 **THAT'S THE WAY LOVE IS** (Bug, BMI/Whiskey Drinkin', BMI)
- 25 **THERE FOR A WHILE** (David 'N' Will, ASCAP/Shedhouse, ASCAP) HL
- 45 **THERE YOU GO** (With Any Luck, BMI/Almo, ASCAP/Micropterus, ASCAP) CPP
- 9 **THESE LIPS DON'T KNOW HOW TO SAY GOODBYE** (CBS Tree, BMI) HL
- 23 **THINGS ARE TOUGH ALL OVER** (MCA, ASCAP) HL
- 37 **TREAT ME LIKE A STRANGER** (Polygram Int'l, ASCAP/Lissy Tunes, ASCAP/EMI April, ASCAP) HL
- 50 **TRUE LOVE** (Bait And Beer, ASCAP/Forerunner, ASCAP)

- 15 **TURN IT ON, TURN IT UP, TURN ME LOOSE** (Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Amanda-Lin, ASCAP) HL
- 5 **UNANSWERED PRAYERS** (Bait And Beer, ASCAP/Forerunner, ASCAP/Mid-Summer, ASCAP/Major Bob, ASCAP) CLM/CPP
- 40 **UNCHAINED MELODY** (Frank, ASCAP) HL
- 75 **UNCONDITIONAL LOVE** (Almo, ASCAP/Micropterus, ASCAP/With Any Luck, BMI/WB, ASCAP/Tim DuBois, ASCAP)
- 12 **WALK ON FAITH** (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
- 14 **WE'VE GOT IT MADE** (Wrensong, ASCAP/Miller's Daughter, ASCAP/AMR, ASCAP) WBM
- 26 **WHAT A WAY TO GO** (Polygram Int'l, ASCAP) HL
- 69 **WHAT BOTHERS ME MOST** (WB, ASCAP/Two Sons, ASCAP/Irving, ASCAP/Hardscratch, BMI) CPP/WBM
- 72 **WHEELS OF LOVE** (Marjy Plant, ASCAP)
- 71 **WHEN LOVE COMES CALLIN'** (Zoo II, ASCAP/Warner-Tamerlane, BMI/Randy Scruggs, BMI) WBM
- 63 **YOU JUST GET BETTER ALL THE TIME** (Tennessee Swamp Fox, ASCAP)
- 34 **(YOU'RE MY) SOUL AND INSPIRATION** (Screen Gems-EMI, BMI) WBM
- 19 **YOU'VE GOT TO STAND FOR SOMETHING** (Acuff-Rose, BMI) CPP
- 20 **YOU WIN AGAIN** (EMI April, ASCAP/Getarealjob, ASCAP) HL

Billboard®

HOT COUNTRY

SINGLES & TRACKS™

FOR WEEK ENDING JAN. 26, 1991

COMPILED FROM A NATIONAL SAMPLE OF MONITORED COUNTRY RADIO BY BROADCAST DATA SYSTEMS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
①	2	2	11	★★ NO. 1 ★★ FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA (V) RCA 2706-7
②	6	8	10	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 2707-7
③	5	5	14	COME ON BACK H.EPSTEIN (C.CARTER)	CARLENE CARTER (C) (V) REPRISE 4-19564/WARNER BROS.
④	4	6	9	RUMOR HAS IT T.BROWN,R.MCENTIRE (B.BURCH,V.DANT,L.SHELL)	◆ REBA MCENTIRE (V) MCA 7-53970
5	1	1	13	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS (V) CAPITOL 44650
⑥	9	10	10	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT (V) MCA 7-53965
7	7	4	14	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587
8	3	3	13	I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT (V) MCA 53969
⑨	12	14	12	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D.JOHNSON (H.HOWARD)	◆ DOUG STONE (C) (V) EPIC 34T-73570
⑩	11	13	12	A FEW GOOD THINGS REMAIN A.REYNOLDS (J.VEZNER,P.ALGER)	KATHY MATTEA (V) MERCURY 878246-7
11	8	7	15	IT WON'T BE ME J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER CAPITOL PRO-79338
⑫	14	18	10	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID (C) (V) COLUMBIA 38T-73623
⑬	17	20	8	LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	◆ THE JUDDS (V) CURB/RCA 2708-7/RCA
⑭	18	19	14	WE'VE GOT IT MADE J.CRUTCHFIELD (S.RAMOS,B.REGAN)	LEE GREENWOOD (C) CAPITOL 4JM-44576
15	13	11	15	TURN IT ON, TURN IT UP, TURN ME LOOSE P.ANDERSON (KOSTAS,W.PATTON)	◆ DWIGHT YOAKAM (C) (V) REPRISE 4-19543/WARNER BROS.
16	10	9	18	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 7-53092
17	15	12	17	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2095
18	19	17	15	NOW THAT WE'RE ALONE T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T-73569
⑰	21	23	13	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 2711-4
20	16	16	15	YOU WIN AGAIN J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567
⑳	22	25	12	LOVE WILL BRING HER AROUND S.HENDRICKS (R.CROSBY,W.ROBINSON)	ROB CROSBY (C) (CD) (V) ARISTA ADC-2081
㉑	26	27	7	IF YOU WANT ME TO B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE)	◆ JOE DIFFIE (C) EPIC 34T-46047
㉒	28	30	14	THINGS ARE TOUGH ALL OVER B.MONTGOMERY (L.SILVER,T.BRUCE)	◆ SHELBY LYNNE (C) EPIC 34T-73521
24	20	15	17	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH (C) (V) COLUMBIA 38T-73520
㉕	27	28	12	THERE FOR A WHILE T.BROWN (C.WRIGHT,A.L.GRAHAM)	STEVE WARINER (V) MCA 7-53936
㉖	29	31	11	WHAT A WAY TO GO R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY)	◆ RAY KENNEDY (C) (CD) ATLANTIC 3234-4
㉗	32	33	8	IS IT RAINING AT YOUR HOUSE B.MONTGOMERY (V.GOSDIN,H.COCHRAN,D.DILLON)	VERN GOSDIN (V) COLUMBIA 38-73632
㉘	33	34	6	LITTLE THINGS R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	◆ MARTY STUART (V) MCA 53975
29	24	22	14	PUT YOURSELF IN MY SHOES J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	◆ CLINT BLACK (V) RCA 2678-7
⑳	34	35	9	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS (V) ARISTA 2129
⑳	37	41	4	I COULDN'T SEE YOU LEAVIN' J.BOWEN,C.TWITTY,D.HENRY (R.SCAIFE,R.M.BOURKE)	CONWAY TWITTY (V) MCA 53983
32	25	24	18	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T. OSLIN (V) RCA 2667-7
㉑	36	37	6	LONG LOST FRIEND S.HENDRICKS,T.DUBOIS (D.ROBBINS,S.BOGARDL,STEWART)	RESTLESS HEART (V) RCA 2709-7
34	31	32	9	(YOU'RE MY) SOUL AND INSPIRATION R.LANDIS (B.MANN,C.WEIL)	◆ THE OAK RIDGE BOYS (C) (V) RCA 2665-4
㉑	35	36	9	SAY IT'S NOT TRUE S.SMITH,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 7-53955
36	30	26	20	BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS (V) RCA 2677-7
㉑	39	42	4	TREAT ME LIKE A STRANGER K.LEHNING (M.BONAGURA,P.MCCANN)	◆ BAILLIE AND THE BOYS (V) RCA 2720-7
㉑	46	59	4	HEART FULL OF LOVE H.DUNN,C.WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
③9	51	61	3	I'M THAT KIND OF GIRL T.BROWN (M.BERG,R.SAMOSET)	◆ PATTY LOVELESS (V) MCA 53977
④0	42	44	8	UNCHAINED MELODY B.KILLEN (A.NORTH,H.ZARET)	◆ RONNIE MCDOWELL (C) (V) CURB 4JM-76850
④1	59	—	2	★★★ POWER PICK/AIRPLAY ★★★ I'D LOVE YOU ALL OVER AGAIN K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA 2166
42	38	39	10	CAN'T HAVE NOTHIN' J.LEO,R.FOSTER,B.LLOYD (R.FOSTER,B.LLOYD)	◆ FOSTER & LLOYD (C) (V) RCA 2635-4
43	40	38	19	SOMEONE ELSE'S TROUBLE NOW P.WORLEY,E.SEAY (P.TILLIS,G.NICHOLSON)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19593
④4	58	—	2	I GOT YOU R.HALL,R.BYRNE (R.BYRNE,T.GENTRY,G.FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672
④5	45	53	7	THERE YOU GO R.SHARP,T.DUBOIS (R.SHARP,D.LOWERY)	EXILE (V) ARISTA 2139
46	43	45	6	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN CAPITOL PRO-79424
④7	47	47	8	BLUEBIRD J.CRUTCHFIELD (R.IRVING)	ANNE MURRAY CAPITOL PRO-79423
④8	50	55	4	I MEAN I LOVE YOU B.BECKETT,H.WILLIAMS,JR.,J.E.NORMAN (H.WILLIAMS,JR.)	HANK WILLIAMS, JR. (V) WARNER/CURB 7-19463/WARNER BROS.
49	44	48	18	AMERICAN BOY R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL PRO-79398
⑤0	72	—	2	TRUE LOVE D.WILLIAMS,G.FUNDIS (P.ALGER)	DON WILLIAMS (V) RCA 2745-7-R
⑤1	52	54	6	CHASIN' SOMETHING CALLED LOVE P.WORLEY,E.SEAY (M.SCHEER,G.BURR)	◆ MOLLY & THE HEYMAKERS (C) (V) REPRISE 4-19517/WARNER BROS.
52	49	50	11	ROLLIN' HOME J.STROUD,R.ALVES (ALVES,MCCORVEY,HARRISON)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79368
⑤3	56	62	4	IF I BUILT YOU A FIRE N.LARKIN (D.SAMPSON,M.HOLMES)	◆ NEAL MCCOY (C) ATLANTIC 4-87833
⑤4	67	74	3	I'M SENDING ONE UP FOR YOU B.BECKETT,T.BROWN (T.BROWN,G.NICHOLSON,R.KENNEDY)	T. GRAHAM BROWN CAPITOL PRO-79477
55	53	52	19	THE NIGHT'S TOO LONG T.BROWN (L.WILLIAMS)	◆ PATTY LOVELESS (V) MCA 53895
56	48	49	16	ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R.O.YOUNG)	THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
57	55	56	18	AIN'T NECESSARILY SO F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON (C) (V) COLUMBIA 38T-73518
58	54	57	20	MOONSHADOW ROAD B.BECKETT,T.GRAHAM BROWN (BROWN,T.HOMPSON,NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
59	60	67	7	LEARNING THE GAME R.FISHER (B.HOLLY)	BLACK TIE (V) BENCH BR-2-7/NSD
⑥0	62	66	9	THAT'S THE WAY LOVE IS B.BECKETT,R.BENSON (L.PRESTON)	ASLEEP AT THE WHEEL (V) ARISTA 2122
⑥1	68	72	3	I GOT IT BAD W.WALDMAN,J.LEO (M.BERG,J.PHOTOGLD)	◆ MATRACA BERG (V) RCA 2710-7
⑥2	NEW ►	1	1	★★★ HOT SHOT DEBUT ★★★ MEN R.DYRNE,A.SCHULMAN (R.BYRNE,A.SCHULMAN)	THE FORESTER SISTERS (V) WARNER BROS. 7-19450
63	63	63	8	YOU JUST GET BETTER ALL THE TIME T.BROWN (T.J.WHITE,J.CHRISTOPHER)	◆ JAMES HOUSE (V) MCA 7-53934
64	64	68	4	COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE R.PENNINGTON (C.PUTMAN,B.JONES)	CLINTON GREGORY (V) STEP ONE 422
65	57	58	9	IT WASN'T YOU, IT WASN'T ME H.SHEDO (D.ALEXANDER,A.GARDNER)	◆ DANIELE ALEXANDER & BUTCH BAKER (C) (V) MERCURY 878 256-4
66	61	65	7	DOGHOUSE B.LOGAN (K.BEARD,J.BICKNELL,M.GRADY)	JOHN CONLEE (C) (V) CURB 4JM-70447
⑥7	71	73	3	IN A DIFFERENT LIGHT J.BOWEN,L.DAVIS (E.HILL,J.YUDKIN)	◆ LINDA DAVIS CAPITOL PRO-79283
⑥8	NEW ►	1	1	IF THE JUKEBOX TOOK TEARDROPS N.LARKIN (M.GRAHAM,D.GOODMAN,N.LARKIN,W.EASTERLING)	BILLY JOE ROYAL (C) (V) ATLANTIC 4-87770
69	66	71	3	WHAT BOTHERS ME MOST R.AL BRIGHT,B.MONTGOMERY (T.SEALS,M.D.BARNES)	WAYLON JENNINGS (V) EPIC 73647
70	73	—	2	THE PIPER CAME TODAY F.FOSTER (C.LESTER)	WILLIE NELSON (V) COLUMBIA 38-73655
71	74	75	17	WHEN LOVE COMES CALLIN' R.SCRUGGS,M.MILLER (M.MILLER,R.SCRUGGS)	◆ SAWYER BROWN CURB/CAPITOL PRO-79231/CAPITOL
⑦2	75	—	2	WHEELS OF LOVE R.BENNETT,A.REYNOLDS (M.PLANT)	◆ EMMYLOU HARRIS REPRISE PRO-4535/WARNER BROS.
73	69	69	20	A RING WHERE A RING USED TO BE N.LARKIN (G.EATHERLY,Y.B.MOULDS,K.BERGSNES)	◆ BILLY JOE ROYAL (C) (CD) ATLANTIC 4-87867
74	70	70	6	BREAKIN' ALL THE WAY B.KILLEN (R.LANE,H.BROCK)	◆ TIM RYAN (C) (V) EPIC 34T-73578
⑦5	NEW ►	1	1	UNCONDITIONAL LOVE J.BOWEN,J.CRUTCHFIELD (D.LOWERY,R.SHARP,T.DUBOIS)	GLEN CAMPBELL CAPITOL PRO-79494

○ 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. A RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	—	—	1	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	◆ CONWAY TWITTY MCA
2	1	1	3	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE EPIC
3	3	—	2	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS)	◆ HOLLY DUNN WARNER BROS.
4	2	2	4	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL
5	5	4	6	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	◆ MARK CHESNUTT MCA
6	4	3	3	YOU LIE T.BROWN,R.MCENTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	◆ REBA MCENTIRE MCA
7	8	7	9	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD CAPITOL
8	6	11	15	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA
9	9	5	4	FOOL SUCH AS I K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS RCA
10	10	8	13	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA
11	7	6	7	JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS)	ALABAMA RCA
12	12	14	10	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	◆ RICKY VAN SHELTON COLUMBIA
13	11	10	9	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
14	13	12	12	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT WARNER BROS.
15	16	9	19	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
16	14	13	13	GOOD TIMES K.LEHNING (S.COOKIE)	DAN SEALS CAPITOL
17	17	17	18	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
18	18	16	3	FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD)	ANNE MURRAY CAPITOL
19	—	21	21	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
20	19	20	17	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	◆ RANDY TRAVIS WARNER BROS.
21	—	—	17	I'VE CRIED MY LAST TEAR FOR YOU S.BUCKINGHAM (C.WATERS,T.KING)	RICKY VAN SHELTON COLUMBIA
22	—	—	5	FOURTEEN MINUTES OLD D.JOHNSON (D.KNUTSON,A.L.OWENS)	DOUG STONE EPIC
23	23	22	12	WRONG R.AL BRIGHT,B.MONTGOMERY (S.SESKIN,A.PESSIS)	◆ WAYLON JENNINGS EPIC
24	—	—	7	I COULD BE PERSUADED E.GORDY,JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB
25	22	—	21	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS.

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

Billboard® Home Video

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Growth Spurt For Laserdisc Format New Cos., Hardware Enter Fray At CES

■ BY CHRIS MCGOWAN

LAS VEGAS—The video laserdisc format took another step forward at the January CES show, as five new hardware giants entered the ring with combiplayers or laser karaoke units, already committed manufacturers offered new players, and Pioneer and Digital Audio Disc Corp. announced increased pressing capacity of discs.

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Among the major developments:

- Hitachi stepped into the laser market with its VIP-RX6EX combiplayer, which will retail for \$629.95. The new model plays CDs, CDVs, and laserdiscs. It has an eight-times oversampling digital filter, a 20-bit signal processing circuit with a low-pass filter, and a one-bit D/A converter. The unit also features a digital tilt servo feature with disc stabilizer.

- Samsung joined the laser field with its DV5000 combiplayer, which will launch in February with a list price of \$549.95. It plays 3-inch CDs, 5-inch CDs, 5-inch CDVs, and 8- and 12-inch laserdiscs. A "step-up" combiplayer model will be bowed by Samsung in the second half of 1991.

- Daewoo will also join those companies offering laser hardware. The Korean firm displayed its AMD-K100 combiplayer, which will include karaoke features. A company spokesman said the unit will launch in July. Price to be announced.

- Sanyo introduced a new line of three karaoke combiplayers: the LV-P700 (\$999 retail, due this summer); the LV-K33 (\$1,299 retail, to bow this fall); and the LV-K77 (\$1,799, set for spring 1992 release). The units play CDs and laserdiscs.

- Nikkodo USA also unveiled a karaoke combiplayer.

- With Hitachi, Samsung, Daewoo, Sanyo, and Nikkodo entering the fray, there are now 18 manufacturers offering laserdisc players in the U.S.

- Mitsubishi, already in the laser market, launched its new M-V8000 combiplayer, which will retail for \$1,499. The unit plays both sides of two-sided discs, has a jog/shuttle dial on both the front panel and remote control, and features digital frame memory and digital time base correction. The 18-bit player includes eight-times oversam-

pling.

- Pioneer Laser Entertainment bowed two new karaoke combiplayers, the CLD-V510 (\$700 list) and CLD-V710 (\$950 list).

- Panasonic announced that it will sell 10,000 custom laserdisc players to Optical Data Corporation, marking Panasonic's entry into the expanding educational videodisc market. Optical Data will distribute the players to schools in Texas; last November, the Texas Board of Education adopted Optical Data's "Windows On Science" laserdisc-based curriculum pro-

gram.

- Pioneer Video Manufacturing said that it expects its production at its two plants in Carson City, Calif., to reach 1.6 million discs per month by December 1991.

- Digital Audio Disc Corp. announced its laserdisc-pressing capacity is up to 300,000 discs per month.

And, laserdisc combiplayers were the centerpieces of many of the home-entertainment systems shown at CES. Home theater was a concept with a heavy presence at the show.

Laser Disc Assn. Sees Bright Future For Format

LAS VEGAS—The mood was bullish at the press conference preceding the meeting of the Laser Disc Assn. at the Winter CES. Time Warner senior VP Geoff Holmes, the new LDA chairman, revealed a

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wealth of healthy statistics as he spoke about laserdisc to association members and journalists.

"The number of retail outlets for laserdisc hardware tripled in 1990," said Holmes, "and there are more than 10,000 stores selling combiplayers or laserdiscs." He added that the format cracked the mass market last year when Radio Shack and Wal-Mart began selling the hardware.

"We believe that 215,000 players were sold in 1990," said Holmes. That would put laserdisc at roughly the level compact disc was at in 1984, when some 200,000 CD players were sold. Holmes estimated that 6 million laserdiscs were sold last year, a figure that greatly exceeds most expectations and would represent a 140% increase over the 2.5 million units sold in 1989.

Looking again at CDs in the comparison year of 1984, Holmes noted that some 9 million compact discs were sold that year (at one-third to one-half the price of laserdiscs).

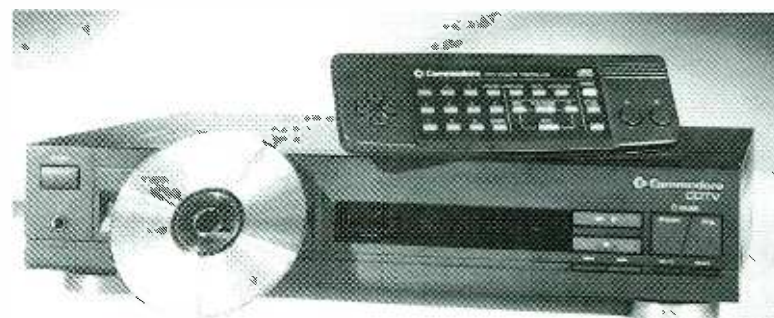
"1984 was the year that the consumer acceptance of CD was really established," said Holmes. "At this point in time there are many similarities. Clearly, as consumer demand ratchets up, the manufacturers will gear up."

He observed that sales of CDs increased fourfold in 1985, and

that there were software shortages (a current problem for laserdisc). Last year, as laserdisc product "exploded in the fourth quarter," added Holmes, "hardware sold out in most regions of the country."

Holmes pointed out that the advent of the home theater is helping to drive laserdisc sales. "At the convention, we see success story after success story in home theater, and that doesn't happen without laser."

Laserdisc "connected the TV set to the stereo player for the first time, and that is the most significant thing to happen in consumer electronics in the last five



Claims To Do It All. Commodore International introduced its CDTV player at the recent CES in Las Vegas. The company claims it is the first interactive multimedia player to integrate computer technology with CD-related audio technology by combining audio, graphics, video, and text. Atari founder Nolan Bushnell, now general manager of Commodore's interactive consumer products division, is spearheading the launch. While no official price has been announced, trade sources say the tag may be as low as \$1,000 when it is introduced in select U.S. markets during the first quarter of this year.

years," said Holmes, with some exaggeration since both Beta and VHS Hi-Fi VCRs are designed to connect to home stereo systems as well.

Adding that he expects laser hardware to increase by 50% in 1991 and for more retailers to bring laserdisc into their stores, Holmes predicted the format "will come out of the closet in 1991."

Also speaking at the press conference was LDA director Margaret Wade, who pointed out two current laser success stories—Image Entertainment's releases of "Dick Tracy" and "Pretty Woman." Image forecasts 48,000 unit sales of the former and 50,000 of the latter

this month.

Those numbers would put the two movies, licensed from Buena Vista Home Video, close on the heels of "E.T." for the honor of all-time laserdisc sales champ. "E.T." has sold more than 60,000 units to date.

Also revealed at the press conference was the fact that Columbia House will begin direct marketing of laserdiscs in February.

Among the attendees were Pioneer LDCA, which announced an agreement with Saul Zantz Co. to distribute laserdisc versions of "Amadeus" and "One Flew Over The Cuckoo's Nest," both to be priced at \$29.95. **CHRIS MCGOWAN**

Media Home Ent. Shedding Hi-Tops Label

LOS ANGELES—Hi-Tops, Media Home Entertainment's high-profile children's video label best known for the "Baby Songs" series, is on the block. Sources close to the situation say the label could command a \$4 million-\$6 million price tag.

The move, those sources add, is a result of Media's decision to shift its focus more toward theatrical productions and acquisitions.

A recent Media deal with 20th Century Fox for theatrical distribution gave home video rights of Media theatrical product to CBS/Fox Video (Billboard, Jan. 5).

That arrangement came in the wake of film co-financing agreements Media entered into with England's Rank Films and Ja-

pan's Gaga Communications.

According to a statement issued by Media, "With the new Fox deal and Media's increased direction toward feature production, Media believes that the Hi-Tops brand and forthcoming video products under that label can more effectively be exploited by a strategic buyer with the required expertise and a future business plan which already accommodates nontheatrical children's home video product."

The statement was issued, according to a Media source, to quell any rumors that might surface during the next several weeks as negotiations are entered into.

Since the Fox deal, Media has pared away about one-third of its approximately 75 employees.

Founded in 1986, the Hi-Tops label gained notice with the "Baby Songs" collection, a string of original songs by Hap Palmer set to familiar family scenes and shot in live-action format with nonprofessional actors. It went on to become a major hit in the children's video market, selling several million copies to date. It is still a consistent title at retail.

The title also disproved the notion that children's video would work only with licensed characters, animation, and major-toy-company tie-ins.

Subsequently, Hi-Tops introduced "More Baby Songs," "Turn On The Music," "Even More Baby Songs," and "Baby Songs Presents: John Lithgow's Kid-Size Concert."

(Continued on page 56)

NEWSLINE

Image Exclusive Distrib Of CBS/Fox Titles On Laserdisc In U.S., Canada

Image Entertainment is now the exclusive distributor of CBS/Fox titles on laserdisc in the U.S. and Canada, according to a pact announced Jan. 10. CBS/Fox retains the option to pursue other avenues of distribution if it so desires. The agreement takes effect immediately, and Image will launch the CBS/Fox titles "Die Hard 2" (\$49.98) and "Young Guns II" (\$39.98) on disc in February and "The Adventures Of Ford Fairlane" (\$39.98) in March. In addition, Image and CBS/Fox jointly announced a low-priced, sell-through promotion of CBS/Fox features on laserdisc. The "Get In On The Action" promotion bows in February and will market 10 hit movies at \$24.98 apiece. Among the titles are "Jewel Of The Nile," "Cocon," "Commando," and "The French Connection." Image has exclusive licensing arrangements with Buena Vista Home Video, CBS Music Video, Hanna-Barbera Home Video, HBO Home Video, LIVE Home Video, and Orion Home Video.



Best Takes The Field With 'Rotisserie' Vid

Best Film & Video Corp. is introducing its "Rotisserie League Baseball" cassette, a game some 1 million people in the U.S. are actively engaged in, according to the company. The idea is to let fans manage their own fantasy baseball team using real major-league players. Starring baseball great Reggie Jackson and Rotisserie founding father Glen Waggoner, the tape is based on the best-selling book of the same name. The 33-minute tape is priced at \$19.99. Best has also licensed the Betty Crocker trademark for original home video productions. The multiyear agreement already has a number of tapes in development that should be released in 1991, according to Best.

Panasonic Links Standard, Compact-VHS Vids

Panasonic is introducing the PV-7000 VCR, the first videocassette machine capable of playing and recording in both standard VHS and Compact-VHS cassette formats. Until now, a special adaptor was required to play Compact-VHS tapes in a standard deck. Suggested retail is \$499. Key to the new unit is a dual loading system that enables the unit to accommodate both types of cassettes in the same compartment.

Hitachi's New VCR Speaks To Consumers

Multilingual VCRs? Believe it, as Hitachi introduces its two-head HQ VT-M141A videocassette deck with automatic head-cleaning system, remote control, and trilingual "Intelscan II"—an onscreen, multi-"page" owner's manual. The user can read on the screen step-by-step all programming instructions, feature descriptions, and trouble-shooting information in English, French, or Spanish. Suggested retail is \$299.95.

Explore Speeding Up Video Transmission

Explore Technology Inc. of Scottsdale, Ariz., is unveiling a system technology for transmitting video programs directly to users "on demand" in seconds instead of hours. Having just been granted a U.S. patent, Explore says the Instant Video Receivers will, at the consumer level, enable users to tap into central or regional libraries of video programs. These libraries, once established, according to the company, will send requested material over high-capacity telephone lines, fiber-optics, satellite, point-to-point microwave, or cable. The IVR receives video/audio programs in compressed time rather than real time. Moreover, the company claims the IVR will receive two hours of video anywhere in the world in seconds or minutes, depending on which transmission technology is used.

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Top Video Rentals

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			Compiled from a national sample of retail store rental reports.				
				★ ★ NO. 1 ★ ★			
1	4	3	DICK TRACY	Touchstone Pictures Touchstone Home Video 1066	Warren Beatty Madonna	1990	PG
2	8	3	ROBOCOP 2	Orion Pictures Orion Home Video 8764	Peter Weller Nancy Allen	1990	R
3	1	8	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R
4	5	8	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13
5	3	13	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
6	2	10	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R
7	6	11	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
8	10	3	GREMLINS 2: THE NEW BATCH	Amblin Entertainment Warner Home Video 11886	Zach Galligan Phoebe Cates	1990	PG-13
9	7	9	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG
10	9	8	CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990	R
11	20	2	MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13
12	11	4	GHOST DAD	Universal City Studios MCA/Universal Home Video 80979	Bill Cosby	1990	PG
13	13	8	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990	R
14	12	7	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13
15	17	4	HENRY V	CBS-Fox Video 6163	Kenneth Branagh	1989	PG
16	NEW ►		THE ADVENTURES OF FORD FAIRLANE	CBS-Fox Video 1840	Andrew Dice Clay	1990	R
17	16	3	LAST EXIT TO BROOKLYN	Neue Constantin Film RCA/Columbia Home Video 90633	Stephen Lang Jennifer Jason Leigh	1990	R
18	21	3	TIE ME UP! TIE ME DOWN!	Miramax Films RCA/Columbia Home Video 90903	Victoria Abril Antonio Banderas	1990	NC-17
19	15	16	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
20	14	10	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR
21	18	4	ERNEST GOES TO JAIL	Touchstone Pictures Touchstone Home Video 1065	Jim Varney	1990	PG
22	28	3	SHORT TIME	Live Home Video 68922	Dabney Coleman Matt Frewer	1990	PG-13
23	19	12	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	R
24	23	12	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR
25	25	11	MIAMI BLUES	Orion Pictures Orion Home Video 8746	Alec Baldwin Jennifer Jason Leigh	1990	R
26	24	12	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R
27	35	26	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
28	22	9	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R
29	36	24	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
30	29	10	THE ADVENTURES OF MILO AND OTIS	RCA/Columbia Pictures Home Video 50143	Dudley Moore	1989	G
31	NEW ►		THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R
32	30	8	BLIND FURY	Tri-Star Pictures RCA/Columbia Home Video 70253-5	Rutger Hauer	1990	R
33	32	13	THE FIRST POWER	Orion Pictures Nelson Home Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990	R
34	26	14	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG
35	33	2	LONGTIME COMPANION	Vidmark Entertainment	Bruce Davison Stephen Caffrey	1990	R
36	27	9	PRANCER	Nelson Home Entertainment 7780	Sam Elliott Rebecca Harrell	1989	G
37	37	6	DADDY'S DYIN' ... WHO'S GOT THE WILL?	MGM/UA Home Video M902089	Beau Bridges Beverly D'Angelo	1990	PG-13
38	34	19	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
39	NEW ►		THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R
40	38	4	FRANKENHOOKER	SGE Home Video 2013	James Lorinz Patty Mullins	1990	NR

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

Laserdisc Players, Camcorders Shine In New EIA Stats

LAS VEGAS—Laserdisc players and camcorders remain the bright stars in the video hardware universe.

According to just-published figures by the Electronics Industries Assn. released here during the Winter Consumer Electronics Show, Jan. 10-13, some 250,000 player sales are estimated in

**CES
REPORT**

1991, up from last year's 160,000.

The EIA first began tracing laserdisc sales in 1987, when the category tallied 75,000 units.

At the same time, EIA is projecting camcorder sales of 3.2 million units in 1991, up from 1990's 2.9 million units. The category has been making a steady climb since 1987, when 1.6 million units were sold.

In other primary hardware figures released by EIA during the CES, VCR deck sales in 1991 are projected at 10.3 million, up from 1990's 10.2 million, while a total of 2.3 million VCR decks with MTS are projected for 1991, up from last year's 2 million.

In the blank-videocassette category, EIA is estimating 1991 sales of 334 million units, up from 1990's 325 million.

Video accessories are also on the rise. EIA is projecting 1991 total factory sales in this all-inclusive category (head cleaners, demagnetizers, dust covers, etc.) to be at \$340 million, up from last year's \$325 million.



Flat Rentals? RCA/Columbia Pictures Home Video is hoping business won't be flat for "Flatliners," starring Julia Roberts and Kiefer Sutherland. "Flatliners" is due Feb. 13 at a rental price.

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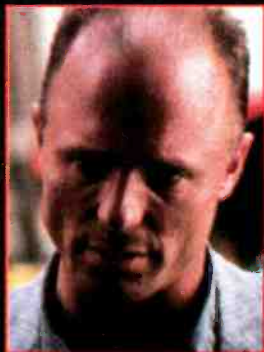
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STATE of GRACE

The Irish Mob in New York.



MPI Vids Get Extra Sales Bite Via New 'Shadows' Show

■ BY TRUDI MILLER

NEW YORK—MPI Home Video's reissue of "Dark Shadows"—the '60s TV serial about vampires and the undead—is getting a new lease on life, thanks to NBC-TV's new big-budget version of the show starring "Chariots Of Fire" star Ben Cross.

The MPI videos, which are released in sets of four per month, have sold consistently since being introduced a year ago. But the publicity surrounding the new series has given sales a shot in the arm. "We went from selling 10,000 tapes per week to about 15,000 per week," says MPI VP of marketing Jaffer Ali.

NBC has embarked on a major publicity campaign for the new show (including frequent on-air promotional spots and no fewer than five small teaser ads in TV Guide the week before its debut and three full-page ads the week of Jan. 12-18, when the show first aired).

Whenever possible, MPI has worked with NBC to tie the old series in with the new. At NBC's special screenings of the new show, for example, held in movie theaters in major markets, radio personalities gave away prizes connected with the original series, including MPI's compilation video "The Best Of Dark Shadows," 1991 calendars with scenes from the '60s show, and copies of the recently published "Dark Shadows Companion," co-written by original series star Kathryn Leigh Scott.

The prescreening festivities also included a costume contest, in which audience members who dressed like vampires won a toy coffin with "Dark Shadows" emblazoned on the front; inside were a string of garlic, a cross, and a toy press-on bat. "We're trying to make this thing fun," says Ali.

The week before the new show's debut, MPI and radio promotion agency the Dresbach Co. set up radio promos in the top 30 markets. Commercials for the new series were paired with giveaways of MPI's "The Best Of Dark Shadows"; the stations gave away 25-30 videocassettes in each market, says Ali.

"Plus, we did a real marketing push to the entire distribution," Ali adds. "We had special merchandising aids, like counter cards and buttons, and had displays in Blockbuster, Sam Goody, Tower, Trans World, and other stores," including "Dark Shadows" sections in 100 Waldenbooks outlets, he says.

To date, MPI has sold about 600,000 "Dark Shadows" videos, Ali says. Currently up to tape 52, MPI has about three and a half years left before it reaches the end of the series. (No decision has been made as to whether the show's obscure first year, before the arrival of vampire Barnabas Collins, will be released.)

Although MPI has no binding commitment to continue to the end of the series, current sales make it likely that it will. "We're gonna ride this thing through to the end," says Ali.

Rebo Studios Teams For Multimedia Label

NEW YORK—High-definition company Rebo Studios and Smithsonian Folkways have joined forces to start a multimedia label, SFR. The purpose of the label, which will put out 20 releases during the next two years, is to document the history of certain musics from their roots to present day, according to Rebo president Barry Rebo.

The company is working on five releases, the first of which will be

out this spring, ranging from such topics as Caribbean music to East African blues. Rebo will serve as co-director of SFR with Smithsonian's Tony Seeger.

The material will be available not only to consumers through mail order and a major-label distribution company, but also to schools through an educational-market company. Although the label will focus on laserdiscs, "basically, we'll be electronic pub-

lishers," says Rebo, adding that a mixture of materials including laserdisc, CD-ROMs, combo CD and book packages, and videos could be available on projects.

All of the original material will be mastered in hi-def, according to Rebo. When possible, archival material will be transferred to 35 millimeter and then translated to hi-def.

MELINDA NEWMAN

Republic Hedges Bet On 'NC-17' Offers 'R' Alternative For New Vid

■ BY TRUDI MILLER

NEW YORK—The MPAA's new NC-17 rating was created, in part, to erase the stigma of the much-maligned "X." But Republic Pictures Home Video is taking no chances. On Feb. 21, it is releasing the suspense thriller "In The Cold Of The Night" in both NC-17 and R-rated versions.

In the past, of course, videos have been made available in R versions as

an alternative to "unrated" editions, which many retailers refuse to stock. But using an R version as a safety net for an NC-17 movie is a new phenomenon.

"I think it's far preferable to work with the MPAA rating system than not; the system instills confidence and communicates more to the consumer than going with an unrated version," says Republic president Vallery Kountze. "The unrated [version] doesn't provide any guideline to the retailer or the consumer. It's important to convey just what the picture may represent."

But conveying what the picture represents could still leave some retailers wary of carrying it, or so Republic feared. "I think that's definitely true in some cases," says Kountze. "There are still people in stores who may prefer to carry what is more traditionally understood to be an R-rated film, contentwise. I think it's always better to give people a choice."

In fact, the two versions are nearly identical; the only difference is "the shortening of a rather long love scene. I don't think it was edited because it was graphic—because it wasn't—but because of the titillation factor," says Kountze. The packaging is the same on both versions, she adds.

At this point, it is too soon to tell which version retailers will order more of, Kountze says. "I couldn't even predict; it's our first NC-17 title. So we'll see."

HI-TOPS ON BLOCK

(Continued from page 52)

Just announced for a Wednesday (23) street date is "Baby Songs Presents: Baby Rock." On this tape, real-life kid situations are set to the original recordings of the '50s, '60s, and '70s. Among the featured songs: "Twist And Shout" by the Isley Brothers and "Wooly Bully" by Sam The Sham

'Media believes the Hi-Tops brand can more effectively be exploited by a strategic buyer'

& the Pharaohs.

Other titles under the Hi-Tops banner are the "Stories To Remember" series, the "Snoopy Home Video Library," and "McTreasure Island," "Barbie And The Rockers," and "Teddy Ruxpin."

The label was built in part by former Family Home Entertainment executives Wendy Moss and Nancy Steingard—two of the most respected children's video authorities in the home video business.

Moss is now heading the children's video activities of Hanna-Barbera Home Video, which sources speculate could be a potential suitor for the Hi-Tops label.

JIM McCULLAUGH

Health & Fitness Video



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Billboard

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VIDEO PEOPLE

William P. Ketcham is promoted to senior VP/GM at ESPN Home Video, Bristol, Conn. Most recently, he held the post of senior VP, network marketing.

Judy McGuinn is named VP of communications at Media Home Entertainment, Los Angeles. Previously, she was VP of communications at M.C.E.G. Inc.

David Travis is named director of sales and marketing at duplicator Premiere Video, Livonia, Mich. He will be based in the Western regional sales office.

George Page is named Southeast regional sales manager and **Mark Matlock** is named Southwest regional sales manager at Hanna-Barbera Home Video. Page had been Southeast regional sales manager for MGM/UA Home Video. Matlock also comes from MGM/UA, where he was sales and marketing coordinator.

VIDEO REVIEWS

longs on your shelves; otherwise, give it a miss.

TRUDI MILLER

"R.D. Laing: Eros, Love & Lies," Mystic Fire Video, 55 minutes, \$29.95.

R.D. Laing, who lived from 1927-1989, was a noted psychiatrist and author. In this series of lectures, seminars, and interviews recorded in 1987, he discusses the dynamics of human relationships and the underlying contradictions and lies that cause unhappiness. Laing's theories are fascinating, but be aware that the video has the feel of a college lecture and is aimed at an educated, intellectual audience. If you do well with documentaries and the like, this one certainly be-

"Billy Sheehan's Bass Secrets," Cherry Lane Video, 83 minutes, \$24.95.

Bassist/guitarist Sheehan, a member of rock group Mr. Big and a respected side man for such performers as Steve Vai, offers valuable tips for playing bass more fluidly, improvising complicated-sounding solos, and getting a better sound out of the instrument. Sheehan demonstrates a few practice riffs, which are shown in tabature on the screen so the viewer can play along. He is also shown in concert, wowing a crowd with so-

(Continued on next page)



Adaptors Away. Panasonic is introducing the first VCR deck with the capability of playing and recording in both standard VHS and compact-VHS cassette formats. Suggested list for the PV-7000 is \$499.

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VSDA Chapters Taking Shows On Road; 'California Coalition' Plan Proceeding

VSDA STEPS OUT: As the heads of **Video Software Dealers Assn.** regional chapters convene in La Jolla, Calif., Jan. 19-22 at the annual leadership conference, some can boast of ambitious membership efforts. The **North Carolina** group is taking its show on the road to six markets in what members say is its largest such drive. The January to June effort will have exhibits open at 4:30 p.m. and seminars commencing at 7:30. All sessions are at Holiday Inn locations, rotating around the state: Asheville, Jan. 30; Charlotte, Feb. 20; Greensboro, March 20; Goldsboro, April 17; Wilmington, May 18 (early start at 10 a.m.); and Roanoke Rapids, June 5. Former president **Harold Chamberlain**, head of three-unit **That's Entertainment**, insists most credit for the aggressive

chapter stance is due his successor, **Tom Warren**, who heads three-store **Video Hut**. Seminars have a common theme: Skip tracing delinquent customers; understanding the law on failure to re-



by Earl Paige

turn rental property; small claims court; and video and satellite piracy. On piracy, Chamberlain says the chapter has been in touch with Los Angeles vice officers "because piracy has become a big problem here in North Carolina. We now have a true-name-and-address law. We're encouraged by

what is happening in L.A.," where there were 96 raids in 1990 with seizure of 81,201 tapes valued at \$5.3 million. Another chapter stepping out is **Sacramento**, which will sponsor a bus tour of the market's top video stores. The brainchild of chapter VP **Paul Puliz**, owner of **Video World of Folsom**, the "video store safari" will follow a short meeting and is priced at \$5 for members, \$8 for nonmembers.

CALIFORNIA COALITION: The six California chapters are moving ahead with the planned coalition, according to **John Simmons**, head of **Penn Valley Video**, Sacramento, and of the **Sacramento Chapter**. The first meeting since the coalition formed Oct. 8 in Los Angeles was held

(Continued on page 59)

Billboard.

FOR WEEK ENDING JANUARY 26, 1991

Top Special Interest Video Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
1	1	40	★★ NO. 1 ★★ ALL NEW DAZZLING DUNKS & BASKETBALL BLOOPERS CBS-Fox Video 2423	14.98
2	2	79	DAZZLING DUNKS AND BASKETBALL BLOOPERS ◇ CBS-Fox Video 2229	14.98
3	NEW		NOT-SO-GREAT MOMENTS IN SPORTS: TAKE 3 HBO Video 0346	14.99
4	5	198	AUTOMATIC GOLF ▲ ◇ Simitar Ent. Inc. VA 39	14.95
5	8	59	CHAMPIONS FOREVER ◆ J2 Communications J2-0047	19.95
6	7	78	THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0025	14.99
7	9	21	BASEBALL CARD COLLECTING JCI Video JCV-8212	9.95
8	3	68	BASEBALL FUNNIES Simitar Ent. Inc.	14.95
9	14	7	WAYNE GRETZKY: ABOVE & BEYOND Live Home Video 68942	19.95
10	11	26	GREG NORMAN: THE COMPLETE GOLFER Paramount Home Video 12684	29.95
11	12	144	DORF ON GOLF ◆ J2 Communications J2-0009	19.95
12	NEW		NBA SHOWMEN: THE SPECTACULAR GUARDS CBS-Fox Video 2383	14.98
13	13	44	FOOTBALL FOLLIES Fox Hills Video	19.95
14	18	31	THE BOYS OF SUMMER VidAmerica 7017	14.95
15	17	40	LEE TREVINO'S PRICELESS GOLF TIPS VOLUME 3 Paramount Home Video 12626	19.95
16	4	141	NOT-SO-GREAT MOMENTS IN SPORTS HBO Video 0024	14.99
17	10	17	FUNNY SIDE UP Major League Baseball	19.95
18	19	34	GREG NORMAN: THE COMPLETE GOLFER, PART 2 Paramount Home Video 12685	29.95
19	20	9	HOCKEY-HERE'S HOWE: DEFENSE Kartes Video Communications	14.95
20	16	141	GOLF MY WAY WITH JACK NICKLAUS Worldvision Home Video 2001	84.95
HEALTH AND FITNESS™				
1	1	13	★★ NO. 1 ★★ JANE FONDA'S LEAN ROUTINE Warner Home Video 654	29.98
2	5	103	JANE FONDA'S COMPLETE WORKOUT Warner Home Video 650	29.98
3	3	211	KATHY SMITH'S BODY BASICS JCI Video 8111	14.95
4	4	211	CALLANETICS ◇ MCA/Universal Home Video 80429	24.95
5	2	21	RICHARD SIMMONS: SWEATIN' TO THE OLDIES ◇ Warner Home Video 616	19.98
6	6	53	KATHY SMITH'S ULTIMATE STOMACH & THIGHS WORKOUT ◇ Fox Hills Video M032466	19.95
7	9	115	KATHY SMITH'S FAT-BURNING WORKOUT ◇ Fox Hills Video FH1059	19.95
8	8	211	KATHY SMITH'S ULTIMATE VIDEO WORKOUT JCI Video 8100	14.95
9	10	211	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ◆ Warner Home Video 070	29.98
10	7	33	DENISE AUSTIN'S THE HIPS, THIGHS & BUTTOCKS WORKOUT Parade Video 31	19.95
11	11	65	BEGINNING CALLANETICS ◇ MCA/Universal Home Video 80892	24.95
12	12	99	ANGELA LANSBURY: POSITIVE MOVES Wood Knapp Video WK1016	29.95
13	13	51	JANE FONDA'S LIGHT AEROBIC WORKOUT Warner Home Video 652	29.98
14	17	43	DENISE AUSTIN'S SUPER STOMACHS Parade Video 27	19.95
15	NEW		KATHY SMITH'S WEIGHT-LOSS WORKOUT Fox Hills Video M0323732	19.98
16	14	33	JODY WATLEY: DANCE TO FITNESS Parade Video 207	24.95
17	20	8	BUNS OF STEEL WITH GREG SMITHEY The Maier Group	14.95
18	18	138	START UP WITH JANE FONDA Warner Home Video 077	19.95
19	RE-ENTRY		RITA MORENO: NOW YOU CAN! ◆ Wood Knapp Video 1054	19.95
20	16	184	JANE FONDA'S EASY GOING WORKOUT ◆ Warner Home Video 058	29.98

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

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Home Alone (20th Century Fox)	9,813,012	2,157 4,549	8	181,405,541
2	Awakenings (Columbia)	8,306,532	1,282 6,480	3	10,087,133
3	Lionheart (Universal)	7,094,552	1,462 4,853	—	7,094,552
4	Kindergarten Cop (Universal)	6,575,600	1,934 3,400	3	53,575,600
5	Dances With Wolves (Orion)	5,586,412	1,285 4,317	9	79,426,084
6	The Godfather Part III (Paramount)	4,315,158	1,922 2,245	3	51,784,117
7	Not Without My Daughter (MGM/UA)	3,804,055	1,137 3,346	—	3,804,055
8	Edward Scissorhands (Fox)	3,655,258	1,372 2,664	5	38,707,036
9	Look Who's Talking Too (Tri-Star)	2,366,800	1,552 1,525	4	36,713,969
10	Mermaids (Orion)	2,287,275	1,111 2,059	4	24,628,919
11	Misery (Columbia)	2,068,992	1,234 1,676	6	48,164,210
12	Three Men And A Little Lady (Buena Vista)	1,937,609	1,286 1,507	7	61,419,345
13	The Russia House (MGM/UA)	1,622,952	738 2,199	3	18,048,832
14	Green Card (Buena Vista)	1,537,294	149 10,317	3	1,958,578
15	Ghost (Paramount)	1,016,724	754 1,348	26	209,695,386
16	Warlock (Trimark)	780,360	173 1,484	—	780,360
17	Rescuers Down Under (Buena Vista)	648,010	1,064 609	8	24,580,516
18	The Bonfire of the Vanities (Warner Bros.)	573,981	605 949	3	14,988,167
19	The Sheltering Sky (Warner Bros.)	364,241	95 3,834	4	1,053,385
20	Rocky V (MGM/UA)	305,198	507 507	8	39,327,461
21	The Rookie (Warner Bros.)	299,603	504 594	5	20,254,857
22	Predator 2 (Fox)	290,197	357 813	7	27,896,022
23	Havana (Universal)	228,810	526 435	4	8,790,749
24	Cyrano de Bergerac (Orion Classics)	223,098	32 6,972	8	1,487,459
25	Almost an Angel (Paramount)	185,897	272 683	3	6,519,481
26	Hidden Agenda (Hemdale)	149,626	114 1,312	7	586,794
27	Hamlet (Warner Bros.)	113,339	5 22,668	3	774,790
28	Jacob's Ladder (Tri-Star)	108,900	180 605	10	25,737,686
29	GoodFellas (Warner Bros.)	108,787	46 2,365	16	40,600,575
30	Come See the Paradise (Fox)	99,745	39 2,558	3	507,822
31	Alice (Orion)	86,543	3 28,848	3	586,870
32	Vincent & Theo (Hemdale)	82,060	46 1,784	8	1,401,525
33	Avalon (Tri-Star)	81,576	99 824	14	15,510,059
34	Reversal of Fortune (Warner Bros.)	64,432	31 2,078	13	10,991,450
35	Mr. Destiny (Buena Vista)	56,070	105 534	13	15,355,313
36	The Nasty Girl (Miramax)	40,739	9 4,527	11	663,057
37	Mr. & Mrs. Bridge (Miramax)	36,768	7 5,395	7	531,435
38	The Field (Avenue)	34,922	3 11,641	3	168,178
39	To Sleep With Anger (Goldwyn)	31,168	18 1,731	12	1,022,645
40	3rd Animation Celebration (Expanded)	23,845	9 2,650	3	430,581

HOME VIDEO

VIDEO REVIEWS

(Continued from preceding page)

los that use the very techniques he describes in the video. Included with the tape is tablature for four Mr. Big songs for the viewer to practice at home. A very useful instructional tape for rock bassists, and a must for your shelves if you have a heavy metal-oriented, hip teenage clientele.

T.M.

"I Can Dance! Introduction To Ballet With Debra Maxwell," JCI Video, 29 minutes, \$9.95.

In this video, aimed at children age 7 and up, professional dancer Debra Maxwell leads a group of children through a beginner's ballet class: the five basic positions, exercises at the barre, and a few simple steps. Although Maxwell explains the steps clearly, she rarely corrects the children's form or technique when they perform and she doesn't advise the viewer of common mistakes to avoid; thus, the child practicing at home really has no way of knowing if he/she is doing the steps correctly. Ultimately, parents who want their child to learn ballet would be better off investing in real lessons with a qualified teacher. Still, this video is a natural gift for a child who likes ballet; it might also be useful to parents who want to make sure their child will practice before they commit to ballet lessons.

T.M.

"Everybody Loves To Sing-A-Long, Vol. 1," Instant Party in a Box, 30 minutes.

Based on karaoke (sing-a-long) clubs, this video features such songs as "Bye Bye Love," "Wake Up Little Susie," and "My Girl"; as the songs play, the words flash on the screen, accompanied by random black-and-white images (hula hoops, political rallies, etc.) The idea is that one's party guests will have fun singing along to old favorites. The problem is that karaoke clubs, which are a big hit in Japan, haven't really caught on in the U.S. as much as the producers of this tape seem to think—and in a party situation, it would seem that the last thing a host would want is to have everyone staring at the TV screen. Tread carefully with this one.

T.M.

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Graceland. Sean Penn stars in "State Of Grace" from Orion Home Video, due Feb. 28 at a rental price.

Billboard.

FOR WEEK ENDING JANUARY 26, 1991

Top Kid Video™

THIS WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
			Compiled from a national sample of retail store sales reports.		
			★ ★ NO. 1 ★ ★		
1	1	17	PETER PAN Walt Disney Home Video 960	1953	24.99
2	2	35	THE LITTLE MERMAID Walt Disney Home Video 913	1989	26.99
3	3	19	ALL DOGS GO TO HEAVEN MGM/UA Home Video M301868	1989	24.98
4	4	11	JETSON: THE MOVIE Universal City Studios/MCA/Universal Home Video 80977	1990	22.95
5	12	125	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
6	7	67	BAMBI Walt Disney Home Video 942	1942	26.99
7	14	69	THE LAND BEFORE TIME Amblin Entertainment/MCA/Universal Home Video 80864	1988	24.95
8	9	119	CINDERELLA Walt Disney Home Video 410	1950	26.99
9	11	21	DISNEY'S SING ALONG SONGS: UNDER THE SEA Walt Disney Home Video 908	1990	12.99
10	5	21	RUDDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	14.95
11	6	28	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95
12	17	42	TEEN MUTANT NINJA TURTLES: COWABUNGA... Family Home Entertainment 27319	1990	14.95
13	18	223	ALICE IN WONDERLAND ♦ Walt Disney Home Video 36	1951	29.95
14	15	278	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
15	8	9	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	14.95
16	22	66	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
17	25	21	HAPPY BIRTHDAY, BUGS: 50 LOONEY YEARS Warner Bros. Inc./Warner Home Video 12054	1990	14.95
18	19	29	TEEN MUTANT NINJA TURTLES: SUPER... Family Home Entertainment 27336	1990	14.95
19	10	9	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	14.95
20	23	3	THE BABY-SITTERS CLUB: MARY ANNE... GoodTimes Home Video 9157	1990	9.95
21	21	73	DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 581	1987	14.95
22	24	3	THE BABY-SITTERS CLUB: DAWN... GoodTimes Home Video 9158	1990	9.95
23	13	9	A CHARLIE BROWN CHRISTMAS Hi-Tops Video HT0059	1990	9.98
24	NEW ▶		TEEN MUTANT NINJA TURTLES: ATTACK... Family Home Entertainment 27344	1989	14.95
25	20	15	THE LITTLE DRUMMER BOY Family Home Entertainment 27315	1989	14.95

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

STORE MONITOR

(Continued from page 57)

Dec. 13 in Sacramento with representatives of all six groups present. A chief topic was a state assembly bill calling for a 2% tax on all video sales and rentals to benefit a literacy fund. The bill has since been modified by its sponsor, assemblywoman Delaine Eastin, according to **Mitch Lowe**, head of **Video Droid** and of the **Northern California Chapter**. Lowe says the new version being prepared by Eastin will not single out video retailers. Nevertheless, Lowe says a top priority at the upcoming chapter leadership huddle will be to hire a lobbyist to battle similar bills that might come up in the future. According to Lowe, an extra \$25 per year from all 700 California chapter members would provide a handsome fund for the lobbying effort.

FRANCHISE FRONT: The video store franchise scene has been steadily changing the past two years, according to **Don Rogers**, president of **Video Paradise**, an early pioneer in the industry who has hardly been heard from lately. "We pulled in our horns about two years ago and just waited" as first one competitor and another boasted expansion plans into New England," he says. "Now we're one of the few left," says Rogers, who got into video retailing in 1980. But Rogers stresses that franchising is probably a misnomer for his group. "We are really a cross between a **Flagship Entertainment** and a true franchiser, more like a buying group. Video Paradise boasts a good Christmas season. The web's 54 stores reported a whopping 50% increase in sell-through, but this does not contradict reports from others, because Video Paradise was not that much into sale product in 1989. It had low comparative numbers to shoot at. "Rental was severely off the first two weeks of December but the last two allowed us to finish 7% ahead," says Rogers of total stores, not comparative units. . . . Also commenting on the changing franchise landscape is **Joe Farrell**, who says franchisees of **National Video** have started forming various alliances. Farrell, a former National franchisee, heads up five-store **Video Unlimited**, Wichita, Kan., and counts eight member stores so far. Two more store groups of former National franchisees in St. Louis go under the **Premiere Video** banner, according to **Ted Engen**, head of **Video Buyers Group**, who says he is servicing the Kansas and Missouri webs. . . . In Denver, **Janie Heim** and her husband, **John**, perhaps the most well known of former National franchisees, now run four stores under **Video City** and have welcomed in two former **Screen Play** outlets.

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Looking For A 'Quick Change'? Check Out These New Videos

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

● **"Quick Change" (1990), Warner Home Video, prebooks 1/31.**

This film, written and directed by Bill Murray and Howard Franklin, suffered from unjustly mediocre reviews that somehow prevented Murray's fans from flocking to the theaters. Which should translate as big cassette rentals, since this is one of those quirky little comedies that works just fine, if not better, on the small screen. Starring Murray, Geena Davis, Randy Quaid, and Jason Robards, it covers the hysterical misadventures of three bank robbers who have an easy time getting out of the bank but a hell of a time getting out of New York City. Murray's direction is low-key, realistic, and whimsical, making this a spectacular directorial debut and one of the most underrated films of 1990. Rent it with "The Hot Rock."

● **"Taking Care Of Business" (1990), Hollywood Pictures, prebooks 1/29.**

In this comedy packed with guilty pleasures, Charles Grodin plays an uptight businessman who loses his appointment book full of credit cards to an escaped con played by Jim Belushi, who promptly takes over Grodin's splendid life. Only those who don't like fantasy fulfillment will fail to get off on Belushi's wide-eyed introduction to the wonderful world of wine, women, and high-profile negotiations with powerful Japanese businessmen. Though a lot of this is formulaic and obvious, Grodin and Belushi are splendid, and their relationship turns into something surprisingly real and very funny. Rent it with "Short Time."

● **"Love" (1971), Connoisseur Video Collection, prebooks Thursday (24).**

Though 20-year-old black-and-white Hungarian films might not be on the top of everyone's rental list, those who check out this one will find a serious and profound piece of work on par with Bergman. It's a psychological voyage through the past and present life of a dying woman, but you'll find yourself paying less attention to the plot and more to the style, which is insightful, intellectual, and often brilliant. Rent it with anything Swedish.

● **"In The Cold Of The Night" (1990), Republic Pictures Home Video, prebooks 1/30.**

A fashion photographer (Jeff

Lester) starts having strange dreams involving a murder and a mysterious woman. Soon, the sex-pot from his dreams (Adrienne Sachs) actually enters his life, and he finds himself part of an enigmatic psychic mystery with a truly surprising payoff. Most of this is sexy, sinister, and intriguing, with one genuinely bizarre scene that almost does for marbles what "Last Tango In Paris" did for butter. If this had been made by John Carpenter, it could have been a classic. Rent it with "They Live." (Available in both R-rated and NC-17 versions. See story, page 56).

● **"Backstreet Dreams" (1990), Vidmark, prebooks Tuesday (22).**

Dean (Jason O'Malley) has got a lot of problems. He's a small-time hood who has not only made some bad enemies on the street, but his autistic son is becoming more withdrawn and his wife (Sherilyn Fenn) is cheating on him. Luckily, the day is

saved when who should take an interest in his son but a child psychologist who looks just like Brooke Shields (Brooke Shields). The poor guy has to choose between the life of a father and the life of an outlaw, not to mention two of the sexiest women on earth, as the film turns into a strange cross between "Mean Streets" and "Miracle Worker." Rent it with either.

● **"The Endless Game" (1989), Prism Entertainment, prebooks 2/5.**

Novelist Bryan Forbes is a master of intrigue and international espionage, and this film, which he directed from his best-selling book, is complex and often fascinating. Albert Finney plays a British intelligence agent investigating the murder of his ex-lover, who had been tortured by the KGB. His path leads to George Segal as a mercenary killer with a lot of secrets to sell. Unfortunately, too much of this is just talk, and Forbes the director cancels out much of Forbes the writer. Rent it with "The Package."

● **"The Rutanga Tapes" (1990), Shapiro Glickenhau Home Video, prebooks Tuesday (22).**

A government agent (David Dukes) and a free-lance journalist (Susan Anspach) stationed in Africa take on Libyan terrorists and German manufacturers of chemical weapons in this thriller savagely ripped from today's headlines. Though there are plenty of plot twists and kidnappings and dead innocent African villagers, much of this lies there like yesterday's newspaper. Rent "The Parallax View."



by Michael Dare

Top Video Sales™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			Compiled from a national sample of retail store sales reports.					
				★ ★ NO. 1 ★ ★				
1	1	13	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	3	17	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
3	2	10	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
4	7	4	MADONNA: JUSTIFY MY LOVE	Warner Reprise Video 38224	Madonna	1990	NR	9.98
5	4	14	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
6	5	35	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
7	9	8	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
8	6	19	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
9	8	227	THE SOUND OF MUSIC ▲ ♦	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
10	10	13	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
11	11	18	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
12	26	123	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
13	23	3	THE GODFATHER: 1902-1959, THE COMPLETE EPIC	Paramount Pictures Paramount Home Video 8480	Marlon Brando Al Pacino	1981	NR	99.95
14	13	11	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95
15	17	10	M.C. HAMMER: HAMMER TIME	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
16	RE-ENTRY		RICHARD SIMMONS: SWEATIN' TO THE OLDIES ♦	Warner Home Video 616	Richard Simmons	1990	NR	19.98
17	22	6	FRANK SINATRA: THE REPRISSE COLLECTION	Warner Reprise Video 3-38196	Frank Sinatra	1990	NR	69.98
18	25	7	JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video 7502-61737-3	Janet Jackson	1990	NR	19.95
19	30	14	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
20	29	4	PLAY THAT FUNKY MUSIC WHITE BOY	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98
21	16	13	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	19.95
22	15	16	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
23	28	11	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
24	20	15	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
25	32	6	DR. FEELGOOD: THE VIDEOS	Elektra Entertainment 40117-3	Motley Crue	1990	NR	14.98
26	33	2	THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	29.95
27	24	32	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
28	12	7	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 2060	James Stewart Donna Reed	1946	NR	14.95
29	31	2	SKID ROW: OH SAY CAN YOU SCREAM	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
30	18	17	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
31	39	6	PHIL COLLINS: SERIOUSLY LIVE	A*Vision Entertainment 3-50170	Phil Collins	1990	NR	19.98
32	NEW ▶		KATHY SMITH'S WEIGHT-LOSS WORKOUT	Fox Hills Video M032732	Kathy Smith	1990	NR	19.98
33	27	19	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
34	21	59	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
35	38	16	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	19.98
36	40	33	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
37	37	6	BON JOVI: ACCESS ALL AREAS	PolyGram Music Video 082-767-3	Bon Jovi	1990	NR	29.95
38	34	9	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R	89.98
39	14	9	RUDDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
40	RE-ENTRY		TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95

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Music Video

Deaton Flanigen Is Kicking Up Its Heels Nashville Firm Helping Boost Country Profile

BY DEBORAH RUSSELL

LOS ANGELES— With country music enjoying one of its most lucrative eras, country music video has finally shaken its status as the industry's "red-headed stepchild."

So says the team at Nashville's Deaton Flanigen Productions. As the eyes behind Clint Black's "Put Yourself In My Shoes," Larry Boone's "I Need A Miracle," and the Pirates Of The Mississippi's "Feed Jake," Robert Deaton and George Flanigen have helped secure country's place on the music video family tree.

"Country music video has come a long way, the production level has really improved over time," says Flanigen.

And he is not the only one who thinks so. In 1989, Deaton Flanigen walked away with the International Film and TV Festival's prestigious gold medal and finalist certificate for Vern Gosdin's video "That Just About Does It."

The award was a sweet "I told you so" to all the people who discouraged the former free-lance film makers from founding Deaton Flanigen in 1985. Deaton was a mere 23 years old at the time and Flanigen was all of 25.

Initially, the pair earned a living shooting regional and national cable commercials. They eventually gained notice in music video circles with a clip they shot for friend and ForeFront recording artist Eddie DeGarmo. Airplay on CMT and TNN led to additional music video work, until Deaton Flanigen became a music video company that occasionally lensed a commercial, instead of the reverse. In 1990, the team co-directed and co-produced about 20 clips, with 90% of the company's income generated by music video.

"We've seen [the industry attitude] toward country music video turn completely around in the past couple years," says Deaton. "I've been to meetings where label executives didn't even talk video, [because] they

thought of it as extra money they couldn't spend. Now, it's rare to see a single *without* a video."

As country acts like the Kentucky Headhunters, Steve Earle, and Black attract an increasingly wider, younger, and "hipper" demographic, label brass is beginning to place added emphasis on the visual treatment their artists receive, says Flanigen. The country video channels provide a fresh alternative to the rap, metal, and oldies-laden formats at pop video outlets. Plus, the story-telling nature of country music songwriting offers creative challenges unavailable in those formats.

"Country music video provides the opportunity to do some classic filmmaking," Flanigen says.

"We enjoy telling a story," adds Deaton. "But we like to tell a different story than what you hear in the lyrics."

He points to "Feed Jake" by the Pirates Of The Mississippi. The tune is about a man feeding his dog while the video is a "mini-feature" about long-term commitments between friends.

Commitment is a concept Deaton and Flanigen take to heart. They value crew loyalty and work to maintain close ties with free-lance help. Plus, they work so closely with each other on every phase of a project that they can almost be considered—and have been mistaken for—a single individual.

"I was at a meeting once where somebody said, 'that Deaton Flanigen, he's a really nice guy,'" says Flanigen. "At the beginning, we chose not to hyphenate the name of the company, because Robert and I have such strong feelings about being a team."

The team, recently enhanced by the addition of former Limelight producer Kimberly Lansing, prides itself on its collaborative mentality. They will entertain ideas from the artist, management, or record label but generally retain the final veto power.

"Doug Stone once called us from the road with a great video idea for the song 'These Lips Don't Know

How To Say Goodbye,'" says Flanigen. "I told him we could do it if he had \$800,000!"

Most of the clips Deaton Flanigen produces average about \$40,000-\$45,000, says Lansing, with a range between \$30,000 and \$70,000. Most videos are Nashville-based and draw upon the myriad rural, urban, flat, and mountainous locations in middle Tennessee.

Locations aside, Nashville is a desirable place to shoot videos because of the people there, says Lansing.

(Continued on next page)



Cooling Out. Columbia recording artist Joeski Love, third from left, completes the video for "Joe Cool" in New York. With him, from left, are executive producer Lenny Grodin; Kwame; director Rich Murray; CBS video producer Lee Rolontz; and line producer Lorraine Williams. (Photo: Juanita Cole)



by Melinda Newman

IF YOU CAN'T FIND IT, it probably means it's gone, or at least scaled back. That's what MTV has done with "Club MTV." The dance program has been taken off the daily schedule and has gone to airing once a week on Saturday evenings starting last week. While a representative says this move and the fact that "Downtown" Julie Brown is in contract negotiations with the channel "aren't necessarily related," Brown has also signed a contract to do a syndicated show with MTV parent Viacom. Draw your own conclusions. **Adam Curry** has concluded an agreement to continue appearing on the channel.

Additionally, "Yo! MTV Raps" has been cut back from an hour to a half-hour. A representative says the move is "very normal," but couldn't add whether the show would expand back to an hour as it normally does during the summer season.

Our apologies to **Nancy Clayton**, whom we erroneously stated was one of the six staffers laid off by MTV last week. She is still very much with the channel.

LOCAL LOOK: We turn our eyes westward this week to spotlight "Hot Traxx," the San Diego-based urban show. Started by producer/director **David Law** 3 1/2 years ago to fill what he saw as an urban-music-video void in the area, "Hot Traxx" is now shown on eight different cable systems weekly throughout the San Diego area and has a potential audience of more than 1 million viewers.

Though the going has been tough sometimes, Law says, "Every time we've thought about quitting, something very good happens to make us continue. The last thing was that the cable companies starting giving us priority for things such as editing," he says. Additionally, "the people who watch the show are a big influence. We have kids who call us regularly who we know by name."

A typical episode of "Hot Traxx" contains several dance and rap videos with a smattering of R&B and re-currents thrown in. Recent clips aired include "Around The Way Girl" by **LL Cool J**; "Secret Rendezvous" by **Karyn White**; "When Will I See You Smile" by **Bell Biv DeVoe**; "Fairy Tales" by **Anita Baker**; and "Merry Go Round" by **Keith Sweat**. Though the show had featured an on-air host, it is now using a voice-over.

"Hot Traxx" has done so well that Law and company are starting a new 30-minute show, "Silky Soul," beginning Jan. 31. Carried on a cable channel that already airs "Hot Traxx," this urban adult-contemporary show will air weeknights from 11:30 p.m.-midnight if the

weekly version does well. "Silky Soul" will be hosted by **Lisa Lake**.

Law's ventures aren't confined to the television screen. "Hot Traxx" has begun supplying four urban clubs in the city with weekly two-hour music video compilation reels. Instead of charging the clubs, the reels are paid for by advertising.

Despite his efforts, Law sees video as a secondary vehicle to radio. "The only thing that we can do is give an act an identity that the viewer will remember after he sees the clip. It still takes radio."

INTERNATIONAL TELEMUSICA is the name of a new music video programming service launched in Hollywood Jan. 10. Telemusica offers a minimum of two hours of daily programming via satellite. The show, which also incorporates entertainment news, a top-10 countdown, interviews, and contests, is already on the air in Mexico with plans to be distributed in more than 20 countries in Central and South America by April. Versions are also being planned in French, German, Italian, Portuguese, and Japanese.

CH-CH-CHANGES: **Jeff Newman**, former programming head of **BET**, has surfaced at **Mercury Records**, in the newly created post of director of video for R&B. The production job will also include a smattering of promotion work.

RINGO, RINGO: **Ringo Starr's** longform concert video, "Ringo Starr And His All-Star Band," is making its way to a store near you, courtesy of **PolyGram Music Video**. This is no mere rereading of Starr's hits with and without the Beatles. Actually, Starr acts as an MC of sorts, guiding the band through some of his more notable tunes but also allowing his estimable playmates, such as **Joe Walsh**, **Levon Helm**, and **Dr. John**, to run through the tunes that made them famous.

Naturally, Starr is thrilled that a performance, taped at Los Angeles' Greek Theater, was preserved. "At least I've got a copy, because I can't ever see a group like this being put back together."

Unlike several other "live" concert videos, this one features no overdubs. "That is exactly what we looked like and sounded like on stage that night. If I had fallen off the drums or one of the guitarists had been electrocuted, you would have seen that," says Starr.

Starr gets credit for being more honest than most folks touting a new product. As happy as he is with the video, he admits that the format just doesn't compare with being there. "I honestly think people should go to the venue to see a show. I can honestly say that no movie or video I've seen compares to the live act. You just can't capture that atmosphere."

"That's not a reservation against making videos, though. For me, it's more fun to be in the middle of the audience, but if I don't happen to be in the same country or haven't seen the show, I can still see what I missed this way."



Golden Chesnutt. Mark Chesnutt, right, shows off the '40s jukebox used in his video "Brother Jukebox." The video, from his MCA album "Too Cold At Home," was directed by Bill Young, left.

MUSIC VIDEO

DEATON FLANIGEN ADDS COLOR TO COUNTRY MUSIC

(Continued from preceding page)

The community will lose one of those people—Joanne Gardner of Acme Pictures Inc.—when she moves to L.A. in the near future. Gardner's exodus leaves a gaping hole among the town's film makers, but the standards of excellence she set will stay behind, says Lansing (Billboard, Dec. 15).

"We hate to see Joanne leave," she says. "We consider her top-notch and when she goes it will hurt us all. She drove us to excel."

Flanigen doesn't foresee a mad scramble for ex-Acme clients by his

company and the other leading Nashville production companies. He says he is confident "there's enough work to go around so we don't have to get cutthroat about it."

As for work in the future, Deaton and Flanigen admit they would like to branch into the pop, rap, and rock realms, but not at the expense of country video. They just want to "stay fresh," says Deaton. They are looking to lens more commercials, as well, and recently landed a job to produce the on-air promos for an L.A.-based television station.

AS OF JANUARY 26, 1991

Billboard THE CLIP LIST

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



Continuous programming
1515 Broadway, New York, NY 10036

EXCLUSIVE

David Lee Roth, A Lil' Ain't Enough
*M.C. Hammer, Here Comes...
Sting, All This Time
Winger, Easy Come Easy Go

BUZZ BIN

Jane's Addiction, Been Caught Stealing
Jellyfish, That Is Why
*Jesus Jones, Right Here, Right Now
Rembrandts, That's Just The Way...
Urban Dance Squad, Deeper...

HEAVY

AC/DC, Moneytalks
C&C Music Factory, Gonna Make...
Mariah Carey, Someday
Damn Yankees, High Enough
Janet Jackson, Love Will Never...
Nelson, After The Rain
*The Peace Choir, Give Peace A Chance
Tesla, Signs
Trixter, Give It To Me Good
Warrant, I Saw Red

ACTIVE

Black Crowes, Hard To Handle
Cinderella, Shelter Me
Joey B. Ellis, Go For It
*Heart, Secret
Susanna Hoffs, My Side Of The Bed
INXS, Disappear
Chris Isaak, Wicked Game
Living Colour, Love Rears...
Paul McCartney, Sgt. Peppers...
Iggy Pop, Candy
Slaughter, Spend My Life
UB40, Here I Come
Vanilla Ice, Play That Funky Music

MEDIUM

*Alias, Waiting...
Concrete Blonde, Caroline
The Cure, Close To Me (Ver. II)
Deee-Lite, Power Of Love
Cathy Dennis, Just Another Dream
Divinyls, I Touch Myself
Gerardo, Rico Suave
*Hall & Oates, Don't Hold...
House Of Lords, Remember My Name
King's X, It's Love
L.L. Cool J, Around The Way Girl
Roger McGuinn, King Of The Hill
*New Kids On The Block, Games
Steelheart, I'll Never Let You Go
Suicidal Tendencies, Send Me...
*Steve Winwood, I Will Be Here
Neil Young, Over...

BREAKOUTS

Every Mother's Nightmare, Love...
Faster Pussycat, You're So Vain
*Deborah Harry/Iggy Pop, Well...
*Scorpions, Don't Believe...
Sisters Of Mercy, More
Trash Can Sinatras, Only Tongue...

IMPACT CLIPS

Jesus Jones, Right Here, Right Now
Living Colour, Love Rears...
M.C. Hammer, Here Comes...
Sting, All This Time
The Peace Choir, Give Peace...



Five 1/2-hour shows weekly
1000 Laurel Oak, Voorhees, NJ
08043

CURRENT

Queensryche, Empire
Black Sabbath, Feels Good To...
Judas Priest, Painkiller
AC/DC, Thunderstruck
Mötley Crüe, Same Ol'...
Rembrandts, That's Just The Way...
Anita Baker, Soul Inspiration
Nelson, After The Rain
Brothers Figaro, My Gold Ring
Collin James, Just Came Back
Steve Stone, Faces In The Rain
Lalah Hathaway, Heaven Knows
TKA, Crash
Digital Underground, Same Song
Tony! Toni! Tone!, Feel Good
Bell Biv DeVoe, When Will I See...
Stetasonic, No B.S. Allowed
The Jets, Special Kind...
New Kids On The Block, Games
Rick Wes, Don't You Wanna...



Continuous programming
1515 Broadway, New York, NY 10036

ADDS

Hall & Oates, Don't Hold Back...
Roger McGuinn, King Of The Hill
Steve Winwood, I Will Be Here
Dream Academy, Love

FIVE STAR VIDEO

Chris Isaak, Wicked Game

DEVELOPMENT

Oleta Adams, Get Here
After 7, Heat Of The Moment
Breathe, Does She Love That Man
Mariah Carey, Someday
Phil Collins, Hang In Long Enough
Celine Dion, Where Does My...
DNA/S.Vega, Tom's Diner
Sara Hickman, I Couldn't Help Myself
Van Morrison, Real Real Gone
Paul Simon, The Obvious...
Styx, Show Me The Way
The Traveling Wilburys, Inside Out

HEAVY

Stevie B, Because I Love You
Cher, The Shoop Shoop Song
Whitney Houston, All The Man...
Janet Jackson, Love Will Never...
Elton John, You Gotta Love...
Surface, The First Time
Wilson Phillips, Impulsive



Continuous programming
12000 Biscayne Blvd, Miami, FL
33181

ADDS

America's..., Armed And...
Anita Baker, Fairy Tales
Barrington Levy, Here I Come
Black Flames, Let Me Show...
Bobby McFerrin, The Garden
Buffalo Tom, Birdbrain
Crunch-O-Matic, Anti Plastic
Damian, Time Warp
Daniel Ash, This Love
Digital Underground, Same Song
Dwight Yoakam, Turn It On...
George Lamond, No Matter What
Gerald Albright, My, My, My
Happy Mondays, Kinky Afro
INXS, Disappear
Jane's Addiction, Been Caught Stealing
Led Zeppelin, Over The Hills And...

AMERICA'S NO. 1 VIDEO

Madonna, Justify My Love

PEOPLE-POWERED HEAVIES

Another Bad Creation, Isha
Bell Biv DeVoe, B.B.D. (I Thought...
Candyman, Melt In Your Mouth
EPMD, Gold Digger
Father MC, I'll Do For You
Gerardo, Rico Suave
Ice Cube, Dead Homiez
Joey B. Ellis, Go For It
Keith Sweat, Merry Go Round
L.L. Cool J, Around The Way Girl
M.C. Hammer, Pray (Remix)
Michel'le, Something In My Heart
New Kids On The Block, Games
NWA, 100 Miles And Runnin'
Pebbles, Love Makes Things Happen
Public Enemy, Burn Hollywood Burn
Ralph Tresvant, Sensitivity
Special Generation, Love Me Just...
Stevie B, Because I Love You
Tony! Toni! Tone!, It Never...
Too Short, The Ghetto
Vanilla Ice, Play That Funky Music



1 hour weekly
888 7th Ave, NY, NY 10106

CURRENT

Mariah Carey, Someday
Nelson, After The Rain
Whitney Houston, All The Man...
Black Box, I Don't Know Anybody Else
Cathy Dennis, Just Another Dream
Snap, Mary Had A Little Boy
C&C Music Factory, Gonna Make...
Vanilla Ice, Play That Funky Music
Prince, Kiss



Black Entertainment Television

14 hours daily
1899 9th St NE, Washington, DC
20018

ADDS

The Wooton Bros., Tell Me
Big Daddy Kane, All Of Me
Intelligent Hoodlums, Back To Reality
Gerardo, Rico Suave
Kicking Back..., Everything

CURRENT

Surface, The First Time
Pebbles, Love Makes Things Happen
Jeffrey Osbourne, Only Human
Janet Jackson, Love Will Never...
Tony! Toni! Tone!, It Never...
Freddie Jackson, Love Me Down
En Vogue, You Don't Have...
L.L. Cool J, Around The Way Girl
C&C Music Factory, Gonna Make...
Loose Ends, Don't Be A Fool
Keith Sweat, I'll Give All My...
Another Bad Creation, Isha
Father MC, I'll Do For You
Michel'le, Something In My Heart
Ralph Tresvant, Sensitivity
DNA/S.Vega, Tom's Diner
Guy, I Wanna Get With U
Special Generation, Love Me Just...
Oleta Adams, Get Here
The Boys, Thing Called Love

HEAVY

Whitney Houston, All The Man...
Johnny Gill, Wrap Your Body Tight
Digital Underground, Same Song
Tracie Spencer, This House
Kid Frost, That's It
Gerald Albright, My, My, My
Maxi Priest, Just A Little Bit Longer
Barbara Weathers, My Only Love
Anita Baker, Fairy Tales
Force MDs, Somebody's Crying
The O'Jays, Don't Let Me Down

MEDIUM

LeVert, All Season
Ten City, Whatever Makes You Happy
Too Short, The Ghetto
George Lamond, No Matter What



Continuous programming
704 18th Ave South, Nashville, TN
37203

ADDS

McBride & The Ride, Can I...
Michelle Wright, A Heartbeat Away
Mylon And Broken Heart, Shower...

HEAVY

Randy Travis, Heroes & Friends
Lionel Cartwright, Say It's Not True
The Oak Ridge Boys, You're My...
Molly/Heymakers, Chasin'...
Ronnie McDowell, Unchained Melody
Marty Stuart, Little Things
Pam Tillis, Don't Tell Me What To Do
Neil McCoy, If I Built You...
John Conlee, Doghouse
Billy Dean, Only Here For A While
Linda Davis, In A Different Light
Sawyer Brown, One Less Pony
Baillie & The Boys, Treat Me...
Patty Loveless, I'm That Kind Of Girl
Ricky Van Shelton, Oh Pretty Woman

MEDIUM

Gary Morris, Miles Across...
Travis Tritt, Put Some Drive In...
Billy Dean, Only Here For A While
Patty Loveless, I'm That Kind Of Girl
C. Atkins/M.Knopfler, Poor Boy Blues
Joe Diffie, If You Want Me To
Mike Reid, Walk On Faith
Barbara Mandrell, I'll Leave...
Wild Rose, Everything He...
Ray Kennedy, What A Way To Go
The Hollanders, I Know A Little
Lee Roy Parnell, Family Tree
A.Tippin, You've Got To Stand For...
Pam Tillis, Don't Tell Me What To Do
Lionel Cartwright, Say It's Not True
Rok Crosby, Love Will Bring...
Mary-Chapin Carpenter, You Win Again
Emmylou Harris, Wheels Of Love
Martin Delray, Get Rhythm
Mark Collie, Let Her Go
Dawn Sears, San Antonio
Tim Ryan, Breakin' All...
The Judds, Love Can Build A Bridge
K.T. Oslin, Come Next Monday
Kevin Welch, True Love Never Dies
Nitty Gritty Dirt Band, The Rest...
James House, You Just Get Better...
Donna Ulisse, Things Are Mostly Fine
Hoyt Axton, Heartbreak Hotel



The Nashville Network

30 Hours Weekly
2806 Opryland Dr, Nashville, TN
37214

ADDS

The Bama Band, My Reckless Heart
Jerry Jeff Walker, Navajo Rug
Vince Gill, Pocket Full Of Gold
Michelle Wright, A Heartbeat Away
Jonathan Richman, Since She...

HEAVY

S.Lynne, Things Are Tough All Over
A.Tippin, You've Got To Stand For...
Doug Stone, These Lips Don't...
Reba McEntire, Rumor Has It
Rosanne Cash, What We Really Want
Mark Chesnutt, Brother Jukebox
Rob Crosby, Love Will Bring...
Mike Reid, Walk On Faith
The Judds, Love Can Build A Bridge
C. Atkins/M.Knopfler, Poor Boy Blues
Joe Diffie, If You Want Me To
Ray Kennedy, What A Way To Go

LIGHT

The Hollanders, I Know A Little
Alison Krauss, I've Got That Old Feeling
Irene Kelley, A Rock And A...
Statler Brothers, Nobody Else
Cheryl Wheeler, Estate Sale
Allman Bros., Seven Turns
David Lynn Jones, I Feel A Change...
Emmylou Harris, Wheels Of Love
Verlon Thompson, She's The One
Matraca Berg, I Got It Bad
Michael Martin Murphey, Red...
John Tesh, On American Shores
Jimmy Buffett, Jamaica Farewell
Kenny Rogers, Lay My Body Down
Eddy Arnold, You Don't Miss A Thing
Rhonda Gunn, Safe In The...
Barbara Mandrell, I'll Leave...
Mark Collie, Let Her Go
Hoyt Axton, Heartbreak Hotel
Indigo Girls, Hammer And A Nail
The Vaughan Brothers, Tick Tock
The Bumpkins, 2-Steppin' Out On Me
Marsha Thornton, Maybe The...
Barbie/Shari Belafonte, Together...
Tommy Cash, Thoughts On The Flag
Martin Delray, Get Rhythm
Becky Hobbs, Talk Back...
Gary Morris, Miles Across...
Tony Toliver, Barstool Fool

MEDIUM

Randy Travis, Heroes & Friends
Lionel Cartwright, Say It's Not True
The Oak Ridge Boys, You're My...
Molly/Heymakers, Chasin'...
Ronnie McDowell, Unchained Melody
Marty Stuart, Little Things
Pam Tillis, Don't Tell Me What To Do
Neil McCoy, If I Built You...
John Conlee, Doghouse
Billy Dean, Only Here For A While
Linda Davis, In A Different Light
Sawyer Brown, One Less Pony
Baillie & The Boys, Treat Me...
Patty Loveless, I'm That Kind Of Girl
Ricky Van Shelton, Oh Pretty Woman



9 hours weekly
1722 Gower Street, Los Angeles, CA
90028

ADDS

Breathe, Does She Love That Man
Whitney Houston, All The Man...
Roger McGuinn, King Of The Hill
Gerardo, Rico Suave
Mariah Carey, Someday
Rosanne Cash, What We Really Want
George Lamond, No Matter What
Ronnie McDowell, Unchained Melody
The Cure, Close To Me (Closer Mix)
Divinyls, I Touch Myself
Chris Isaak, Wicked Game

HEAVY

Janet Jackson, Love Will Never...
INXS, Disappear
Warrant, I Saw Red
L.L. Cool J, Around The Way Girl
Celine Dion, Where Does My...
Nelson, After The Rain
Cathy Dennis, Just Another Dream
Vanilla Ice, Play That Funky Music

MEDIUM

Tracie Spencer, This House
Dee-Lite, Power Of Love
Suicidal Tendencies, Send Me...
Another Bad Creation, Isha
Black Box, I Don't Know Anybody Else
Iggy Pop, Butt Town

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PATRICK BRUEL:

The New French Superstar



The French music scene is renowned for the durability of its megastars; it is a phenomenon which provides the record industry with a welcome element of stability and also generates a level of excitement which has a catalytic effect on the development of emerging talent. But however enduring the ascendancy of France's popular music heroes and heroines, the quest for artists with the potential to become megastars of the future is a daily preoccupation among the a&r community. And just when everybody was wondering who was to be next in the illustrious line of Johnny

Hallyday, Jean-Jacques Goldman and Michel Sardou, along came Patrick Bruel, a magical, multi-media personality who, in the space of the last year, has rocketed from stardom to superstardom. As the French say, public acclaim has leapt from the "Je l'aime" level to the "Je l'adore" level, and his success has surpassed the expectations of even the most sanguine of his advocates.

What explains this accelerated apotheosis? It has been said that Bruel came along just at the right time; that, sooner or later, his talent and dedication had to receive this peak level of

public acclamation. But these are ritual phrases, not explanations.

Here is an artist whose last album, "Cassez La Voix," has sold more than a million units, supplying a hugely positive response to those who had been expressing doubts about the future supply of home-grown superstars. The French music scene has always been rich in creativity but creativity alone is not enough. It has to be discovered, nurtured and directed and, certainly, it has to wait exactly the right combination of circumstances to achieve its consecration.

The critical turning point for Patrick Bruel was when, in 1989, he met Bernard Carbonez, the president of BMG Ariola, France, and signed with the label. One year later he became one of the best-selling record artists in France.

Bruel made his debut with the Barclay label, where in 1984 he scored his first major success with the single, "Marre De Cette Nana La," a "mascot" song which still features in his concert program. He then moved to Phonogram and, in 1986, consolidated a growing reputation with the album "De Face." The following year he released a live album recorded during an engagement at the celebrated Olympia Music Hall in Paris.

VERY POSITIVE

After his Phonogram contract expired, Bruel had approaches from several other labels but, he says "I signed with BMG because Bernard Carbonex was responsive and attentive to my needs as an artist. And the relations I have with the people at BMG are those which I have always sought since I began my career".



"I believe it to be very important for an artist to feel comfortable with his record company. To know that all the resources of the company are being used to develop your career is highly gratifying and much more important than a big advance or a higher royalty rate. I wasn't too demanding when it came to my contract with BMG and I could probably have obtained better financial terms with another label. But I like the atmosphere of BMG and the very positive and supportive approach of the people there."

Soon after signing with BMG, Bruel met producer Mick Lanaro at a Bernard Lavilliers concert.

Says Bruel: "Lanaro did a magnificent job in producing the last William Sheller album. At this concert he came to and told me that he felt

"Patrick Bruel offers a very positive response to those wond



that the music on my 'De Face' album was not the best material for me. I liked his frankness and his direct approach and I was delighted when he agreed to be my musical director. If my current album, 'Alors Regarde,' is doing so well, it is to a great extent due to the talent of Mick and to his human qualities."

One of the most difficult things for a popular singer to achieve is a positive response from a wide range of age groups. Where Bruel is concerned, it was the adolescent girl segment of the public which first responded to his talent and charisma.

Then came the 18-year-olds and over and, finally, he won over their parents. His current album is a tour de force. It has a dream element, an element of sex appeal and also a philosophical element, all wrapped up together.

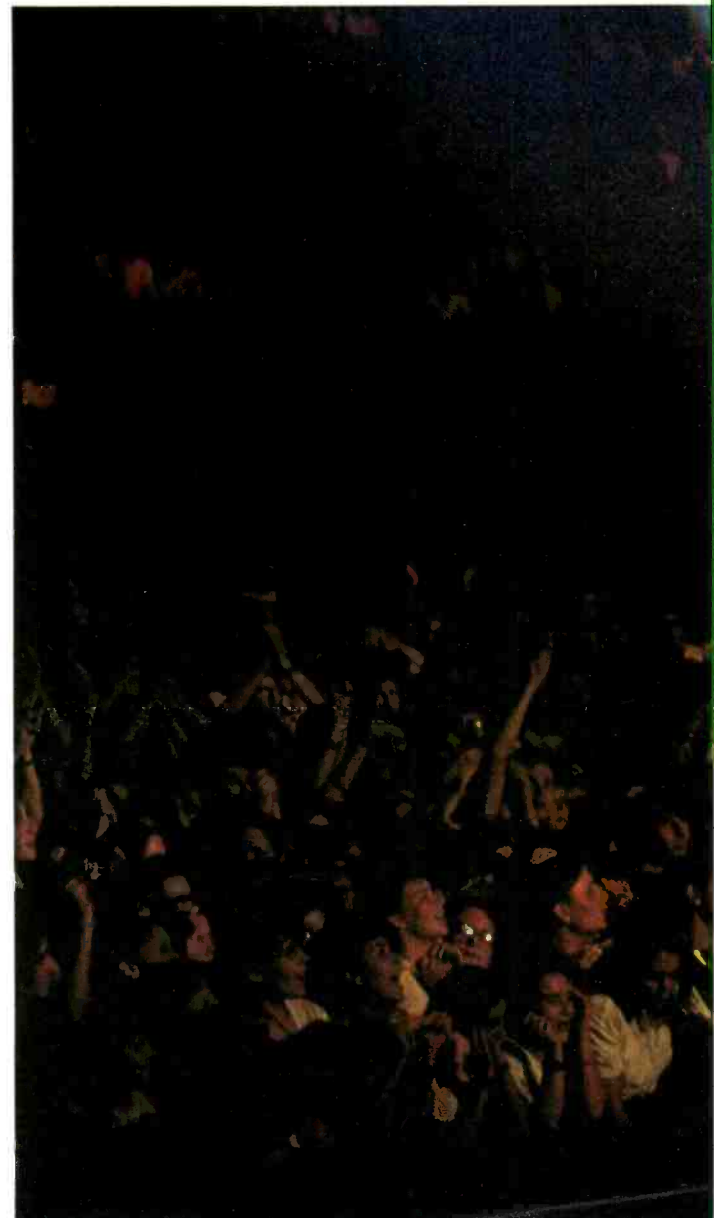
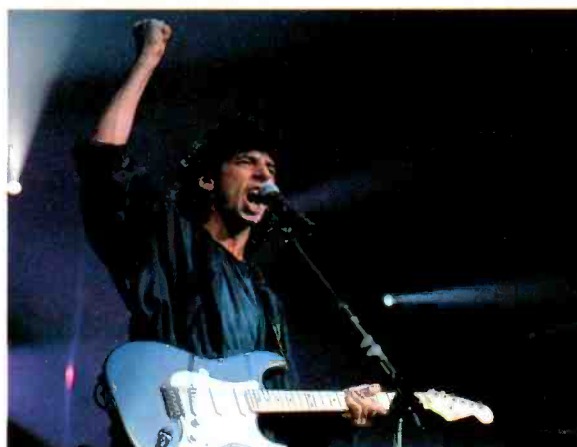
Sentimental songs are mixed with songs which provide food for serious thought.

Says Bruel: "My album is called 'Alors Regarde,' or 'Now Look,' because the indifference of people is a worldwide sickness. It is so much easier to close your eyes than to observe what is going on around you. The world would be a much better place if people were less apathetic."

The title song on the album is a call to people to react to the suffering and hardship which is afflicting people all over the world. Other songs on the album identify very closely with the contemporary attitudes of the adolescent population.

BROTHERLY IMAGE

One reason why Bruel can reach such a wide audience is because, at 30, he is poised between youth and middle-age. He can understand, still, the dreams and aspirations of adolescents and is, at the same time, able to operate on the wavelength of their parents.



In fact — and uncommonly for a superstar — his strength is not that he is an inaccessible idol, loftily isolated from his public but, on the contrary, that he is very close to his audience; he understands it and shares its feelings. He is an everyday kind of person, seen by many of his fans as a brother in whom they feel they could confide, who could share their joys and disappointments. There is a tenderness and approachability about his stage persona that is highly appealing. He is not the artificial creation of skilful promotion and marketing. His success is the product of honest endeavor, genuine talent and natural charm. He arrived quietly, reassuringly, on the scene at a time when the French music industry was suffering the consequences of having for too long confused profitability with creativity.

Dubbed "The romantic of the Nineties," Bruel admits to being somewhat surprised by his success. He says: "Up to the release of my last album, the public had a sort of sympathetic regard for me. But then, when 'Alors Regarde' was released — well, I don't quite know what happened. But it seems that the public is now taking my work a lot more seriously."

However he is becoming a little impatient with people whose response to the album is: "Yes, finally you are doing some pretty good songs." That "finally" is not appreciated or remotely warranted.

g where the next home-grown superstar was coming from."



RESPONSIVE CHORD

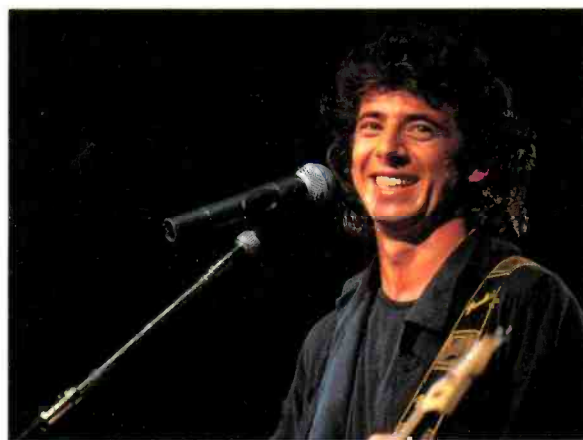
A large section of Bruel's public consists of students among whom his views and attitudes strike a responsive chord. He acknowledges that he needs the affection of his public but, at the same time, he recognizes that "seeking to please" is a weakness. He says, perceptively: "The public reacts instinctively. It accepts what it wishes to have, and not what is imposed upon it."

Bruel is not only a gifted and successful singer and songwriter. He has also made a substantial mark in television, in the theatre and in the cinema as an actor, and he intends to continue this dual career.

For the last two years he has concentrated on music. But this year he will resume his acting career with a movie or stage play. He says: "The professions of singer and actor are complementary. I often write songs while I am on the film set, and sometimes the roles I play provide inspiration for lyrics. After I had finished the movie 'Force Majeure' for Pierre Jolivet, I went immediately into the studio to record some songs because the movie had somehow given me a lot of creative energy. And it was after seeing my show at the Olympia that the director Georges Lautner gave me a role in his film 'La Maison Assassinee.'

Very often, after making a film, I find myself able to write different kinds of songs, songs dealing with subjects I haven't touched on before, or songs inspired by my role in the movie."

Bruel's skills as an actor inform his concert performances. He knows how to present himself to the public. He has great stage presence and



generates a pervasive magnetism which can transform a concert hall into a place of worship. He sings with a fervor which reaches into the hearts of his public. All over the theatre, cigarette lighters are lit and the audience, most of whom know the songs by heart, sing along uninhibitedly with their idol. Says Bruel: "To perform on stage for the people is an excep-

tional and a privileged experience and it is always my aim to have the people leave the theatre feeling that they have experienced something extra, that their time was well spent."

EXHILARATING

In the last three months of 1990, Bruel made appearances in 55 French towns and played a dozen concerts at the Zenith in Paris. In total, more than a million fans came to applaud his performances. He says: "While an actor can hide behind his stage role, a singer has nowhere to hide. He faces his public alone. It is one of the most telling and exhilarating experiences you can have. After two hours on stage, I see things with a great clarity."

Bruel is currently one of France's biggest show business attractions, breaking attendance



records everywhere. His engagement at the Zenith drew 130,000 people and had to be extended by two supplementary shows which were immediately sold out. His last season as the Olympia was also a sell-out.

He says: "Success is something you have to learn to live with. It can lead very quickly to catastrophe, or toward something really fine and fulfilling. You have to know how to deal with it. And it is also important to have around you people who provide good guidance and counsel."

Among those important to Bruel in this respect are his musical director Mick Lanaro, the songwriter Gerard Presgurvic, who shares the authorship of many of Bruel's songs, and the musicians Philippe Saisse, the man who recently revitalized the career of singer Claude Nougaro with the album "Nouga York."

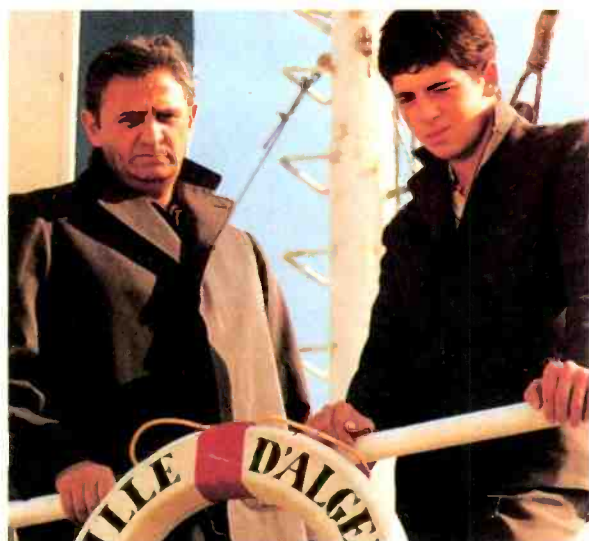
Bruel's latest album "Cassez La Voix" was recorded partly at the Polygone Studio in Toulouse, with Gerard Bikialo (piano, keyboards), John Woolloff (guitar), Pierre Theodori (bass), Christian Padovan (drums) and Marcelle Sur-race (tambourine), and partly in the Hit

Starfile

Factory, Sound On Sound and Platinum Island studios in New York, where the musicians were Philippe Saisse (arrange, brass and keyboards), Nick Morock (guitar), Carl James (bass), Steve Ferrone (drums), Bashiri Johnson tambourine) and Mick Lanaro (choir).

SENSE OF ADVENTURE

New York made a considerable impression on Bruel when he lived there for a year, "I very much want to live there", he says. "I found there a sense of adventure, of liberty. The special atmosphere of the city was really stimulating. In New York, everything is possible. There is nothing like a trip there to refresh the mind. When I go there, I go as an unknown and I have all the freedom I need to compose. I can rediscover myself, and there is nothing to distract me from song-writing."



It is to the great Jacques Brel that Patrick Bruel owes his initial inspiration. He includes the Brel song "Jeff" in his current program. Another early influence was the singer Barbara who, he says, gave him encouragement and important lessons in humility. Bruel also claims not to have missed a single concert by Jacques Higelin or Bernard Lavilliers. The influence of these artists can be discerned in Bruel's latest songs.

At international level, Bruel counts Prince, Peter Gabriel, Sting and John Lennon among the art-

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ists he most admires: all of them, he believes, made substantial contributions to the development of popular music.

And there are hundreds of thousands of people in France who will tell you that Bruel has done the same for the French chansons, in which category he is unquestionably a leading figure today, a position which has been achieved in a remarkably short space of time.

For Bruel, the next goal is to bring his music to an international audience. He says: "Europe is now opening up to artists in a way that rarely happened before. Now is the time to take advantage of the growing receptivity in Europe to music from different countries."

But he recognises that, since the lyrics of his songs are a vital element, and since French is by no means an international language, he will have to make English language versions. He plans as a first step to write an English version of 'Casser La Voix,' the song he co-wrote with Gerard Presgurvic.

"As a result of the success of La Mano Negra, the gipsy Kings and Mory Kante, there is a growing interest in French artists and repertoire. It would be good if more people outside France could discover and appreciate the music and lyrics of our songs," Bruel says

There is no question that Bruel's music is a welcome import in Canada. He cherishes the memory of a recent concert in Quebec where 15,000 people cheered him to the echo. He is also delighted to have seen his last album enter the Dutch Top 40.



Today a little more than six years after scoring his first hit with "Marre De Cette Nana La," Patrick Bruel has a future in the world of entertainment which promises to be as glittering and enduring as his rise to the top was rapid and spectacular.

Along with his great talents he has a voracious appetite for his work and an assured sense of direction that will sustain him as a superstar for many years ahead.

PHILIPPE CROCC.



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Casser La Voix (BMG)

VIDEOS: En Concert: Olympia '87 (PolyGram Music Video)
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The "Alors Regarde" album has been released also in Belgium, Switzerland, Canada, Holland, Germany, Sweden and Spain and will be released in Italy in February.

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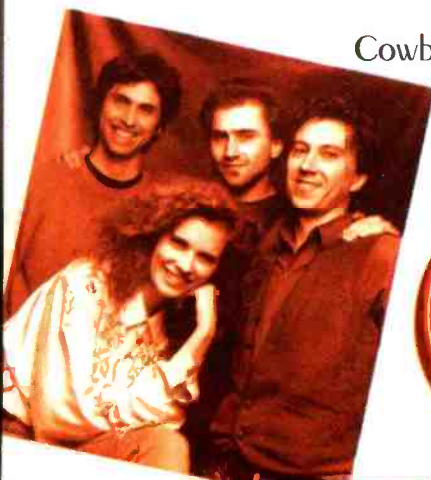
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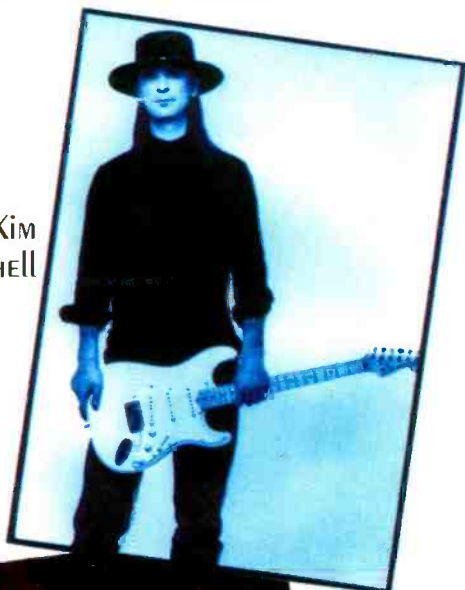
DESPITE DIFFICULT ECONOMIC CONDITIONS FOR AMERICA'S BIGGEST TRADING PARTNER, THERE ARE ABUNDANT BRIGHT SPOTS IN A SOLID, MATURING MUSIC BUSINESS AND SOME OF THE WORLD'S BEST AND MOST PROMISING MUSIC.

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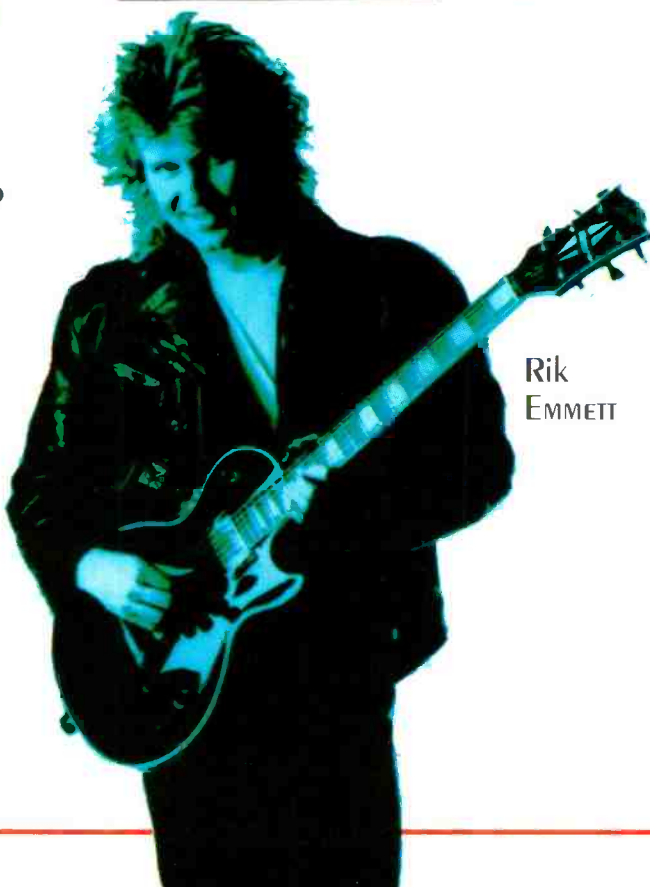
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Decidedly, you could find the signs everywhere in Canada in 1990: a malaise that permeated politics, economics and culture, a disaffection with institutions, and only glimmers of hope and confidence amid a generally gloomy country.

The edge was off everything. The lucky-seven strike of sustained annual economic growth took a rest; a recession set in, took hold and threatened to erase much of what had been gained in the good years. The country was split along linguistic fault lines; a constitutional tussle that failed to resolve French Canada's place within the country in turn provoked a debate that could yet see the French outside Canada. And a summer-long standoff involving native Canadians and the police, then the army, reminded the country just how tenuous were its foundations, just how poorly maintained they had been.

It should have been a time of entertainment refuge, a cocooning year of in-home delights to avoid facing the world, a year where Canadians damned well wanted to be entertained. Instead, the hard times enveloped Canadian entertainment, including the slowly-but-steadily-better music industry. Revenue through November was 1% below 1989, and shipments were down nearly 10%; only a banner Christmas season could have saved the business from a downturn year, and it didn't. Net revenue for the labels totalled about \$420 million. Some of the trouble could be attributed to the delayed roll-out of some superstar releases, but much could be pinned on the general economic slide hitting harder and more directly at other sectors, but just sideswiping the music business. For one reason or another, people just weren't buying as many recordings as they had in the past.

"I suppose we'd have to say we're lucky," says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA). "Things could have been much worse." Indeed, the economy was hobbled all year by a mixture of high interest rates, poor investment and consumer confidence, tax fatigue and a bit of a meltdown of the super-heated Ontario economy. The federal government, preoccupied much of the year with constitutional matters and damage control on its imminent Goods and Services Tax (see separate story page C-4), was hamstrung and handcuffed on economic reform; what little maneuverability it had was harnessed by its deficit and debt problems and harassed by an outbreak of economic brushfires.

"And I suppose that the old line is appropriate," adds Brian Chater, executive director of the Canadian Independent Record Production Assn. (CIRPA). "The future looks bright, as long as we're there to enjoy it."

Which is not to paint an entirely bleak picture. Nineteen-ninety saw a Canadian, Alannah Myles, hold the No. 1 chart spot for a time in almost every world market. Nineteen-ninety saw another Canadian, Roch Voisine, take Europe by storm. Nineteen-ninety saw yet another Canadian, rapper Maestro Fresh-Wes, break the music barrier at home. And 1990 saw a Canadian development, Q-Sound, roll into the record business with immense promise.

(Continued on page C-8)



ALIAS



THE BOX



TOM COCHRANE & RED RIDER



BURTON CUMMINGS



GLASS TIGER



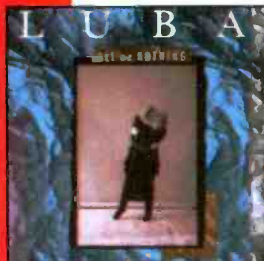
THE GRAPES OF WRATH



HELIK



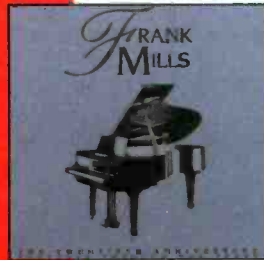
THE JITTERS



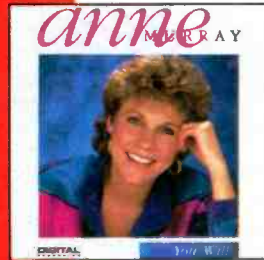
LUBA



MCJ & COOL G



FRANK MILLS



ANNE MURRAY



ONE FREE FALL



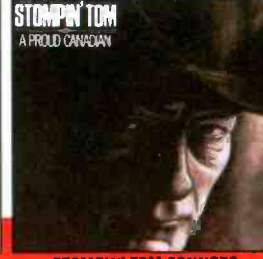
BOB ROCK



SIMPLY MAJESTIC



STEELE MACLEOD



STOMPIN' TOM CONNORS



13 ENGINES



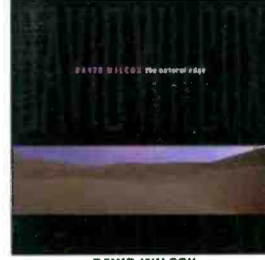
PAUL HYDE



LESLIE SPIT TREE



SKINNY PUPPY



DAVID WILCOX



MURRAY McLAUCHLAN



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Since 1949



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Aquarius Records

A-Zee Records

Eureka Records

Intrepid Records

IRS

Nettwerk Productions



FRESH FACES FROM THE NORTH: Ten Artists to Watch in '91

So, who's next from the Great White North? In 1990, record labels spent more than ever before to preen and prepare dozens of top-flight Canadian artists for the international stage. The results didn't meet expectations, but that hasn't dampened the will or closed the pocketbook. More than \$22 million will be spent in 1991 by Canadian labels—a significant sum of money for the business, nearly 15% of revenue for the companies, and larger than the return by far—and all sorts of new and sort-of-new artists will be thrust forth to the world.

Who are the leaders of the pack? Some names to watch, some credentials to consider:

1. Roch Voisine. Already with more than two million album sales on his first album, an all-French release that struck gold in France and hit Top Five in many European markets, Voisine in late 1990 issued "Double." Issued as a two-record set in his home base, Quebec (he was born in the neighboring New Brunswick province), it features one English and one French album; both are chart-grabbing, plaintive and alluring. The telegenic Voisine (who leapt to stardom in Quebec music after starring in a prime-time drama) is fluently bilingual and should get the send-up Stateside this year. He is Canada's leading male vocalist of the moment, and while it's still far too early to see where his songwriting will lead, Voisine has many prime years to show the world.

2. Blue Rodeo. The Toronto band has already made two runs at the international market, but the critical acclaim has yet to translate into commercial success. "Casino," its third

a prolific writer and a tireless tourer. Prime music for North America; an American release for her first record is due early in 1991, with production on a second album slated for mid-year.

5. Colin James. Double platinum on his 1987 debut in Canada, likely to get there with "Sudden Stop" from 1990, James is a fiery, sensational guitarist-vocalist who has all the right fans in the business (Stevie Ray Vaughan was one, Keith Richards is an-

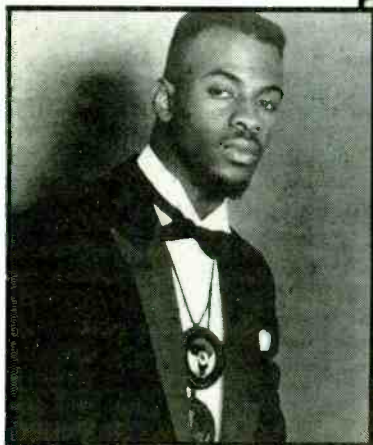
Sue Medley



Crash Test Dummies



Maestro Fresh-Wes



Roch Voisine

release, is much more focused and appealing than its predecessors. Blue Rodeo remind many of The Band, a Canadian band of another generation of rock, and has the versatility to carve territory on the pop, alternative and country charts all at once. And under new American management (Danny Goldberg, whose last Canadian artist, Alannah Myles, didn't do too badly), on a new American label (East-West), with big-screen exposure (as Meryl Streep's band in "Postcards From The Edge"), the chances are much, much greater in 1991 for the group than ever before.

3. The Tragically Hip. Platinum-plus with its first record in Canada ("Up To Here," which nudged into the Billboard Album Chart in 1990), produced by Don Smith (engineer for The Traveling Wilburys), it teamed with Smith again for a new release scheduled for early 1991. Juno-winning (best new group of the year) band did what it took to break itself in Canada, touring incessantly to larger and larger halls, selling out practically every step of the way. Singer Gordon Downie may be the most compelling frontman any Canadian band has, and the strong, tough-but-sensitive writing promises to just get better with time. Ready for the big league. Signed worldwide to MCA.

4. Sue Medley. The probable Juno winner this March for best new female vocalist. Medley teamed with John Cougar Mellencamp's band for production and playing on her platinum-plus debut last year, a searing, blues-based romp that likened her to Bonnie Raitt. Medley is a first-rate performer,

other, Eric Clapton is a third) but just hasn't clicked with the U.S. charts. His albums have displayed enormous versatility, and that seems to have been his undoing so far—more than one idea is at work in his work. But it's only a matter of time. James is too good and too obvious to miss one more time. Signed to Virgin worldwide.

6. Rita MacNeil. More records sold than any other Canadian artist at home in the last four years, MacNeil experienced chart success in 1990 in Australia and has a strong commitment through Polydor U.K. for a real push there in the years ahead. Now the challenge is America, which should be perfect soil for her stirring, homesy MOR. Superbly talented singer.

7. Sass Jordan. Platinum-plus on her debut album, with a Juno in 1989 as most promising female vocalist. Now, a second album is due and the hard-pounding Jordan (perhaps with the best rock voice of any woman in Canada) is a good bet to capitalize. With the right material, she should instantly pick up AOR and cross over to the pop charts. Telegenic and talented. Signed to Atlantic.



The Leslie Spit Treeo

HARD TIMES ON INDIE STREET:

Fighting on to Overcome the Odds

In a year when you would expect the roof would cave in—or where people would be hard-pressed to keep the roof on the building—Canadian independent labels were looking more and more like they wanted and deserved bigger digs.

Once again in 1990, the indies were showing why they've been the pulse of the business, why they've been finding the most interesting new music and been making many major labels scratch their hands in admiration.

Of course, it has not all been good news. In a sector of the business that, on average, loses money in the course of a year, the plight of the independent label hasn't in any discernible way improved in 1990.

Indeed, there was worsening. The merger/takeover that married PolyGram, A&M and Island narrowed the options for indies. The economy dove into the deep end and flailed for air. There was no movement on copyright reform. And new technologies were on the horizon to make life even more difficult for fledgling entrepreneurs.

But for the moment, think of the success stories:

- Roch Voisine, the linchpin of Star Records' roster, had significant successes abroad and at home, selling two million albums in the process.

- Maestro Fresh-Wes, on Attic Records, had a No. 1 single ("Let Your Backbone Slide"), a Top 10 album and the entire business looking for another 10 rappers like him.

- CBS' two most significant artistic moves in the year were to revitalize lately-dormant True North Records under its profoundly capable president, Bernie Finkelstein, and to bring aboard promising family label Oak Street Music, home of Fred Penner and many others. (Last year, it should be recalled, CBS swiped Anthem Records from its longtime distributor, Capitol-EMI, and with it brought Rush and multi-platinum domestic act Gowan, to the label.)

- Justin Entertainment, headed by veteran talent seer Jeff Burns, earned points in its first full year with certified hits from Kenny MacLean and the Blondes, and is headed for the charts again early in 1991 with a new release from Dan Hill, first signed to GRT Records 15 years ago when Burns was a budding young executive.

- MCA Records, which signed Justin to a three-year distribution deal, also worked up a good deal with the Quebec-based Traffic label.

- Nettwerk Productions expanded by opening an American office under veteran David Bassin.

- Alert Records had another solid performing year from stalwarts Kim Mitchell and the Box.

- Quebec-based Isba Records scored strongly with Les B.B. and has a potential international star in one of its signings, Mitsou.

- Michelle Wright, groomed for the country big time under Savannah Records, made the big leap to a major label (Arista) with Savannah president Brian Ferriman as manager.

Which is not to say there weren't problems, or at least changes. Risque Disque, arguably the most promising independent label, folded under financial difficulties and the continued health problems of label chief/manager John Ca-

(Continued on page C-12)

(Continued on page C-6)

THE GST:

7% Solution Creates a Big Headache That Entertainment Must Live With

Crash Vegas



It's the GST, the federal Goods and Services Tax. Some call it the Gouge and Screw Tax. Others, the Grab and Squeeze Tax. Politically, the ruling Conservatives realize, it may well Get Several Tories in the next election. And for some consumers looking to shop, it may well

be another reason to Go South Tomorrow.

Yes, the GST is a reality in Canada, after agonizing years of waiting and intensified political opposition in 1990 that nearly scuttled it. And now, for just about every industry imaginable, it's a big headache, arriving just as the recession has given the economy a banner case of the flu.

Recordings will increase in price by 50 to 70 cents, concert tickets will jump anywhere from two to three dollars, radio advertising (although, technically speaking, able to avert the tax) is expected to tumble temporarily because local businesses will have their cash flow altered. One bright spot: home video will see an increase of 20 to 30 cents, but should save at least that from the existing tax that the GST will replace.

"The whole experience," says Stan Kulin, president of Warner Music, the country's largest record label, "is a nightmare."

On Jan. 1, 1991, the 7% GST replaced the 13.5% Federal Sales Tax applied at the manufacturing level as a product came to market.

Prime Minister Brian Mulroney saw the manufacturers' tax as a "silent killer of jobs," a major hindrance to the competitiveness of many industries. Finance Minister Michael Wilson believed it was an inequitable tax—some businesses were saddled with the tax, while services weren't. The Canadian government looked to other territories where a value-added tax had succeeded, and it

was impressed by the way in which the tax could become a major milch cow, udders to be tweaked a little more vigorously as time went on, for any government worried about a mounting deficit and national debt.

The result: the 7% solution.

Not so long ago, when the details of the tax were revealed, the GST was to be 9%. But, the more details that emerged, the less popular was the tax, and in turn, the Tory government bringing it to the country. Support for the Conservatives sank like a stone, and there were fears that a 9% jolt at retail would fuel inflation and depress consumerism; with the superheated economy bound to slow down soon, the last thing that everyone could afford was low consumer demand

and quickly increased prices.

So the Conservatives listened a bit, and pegged the tax instead at 7%. Millions of Canadians petitioned the federal government to stay the tax; instead, the government stayed the course.

Cultural industries pleaded for mercy. None was forthcoming in the way of an exemption.

Now, record retailers are faced with charging higher prices for albums—perhaps, once savings from year-end

(Continued on page C-13)



Prairie Oyster



Luba



Skydiggers

THE CHANGING BUSINESS OF MUSIC

New Rules for the '90s

The tragedy of the music business, some say, is that the words music and business have to mix. It can't just be music. It has to involve business.

Supreme disappointment that may be to some, there are certain signposts of the industry that cannot be disregarded—rulings and new rules, laws and tests of them.

In Canada in 1990, there were many changes to the way the business of music is conducted. Many more could and will occur in 1991. Some simple explanations of how the roadmap changed last year and may this year:

LAWS

- Legislation was passed in mid-December to introduce January 1 a federal 7% retail-level Goods and Services Tax to replace the existing 13.5% tax at the manufacturer's level. The so-called GST, the least-popular measure undertaken by the Conservative government, should add one or two dollars to the price of a concert ticket, 50 to 70 cents to the cost of a recording and 20 to 30 cents to a home video rental.

- A revamping of the 1968 Broadcast Act, expected at presstime to be passed in early 1991 by Parliament, formalizes the powers of the federal government to direct the broadcast regulator on policy matters, subject to later scrutiny by a parliamentary committee, and retain the power to review, uphold, rescind or refer back for reconsideration any decision of the regulator. The new Act also modifies the role of the public-owned Canadian Broadcasting Corp. and creates the position of CBC chairman.

- Amendments to the Copyright Act are expected to be introduced in 1991 to recognize the right of performers to be compensated by broadcasters for their music and the right of creators to be compensated when their works are rented. A statement of principles is expected on the issue of home taping, but that thorny matter isn't to be dealt with until another phase of copyright reforms, largely because it could involve an unpopular levy or tax and the federal government is low in the opinion polls and can ill-afford further taxation.

PROGRAMS

- The federal government has made permanent a \$5-million-a-year assistance program to the music business to

help produce recordings, videos and syndicated radio programs, help artists tour internationally and market their works.

- The federal government created a five-year, \$33-million-a-year fund to help finance cultural industries through loans and credit arrangements. The recording industry is expected to be able to take advantage of the fund in 1992.

RULINGS

- The Supreme Court of Canada turned down an appeal by broadcasters of a decision that said they had to seek permission to use music synchronized with pictures. In so doing, the court paved the way for a wave of new copyright claims on so-called synchronization rights.

- The federal Copyright Board determined that cable companies must remit nearly \$100 million in royalty fees for radio and TV signals they carry from the U.S. The decision has been appealed to the Federal Court of Canada.

- An Ontario provincial court found Fringe Product and its distributor, Record Peddler, not guilty of distributing obscene material. The company was charged in connection with the sale of two albums by a punk band, DayGlo Abortions. At presstime, the case had not been appealed by the Crown.

- A Manitoba court convicted an adult video dealer of obscenity, saying that the Charter of Rights and Freedoms does not guarantee unlimited freedom of speech and that the country's obscenity law is a reasonable limit on those rights. The decision is being appealed.

- An Ontario provincial court is expected to hear in 1991 the Canadian equivalent of the 2 Live Crew obscenity case. A London, Ontario bookstore owner imported and sold copies of the "Nasty" album and dared authorities to charge him under the country's obscenity law.

(Continued on page C-6)



Paul Janz



Tom Cochrane

D I S C O V E R



THE MAGIC OF THE MUSIC

CÉLINE DION

UNISON

Double platinum and still growing in Canada, Céline Dion is now mesmerizing the rest of the world.

Her first U.S. single release, Where does My Heart Beat Now, has cracked the top 40 in The Gavin Report, Radio and Records and Billboard's Hot 100. It doesn't take a crystal ball to see that this multi-format hit is only the beginning of something truly magical.

BARNEY BENTALL

AND THE LEGENDARY HEARTS

LONELY AVENUE

Quickly closing in on gold, the Canadian success of this rock and roll singer/songwriter and his band is no sleight of hand.

The alchemy began with their self-titled debut release, which not only turned gold in short order, but also earned the band a Juno Award for most promising new group.

Their new release, Lonely Avenue, contains ten original tracks and features the production wizardry of Danny Kortchmar.

With coast to coast tours, massive radio support and heavy video airplay, continued success is definitely in the cards.

MAE MOORE

OCEANVIEW MOTEL

The magic of Mae Moore is certainly no illusion. Her hypnotizing vocal style and accomplished songwriting talents are the key ingredients in the spell she has cast on the Canadian music scene.

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ARTISTS

(Continued from page C-3)

8. The Skydiggers. A clever left-field hit in 1990 that captured Canadian radio and charts for Enigma Records. Young, earnest and driven, with a lively live show and some sharp, durable writing.

9. Maestro Fresh-Wes. Canada's preeminent rapper. He had the first-ever No. 1 rap song in Canada and delivered two Top Three tracks on his first album. Young, articulate, unique and no novelty, he is the real item. Tough to penetrate south of the border, but if anyone of the promising pack of Canadian rappers stands a chance, it's the Maestro.

10. Molly Johnson and Norman Orenstein. Intelligent, versatile singer and songwriter team, formerly known as Alta Moda, should unfurl a second release under a new name by mid-1991. Clever, trend-setting collaborators should offer some significant new music that, if properly nurtured, will be world-class.

Other names to anticipate:

- **The Leslie Spit Treeo**, a Capitol signing with Edie Brickell-style trappings and some absorbing debut writing.

- **Harem Scarum**, a hard-rocking Warner Music signing that will do nothing but sell.

- **Paul Janz**, an A&M signing who was the most successful adult contemporary performer in Canada last year, but who needs a fair shake from America.

- **Crash Test Dummies**, a BMG signing that come with the full push.

- **Sheree**, another BMG signing whose debut has fared well in Canada and several European and overseas markets, who will have an American release in early 1991. **K. LaPOINTE**

BUSINESS

(Continued from page C-4)

REGULATIONS

- Record companies and the Canadian Musical Reproduction Rights Agency agreed to a new compulsory mechanical royalty rate of 5.9 cents, with cost-of-living increases scheduled in 1992 and 1994 under a five-year deal. A technical committee is established to monitor and address certain issues within the agreement.

- The Canadian Radio-television and Telecommunications Commission (CRTC) altered FM radio policy that call for higher Canadian content quotas on pop-rock stations (30%, versus the prevailing 20% rate), minimums of three hours a week of news, more commercial time and flexibility to program music.

- The CRTC told French-language stations to play 65% French-language music.

- The CRTC, wary of a freedom of expression suit filed in Federal Court by the Canadian Distillers' Association (since rescinded), proposed to allow alcohol ads on radio and television. Only beer, wine and cooler ads are currently allowed.

- The federal government hints it may soon allow the CRTC to scrutinize the ownership of the recording industry. **KIRK LaPOINTE**

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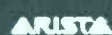
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DEBUTING IN
CANADA & THE U.S.
MARCH '91.



COMING SOON:

Oui3

BRIGHT SPOTS

(Continued from page C-1)

And this is, after all, an industry with more long-range vision than ever before. Where once Canadian companies lurched from quarter to quarter, foisting on the world ill-thought ventures and artists, there's a profoundly heightened business maturity in every aspect of the business—at the labels, in the concert business, at radio and retail and manufacturing and merchandising, right into the music itself.

What it meant in 1990, and will mean in 1991 and beyond, is a sharper pencil working the ledger and fewer world-class embarrassments. "That's something we all can be grateful for," says Chater.

You can see it in the spirited commitments by such major labels as Warner Music, CBS, MCA, and BMG in the Quebec market—BMG even established a new firm to mine gold from the province, while Warner increased its profile, MCA worked a distributed label (Trafic) and CBS augmented its already solid foothold there. "We are in it for the long haul," says BMG president Don Kollar. "We have to look past difficult economic times and think about how we'll be positioned three, five years or more from now."

You can see it in the rejuvenation of the majors' interest to the street-based independent labels—CBS reigniting True North Records and snaring the bubbling Oak Street family label, BMG plugging into some new deals, Warner providing good homes to indies, MCA investing in the upstart Justin Entertainment, A&M overseeing Attic Records' biggest year, Capitol-EMI continuing to foster distributed la-

bels. Capitol-EMI also took the leap of faith on rap and dance, in establishing a corporate division that was by year's end beginning to pay artistic dividends. "We have to look for growth right now, in special projects and in new partners," says CBS president Paul Burger, who was at the helm for a corporate turnaround in 1990.

You can see it in the radio industry's careful but considered assessment of digital radio, an idea it has embraced as its future but is approaching with due regard for the consumer. The Canadian Assn. of Broadcasters (CAB) made great strides in acquainting the consumer with digital broadcasting in 1990, testing the technology and laid the groundwork for a proposal in the next two years and an initial roll-out within five that radio promises will be user-friendly with loads of overlap time to allow a decent phase-out of AM and FM. "No hype, just incremental steps," promises Michael McCabe, the canny president of the CAB.

You can see it in the manufacturing industry leader's gradual global outlook. Cinram Ltd., acknowledged as one of the world's most efficient producers of CDs and tapes, bought one of the largest U.S. independent cassette manufacturers, PRC Tape Co. Inc. of Richmond, Ind. Other acquisitions are likely, says Cinram chief Isidore Philosophie.

And you can see it in the persistent efforts by Archer Communications Inc., a Calgary company that brought an innovation in acoustic science to the record business in 1990 through its patented Q-Sound sound-placement technology. No less an artist than Madonna became the first Q-Sound proponent; her hits package, "The Immaculate Collection," was mixed with the Q-Sound process, making it seem some sounds were coming at the listener from all angles, not just straight ahead. Sting, Paula Abdul, Janet Jackson and others are coming aboard to have their next projects embellished by Q-Sound, while PolyGram is one firm (Nintendo and Coca-Cola are others) with a long-range commitment to the technology. Despite nay-saying in the business—"if you look at any advance, the industry has greeted it skeptically," laments CIRPA's Chater, a Q-Sound believer—Archer rolled out Q-Sound in 1990 for the record business and has grand but grounded plans. "The recession will not hurt us," says Archer president Larence Ryckman. "Our roll-out plans can rollover bad economic times." The next frontiers: movies, home video, even theme parks.

But in the main, 1990 was a year in which consolation was more than an acceptable prize. "We are roughly in the same position that we were in a year ago," says Warner Music president Stan Kulin. "And I suppose that in times like these, that's a major accomplishment."

Consolation was acceptable, and consolidation was accentuated. Concentration of ownership in radio increased, with CHUM Ltd. purchasing Q Broadcasting to give it a bigger presence in Vancouver, although some chains like Telemedia looked to shed some girth and others like Moffat saw profits dip.

The biggest corporate marriage: PolyGram, A&M and Island Records. The result: a new board structure, and a company smaller than the three it had been but with vastly more clout. "Bigger can mean better," says Joe Summers, made A&M president after 18 years with the firm in Canada. "What this allows us to do is operate with more flexibility." The marriage includes A&M's distribution of Virgin Records, which has invested smartly in strong Canadian repertoire and been brightly guided by A&M alumnus Doug Chappell in recent years.

Even larger multinationals did not mean more distance from the Canadian scene, either. Although PolyGram had taken it on itself to get active in domestic A&R in the last two years—Sue Medley and Bootsauce were two superb debut artists yielded in 1990—the federal government was offered, and accepted, pledges for increased spending on Canadian talent as part of the PolyGram/A&M/Island transactions. This, despite the fact the deals hadn't originated in Canada and were consummated without much consideration of the Canadian market. In recent years, the government's hand has been perceived to be invisible and non-interventionist in the industrial world; when it comes to culture, it's been a slightly different story. Takeovers at American, European or Japanese headquarters have prompted the government to review the operations of Canadian branches and to gain assurances of better spending in the country on homebrewed talent. One senior industry executive even confides that some of the spurt in Canadian spending in the last two years owes itself to a fear that fuller industry regulation is coming if multinationals do not conduct themselves as good corporate citizens in Canada. Communications Minister Marcel Masse even hinted in 1990 that the record business could be subjected one day to scrutiny by the current federal broadcast regulator.

The hand of the government has been present for five
(Continued on page C-10)

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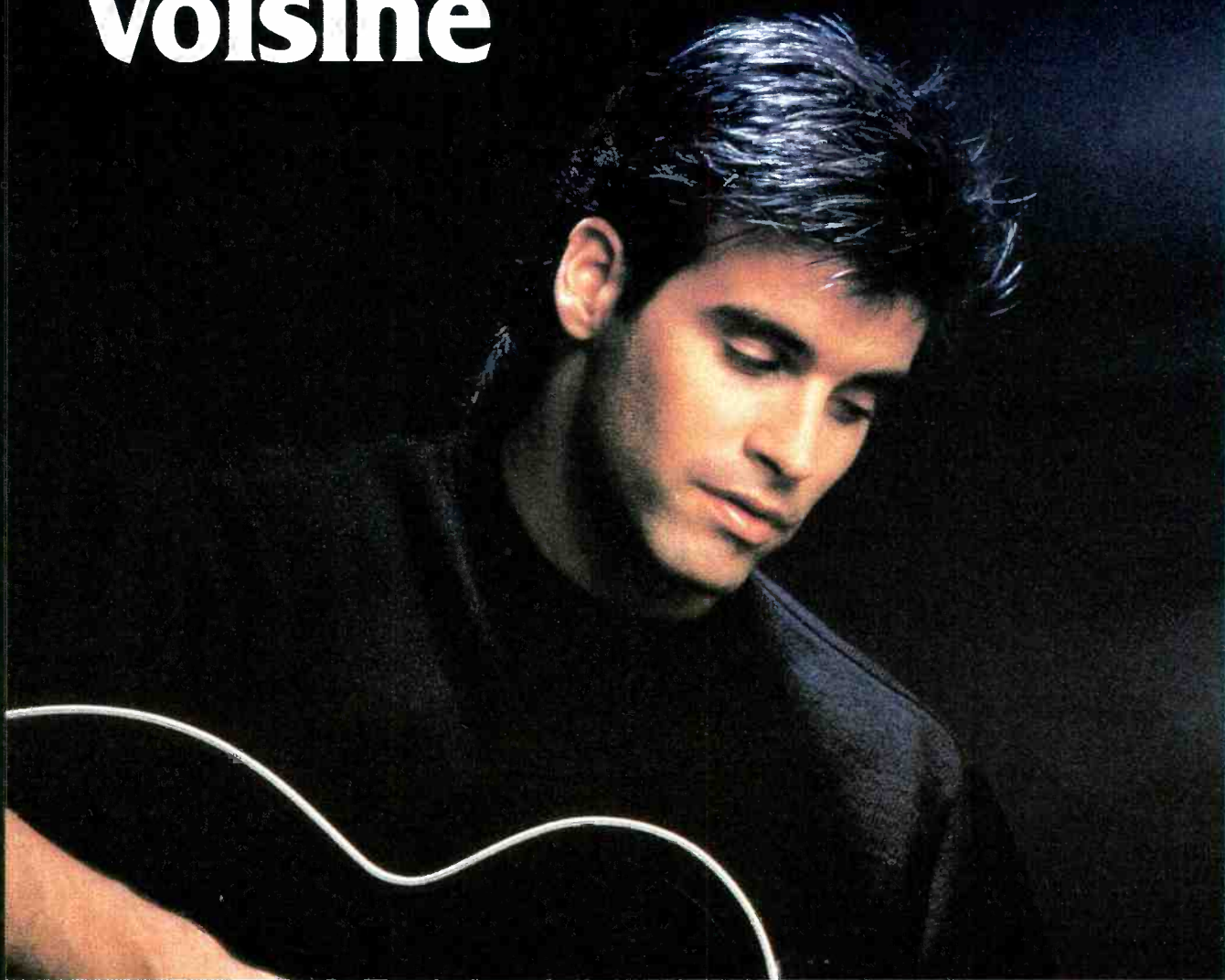
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BRIGHT SPOTS

(Continued from page C-8)

years through a \$5-million-a-year fund to help make recordings, videos, radio programming and to help artists tour abroad. Through the Sound Recording Development Program (SRDP), hundreds of recordings have been partly financed, hundreds of videos have been shot, dozens of radio shows have been made and dozens of tours have brought Canadian performers to far-flung parts of the world. The government could have pulled the plug on the program (SRDP) in 1990, but it didn't. The \$5-million annual commitment stays. "We would have preferred more money," says Heather Sym, who runs a foundation that oversees disbursement of most of the money. "But, in these times, we're satisfied that the program is renewed. We at least now have a base on which to keep building in the years ahead."

Also ahead, apparently, is financial help for the business itself. The government has unfurled a business development program to which the record business can avail itself in the next year or so. The idea: allow access to federal bank financing to build a stronger foundation for the industry. Chater is skeptical, but hopes for the fund. "I'll believe it when I see it," he says. "But we will need it when we see it."

The government's hand is promised in a new wave of copyright reforms. Last year at this time, they were imminent; this year, they are still imminent, only more imminently so, it seems. Promises the industry expects: a recognition of the performing right (meaning a new broadcaster-paid royalty for the artists), a rental right (meaning a new renter-paid royalty for creators), and a statement on home taping (meaning, read the government's lips, no new taxes) that will lead to yet another phase of copyright reform well down the road, certainly not imminent in the same way imminent has lately meant. "Imminent is a wonderful word in politics," says Chater.

Competition was supposed to be a wonderful word for the concert business in Canada, but competition in 1990 proved costly. MCA Inc. worked out a deal with the Molson brewery to launch a Canadian firm that would promote con-

certs and provide the first real taste of competition in a long, long time to the fabulously flourishing and frontrunning Concert Productions International. The same CPI team, under the BCL Entertainment banner, had just come off a year to end all years, overseeing the Steel Wheels tour by the Rolling Stones worldwide—a foray that had consolidated its claim as an international player. The Molson/MCA marriage had to be wary, but wasn't in the early going. Bidding to secure its first tour, featuring Robert Plant, led to some stratospheric artist guarantees; crowds were not up to snuff, and the judges were not impressed with the result in round one. Many more rounds are assured, and the fight isn't over by any means. But CPI secured exclusive access to Toronto's indoor SkyDome facility at year's end in a deal that extends into 1995; the CPI deal for the posh performing playpen means Molson/MCA Concerts will have to forgo the truly big shows in the truly big Canadian market when the weather is truly brutal—all but a handful of summer months. Compounding the problems for the business was a desire by many acts to tour too often or to aim too high too soon. Says Vinny Cinquemani, president of The Agency, the country's top booking firm: "I just don't see enough patience out



The Jitters

there. A lot of acts are burning themselves out, when if they'd just take their time, or just take a little longer to get out on the road, they'd help themselves a lot."

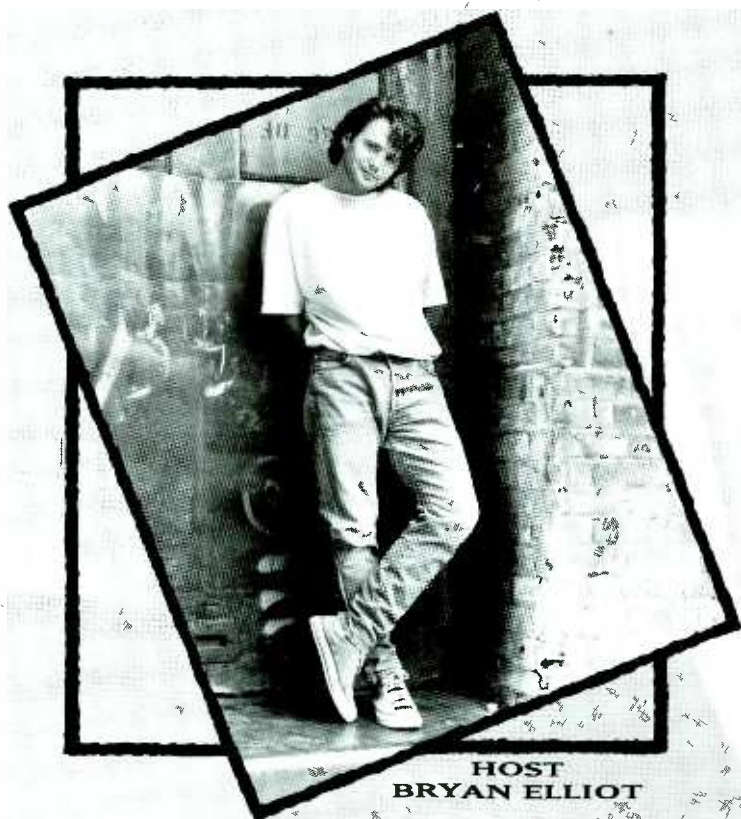
Competition also seemed to be an engine of growth for retailing in 1990. Underline seemed. For what appeared to be good, turned bad. Overexpansion was a word everyone was using to describe what went wrong with retail in the year. What appeared to be welcome rampant growth in a business that needed competition went sour in the year, particularly for the country's leading chain, A & A Records & Tapes, whose 260 stores were deemed by most to be too many. New president Garth Mitchell promises a get-smarter-and-leaner approach, and he is quietly and quickly putting the house in order. The Discus chain, one of Canada's largest and embedded in financial turmoil, got new ownership and a new lease on life from an industry that had been displeased with its practices. Continued bright lights: the Sam's chain, which stayed shrewd under the father and son team of Sam and Jason Sniderman, and the HMV chain, which smartly survived a corporate exodus by president Tony Hirsch to launch HMV U.S. operations, unveiled plans for Canada's largest store for Toronto in 1991, and is at the frontier of innovation in the 1990s.

Innovation was a key in Canadian retailing in 1990 because the long box disappeared and gone was a big display for recordings. The long box was the last hope for big configuration display because of the zippy passage of the vinyl album, a configuration in a sales freefall all year and virtually out of commission by year's end (surprisingly, even the cassette was down in the off-year of 1990, although the compact disc still soared). Innovation will be a key in the year ahead, because the biggest eyesore of all has hit—a 7% retail tax that could add 50 to 70 cents to the price of a recording. The federal Goods and Services Tax (see page C-4) is about as welcome for consumers as your uncle with the long war stories is for dinner. The result is the same: a lost appetite. Economists are predicting a stiff fall in spending in the first half of 1991, partly because of the overall bleak picture, partly because of shock waves from the GST.

At year's end, it appeared that retailers were going to try
(Continued on opposite page)

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BRIGHT SPOTS

(Continued from opposite page)

to offset the GST impact by slightly lowering their already-strapped margins and praying for price discounts from the labels to respond to the recession. Still, "everything appears to be pointing to an increase in price," says CRIA's Robertson. "This couldn't have come at a worst time."

Still, the business is music, and the music in the business has never been better or prouder than it is now.

It was a stirring sight last March to watch Alannah Myles sing at the annual Juno music awards, lap up just about every trophy for which she was nominated, and accept the honors all the while riding atop the charts below the border. Myles' debut is the first debut by a Canadian to do so and to chalk up diamond status in Canada, 10 times platinum signalling one million sales. "I never set any goal below being No. 1," Myles said then. Another album is due in late 1991, and few doubt that Myles can enhance her following.

If anything came close to Myles' worldwide triumph, it was the Quebec and European gains by another debut artist, Roch Voisine. His debut album, all-French, sold nearly two million copies worldwide. Now Voisine has made a two-record set, "Double," with one English and one French album, and he is setting his sights on the English market. Not many have succeeded, but Voisine is considered a cut above most others who have tried.

A Quebec-based artist who successfully made the linguistic crossover in 1990 was Celine Dion, who at year's end was reaping results from her first English album, "Unison," with single "Where Does My Heart Beat Now" charting nicely for her after two appearances on "The Tonight Show" and some concerted promotion by Epic. Dion, still in her early 20s even though she has a decade in the business, plans another French album "because I don't want to turn my back on Quebec." Acting is in the cards, too. But her most lucrative future, all know, is in English music. "Unison" will not be her final English record, and many see in Dion the same potential as is seen in Mariah Carey.

The French-music market remained strong in the year, fuelled by Voisine, Mitsou, Les B.B., Johanne Blouin and a host of others. A French-language music video service, Musique-Plus (the Quebec equivalent of the Canadian industry institution, MuchMusic) now anchors a thriving Quebec music scene that only years ago was written off as unimaginative and infeasible. Today, notes Andre Menard, head of the Quebec music trade group ADISQ, "we are full partners in the game." What that means is that players in English Canada are doing more than watching—they're taking part in the game. "It makes sense to tap into a market like Quebec, because we haven't many places to look for expansion," explains BMG's Don Kollar, whose firm established a separate Quebec operation in 1990.

If there was an expected breakthrough which didn't quite occur in 1990, it was in the field of Canadian country music, the music with the most potential from Canada at the moment. To be certain, two mainstays made ink—k.d. lang through an anti-beef commercial that provoked a radio boycott, and Anne Murray, whose poppish "You Will" was critically praised. But the anticipated flood of successes never rolled in. Michelle Wright's big-label debut for Arista showed enormous promise, as did Prairie Oyster's stab for RCA and George Fox's for Warner. Canadian superstar Rita MacNeil, often defined as country but clearly in command of a wider audience, should have her real chance in the U.S. in the coming year; her's is a career worth watching. If given time, a precious commodity in competitive and tricky periods, all could connect in country and out of country, in Canada and out of Canada, in a big way.



Mae Moore

Increasingly in 1990, Canadians were able to collaborate with international artistic and production talent. Some of the results:

- The Jeff Healey Band's "Hell To Pay," featuring guest appearances by Mark Knopfler and George Harrison.
- Colin James' "Sudden Stop," with a guest duo with Bonnie Raitt.
- Sue Medley's self-titled debut, with John Mellencamp's band playing and Mike Wanchic producing.
- Cowboy Junkies' "The Caution Horses," with a Bruce Hornsby contribution.
- Barney Bentall & the Legendary Hearts' collaboration with producer Danny Kortchmar.
- The Northern Pikes' "Snow In June," with Bob Clearmountain and Hugh Padgham engineering.
- The Jitters' collaboration with producer/writer Jules

Shear.

• Celine Dion's production work by Christopher Neil. And the production talent in Canada had its teeth sunk into some hefty work, too. The Vancouver sage at the board, Bruce Fairbairn, handled projects by AC/DC and Poison in the year, while Toronto's Malcolm Burn emerged through his shepherding of the Neville Brother's "Brother's Keeper." A footnote: Canadian content works in strange ways. How else to explain a CanCon hit for the Nevilles' with "Bird On A Wire," which went to No. 1 in Canada with almost no top 40 radio play. The song was written by Leonard Cohen, so it qualified as CanCon (Burn didn't even produce it, although the parts of the album that he co-wrote and produced also qualified as CanCon for Canadian radio for the American group).

(Continued on page C-12)



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BRIGHT SPOTS

(Continued from page C-11)

Canadian content is something that FM will be scouting increasingly in the years ahead. A late 1990 decision by the Canadian Radio-television and Telecommunications Commission (CRTC) gave Canadian artists a Christmas present and played Grinch for FM radio. Tougher content quotas are coming. Most pop-rock FM stations now will have to play 30% Canadian content, up from 20%, on par with their AM counterparts. The federal broadcast regulator, after an extensive review of FM policy, decided to loosen the reins slightly on the rules, but did impose the step-up in CanCon. The CAB generally applauded, although some broadcasters hope that good Canadian music is in the pipeline to help them meet the quota with quality.

It's not a worry shared over at the MuchMusic Network, which has a 30% Canadian content quota. MuchMusic's problem isn't quality music, says programming director John Martin—it's quality videos. "If I see another band in a warehouse with fishnets, I'll scream," he promises. "The medium has to grow." For its part, MuchMusic's growth continues. Now on basic cable to an estimated six million subscribers, the network is a prime player in the business—so much so, it seems to be taken for granted. Martin complains that labels aren't servicing his network any differently than radio, even though the needs are vastly different. MuchMusic is rapidly becoming a full-service music video station, with country, dance, black, heavy metal, international and adult contemporary format block programming in the mix. There's a weekday game show and entertainment news program and a weekly battle-of-the-bands-style program and a concert special. The pace of the network is brisk, the patter is more literate, and the result remains in-touch and informed. Only problem seems to be that the record business doesn't use it like other businesses use news outlets—to get the message out quickly.

But the message about Canadian music should much more easily spread internationally in 1991. Never have

so many projects been poised to capture world attention.

One surefire starter: the new Bryan Adams album due in the first quarter or so of 1991. For too long—nearly four years, in fact—the music business has been waiting for Adams material. An entire album's worth of material with producer Steve Lillywhite was made and shelved. Instead, Adams has opted for the full-bodied rock wizardry of producer Robert "Mutt" Lange, with whom Adams has written (his collaborations with Jim Vallance halted, at least for the time being). "I wanted to make sure every song was just right," says Adams, "and I think every one is."

Equally large expectations greet the third album from Glass Tiger, produced by Tom Werman. Vallance's production and writing touch on the band's debut catapulted it to gold status and a Top Two single in the U.S. and multi-platinum status at home, but a second album didn't click nearly as well. Album three is a major test.

And the way seems paved for a breakthrough by a promising band with easily the best name around, the Tragically Hip. A second MCA album with producer Don Smith, issued in early 1991, is expected to consolidate the foothold at campus radio and AOR in the U.S.

Other best bets: Perennially strong Triumph return in 1991 with a new guitarist (unnamed at year's end) in place of now-solo Rik Emmett; Blue Rodeo's third release, "Casino," will get the full push under new manager Danny Goldberg (who steered Myles to international success); and Rush, named group of the decade in Canada in 1990 by the Canadian Academy of Recording Arts and Sciences (Adams was male vocalist, while k.d. lang was female vocalist), is working on another project.

Overall, labels will pour \$20-25 million into Canadian talent development in the year. It will not get its money back—no one ever remembers when it did—but the proceeds from sales of foreign artists provide enough working capital to provide the environment to provide another Adams, lang, Murray, or Rush.

Everyone agrees: Tough times ahead. Everyone reminds: Hope springs eternal.



Barney Bentall

INDIE STREET

(Continued from page C-3)

ton, and the country's largest promotion firm for independents, The Music Brokers, also went under.

One of the most promising independent enterprises, Vancouver-based Penta Entertainment, collapsed under its own weight in 1990. Touted only a year ago as a future powerhouse in the business—with industry veterans Bruce Allen, John Ford, Cliff Jones, and Lou Blair at the helm—it simply could not attract the sort of music talent it needed to get a kickstart. "For the time being," is the way the closure is being put.

Equally, there were continuing financial problems at Duke Street Records, where the roster has been pruned. A common ownership with prospering businesses allowed the company to continue and even score a modest hit in the year, the first solo album from former Triumph guitarist Rik Emmett.

And there were changes—though no apparent momentum drain—at Aquarius Records (Corey Hart, Sass Jordan are signings), when longtime chief Terry Flood opted to step down and pursue an opportunity with a yet-unnamed international consortium that will use him for Canadian talent recruitment.

Simply put, it's a tricky business in which to be, but for some reason, most everyone has a success story or two to tell.

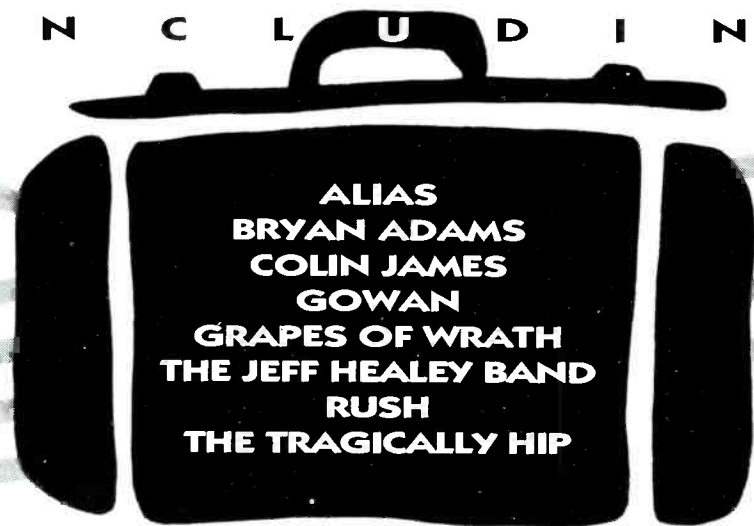
"Now today, if someone wanted to start an independent, I'd say they're bloody crazy," says Brian Chater, executive director of the Canadian Independent Record Production

(Continued on opposite page)

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Assn. (CIRPA). "But they do every year, and some do well as a result."

"Yes, it's enormously difficult," says Justin's Burns, who came to the label after running CBS' A&R department. "And you do not look for quick returns. There just isn't a big enough market in Canada to really make you succeed, so you have to look outside."

The best at that game: Attic. Now in its 18th year, the label has guided the careers of some of the best talent to emerge from Canada. Apart from Maestro Fresh-Wes, the label sports the internationally-established group, the Ny-

lons, plus platinum-plus Lee Aaron and Haywire.

"What you look for are good licensing deals, at events like MIDEM," says Attic president Al Mair. "And you try to keep your ear to the ground for the best new material, the most daring stuff that others won't rush in after."

A year ago, it took Maestro Fresh-Wes' locally-made album and signed it for national distribution—small independent to big independent—and cashed in. His next record should ship certified gold or better, and if anyone can come out of Canada and break the American rap market, it's him. "Let Your Backbone Slide," indeed, got into the Top 20 on the Billboard rap chart in 1990.

"What you get in an independent," says CBS president Paul Burger, "is a new partner, perhaps a fresher, more vital partner. You let them decide their priorities, but you supply them with help, and the result can be tremendous."

Says Gilles Paquin, president of Winnipeg-based Oak Street Music, which walked over to CBS from A&M in 1990: "The caliber of people, and just the sheer numbers of them, can give you instant retail credibility. All sorts of accounts can suddenly stock what you have." In Oak Street's case, it also allows them financial flexibility to sign licensing deals abroad and even develop in home video.

"You become a bird-dog for the business," says CIRPA's Chater. "But in general, it's becoming more difficult to get a good deal. There's less competition than we'd like." What's worse, without economic growth, "it's going to be tough for two years."

It's getting more expensive. It's getting more competitive. It's getting tougher to get the entertainment consumer to listen. Still, somehow, in a smallish market stretched along an impossibly long border, the indies are alive. **KIRK LaPOINTE**

7% SOLUTION

(Continued from page C-4)

price shifts work their way through inventories, as much as 70 cents a record.

"We will try and try to avoid truly passing on the tax fully to our customers," says Paul Alofs, president of the HMV Music retail chain. "But, with margins the way they are, we won't be able to hide the tax much."

Indeed, the problem for retailers is that the only booming configuration, compact discs, is already the format with the lowest profit. Significant price declines to offset the impact of the GST are out of the question for more than a few months; by mid-1991, it'll be obvious that something has hit the business.

"The timing is a bit unfortunate," says an understated Paul Burger, president of CBS Records Canada Ltd.

"This could not come at a worst time," says Joe Summers, president of A&M Records Canada.

"Two or three years ago, this would not have been noticed all that much," adds Don Kollar, president of BMG Music Canada Ltd.

"We just have to accept it, much as we don't like to," says Ross Reynolds, chief of MCA Records Canada Ltd.

Not only will the GST hit the consumer item—there will be all sorts of costs now that will be covered by the tax. Lawyers' fees, studio time, artists' contracts, instruments, office equipment. Some will be refunded through a system of business rebates, but the administrative chore will be substantial.

"We have one person who will full-time figure out how we pay and collect the tax," says Kulin. "It won't be long before we have two or three, because the really troublesome thing about the tax is that we're collecting it for the government and they're going to police us. What a mess."

The government has countered that it already subsidizes Canadian music through a Sound Recording Development Program, \$5 million a year earmarked, and provides great opportunities for Canadian music through radio regulations that impose domestic music quotas.

"What often gets forgotten," says Brian Robertson, president of the Canadian Recording Industry Assn. (CRIA), "is that we contribute a great deal to the economy already through taxes paid and jobs offered. Compared with other businesses, we still don't get a fair shake."

The Canadian Assn. of Broadcasters (CAB) has been counselling its membership to not fear the tax in quite the same way. The problem, though, is that the advertising community may not act as one in greeting the tax. The initial fear that advertisers would cut their agency buys by 7% or so to offset the tax proved technically wrong; in fact, businesses will be able to claim rebates on any GST that goes into the products they buy and later resell, and the impact should be zero.

Still, there are fears that two things will happen: one, that local advertisers will opt to stay away from advertising when their cash flow is interrupted and altered upon the introduction of the tax; two, that if the GST doesn't get them, the recession-riddled economy will.

"Of course, that doesn't have anything really to do with the GST," says Emanuele Gattuso, spokesman for the CAB. "But it's just another factor."

Just another factor in what could be an arduous year for everyone. And it's not clear whether the drubbing of the Tories in the next election will mean the scrubbing of the tax. The Liberal opposition has been vague about how it would change the tax system, while other parties have largely been espousing simple anti-GST sentiment and posing few solutions of their own.

KIRK LaPOINTE

CREDITS: All editorial by Kirk LaPointe, Billboard's former Canadian correspondent in Ottawa; Cover & design, Anne Richardson-Daniel.

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Diversity Breeds Success For Caroline Records

■ BY DEBORAH RUSSELL

LOS ANGELES—A product survey of the "mixed bag" known as Caroline Records Inc. could turn up anything from Madonna to Monster Magnet, from Mighty Diamonds to Misfits.

This New York-based national record distributor and label, owned by the U.K.'s Virgin Holding Co., has grown from its inception in 1983 as a pure import distributor into one of the most successful, eclectic, and uncompromising independents in the U.S. today.

"We've worked to develop a diverse label picture that covers all segments of the marketplace," says Caroline president Keith Wood. "We're a very retail-motivated company, and we know the value of certain things."

Critical among those is catalog, says Wood. Currently, Caroline's product mix is approximately 65%-70% in catalog sales vs. 30%-35% new product sales. "Catalog generates sales, which generates revenue to develop new artists and face new challenges," Wood says.

To that aim, Caroline has built a national distribution network that exclusively handles 13 labels representing 124 different artists and 274 different titles. Four of those labels are in-house Caroline enterprises, including the aptly named Caroline Records, the newly formed "street label" Primo Scree, and reissue labels Blue Plate and Front Line.

Creative pressing, distribution, and licensing deals with such labels as Ill, Sub Pop, Plan 9, Suicidal, Metal Blade, Editions E'G, Megaforce, Venture, and Antler Subway complete the exclusive picture. The Metal Blade (Cannibal Corpse, Intruder) and Megaforce (Anthrax, M.O.D.) catalogs, in particular, are two of the distributor's most lucrative accounts, says Wood. Top-selling artists range from King Crimson (Editions E'G) to Suicidal Tendencies (Caroline).

In addition, Caroline counts at least 600 nonexclusive vendors on its books, with such labels as Wax Trax in Chicago, Rough Trade in New York, and Restless in L.A. among its top accounts. Caroline also handles product from the WEA, BMG, and CEMA networks. Fellow national distributors New York's Dutch East India Trading in Rockville Centre and

Important Record Distributors in Hollis, N.Y., are Caroline's two primary competitors.

While one could argue that Caroline caters to the rock/alternative market, Wood describes the company as a very "chameleonlike animal" capable of constant change.

Some of that change manifested itself in 1990, as Caroline expanded into music of the '70s and '80s, via the newly formed Blue Plate label. Blue Plate has tapped the Virgin U.K. catalog and reissues titles at domestic prices here. Blue Plate artists include Captain Beefheart, Gong, Peter Hammill, Steve Hillage, and Van Der Graaf Generator.

Front Line functions similarly as Caroline's reggae arm, resurrecting Virgin U.K. product by U Roy, Gregory Isaacs, and the Mighty Dia-

monds, among others.

"There were all these great records I remembered from hot parties in London years ago," Wood says. "They were just sitting there, and we

'Without catalog, you're limited in the chances you can take'

knew if they were made available, people would buy them."

Meanwhile, Caroline spent a year negotiating a deal to license the U.K.'s Editions E'G catalog, tapping early releases from Brian Eno, Killing Joke, John Lurie's Lounge Lizards, and Arto Lindsay's Ambitious Lovers.

It's Full-Speed Ahead For Philly's Universal One Stop

■ BY JIM BESSMAN

NEW YORK—That Universal One Stop is a record-business cornerstone was underscored in early December when its founder, Harold Lipsius, received the Philadelphia Music Foundation's Founder's Award at its annual Hall of Fame Awards gala.

Originally an indie-label distributor under the name Universal Distributing, the one-stop giant—Lipsius values inventory between \$15 million and \$20 million—got into that segment of the music business by selling eight-tracks back in 1969.

At the time, Lipsius continues, there was only one eight-track one-stopper in town, "an auto-parts supplier who didn't keep enough lines." He credits Bob Perloff, Universal One-Stop's VP and GM, for leading the indie distributor into eight-track one-stopping.

Universal went full-service one-stop in 1978, long after the glory days of independent distribution.

"Philly was a hub of indie distribution in the '50s and '60s, particularly because of Dick Clark," says Lipsius, recalling a time when Philadelphia was home to as many as a dozen distributors.

Universal Distributing, which Essex Records' Dave Miller launched in 1955, carried nationally such rock'n'-

roll and R&B labels as Jamie, Guyden, Arctic, Landa, Phil-LA Of Soul, and Top And Bottom. Additionally, Universal handled Philles Records, the legendary label originally operated by Phil Spector and Lester Sill, of which Lipsius was a onetime partner.

"We began to lose representation of indie manufacturers when they began going out of business or going to the majors for distribution, or being bought out by them," says Lipsius. "As indie distribution fell apart in the '60s, we decided we should become a [full-service] one-stop because we already had one-stop eight-track customers."

When Universal was exclusively a distributor, its basic area covered eastern Pennsylvania, southern New Jersey, and the Delaware region. "As it became known that we had a good spread of cassettes, we developed customer word-of-mouth from other areas, which helped us when we got into records," Lipsius says.

PRODUCT IS KEY

Universal's product spread was always the key factor, he adds. He says he feels that he has the biggest spread in the country today, "well over 100,000 titles in stock." The company's monthly product catalogs comprise nearly 400 pages, divided into 13 categories.

"Without catalog, you're limited in the number of chances you can take. We're limited as it is," says Wood.

Money, or lack of it, places most of the limits on struggling rock indies, notes Wood. Coming off a fairly flat fourth quarter, he notes that 1991 will be a year of selectivity for Caroline, the label.

"Sales are constant and consistent, but there's a tremendous amount of competing product out there right now," Wood says. "The only strategy an independent like Caroline can take is to focus."

New Caroline signings include manic musician/skate king Chuck Treece and the politically conscious Springhouse. Kentucky-based thrash-metal band Kinghorse and Chicago-based agony/melody band Naked Raygun are two more acts

getting the aggressive push from Caroline, the label, as well as Caroline, the distributor.

"We're very much on the front line, and often deal directly with stores," says Wood. He credits mom-and-pop retailers with breaking many indie rock acts, and estimates that Caroline, the distributor, does about 60% of its business with every major chain, hitting about 90% of every national chain. The remaining 40% goes to the indie retailers.

"The mom-and-pops are the tastemakers, they're still the most important outlet for the independents," Wood says.

The company's distribution teams operate out of a 12,000-square-foot warehouse in New York and a 5,000-square-foot facility in Los Angeles.

(Continued on next page)

versal included with its regular monthly mailing about 2,500 promo cassettes of the Osborne album, inviting store owners to order the album and become eligible to win an in-store appearance by the recording artist.

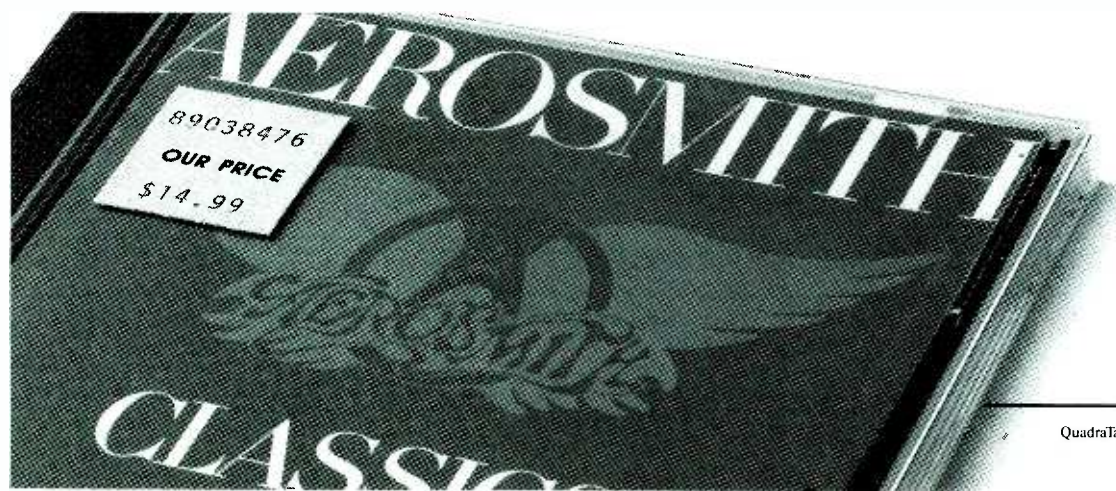
STRATEGICALLY LOCATED

Universal One-Stop is strategically located in an 80,000-square-foot warehouse facility in Philadelphia's Richmond area, "just off I-95 and convenient for customer pickup."

Universal's move to that facility in 1989 allowed the company to upgrade automation and install an improved computerized inventory system.

Today, Universal's annual sales are said to be more than \$50 million. Lipsius declines to comment on that figure but notes the company's thousands of customers include many that bought from the distribution company in 1955. He adds that some of the 220 Universal employees go back that far as well, with average salesman tenure at 25 years.

A Philadelphia Music Foundation board member, Lipsius also notes that the one-stop continues Universal's independent distribution tradition in distributing some 54 indie lines. As for his newly awarded "Founder" designation by the foundation, he says, "If you're old enough, you become a 'Founder.'"



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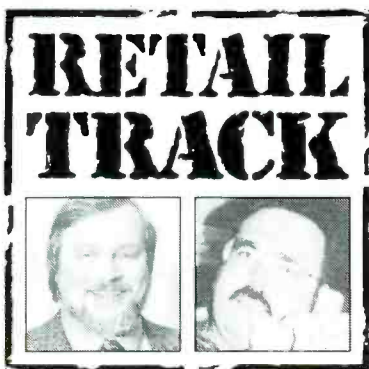
NRM's Teitelbaum Adopts New Titles

SPEAKING FRANK-LY: The decision by **Bill Teitelbaum**, chairman of 110-unit, Pittsburgh-based **National Record Mart**, to assume the titles of president and CEO held by **Frank Fischer** for more than a decade, was made to "reflect reality," according to the man who has been the chain's majority shareholder since 1986. Teitelbaum, who was already NRM chairman, says he has been actively running the chain for awhile. "I wasn't a retailer when I bought the company but I have learned it," he says.

Meanwhile, Fischer will remain with NRM, although his new title hasn't been determined. "Frank Fischer will continue to do what he has been doing," Teitelbaum says. Fischer, who has a minority interest in the chain, likely will continue to focus on his real estate expertise.

FUTURES: **Best Products Co.**, one of several companies in the portfolio of **Adler & Shaykin**, filed Jan. 4 for protection under Chapter 11 of the bankruptcy laws. That could impact the music business down the line, because, in addition to the Chicago Sun-Times, one of Adler & Shaykin's properties is Torrance, Calif.-based **Wherehouse Entertainment**.

The Wall Street Journal reports the move by Best Products—a Richmond, Va.-based catalog/showroom



by **Geoff Mayfield**
& **Ed Christman**

retailer with 195 stores and annual sales of \$2 billion—is viewed as a significant setback for Adler & Shaykin. The leveraged-buyout specialist is already on record as saying it wants to sell one of its companies.

The filing makes it hard for Adler & Shaykin to sell Best Products without investors taking a huge loss. So, it is looking at other companies within its portfolio to "counteract the Best Products" problem, says **Jeffrey H. Lehman**, managing director at Wall Street firm **Ladenburg, Thalmann**. "At some point in the future, it's possible that they would try and sell Wherehouse, which has been a positive investment for Adler & Shaykin, or another

one of their companies, which would give their investors one big gain to offset fallout from Best Products," he says.

BRIEF STAY: **E.N. Carroll**, who headed up Albany, N.Y.-based **Trans World Music Corp.**'s buying team, resigned from the company shortly after the holidays. Trans World, according to label sources, had been having problems with buying since it suffered a complete turnover of buying personnel last year when **Gary Arnold** went to **Hollywood Records**, **Dave Roy** joined **HMV U.S.A.**, and **Dwight Montjar** moved to Minneapolis to work for **American Gramophone**.

The buying problems apparently were rectified by December, when the chain turned in a 7% increase in same-store numbers. Overall, for the holiday selling season, Trans World reports a 2% increase on sales of \$114 million for the nine-week period that ended Jan. 5.

MOVES: Popular sales executive **Jayne Simon** has surfaced at **Zoo Entertainment** as VP of marketing... **David Miller**, former singles buyer at Miami-based **Spec's Music & Video**, becomes singles sales manager at the Atlanta branch of **Uni Distribution**.

ALBUM RELEASES

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

POP/ROCK

THE BOX
The Pleasure And The Pain
CD Capitol C2-94953
CA C4-94953

CHAGALL GUEVARA
CD MCA MCAD-10170
CA MCAC-10170

POP WILL EAT ITSELF
Cure For Sanity
CD RCA 2485-2-R
CA 2485-4-R

ELVIS PRESLEY
Hits Like Never Before: Essential Elvis, Vol. 3
CD RCA 2229-2-R
CA 2229-4-R

THE SAMPLES
CD Arista ARCD-8661
CA AC-8661

SLAM SLAM
Free Your Feelings
CD MCA MCAD-10147
CA MCAC-10147

LP MCA-10147

THE THROBS
The Language Of Thieves And Vagabonds
CD DGC 2-24316
CA 4-24316
LP 1-24316

R&B

PAPA DEE
Lettin' Off Steam
CD Arista ARCD-8653
CA AC-8653
LP AL-8653

UTFO
Bag It And Bone It
CD Jive/RCA 1326-2-J
CA 1326-4-J
LP 1326-1-J

COUNTRY

GAIL DAVIES
The Best Of Gail Davies
CD Capitol C2-94453
CA C4-94453

LYNDA DAVIS
In A Different Light
CD Capitol C2-94829
CA C4-94829

JAMES GREGORY
It Could Be A Law, I Don't Know
CD Epic EK-46080
CA ET-46080

MERLE HAGGARD
All Night Long
CD Curb D2-77410
CA D4-77410

DELBERT MCCLINTON
The Best Of Delbert McClinton
CD Curb D2-77415
CA D4-77415

RONNIE MCDOWELL

(Continued on page 78)

CATALOG AMONG CAROLINE'S KEYS TO SUCCESS

(Continued from preceding page)

Personnel is concentrated on the East Coast, with 50 New York employees and 12 West Coast staffers. Wood hopes to plant label talent scouts in the L.A. market in the near future.

Fill ranges from 95% to 100% with same-day service, via UPS shipping, on orders placed by 2 p.m. EST.

Cassettes lead Caroline sales by configuration, with 50.5% of business, Wood says. CDs account for 42% of sales, and LPs have dropped

to a mere 7.5%. It is only a matter of time before Caroline phases out the configuration completely, Wood says.

Despite an ailing economy and competition from majors that continue to create their own "boutique" labels, Wood is confident that the future holds promise for Caroline.

"Our signings can be more creative and inventive than the majors'; chart success does not necessarily mean you're making money," he says.

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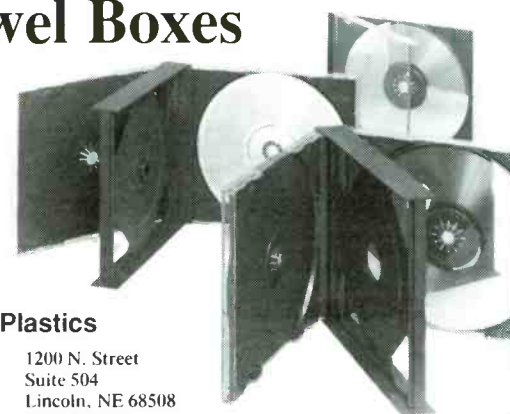
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RETAIL

Indies Packaging The Sounds Of Wartime

WITH THINGS LOOKING grim in the Persian Gulf, music with military overtones takes on frightening relevance. "Rock Radio Vietnam" from K-tel International (USA) Inc. of Plymouth, Minn., is a recording of DJ Jim Amross' radio program during an actual Saigon broadcast circa 1970.

This is no "greatest hits" compilation; in fact, such tunes as "Don't Play That Song" by Aretha Franklin, "Soul Shake" by Delaney & Bonnie & Friends, and "Neanderthal Man" by Hotlegs rarely appear on such packages, while "Everything's Tuesday" by Chairmen Of The Board and "Deeper & Deeper" by Freda Payne appear on CD for the first time here.

"From the veterans we've spoken to, it's the music and the radio that provided the few 'good memories,' if there is such a thing, from the war," says Steve Wilson, VP of sales and marketing for K-tel. "It works as a regular 'oldies' project as well as a capsule of history."

Meanwhile, Artful Balance Rec-

track, "The Truth," from Germany's Black Flame Records. "Preacher" Duane Moman raps that "love is the power that conquers all, and when you love, hate must fall." He's backed with a strong dance groove laced with 17th century Gregorian

monk chants. Choirlike backing vocals, organ music, and church bells give "The Truth" an incomparable twist. Black Flame is a division of Blue Flame Records and is distributed by DA Records of Little Silver, N.J.



by Deborah Russell

ords of Woodland Hills, Calif., is promoting "Soldier Man," a soulful ballad from Phil Driscoll's "Inner Man" album. In the video for the single, the viewer watches a serviceman leave for Vietnam, where he is killed. His son reaches adulthood in the present day and follows his father's footsteps into a military déjà vu.

The clip, while incredibly literal, certainly pushes all the right emotional buttons at this politically volatile time. Artful Balance is distributed by JCI of Woodland Hills.

SPINS WINS! Spins Compact Discs, Records, And Tapes of Greensboro, N.C., closed 1990 as winner of CD One Stop's retailer-of-the-year award. The Bethel, Conn., one-stop, in association with the U.S. major and independent manufacturers, recognized Spins for its "continuing support for rising new talent and developing artists... [and its] winning approach to sales and merchandising." Spins was chosen from a pool of 5,000 contenders.

RAP IN THE SADDLE AGAIN: Platinum Edge Records of Tucumcari, N.M., joined the world of country independents this month with the release of "Cowboy Rap," a novelty western rap single complete with mooing cows and stampede sound effects. The tune comes from country crooner Jimmy Collins, whose "Wanted Recorded Or Live" album is straightforward country, despite the quirky debut cut. Platinum Edge is listed in the toll-free directory.

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2	3	9	FRESH AIRE 7 AMERICAN GRAMAPHONE AGCD 777*	MANNHEIM STEAMROLLER
3	2	19	THE NARADA WILDERNESS COLLECTION NARADA N-63905*	VARIOUS ARTISTS
4	7	13	AT THE EDGE RYKO RCD 10124*/RYKODISC	MICKEY HART
5	4	13	SKYLINE FIREDANCE NARADA ND 64001*	DAVID LANZ
6	6	39	NOUVEAU FLAMENCO HIGHER OCTAVE HOM 7026*	OTTMAR LIEBERT
7	8	85	DECEMBER ▲ WINDHAM HILL 1025	GEORGE WINSTON
8	5	11	POETS & ANGELS HIGHER OCTAVE HOMCD 7030*	OTTMAR LIEBERT
9	16	9	SHELL GAME SONIC ATMOSPHERES CD80032*	DON HARRISS
10	11	15	WINDHAM HILL: THE FIRST TEN YEARS WINDHAM HILL WD-1095*	VARIOUS ARTISTS
11	10	19	TAPROOT WINDHAM HILL WT-1093*	MICHAEL HEDGES
12	9	9	A WINTER'S SOLSTICE III WINDHAM HILL WD-1098*	VARIOUS ARTISTS
13	12	33	FOREVER BLUE SKY SHINING STAR SSPCD-115*	BRUCE BECVAR
14	18	13	SATURDAY'S RHAPSODY MUSIC WEST MW-134*	JIM CHAPPELL
15	15	9	MELROSE PRIVATE MUSIC 2078-2-P*	TANGERINE DREAM
16	14	33	ACROSS A RAINBOW SEA GLOBAL PACIFIC GP 79332*	STEVEN KINDLER
17	19	15	UNIVERSE SAMPLER 90 HEARTS OF SPACE HSI 1200-2*	VARIOUS ARTISTS
18	22	112	DEEP BREAKFAST ● MUSIC WEST MW-102	RAY LYNCH
19	20	103	WATERMARK ● Geffen 24233	ENYA
20	25	89	NO BLUE THING MUSIC WEST MW-103*	RAY LYNCH
21	23	23	PIANISSIMO PRIVATE MUSIC 2073-2-P*	SUZANNE CIANI
22	24	11	MARK ISHAM VIRGIN 2-91293*	MARK ISHAM
23	NEW	▶	TWIN PEAKS ● WARNER BROS. 26316*	SOUNDTRACK
24	NEW	▶	THE TRILOGY COLUMBIA C2K 46974*	ANDREAS VOLLENWEIDER
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4	NEW	▶	ALLEGRIA ELEKTRA 61019	GIPIY KINGS
5	3	9	TOO WICKED MANGO 539 883-2/ISLAND	ASWAD
6	4	37	CRUEL, CRAZY, BEAUTIFUL WORLD CAPITOL 93446	JOHNNY CLEGG & SAVUKA
7	5	29	ELEGIBO MANGO 539-855/ISLAND	MARGARETH MENEZES
8	10	33	TWO WORLDS ONE HEART WARNER BROS. 26125-2	LADYSMITH BLACK MAMBAZO
9	6	15	SOCAL DANCE PARTY MANGO 539-878-2/ISLAND	ARROW
10	11	11	ATISH SHANACHIE SH64026*	NAJMA
11	13	22	GIPIY KINGS ● ELEKTRA 60845	GIPIY KINGS
12	7	19	PASSAGES PRIVATE MUSIC 2074-2-P	RAVI SHANKAR/PHILIP GLASS
13	9	29	MEK WE DWEET MANGO 539-863/ISLAND	BURNING SPEAR
14	NEW	▶	EDI BONS RITMOS 1024	EDI
15	12	37	MOSAIQUE ELEKTRA 60892	GIPIY KINGS

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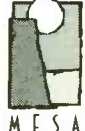
—John Payne
L.A. Weekly



(Mesa 79023)

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Pro Audio

Audio Dealers Adapting To The Changing Times

■ BY SUSAN NUNZIATA

NEW YORK—The professional audio dealership is expected to undergo a variety of change in the '90s as competition increases, user sophistication grows, and consolidation alters the face of the industry.

Some expect a hybrid type of dealership, in which a manufacturer appoints a dealer more as a "representative" of his product, eliminating the need for dealers to keep stock. Others feel that, as manufacturers grow, so will the use of direct sales, eliminating the dealer entirely. But most agree that the key to dealer survival in the '90s, whether a company is selling out of a showroom or providing audio/video design and installation services at construction sites, will be service.

According to Chris Foreman at Ramsa, over the last several years the typical pro audio contractor has moved into a few different strate-

gies: some have retail showrooms selling keyboards and portable PA gear; some concentrate on very large jobs like new stadiums, arenas, and big, new performing-arts centers that are usually designed by consulting firms and are assigned by bids; and smaller contractors often look to niche markets, like security systems, for success.

It is the music side of the business that has dramatically altered the face of the pro audio dealership. "Fifteen years ago, pro audio was done by contractors whose specialties were stadiums, hospitals, offices," says George Lukens, VP of Washington Professional Systems in Washington, D.C. "The product lines available today weren't here 10 years ago, and they are some of the ruling product lines. A lot of large pro audio dealers of the mid-'70s are now doing new construction, paging systems, hospital systems, and are not part of music, recording studio, broadcast industry, and there's a new bunch of guys doing it."

The "new bunch" includes companies like Washington Pro and Audio Techniques, both of which are tied in with sister companies that sell musical instruments.

"Basically, one thing that needed to be changed and has been changed is the fact that it's no longer enough to deal with people behind the console, but you need to address the people in front of the glass, the musicians," says Doug Cook, executive VP of Audio Techniques in New York. "You need to speak their language as well as the technical language."

The number of musicians investing in pro audio gear continues to grow. "In the last three years, we've built 14 24-track studios, and six of those are musicians' studios," says Lukens. "On that side of the business, you have to be able to understand what [the client] wants to do, his music, his creative style. What makes the tough part of my job is that we spend a morning with a musician, working on his studio, and then that afternoon we meet with Exxon to discuss teleconferencing for their board room."

Most dealers agree that a well-rounded staff is an essential requirement for success. "It's difficult to keep us all cross-pollinated," says Lukens. "A modern project can go with 30% video, 30% computer, 30% audio, and 10% of putting it into a building full of asbestos. The success of today's dealer is being able to assemble a team who can take it horizontally across our industry, because there's no consistent vertical market to keep you alive."

At Acromedia, a Los Angeles-based contractor that designs, builds,

and supplies installed sound systems, president Robert Reim notes that there is no substitute for experience. "We didn't learn how to do design/build construction overnight," he says. "As business continues to evolve and expand, we have learned to properly manage simultaneously doing engineering, buying long-lead materials, and doing construction in such a way that we can compress construction time. It's taken us years to learn how to do this."

The value-added aspects that a dealer can provide, such as services

and training, have become increasingly important, particularly in light of the growing number of discount and catalog houses cropping up.

"Technical support is a much broader thing than it used to be," says Lukens. "What we find today is that we need user support where the salesman and technical staff has the expertise to train the user how to use new technology in his situation. One of the keys to my success in selling large consoles is that I know them, I know how they work, I go into a facil-

(Continued on next page)



Bolton Around. Michael Bolton, right, gets technical at The Plant Recording Studios in Sausalito, Calif., where he is recording and mixing his upcoming Sony Music/Columbia release with producer Walter Afanasieff, left. The project is being done on the Solid State Logic SL 4064 G Series console in Studio A, above, and on the recently installed SSL SL 4056 G Series in Studio B. Tom Lord Alge handled final mixes; Dana Jon Chappelle, Manny LaCarruba, and Devon Rietveld engineered.

Rap Is The Jewel In Chung King's Crown Accounts For 60% Of Expanding N.Y. Studio's Biz

■ BY SUSAN NUNZIATA

NEW YORK—"They keep saying rap's gonna end, and that's like saying rock'n'roll's gonna end," says John King, owner of Chung King House of Metal. "It's not gonna end. It's a cultural music."

**PRO
FILE**

King's Chinatown studio here has been used by a list of clientele that reads like a who's who of rap. Run-D.M.C., the Beastie Boys, L.L. Cool J, and Public Enemy are just some of the many rap acts that make up approximately 60% of the

facility's business. "I started this place because I couldn't stand big studios. They were intimidating," says King. "They didn't let you feel yourself; they made you feel everybody else's grandeur."

After spending approximately 10 years as a consultant, King opened a basement studio on Broome Street, where he worked with engineers Joe Blaney and Jay Burnett cutting albums for local downtown

bands.

In 1983, he launched his current studio, working with producer Rick Rubin on Run-D.M.C., L.L. Cool J, and the Beastie Boys. Although King's setup has since expanded, the no-frills feel of a basement setup has been maintained.

"It's called Chung King because Rick Rubin didn't want anyone to know where we were doing the records," says King. "On the albums they put Chung King House of Metal and then L.L. went gold and Run-D.M.C. went platinum and I said, the hell with it, I guess that's the name of my studio."

King's next upgrade, a new studio designed for live recording, is now under way. The new Studio A, designed by Frank Commentale, is slated to officially open in mid-February and King feels the room will be well received. "Rap and rock are getting together soon, whether they admit it or not," he says. "I'm starting to get more calls about that kind of thing."

Featuring a Neve VR Series console, the studio measures 35 feet by 25 feet and can contain as many as 25 musicians, with a 25-by-27-foot control room. "It's about four times the size of the rest of our rooms,"

says King. "We're gearing it toward more R&B, and we're even doing rap with live sessions."

One of King's goals is to have the largest Neve studio in the world. Studio A's VR marks the fourth Neve board King has installed. Studios B and C feature V Series consoles, and an 8014 is used in conjunction with the "Composiums," two MIDI composing rooms also due for a mid-February opening.

Engineers Steve Ett and Michael Mangini are regulars at Chung King's boards.

The studio features a variety of tube equipment, including a collection of 15 Pultecs. Studio A uses TAD monitors, with Gauss monitors in the other rooms. However, after having more than 20 pairs blown out, King now often asks engineers to bring in their own monitors.

The facility also uses a Mitsubishi 32-track digital recorder and Studer A827 24-track analog recorders as well as a full array of MIDI gear in its composiums. King says he is also looking at the new Studer 48-track digital recorder as a possible addition to his equipment collection.

A new area in which the studio has begun seeing more work is in

(Continued on next page)

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Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 19, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	LOVE WILL NEVER DO (WITHOUT YOU) Janet Jackson/ J.Jam;T.Lewis (A&M)	THE FIRST TIME Surface/ Surface (Columbia)	I'VE COME TO EXPECT IT FROM YOU George Strait/ J.Bowen; G.Strait (MCA)	AROUND THE WAY GIRL LL Cool J/ M.Mar;LL Cool J (Columbia)	ALL THIS TIME Sting/ H.Padgham;Sting (A&M)
RECORDING STUDIO(S) Engineer(s)	FLYTE TYME Steve Hodge	STUDIO ON WHEELS John Falzarani	EMERALD Bob Bullock; Russ Martin	MARLEY MARL'S HOUSE OF HITS M.Marley; D.Kennedy D.Rodriguez G.Karras	GUILLUAME TELL H.Padgham; S.Osbourne
RECORDING CONSOLE(S)	Harrison MR4	Spectrasonic 28A	SSL 4000-E Series	Tac Matchless	SSL 4000-E Series
MULTITRACK RECORDER(S) (Noise Reduction)	Otari MTR-90	3M M79	Mitsubishi X-850	Otari MTR-80	Sony 3348
MASTER TAPE	Agfa 469	Ampex 456	Ampex 467	Ampex 456	Ampex 467
MIXDOWN STUDIO(S) Engineer(s)	FLYTE TYME Steve Hodge	MARATHON RECORDING Bob "Baccy" Broockmann	SOUNDSTAGE Tom Perry	SOUNDTRACK George Karras	A&M STUDIOS H.Padgham
CONSOLE(S)	Harrison Series 10	Neve V Series	SSL 4000-E Series	SSL 6000-E&G Series	SSL 6056
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MTR-90	Otari MTR-90/ Sony 3324	Mitsubishi X-850/ JVC 900	Otari MTR-90	Sony 3348
MASTER TAPE	Agfa 469	Ampex 456	Ampex 467	Ampex 456	Sony 1630
MASTERING (ALBUM) Engineer	BERNIE GRUNDMAN Brian Gardner	STERLING SOUND Jose Rodregus	MASTERFONICS Glenn Meadows	MASTERDISK Howie Weinberg	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	Denon/ DADC	DADC	DADC	CBS Manufacturing	Denon/ DADC
PRIMARY TAPE DUPLICATOR (ALBUM)	Sonopress/ Electrosound	CBS Manufacturing	Uni Distributing	CBS Manufacturing	Sonopress/ Electrosound

© 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.

AUDIO DEALERS CHANGING WITH THE TIMES

(Continued from preceding page)

ity, and inside a day have owner and engineers comfortable with how a console works in that situation."

Keeping manufacturers aware of the value of a dealer is also crucial. "My biggest concern is that if price becomes the primary selling factor for any dealer, and the dealer in effect turns into a warehouse for the manufacturer, then the dealer has very little purpose in the distribution chain and they're all going to go out of business and manufacturers are going to sell direct to customers," says Ramsa's Foreman. "The current price wars may well be the beginning of the end for dealers."

Change in the dealer's role may already be in the wind, if policies by Sony and Otari are taken up by other manufacturers. "What's occurring is a lot of major manufacturers are going the route of using a dealer as an agent, where they appoint you a 'representative' rather than a 'dealer,'"

says Cook. "It has many benefits to the dealer: inventory is decreased, liability is decreased, and it changes a dealer's whole financial picture. It's a hybrid type of arrangement where a manufacturer is neither going direct nor full dealer, and that may change the whole dealer complexion in the '90s."

The continuing consolidation of the audio industry may also have an affect on the roles of professional audio dealers and contractors, although most dealers view it as a positive trend that will make manufacturers better capitalized, more stable, and more broad-based.

The concern of some dealers is the day manufacturers decide to sell it themselves. "In the broadcast industry, Sony, Panasonic, JVC, and Ampex all sell direct," says Lukens, "and they all do well with their direct sales. It's a looming ghost; it's a may- (Continued on page 77)



Joining John King, front-row center, at Chung King, back row, from left, are recent visitors Joeski Love, Todd Solberg, and Ollie Cotton, along with Chill Will, front-row left, and Steve Greenwell. (Photo: Chuck Pulin)

PRO FILE

(Continued from preceding page)

what King dubs "record remanufacturing," an art that resident remix specialist "Mr. Frank" Heller is perfecting.

"It's not exactly remixing an album, because the project usually hasn't been released yet," explains King. "It's where the label has spent a lot of money on a record and something isn't quite right, there's a goof on it somewhere, and we

make it work."

Although the studio has been involved in jingle and commercial work, as well as some soundtrack projects, King expects rap to remain its mainstay. In addition to regulars Run-D.M.C., projects were recently done at the studio for Big Daddy Kane, 3rd Bass, Father M.C., Nikki D., and Leaders Of The New School (LONS).

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Top Gospel Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
★ ★ NO. 1 ★ ★				
1	1	27	WALTER HAWKINS MALACO 6007	15 weeks at No. 1 LOVE ALIVE IV
2	2	15	REV. JAMES MOORE MALACO 6006	"LIVE" WITH THE MISSISSIPPI MASS CHOIR
3	3	17	TRAMAIN HAWKINS SPARROW 1246	LIVE
4	4	13	DARYL COLEY SPARROW 1234	HE'S RIGHT ON TIME: LIVE FROM LOS ANGELES
5	5	15	BEAU WILLIAMS LIGHT 72031/SPECTRA	HIGHER
6	10	9	MIGHTY CLOUDS OF JOY WORD 9202	PRAY FOR ME
7	7	37	THE WINANS WARNER ALLIANCE 4100/SPARROW	RETURN
8	6	35	REV. J.CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR SAVOY 7099/MALACO	HAVING CHURCH
9	23	3	THE WEST ANGELES C.O.G.I.C SPARROW 1240	SAINTS IN PRAISE VOL II
10	9	17	TAKE 6 WARNER ALLIANCE 4102/SPARROW	SO MUCH 2 SAY
11	11	23	COMMISSIONED BENSON 2553	STATE OF MIND
12	8	29	FLORIDA MASS CHOIR MALACO 6005	HIGHER HOPE
13	12	37	WALT WHITMAN & THE SOUL CHILDREN OF CHICAGO I AM 4001	THIS IS THE DAY
14	20	7	REV. CLAY EVANS/FELLOWSHIP BAPTIST CHURCH CHOIR SAVOY 14802/MALACO	REACH BEYOND THE BREAK
15	16	49	REV. CHARLES NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
16	13	41	WANDA NERO BUTLER SECRET 907/SOUND OF GOSPEL	NEW BORN SOUL
17	15	37	MILTON BRUNSON REJOICE 9111/WORD	OPEN OUR EYES
18	14	39	HELEN BAYLOR WORD 9112	HIGHLY RECOMMENDED
19	32	81	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
20	17	23	HEZEKIAH WALKER/FELLOWSHIP CRUSADE CHOIR SWEET RAIN 1254	OH LORD WE PRAISE YOU
21	18	17	JOHN P. KEE TYSCOT 401311/SPECTRA	JUST ME THIS TIME
22	28	61	SHIRLEY CAESAR WORD 8447	I REMEMBER MAMA
23	25	65	L.A. MASS CHOIR LIGHT 72028/SPECTRA	CAN'T HOLD BACK
24	29	3	CHICAGO MASS CHOIR LIGHT 5730/SPECTRA	RIGHT NOW IF YOU BELIEVE
25	27	19	LUTHER BARNES & THE SUNSET JUBILAIRE ATLANTA INTERNATIONAL 10157	STILL HOLDIN' ON
26	21	45	REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES ATLANTA INTERNATIONAL 10149	CAN'T YOU SEE...
27	RE-ENTRY		LAMORA PARK YOUNG ADULT CHOIR BELLMARK 71800	WAIT ON THE LORD
28	NEW		THE JACKSON SOUTHERNAIRES MALACO 4445	THANK YOU MAMA FOR PRAYING FOR ME
29	22	11	TRI-STATE CHOIR/EDWIN HAWKINS MUSIC & ARTS SEMINAR PARADISE 27004	HELP SOMEBODY (MY LIVIN' SHOULD NOT BE IN VAIN)
30	34	3	THOMAS WHITFIELD & CO BENSON 2703	MY FAITH
31	30	3	RUDOLPH STANFIELD & NEW REVELATION SOUND OF GOSPEL 192	LIVE & IN PRAISE
32	NEW		REV. E. DAVIS, JR./WILMINGTON MASS CHOIR FEAT. REV. D. COLEY ATLANTA INTERNATIONAL 10162	HE'S PREPARING ME
33	33	3	NEW YORK RESTORATION CHOIR SAVOY 14799/MALACO	I SEE A WORLD
34	19	33	GOSPEL MUSIC WORKSHOP OF AMERICA/REV. JAMES CLEVELAND SAVOY 7100/MALACO	LIVE IN NEW ORLEANS
35	26	37	REV. R.L. WHITE & REV. D. VAILS/MT. EPHRAIM BAPTIST CHOIR FAITH 1710	JESUS PAID IT ALL
36	35	9	THE CHRISTIANAIRES MUSCLE SHOALS 8009/MALACO	ANOTHER STEP FORWARD...
37	36	9	EDWIN HAWKINS LECTION 847 128/POLYGRAM	MUSIC & ARTS SEMINAR CHICAGO MASS CHOIR
38	38	10	KENNETH MARTIN AND THE VOICES OF PRAISE SOUND OF GOSPEL 189	COUNT ON ME
39	NEW		FIRST CHURCH OF DELIVERANCE TRIBUTE 1131/SPECTRA	SURELY THE LORD IS IN THIS PLACE
40	37	11	PASTOR DONALD ALFORD & THE PROGRESSIVE RADIO CHOIR SPARROW 1251	BREAK FORTH INTO PRAISE

● 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.

GOSPEL

In the SPIRIT



by Lisa Collins

JOHN P. KEE—THE MAN OF THE HOUR! It's a well-deserved distinction, too. At the sixth annual Stellar Awards, Kee walked off with top honors for album of the year (for his current release, "Wait On Him"), choir of the year (with his own **New Life Community Choir**), and the coveted song-of-the-year award (for "It Will Be Alright").

Success is that much sweeter for Kee, who is a somewhat unlikely hero. Kee is a former cocaine addict turned minister—and someone who truly knows God's delivering grace.

"I have a positive message that's a true one," Kee says. "I know that God can deliver, because he delivered me. My choir, the New Life Community Choir, is a street ministry. We go back into the projects, we go back into the areas where I once sold drugs, and I'm able to minister to that drug addict or that prostitute. We've been able to tell that message louder and clearer and people are listening. I'm enjoying that more than the success of the album."

But if his street ministry is what brings Kee the most satisfaction, it is gospel music that keeps him in business. Kee (who is Tyscott's best-selling artist) had three albums on the gospel music charts at one time last year: "Wait On Him," "There Is Hope" (a joint charity project featuring artists like Daryl Coley and Commissioned, with the proceeds going to AIDS victims), and his first solo release, "Just Me This Time."

More recently, Kee co-produced "A Tribute To A Leg-

end," a compilation of the many hit songs of another popular Tyscott artist, the late **Rev. Bill Sawyer**, who died last April. The album was released in October.

Kee credits his popularity in traditional gospel and the success of "Wait On Him" to the fact that his music is compatible with modern choirs.

"Gospel music to me—well, I don't want to say that it got out of hand—but as far as choir music was concerned, the great majority of writers were writing so contemporary that your average Sunday morning church choir could not sing the music," he says. "I think this album brought gospel music kind of back to the art form. Every song can be sung by a choir, and I think that's what excites me more than anything."

What's more, Kee's gospel music success has opened

The Kee to success for one of gospel's men of the hour

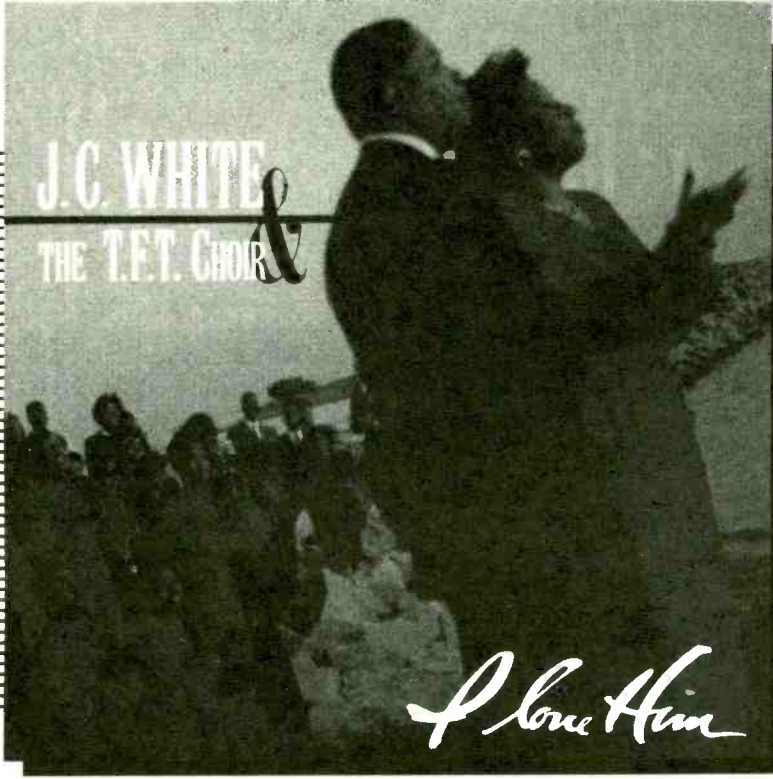
a host of doors for his Charlotte, N.C.-based ministry, VIP (Victory In Praise). Last year, Kee launched VIP, a national conference of religious broadcasters and gospel artists founded to discuss new strategies for more effectively taking gospel music to the masses. He hopes it will become an annual event, featuring seminars, mass-choir concerts, and recording sessions.

At the moment, Tyscott executives are gearing up for yet another Kee project, "Wash Me Lord," by the New Life Community Choir. The record (due in March) is being released to establish the choir as an entity apart from Kee. Although Kee is producing the release, his name will not be listed in the credits.

"John is still singing, but he wants the choir to get the exposure," says Tyscott spokesman **Steve Lamont**. "While John Kee is the choir director, we want there to be a distinction between the two."

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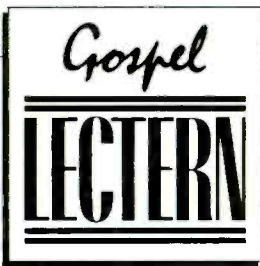
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by Bob Darden

IT DIDN'T TAKE BILLBOARD'S computers long to tabulate Carman as the top Contemporary Christian artist for 1990. Here are some of the reasons why the year belonged to the Benson recording artist and Carman's typically low-key responses:

• Top Contemporary Christian album—"Revival In The Land"—No. 1 for 33 weeks (also, "Radically Saved" finished at a respectable No. 17).

"It has been quite a year, but there was never any master plan for acceptance, for industry recognition. Actually, from the beginning, I've never been one to garner mass amounts of industry recognition. I just assumed what I did ministerially and artistically—for some reason—didn't quite make the media rounds. And that's OK. Because that's not why I do what I do.

"This has been a progressive thing, a building thing. All of my sales since the very first release have shown a consistent, steady growth pattern. That's always been the thing I've been concerned about. I wouldn't want to blast out of the box with a single project that suddenly goes double-platinum and then have the next one go back to normal," Carman says. "For one thing, the style of music I do and the ministerial approach I take simply doesn't warrant that kind of 'phenomenon' treatment. Which is also OK by me.

"As far as the sales, it's really the people who are voting. I can remember listening to Lionel Richie being interviewed after being nominated for an Oscar for the song 'Say You, Say Me.' They were asking him about the prestige and how does it feel that you could possibly win an Oscar and all of that. And he said, 'The No. 1 thing for me is that people are coming to my concerts and they are getting my records in their hands. If that happens, then you are succeeding.' The Oscar didn't mean as much to him as everyone assumed it would; the most important thing was getting his musical message to the people who needed to hear it. That's how I feel. God will help, the rest is up to you."

• Carman's "Revival In The Land" longform video became the first Christian music video to ship gold in the Christian bookstore market and—shortly thereafter—be certified platinum. (Also, "Carman Live ... Radically Saved!" was certified gold in 1990 as well.)

"I had no idea that the video would do anything close to what has happened. I just wanted to do this video better than the last video, to get out further than the last one. I won't compare what I do to other artists. You can't compare what I do to what Sandi Patti does. And it is equally unfair to compare sales. All I'm concerned with is, 'Is what I did this year better than what I did last year? Are people more able to see Jesus through us than before? Am I a better spokesman for the gospel than the year before? If all of those things are true, then ultimately it will filter down to record sales. Someone just told me that 'Revival In The Land' is supposed to be the biggest-selling Christian video ever. And it'll stay that way—until

the next Amy Grant or Sandi Patti video comes out!"

- Consistent sell-out crowds in 1990 (including a record 20,000 at the Palace in Auburn Hills, Mich.), put Carman in the league with Patti, Petra, and the Young Messiah Tour.

"As for the live performances, hopefully the older I get the more mature I become in my Christian faith. I'm now more able to discipline myself to pray and study of the word. As a matter of fact, I am spiritually stronger now than ever, and I am ministerially more effective on a personal level—whether it is with long-term relationships within my own staff, the people I meet on the road, or discerning what people need when we are one on one or two on one. I am now more able to understand how Satan is attacking us and where the danger areas are.

"On a physical level, I'm more prepared than ever before, too. It takes discipline. I have a physical training period on the road and I have a personal trainer.

1990 was a year to remember for top recording artist Carman

The only way to accomplish more is to prepare yourself. Many are called, few are chosen," he says.

"I prepare myself because if the blessing increases, the spiritual warfare increases. With the growth of Carman Ministries, we've faced more opposition than ever before. In the past year, I had more death threats, more personal attacks ... When God puts you in a position of prominence and authority, that will happen. We've got to prepare this year for next year in order for it to go further. If all this is about is record sales, then all I'd need was a hot record producer and a big contract. But that's not at all what it is about. The people were coming long before there were records. It has never been the reverse for this ministry."

Carman's across-the-board acceptance by fundamentalist and moderate denominations alike is unprecedented.

"I feel, really, the success of what I'm doing is the earmark of what will happen in the '90s in gospel music. I'm directly from the church, I'm saying things from the platform that the pastors and youth workers are saying. In a very real sense, I've come straight from the altar to the auditorium. If that's successful, if we can garner an army from the altar that is hearing from a man of God in the pulpit, if this army can go without stopping into the streets—and take what they've learned into the streets—that army will forever change an addicted society. It could happen in the '90s; I believe that is the wave of the future. That's the way it should have been all along, frankly," he says.

"I'm excited to see the new artists who will burst out of the church with a hardcore, radical message of the gospel. These artists will be willing to pray for the sick, to cast out demons, to stand in faith for the ministry, to really preach the Lord's word. The successful ones will be musical terrorists—not just Christian musicians—God doesn't need another army of musicians—He needs musical terrorists."

CHANGES SEEN ON HORIZON FOR AUDIO DEALERS

(Continued from page 75)

be; it could happen."

Another concern is that consolidation may limit the marketing of the product lines that large manufacturers have assumed.

"You may take a product line that needs a certain marketing approach and the parent company may try to use that as a shotgun method for all products," says Cook.

Another, less immediate, concern is that manufacturers may try to have dealers carry all of their product line exclusively, a concept most dealers caution is unwise, as a good product

mix remains crucial to a successful dealership.

Some manufacturers agree that having dealers carry all the products they manufacture is ideal but unrealistic.

"If you were to really harness the synergy that's created by having separate brands under one roof, you'd have to find a way to harness that on a dealer or contractor level, to make them buy more from one group," says Jack Kelly, president of Klark-Teknik. "That's the way it was in the contracting business 10-20 years ago.

This time around, I don't know that there'll be any more pressure directly from a company to force distribution to buy all products from one group at the exclusion of nongroup products. I don't think it's wise for anybody to force that issue."

Dealers and manufacturers agree, however, that as the marketplace changes, so must the dealers. "The dealer of the future is going to have to be more diversified and multidisciplinary," says Reim.

Top Contemporary Christian™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
Compiled from a national sample of retail store and one-stop sales reports.				
			★ ★ NO. 1 ★ ★	
1	1	13	MICHAEL W. SMITH REUNION 0063*/WORD	GO WEST YOUNG MAN
2	2	13	SANDI PATTI WORD 9205*	ANOTHER TIME ANOTHER PLACE
3	3	13	VARIOUS ARTISTS REUNION 9193*/WORD	OUR CHRISTMAS
4	4	27	PETRA WORD 4191*	BEYOND BELIEF
5	6	141	CARMAN ● BENSON 2463*	RADICALLY SAVED
6	10	63	CARMAN BENSON 2588*	REVIVAL IN THE LAND
7	8	13	D.C. TALK FOREFRONT 2682*/BENSON	NU THANG
8	NEW		STEVEN CURTIS CHAPMAN SPARROW 1258*	FOR THE SAKE OF THE CALL
9	5	15	TAKE 6 WARNER ALLIANCE 4102*/SPARROW	SO MUCH 2 SAY
10	15	56	AMY GRANT MYRRH 5057*/WORD	A CHRISTMAS ALBUM
11	7	9	MICHAEL CARD SPARROW 1223*	THE WAY OF WISDOM
12	26	22	MICHAEL W. SMITH REUNION 2522*/WORD	CHRISTMAS
13	14	231	AMY GRANT ▲ MYRRH 3900*/WORD	THE COLLECTION
14	9	25	TWILA PARIS STARSONG 8155*	CRY FOR THE DESERT
15	11	13	BRYAN DUNCAN MYRRH 6900*/WORD	ANONYMOUS CONFESSIONS OF A LUNATIC FRIEND
16	NEW		WHITE HEART STARSONG 8166*	POWER HOUSE
17	12	59	STEVEN CURTIS CHAPMAN SPARROW 1369*	MORE TO THIS LIFE
18	34	3	LARNELLE HARRIS ZONDERVAN 2696*/BENSON	PSALMS HYMNS & SPIRITUAL SONGS
19	28	48	SANDI PATTI IMPACT 3874*/BENSON	THE GIFT GOES ON
20	13	7	HOSANNA! MUSIC INTEGRITY 001*/SPARROW	CHRISTMAS
21	17	33	THE WINANS WARNER ALLIANCE 26161*/SPARROW	RETURN
22	19	9	STEVE GREEN SPARROW 1245*	HIDE EM' IN YOUR HEART
23	29	3	MARANATHA KIDS MARANATHA! MUSIC 8721*/BENSON	THE KIDS' PRAISE! COMPANY SAMPLER
24	16	17	WAYNE WATSON WORD 4192*	HOME FREE
25	27	63	PETRA DAYSPRING 1578*/WORD	PETRA PRAISE: THE ROCK CRIES OUT
26	RE-ENTRY		TWILA PARIS STARSONG 8128*	IT'S THE THOUGHT
27	20	9	JOHN MICHAEL TALBOT SPARROW 1241*	THE BIRTH OF JESUS: A CELEBRATION OF CHRISTMAS
28	37	59	SANDI PATTI WORD 8456*	THE FINEST MOMENTS
29	RE-ENTRY		VARIOUS ARTISTS WORD 9132*	HANDEL'S YOUNG MESSIAH
30	33	13	TRAMAINÉ HAWKINS SPARROW 1246*	LIVE
31	NEW		THE CHOIR MYRRH 6903*/WORD	CIRCLE SLIDE
32	21	9	VARIOUS ARTISTS WORD 6567*	COMMAND PERFORMANCE
33	NEW		THE CATHEDRALS HOMELAND 9018*/SPECTRA	CLIMBING HIGHER & HIGHER
34	NEW		VARIOUS ARTISTS BENSON 2701*	RAP IT UP
35	NEW		D-BOY RODRIGUEZ FRONTLINE 9216*/BENSON	THE LYRICAL STRENGTH OF ONE STREET POET
36	NEW		VARIOUS ARTISTS FOREFRONT 2694*/BENSON	YO! HO HO!
37	NEW		NEW SONG WORD 9169*	LIVING PROOF
38	40	3	TOM FETTKE SPARROW 1242*	THE MAJESTY & THE GLORY OF CHRISTMAS
39	36	3	VARIOUS ARTISTS BRENTWOOD 5196*	THE FAMILY CHRISTMAS TREASURY
40	22	25	VARIOUS ARTISTS MARANATHA! MUSIC 8702*/BENSON	TIME WELL SPENT

● 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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ALAIN LEVY PREDICTS POLYGRAM GROWTH IN STATES

(Continued from page 1)

which would represent a 43% increase over the 1989 figure.

Analysts here and in Europe estimate PolyGram's 1990 profits were fairly flat, according to Helen Murphy, PolyGram's VP of investor relations. But she points out that, considering earnings per share declined by 25% in the first half of the year, PolyGram must have done well in the second half if its 1990 earnings are expected to reach the net income level of 1989.

Regarding the economic outlook for this year, Levy says, "I'm not overly concerned about the recession, assuming a recession without a dirty, extended [Gulf] war. It's very difficult to exclude a war, especially as we're speaking, from the outlook. Assuming a quick war with no damaging effect on the oil market and the overall economy, I don't think the recession will be a major factor for PolyGram. The reason being that we have a good control on our fixed costs, and I feel music is fairly cheap as a medium of entertainment, and therefore, we should be less influenced [by the recession] than some

other high-priced industry.

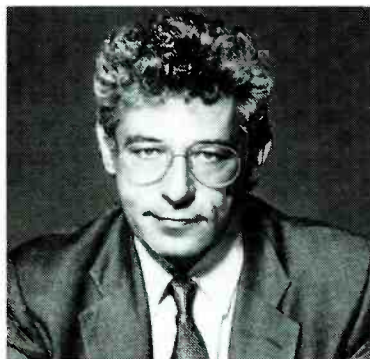
"Should there be a lengthy war, two things will happen: First, it will have an impact on the economy, and it will change attitudes. I'm not sure people will want to buy as much music; they'll want to spend more time in front of their TVs. And the savings rate will go up, because people will be very concerned about the future."

Meanwhile, PolyGram will continue to follow its game plan to turn around its North American operation, which contributed about 18%-19% of its worldwide sales in 1990, about the same as in the previous year. Levy feels the process of recovery has already begun, noting that "you have to take into account the dollar drop. North American sales are well up."

In 1989, when PolyGram purchased A&M and Island Records for a combined total of \$732 million, its U.S. sales totaled about \$300 million. At that time, Levy said that, in order to compete with the leading record distributors, PolyGram's U.S. distribution company would have to handle about \$500 million of business annually. Now he says, "We did not reach that in 1990 for a number of reasons, one of them being that we didn't get A&M or Island for a full year—but we expect to reach that in 1991."

Key to the expected leap in volume will be a continuing flow of new product from such top-flight artists as Sting, U2, Dire Straits, and John Cougar Mellencamp, whose projects are all on the 1991 release schedule. No target date has been set for the release of the next Def Leppard album, since the group's Steve Clark died recently (Billboard, Jan. 19).

Another important component of Levy's game plan is his restructuring of the U.S. operation, which has essentially been completed with the appointments of Ed Eckstine and Mike Bone as co-presidents of Mercury Records (see story, page 5). Now PolyGram U.S. has five legs, including Mercury; Island; the PolyGram Label Group under president Rick Dobbis; A&M Records, which also has a new president, Al Cafaro; and PolyGram Group Distribution, which has been



ALAIN LEVY

built in the past year by president Gary Rockhold and senior VP Jim Caparro.

None of the PLG label heads reports to Dobbis. Davitt Sigerson and Marvin Gleicher, presidents of Polydor U.S. and Smash Records, respectively, report to Levy. Peter Koepke, head of London U.S., reports to Roger Ames, head of London U.K. And, with Bone going to Mercury, Island U.S. will now be run directly by label founder and worldwide CEO Chris Blackwell.

Many of Island Records' functions have been taken over by PLG and PGD. Nevertheless, Levy emphasizes that the label still exists as an autonomous entity. "The PolyGram Label Group fulfills a number of services for Island," says Levy. "But Island maintains its identity and control over its budgets... It's never been my intention to close Island in the U.S."

Similarly, he stresses that A&M Records will retain its autonomy. He

notes that "we rationalized [i.e., cut redundancies in] a number of functions at A&M and Island, and this is beyond us now. It has been done."

Another indication of PolyGram's desire to keep A&M separate from its other labels, he says, is that "we closed the semi-record company we used to have on the West Coast, which we called Polydor, because we do feel A&M is a significant presence for us on the West Coast." But he stresses that PolyGram will keep its "major branch office" in California for PGD and Mercury/PLG. "It would be totally foolish to negate the West Coast as an A&R and promotion source."

PolyGram recently closed its Latin division, he says, because "I felt we didn't have enough of a [market] base there to be a major player in two or three years." The company is also scrutinizing its gospel music unit, he says, but no decision has been made.

Levy is optimistic about the potential of the new PolyGram Diversification Division, headed by New Jersey concert promoter John Scher (Billboard, Oct. 6). Although the unit has not yet made any big move in the areas of merchandising, pay-per-view, artist management, or facility development, Levy says its development "won't necessarily be slow. It depends on the opportunities that turn up..."

"The reasoning here is clearly that it's foolish in the long term to see the music business as being the record business only. But if you really want to be in the music business—the other areas of it—it takes two to three

years to really build a presence in it."

And PolyGram has set its sights beyond the music business. Recently, it acquired the 50% it did not already own of Channel 5, a leading U.K. video sell-through supplier. Levy says he favors a "country-by-country approach" to expansion in the entertainment industry. "I'd rather go and buy Propaganda [Films] in the U.S. than buy a major studio, and that's the approach we're taking in the other markets."

This bullish talk belies the fact that Philips, which owns 80% of PolyGram, has been having severe financial problems. But Levy insists that the parent company's woes have not affected PolyGram.

"Luckily, [Philips president Jan] Timmer has been the president of PolyGram, and he realizes you have to let creative operations run on their own. We're not happy about the situation Philips is going through, because you never like a member of your family to be in trouble. But it hasn't had an influence [on us]. The only influence it has had is that they probably look favorably at our results, because we're one of the most profitable units within Philips, so we are of more strategic importance to their financial well-being."

Overall, Levy believes PolyGram is going into 1991 "in a fairly favorable situation." First, he notes, it did not accrue debt by buying A&M and Island, so it has an unleveraged balance sheet; second, it has a strong worldwide position; and third, he has confidence in the U.S. team he has assembled.

SCOTTI BROS.

(Continued from page 9)

big international effort with him," Roth says.

Due in February from the label will be a single and album from Tommy Puett, the teen star of the ABC-TV series "Life Goes On." Puett has also been brought in to co-host the syndicated Scotti Brothers TV production "America's Top 10" with Casey Kasem.

"I think we'll end up with 20-25 acts... that will cover the full spectrum of music," Roth says.

Scotti adds, "There are a number of motion pictures we have in the works, so the soundtracks are the synergy [for the label]."

Roth suggests that Scotti Brothers' activities in a variety of media fields present a unique opportunity for the label: "There are very few small companies that are in music, television, and film."

ALBUM RELEASES

(continued from page 70)

Unchained Melody And Greatest Songs

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CA D4-77414

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CD RCA 2459-2-R
CA 2459-2-R

BUCK OWENS Kickin' In

CD Curb/Capitol C2-95340
CA C4-95340

EDDIE RABBITT Classics Collection

CD Capitol C2-95373
CA C4-95373

ART SATHERLEY American Originals

CD Columbia CK-46237
CA PCT-46237

SAWYER BROWN Buick

CD Curb/Capitol C2-94260
CA C4-94260

DAN SEALS Early Dan Seals

CD Capitol C2-95561
CA C4-95561

MARTY STUART Tempted Country

CD MCA MCAD-10106
CA MCAC-10106

PAM TILLIS Put Yourself In My Place

CD Arista ARCD-8642
CA AC-8642

AARON TIPPIN

You've Got To Stand For Something

CD RCA 2374-2-R
CA 2374-4-R

CONWAY TWITTY

Greatest Hits

CD Curb D2-77365
CA D4-77365

ROGER WHITAKER

Living And Loving

CD Capitol C2-95041
CA C4-95041

JAZZ/NEW AGE/INSTRUMENTAL

VICKI RICHARDS

Parting The Waters

CD Third Stream Music Co. TSM-12323
CA 12323

MARCUS ROBERTS

Alone With Three Giants

CD Novus/RCA 3109-4-N
CA 3109-2-N

BILLY JOE WALKER

The Walk

CD Geffen 2-24315
CA 4-24315

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.



by Jeff Levenson

AFTER FUNDING A YEARLONG STUDY examining the status of jazz and its place within American culture, **The Lila Wallace-Reader's Digest Fund** has earmarked \$3.4 million toward the establishment of a national jazz network. The basic objective is this: supporting the people and organizations that compose, perform, and present jazz, and bolstering audience awareness toward the music. The grant will be administered by the team that conducted the study—**The National Jazz Service Organization** and the **New England Foundation for the Arts**.

According to **Holly Sidford**, executive director of NEFA, the central structure of the network will be a consortium of 15-20 performing-arts presenters of jazz concert series throughout the country. The presenters will be awarded grants to increase the number and quality of jazz performances in their regions. The grant spinoffs will include educational activities, artist showcases, jazz awards, and radio programming—all designed to raise jazz's profile.

MORE JAZZ FROM LINCOLN CENTER: After last week's news that **Lincoln Center** is establishing a Department of Jazz, placing it alongside 11 other constituent organizations—The Metropolitan Opera, New York Philharmonic, New York City Ballet, etc.—it became clear that **Wynton Marsalis** has been a key player in this move to legitimize jazz as "serious" music. Hardly news, you might say, considering how upfront and outspoken he's been as artistic director of the center's annual Classical Jazz series. But Marsalis' efforts contributed mightily to the center's overall conviction that jazz deserves no less respect than film or dance or classical music, and that the traditions that

buoy jazz's present ought to be honored and sustained.

What's more, the center's \$1 million annual commitment includes extensive educational programs, training opportunities, and scholarly activities (much like the national network's goals, above)—precisely the kind of thing that Marsalis has championed in his call for jazz appreciation. In the past, Marsalis has taken his lumps; some people call him brash, arrogant, pedantic. There's little support for that view here. When he speaks (which he does often), he gets others to put the money where his mouth is. I say that's brilliant.

STUFF: Contrary to **Columbia's** insistence that "I Can't Get Started," the only nonoriginal from Marsalis' soundtrack album "Tune In Tomorrow," is a

National jazz network to drum up further awareness of genre

George Gershwin classic, the song is really a **Vernon Duke** classic, though the lyrics were penned by George's brother **Ira**... **The Jazz Workshop** at the **Banff Centre** in Alberta, Canada, is a four-week program for advanced jazz musicians. This year's workshop, to be held July 1-26, will feature a formidable faculty roster. Among the celebrated players: **Bunky Green**, **Robin Eubanks**, **Kenny Wheeler**, **Keith Copeland**, **Ted Dunbar**, and artistic head **Steve Coleman**... Even before I crack the covers on these two new books, I'm betting they're exhaustive treatments of a few drummers we all know and admire. **Burt Korall's** "Drummin' Men, The Heartbeat Of Jazz—The Swing Years" (Schirmer) walks us through the worlds of **Chick Webb**, **Jo Jones**, **Gene Krupa**, and **Buddy Rich**, to name a few of that era's celebrated trapsters; while **Mike Hennessey** (yes, **Billboard's** chief European correspondent and "the world's worst bebop pianist," according to **Bob Houston**) has us parading with "Klook, The Story Of **Kenny Clark**" (Quartet Books).

NEWSLINE

Representative Body Of EC Rights, Authors Societies To Be Unveiled

CANNES—The new body representing the musical authors and mechanical rights societies of the 12 nations of the European Community is being officially unveiled at a MIDEM press conference Tuesday (22).

The new organization, GESAC (Billboard, Jan. 5), will be launched by its president, Jean-Loup Tournier, director of the French author's society SACEM, supported by VPs Michael Freegard (CEO of the Performing Right Society), Reinhold Kreile (president of GEMA), and Eduardo Bautista Garcia (VP of Spanish society SGAE).

At 3 p.m. the same day, the GESAC executives will take part in a two-hour seminar on "Authors' Rights In Europe" under the chairmanship of Billboard's chief European correspondent, Mike Hennessey.

Joining GESAC representatives for the discussion will be Margarida Almeida Rocha, a principal jurist of the General Directorate of Social Communication, Portugal; Geraldo Aversa, chief of the Authors' Rights Service of the presidential council, Italy; Paul Florenson, deputy director of jurisdictional affairs at the French Ministry of Culture; Daniel Franzone, executive of the authors' rights division of the general directorate of the internal market, Europe.

(Continued on next page)

EEC Pushes Music-Vid Sell-Through Better Distribution, More Titles Planned

■ BY CHRIS WHITE

LONDON—More than ever, Europeans are getting the picture—the music video picture.

Sell-through music video surged 30%-50% in EEC markets last year. According to provisional figures for 1990 made available by the IFPI, the strongest increases were recorded in:

*France—834,000 units worth \$7.5 million at retail, up from 521,000 units in 1989 worth \$5 million at retail;

*Germany—630,000 units worth \$5.9 million (\$3.4 million, \$3.7 million);

*Spain—256,000 units worth \$3 million (\$1.8 million, \$2.2 million);

*Italy—249,000 units worth \$2.5 million (\$1.7 million, \$1.8 million);

*Holland—111,000 units worth \$1 million (\$61,000, \$0.6 million).

The U.K. remains the largest European market for music video sell-through product, with 1990 sales expected to flatten or show a small increase. Last year, the British Phonographic Industry reported shipments of 6.08 million units, worth \$107.3 million at retail.

This market buoyancy has led to significant activity by major-label video arms—including the newly established Warner Music Vision—and independent suppliers.

Top-selling artists include Madonna ("The Immaculate Collection," more than 300,000 units so far across Europe), New Kids On The Block (two titles, 250,000 each), Phil Collins ("Seriously Live," 190,000) and Simple Minds ("...In Verona," 100,000).

The first half of 1991 will see a

number of important releases. BMG will issue titles by Eurythmics, Happy Mondays, Vaya Con Dios, and David Hasselhoff. From Warner will come titles by Madonna ("Justify My Love"), Debbie Gibson, John Cale/Lou Reed, and En Vogue.

Sony Music Video has items by Living Colour, the Stranglers, the The, the Clash, Harry Connick Jr., and Billy Joel. Picture Music International

(Continued on next page)

'Sadeness' Tops On Euro Charts

LONDON—One of the most bizarre and controversial music combinations of recent years has just become the No. 1 single in its seventh European country.

"Sadeness" by German session band Enigma has now topped the chart in Germany, Belgium, the Netherlands, Switzerland, Austria, Greece, and the U.K. However, its interweaving of traditional Gregorian religious chanting with an up-tempo beat and erotic sounds has not been to everybody's taste.

When the record was proclaimed single of the week by Dutch national radio network TROS, the station received three bomb threats from listeners said to be shocked by what they had heard. Another national broadcaster, KRO, which has a strong Roman Catholic background, refused to play "Sadeness," saying it was "pure blasphemy."

The man behind the Enigma project is Rumanian-born Michael Cretu, who has a degree in music from the Frankfurt Music Conservatorium. He began producing records in 1981 and has worked successfully with German acts Peter Cornelius, Hubert Kah, and Moti Special, and as a solo artist.

"For me, Enigma represents a free creative field without any stylistic barriers," he says. "I do not plan to copy or ride a wave of prior success."

The single is slated for U.S. release next week on Charisma. Udo Lange, managing director of Virgin, Germany, which first released the record, says, "We realize the U.S. is an entirely different market, but feel confident that the record will appeal to the American public since the musical elements are so unique. Besides, we know the Americans have got taste."

RMC Brings New Age Music To Italy

New age music has been struggling to gain airplay at most European broadcast outlets, but not at Italy's Radio Monte Carlo (RMC). Novella Massaro Hazan, whose husband is founder of the country's influential Rete 105 network, writes in this article about RMC and its place in the changing Italian radio environment.

MILAN—Last August, the Italian Parliament passed a law sanctioning the legal existence of privately-owned radio and television stations.

The long-awaited law was designed to put an end to the ambiguous and uncertain status Italian private broadcasting has been subjected to for the past 15 years. This situation began in 1975 when the government's monopoly on radio and television expired, theoretically allowing private broadcasting.

Thousands of local radio stations sprang up all over the country, but the threat of being shut down by the authorities—often on the slightest pretext—considerably hampered their expansion and the quality

of their programming. Low budgets and inexperienced personnel produced poor-quality stations with little inventiveness or creativity.

Stations in southern Italy were patterned after the formal, serious style of national public radio (RAI), whereas stations in northern Italy followed the informal style and the format of U.S. top 40 stations.

Things began to change in 1980 when our Milan-based top 40 station, Rete 105, became a national network. We became a model for thousands of local stations and the few that eventually grew into national networks took up the same format and style. Aside from a few local stations playing classical music and one network playing only Italian music, listeners had very little from which to choose.

We began to conduct market research to develop alternative radio stations, and our joint venture with Radio Monte Carlo in 1987 marked the beginning of a new format for Italian radio.

Reflecting the international cosmopolitan image of Monaco, we de-

veloped programs targeted at a young-adult age group featuring soft rock and adult contemporary music with frequent news updates and stock market reports.

It was in this sophisticated context that we were able to make a major breakthrough in Italian broadcasting by introducing our "New Age And New Sounds" program. Hosted by Scottish disc jockey Nick "The Nightfly," it features an eclectic blend of music ranging from new age to contemporary jazz and adult contemporary vocals.

In an Italian scene made up mostly of pop/rock programming, "New Age And New Sounds" provides listeners with a unique alternative. Developing this program in a country where this genre of music was virtually unknown was a very risky operation and the unavailability of most records forced me to make frequent trips to the U.S. However, the enthusiastic public reaction has proved that the effort has clearly paid off.

Because of the particular style of

(Continued on page 84)

Greek Album Censorship Challenged

■ BY JOHN CARR

ATHENS, Greece—Greek culture minister Mikis Theodorakis is launching a campaign against government censorship of music lyrics after an album featuring traditional "rembetika" songs was taken out of circulation.

Government officials said the album, a collection of rembetika airs with their original lyrics, encouraged drug use. Much of that genre of Greek music, which originated in the poorer neighborhoods of Athens and Piraeus in the early part of the century and which has been banned for much of its history, contains liberal references to narcotics and addiction.

The compilation was put together

by veteran rambete Michalis Daskalakis and issued as an independent commercial venture by the Athens-based Institute Of Consumers. Major record companies here felt that the lyrics were too controversial for any of them to handle the record.

However, once released, the album was banned by the government's Control Committee. This body has been a part of officialdom since the '30s. Though active during periods of dictatorship, it remains largely dormant under democracy unless it perceives a pro-drugs message.

Its continued existence has now triggered protest from Theodorakis, a onetime leftist whose penning of "Zorba The Greek" in the '60s catapulted him to world fame and

Greek superstardom. Though he is a member of Greece's right-wing government, he deplores what he calls its "authoritarian attitude to art."

Most of Greece's domestic-repertoire establishment is echoing his protest. Singer Haris Alexiou, one of Greece's biggest attractions for the past 15 years, says, "Whether we like it or not, there is a marvelous artistry in rembetika music."

Much of Greece's top-selling domestic repertoire is based on rembetika roots, though without the drug references. Typical references to drugs within rembetika material include "Give us our reefers, so we can all get stoned" and "Give us the black stuff from Constantinople and Persia, so we can be happy."

Euromusique Denied Extended B'cast Capacity

■ BY PHILIP CROCC

PARIS—Despite the well-orchestrated lobbying of the French record industry, cable television music service Euromusique is not to be granted extended broadcasting facilities.

The government's Conseil Supérieur de l'Audiovisuel has decided that the French-music-only station will not be given the facilities it needs to reach the Paris region and three other major French cities. Euromusique and its supporters say the service needs this increased coverage to hit the minimum potential audience of 12 million that would make its operation viable.

At present, Euromusique is received on cable, via the TDF 1 satellite, and through the Tele Monte Carlo, Tele Toulouse, and Tele Lyon networks.

The CSA decision represents a major setback for the French record industry, which has long complained that the major television channels give no exposure to new talent, preferring to concentrate on established stars to safeguard viewing figures.

The CSA's decision was strongly influenced by a recent declaration by two of the main shareholders in Euromusique that the channel could survive and prosper on cable alone. The two companies, each of which has a 17% share in the station, are both big investors in cable television.

However, other shareholders, including PolyGram (12%) and Sony Music (10%), with no vested interest in cable development, are now considering the possibility of reducing their holding in the channel.

At present, cable is available to 2 million homes in France but only 300,000 subscribe. Projections are that the subscriber count will top 500,000 by the end of this year, more than 1 million by the end of 1992 and, within five years, between 2 million and 4 million.

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INTERNATIONAL

NEWSLINE

(Continued from preceding page)

an Commission; and Antonio Xavier, executive of the general directorate of authors' rights, state culture secretariat, Portugal.

The discussion will cover the outlook for copyright owners in Europe in relation to proposed harmonization legislation and will cover both authors' rights and neighboring rights.

United Germany Takes A Stand At MIDEM

HAMBURG, Germany—The united Germany is being represented for the first time at MIDEM through a stand bought by the German Music Publishers Assn. (DMV).

Thirty companies are taking part under the slogan "Meet The Germans—United Music From Germany." The stand is being supported by the German ministry of economics and sponsored by the Bremen-based Beck's brewery.

DMV managing director Dr Hans-Henning Wittgen says he hopes the venture will be particularly useful to publishers from the old East Germany. He states, "Our colleagues from the new federal areas are getting all our help and support so that they may get along in the free enterprise economy."

"Never before has Germany been present as this year at MIDEM. It is by the success [on the] international chart that we have gained enough self-confidence to offer our products worldwide at Cannes," he says.

Conamus Drumming Up Publicity At MIDEM

AMSTERDAM—The Conamus Foundation, which promotes Dutch popular music within and outside the Netherlands, will be distributing two promotional compact discs at MIDEM. Thirty-three Dutch bands are featured on the discs, one of which is a dance compilation.

Blowing A Kiss To Rap/Dance Party In Cannes

LONDON—London specialist dance music station Kiss 100 FM is to broadcast MIDEM's rap/dance warehouse party. Acts set to perform at the show are Beats International, Daddy Freddy, Gang Starr, I-AM, King Bee, M.C. Duke, Mellow Man Ace, Tara, and the Afros.

EEC PUSHES MUSIC-VID SELL-THROUGH

(Continued from preceding page)

will ship Robert Palmer, Megadeth, and Vixen. PolyGram has INXS, the Moody Blues, Jean-Michel Jarre, Toots & the Maytals, and Thin Lizzy. Virgin/MCEG will issue titles featuring Gary Moore, Genesis, and the Sex Pistols. Castle Music has Status Quo and Lindisfarne, among others.

Assessing the coming year, Warner Music Vision VP Ray Still comments, "Our first releases, by Madonna and Phil Collins, were a good barometer at the top end of the market in our first push. While they are giving all our European territories their best video sales to date, there is still a big gulf between the U.K. figures and those achieved in places like Germany, Italy, and France. So continental Europe is a key growth area for us."

Still says growth and development of CDV will be a prime consideration, too. "In Japan, 50% of our audio/visual market is on laserdisc, and while France is showing signs of good growth, we'll be looking for opportunities throughout Europe."

"The European Laser Disc Assn., which involves both hardware and software manufacturers, has identified Benelux, France, and Germany as territories for hardware and software growth in 1991. In France, for instance, there are about 25,000 laserdisc players in the market, and this is expected to quadruple this year."

Martin Haxby, managing director of London-based Picture Music International, has evaluated the VHS hardware environment in relation to music video. "The key VCR penetration figure which sparks off sell-through market growth is around 50%, and the major European territories have either reached that figure

or are fast approaching it.

"The main problem is that until European countries have the same kind of national sell-through distribution system as the U.K., the music video market could be held back."

"The sell-through video market generally is slowing down, but music video sales have picked up in relation to the overall picture. Currently they account for about 17% of the total [video] market, and this should increase as more films are shown on Sky and cable TV, with the result that people will buy less of that programming on video."

Castle Music Pictures managing director Geoff Kempin notes, "Just as in the early days of sell-through video in the U.K., there is now a large number of independent European retailers committed to the format and doing very well with it. But there needs to be more: music video should be sold alongside the other music formats. It should be incremental to sales, not substitutional."

BMG Video International VP Adrian Workman identifies Germany, Spain, France, and Italy as "really blossoming" music video retail outlets, "but the main obstacle is that in most European territories, there are probably no more than 100 major stores where music video could be re-tailed. So it really is down to the independent shops. The market has probably polarized in the U.K., while the rest of Europe has reached the stage we were at four years ago."

Concludes Warner Music Vision's Still: "Music video will never have the rental appeal of film. Music buyers have always been able to own the CD, album, or cassette, so it's logical that they'll want to own music videos."



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Xavier Roy and the team at MIDEM would like to express their gratitude to the industry - the professionals, the artists, their business partners and the people of Cannes who, through their support, have made MIDEM the undisputed leading music market. And they wish you to join them in their celebration of 25 years of making music history.

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Top Latin Albums

				Compiled from a national sample of retail store and one-stop sales reports.		
	THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	1	23	MYRIAM HERNANDEZ	DOS	CAPITOL-EMI LATIN 42358
	2	5	9	ANA GABRIEL	EN VIVO	CBS X
	3	2	55	DANIELA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN 42227
	4	4	15	GLORIA ESTEFAN	EXITOS DE	CBS 80432
	5	3	19	AZUCAR MORENO	BANDIDO	CBS 80380/IND
	6	7	21	CHAYANNE	TIEMPO DE VALS	CBS 80423
	7	8	33	RUDY LA SCALA	CUANDO YO AMO	SONOTONE 1437
	8	6	31	LUIS MIGUEL	LUIS MIGUEL-20 ANOS	WEA LATINA 71535-4
	9	9	21	JOSE FELICIANO	NINA	CAPITOL-EMI LATIN 42352
	10	15	9	ROBERTO CARLOS	PAJARO HERIDO	CBS 80466
	11	12	7	JOSE LUIS RODRIGUEZ	ESTA VEZ	CBS 80472
	12	11	25	LOURDES ROBLES	IMAGENES	CBS 80378
	13	13	21	YOLANDITA MONGE	PORTFOLIO	CBS 80391
	14	16	9	PALOMA SAN BASILIO	NADIE COMO TU	CAPITOL-EMI LATIN 42354
	15	14	43	ANA GABRIEL	QUIEN COMO TU	CBS 200310
	16	10	17	RAUL DI BLASIO	EL PIANO DE AMERICA	ARIOLA 9847/IND
	17	24	37	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
	18	17	4	LUNNA	VENTANAS	CAPITOL-EMI LATIN 42364
	19	20	3	EMMANUEL VIDA		CBS 80474
	20	19	19	ALEJANDRA GUZMAN	ETERNAMENTE BELLA	FONOVISA 8867
	21	18	34	ALVARO TORRES	SI ESTUVIERAS CONMIGO	CAPITOL-EMI LATIN 42260
	22	—	1	JUAN GABRIEL	EN EL PALACIO DE BELLAS ARTES	ARIOLA 2498/BMG
	23	—	1	MARISELA	HABLEMOS CLARO	ARIOLA 2355/BMG
	24	25	7	MENUDO	NO ME CORTEN EL PELO	SONOTONE 1189
	25	22	7	BRAULIO	SOBREVIVIENTES DEL AMOR	CBS 80433
TROPICAL/SALSA	1	1	3	JUAN LUIS GUERRA Y LA 440	BACHATA ROSA	KAREN 109
	2	5	13	ANGEL JAVIER	EN CADA LUGAR	CAPITOL-EMI LATIN 43353
	3	4	21	GILBERTO SANTARROSA	PUNTO DE VISTA	CBS 80419
	4	2	19	ORQUESTA DE LA LUZ	SALSA CALIENTE DEL JAPON	RMM-CBS 80420/IND
	5	3	7	LUIS ENRIQUE	LUCE DEL ALMA	CBS 80473
	6	6	11	DAVID PABON	RENACIMIENTO	TH-RODVEN-2790 2790/TH-RODVEN
	7	8	31	NINO SEGARRA	CON LA MUSICA POR DENTRO	M.P.I. 6031
	8	11	3	LA PATRULLA 15	PEGANDO EL PECHO	RINGO 019
	9	7	9	WILFRIDO VARGAS	SIEMPRE WILFRIDO	SONOTONE 1447
	10	25	3	VARIOS ARTISTAS	TITANES DE LA SALSA	CAPITOL-EMI LATIN 42383
	11	—	1	BANDA BLANCA	BAILE PUNTA	SONOTONE 6007
	12	10	13	PAQUITO GUZMAN	EL MISMO ROMANTICO	CAPITOL-EMI LATIN 42361
	13	12	11	VARIOS ARTISTAS	SE BOTO LA SALSA	GLOBO 2381
	14	17	12	TITO ROJAS	TITO ROJAS (SENSUAL)	M.P.I. 6035
	15	—	1	HANSEL	EL GATO	SONY DISCOS 80469
	16	14	13	LALO RODRIGUEZ	UNA VOZ PARA ESCUCHAR	CAPITOL-EMI LATIN 42328
	17	16	25	EL GRAN COMBO	LATIN UP	COMBO 2070/IND
	18	24	34	JOE ARROYO	EL SONERO DE AMERICA-15 EXITOS	SONOTONE 1634
	19	—	1	VARIOS ARTISTAS	LOS SUPER BRAVOS DE LA SALSA	TH-RODVEN 2793
	20	20	3	VARIOS ARTISTAS	HOT ST. SALSA	CBS 80422
	21	13	25	LUIS ENRIQUE Y EDDIE SANTIAGO	LOS PRINCIPIES DE LA SALSA	CBS 80341
	22	—	27	TONY VEGA	LO MIO ES AMOR	RMM-SONY 80349/RMM-SONY
	23	19	3	LOS SABROSOS DEL MERENGE	MAS SABROSOS...	M.P.I. 6040
	24	18	3	VARIOS ARTISTAS	NON STOP DANCING VOL.3	CBS 80453
	25	—	1	SILVA Y GUERRA	Y SU ORQUESTA	CAPITOL-EMI LATIN 42404
REGIONAL MEXICAN	1	3	13	VARIOS ARTISTAS	MEXICO VOZ Y SENTIMIENTO	CBS 80437
	2	2	9	GRUPO MAZZ	PARA NUESTRA GENTE	CAPITOL-EMI LATIN 42367
	3	1	17	BRONCO	TU AMIGO	FONOVISA 9003
	4	5	13	SELENA Y LOS DINOS	VEN CONMIGO	CAPITOL-EMI LATIN 42359
	5	6	9	LA MAFIA	CON TANTO AMOR	CAPITOL-EMI LATIN 42447
	6	4	23	LOS TEMERARIOS	DE LO NUEVO LO MEJOR	TH-RODVEN 2717
	7	8	55	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/IND
	8	7	15	LOS TIGRES DEL NORTE	PARA ADOLORIDOS	FONOVISA 9001
	9	10	17	SONORA DINAMITA	LA TROPICALISIMA	SONOTONE 6003
	10	9	17	JUAN VALENTIN	EL EMIGRADO	CAPITOL-EMI LATIN 42349/IND
	11	12	3	VICENTE FERNANDEZ	MIENTRAS UDS NO DEJEN...	CBS 80054
	12	13	28	GRUPO LA SOMBRA	GOOD BOYS WEAR WHITE	FREDDIE 1516
	13	—	1	ROBERTO PULIDO	SI TODOS...	CAPITOL-EMI LATIN 42393
	14	16	3	LOS TERRICOLAS	20 EXITOS	SONOTONE 1183
	15	11	37	RAMON AYALA	MI ACORDEON Y YO	FREDDIE 1515
	16	20	3	BRONCO	15 EXITOS	SONOTONE 1183
	17	15	7	LUCERO CON MARIACHI	CON MI SENTIMIENTO	FONOVISA 8864
	18	—	52	GRUPO LA FIEBRE	ON THE RISE	CAPITOL-EMI LATIN 42418
	19	25	64	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISA 8831
	20	—	9	RAM HERRERA	JUST FOR YOU	CBS 42456
	21	—	14	LOS CAMINANTES	ENAMORADOS	LUNA 1187
	22	—	1	GARY HOBBS	MIRADAS	CAPITOL-EMI LATIN 42403
	23	17	43	LA MAFIA	ENTER THE FUTURE	CAPITOL-EMI LATIN 42417
	24	—	68	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	25	—	1	LAURA CANALES	SENSUALMENTE	CAPITOL-EMI LATIN 42370

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Latin Notas



by Carlos Agudelo

NARAS HAS ANNOUNCED the nominations for this year's Grammy awards, to be held in New York City Feb. 20. Of the big Latin companies, **CBS Records International** (now **Sony Music International**) got four nominations, **Capitol/EMI Latin** and **WEA Latina** got two each, and **RCA (BMG)** and **RMM** got one each. The other nominations went to labels that don't cater to the Latin market per se but have put out excellent Latin-oriented product through the years: **Concord Picante** (two nominations); **Rounder** (one nomination); **Sire/Warner Bros.** (one nomination); and **Reprise** (one nomination).

In the Latin Pop category, two songs and three albums have been nominated. The songs are "Porque Te Tengo Que Olvidar" by **Jose Feliciano** (who has already won five Grammys), from the album "Nina"; and "Se Me Enamora El Alma" by **Isabel Pantoja**. The albums are "Quien Como Tu" by **Ana Gabriel**, "20 Anos" by Mexican singer **Luis Miguel**, and "Autobiografia" by the Spanish group **Duncan Dhu**. If past awards are any indication, the artists most likely to win are those with the widest crossover recognition, so Feliciano, the only American (Puerto Rican) of the group, may be getting his sixth Grammy. The two Mexicans, Gabriel and Miguel, are both outstanding artists. The former composes, produces, and sings, all very well, and does many other things including savvy business management. The latter stands at the top of the young generation of his country's male performers because of his voice, charisma, and performing abilities. Of the Spaniards, Pantoja has been a top seller for several years and is a talented singer and actress, while Duncan Dhu is perhaps Spain's most ma-

ture rock duo.

Best Tropical Latin Performance nominations went to **Luis Enrique** for his song "Amiga," from the album "Los Principes De La Salsa," on which he shares billing with **Eddie Santiago**; **Willie Colon**, a perennial nominee who has never won an award, for his album "Color Americano"; "Lambada Timbales," a track from the album "Goza Mi Timbal" by the master **Tito Puente**; "Mama Guela" a track from **Poncho Sanchez**' "Chille Con Soul" album; and the album "Tito Puente Presents Mille P." Again, the best crossover recognition belongs to Puente, who has already won three awards. While Colon represents the old generation of New York-based salsero, Enrique epitomizes the new Miami-based, cool-looking salsero with lots of

Crossover artists stand best shot at Grammys

image to sell. By the same token, Puente is the old master of Latin jazz while Sanchez represents the rise of the genre in the West Coast. The Puente/Mille P album is an odd choice, considering what was left out (Rounder's "Routes Of Rhythm," for example).

The Best Mexican/American Performance category is dominated this time by Tex-Mex music. "Amor Con Amor," from the album "No Te Olvidare" by **Mazz** is one of the two tracks nominated in the category. "Familia Y Tradicion" by **Santiago Jimenez Jr.**, follows in the footsteps of his father, Grammy winner **Flaco Jimenez**; and the excellent group **Texas Tornados** won a nomination for the track "Soy De San Luis," an interesting song from their eponymous album. The other nominees are **Vicente Fernandez**'s "Clasicas De Jose Alfredo Jimenez," a wonderful album with all the flavor of one of Mexico's most beloved composers in the voice of that country's top rancheras performer, and **Los Diablos**, for the album "Nuestro Tiempo."

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INTERNATIONAL

Heavy-Metal Song Makes U.K. Chart History 'Bring Your Daughter' Is 1st Of Genre To Reach No. 1

■ BY JEFF CLARK-MEADS

LONDON—A heavy-metal single has topped the chart in the U.K. for the first time—an achievement in which creative marketing made up for the indifference of radio stations.

A thoroughbred metal work has never been No. 1 before, even though songs from the harder end of the rock spectrum (Status Quo's "Down Down" in 1975 and Slade's "Take Me Back 'Ome'" in 1972) have made the top slot.

There is, though, no doubt about the hardcore metal pedigree of Iron Maiden's "Bring Your Daughter ... To The Slaughter," the song that was No. 1 for the first two weeks of the year.

That feat was achieved without the assistance of radio. The BBC's national Radio 1 is notorious among the rock sector for ignoring nonpop material and demonstrated with its atti-

tude to Maiden's nine previous top 10 singles that the band would find it harder to get onto the playlist than most.

Indeed, the lack of playlisting for "Bring Your Daughter" persuaded the band to write an open letter to Radio 1 complaining about the station's "scandalous treatment" of hard rock. The letter states, "If Iron Maiden can't get playlisted with a No. 1 single, what chance for the great new British rock bands like Wolfsbane, Thunder, and Jagged Edge? You don't seem to have much problem playing Yank rock but home-grown talent is ignored."

Radio 1 controller Johnny Beerling replied that producers "don't just follow the charts when they compile the playlist. Iron Maiden sold around 40,000 copies to get to No. 1—we cater for 18 million listeners every week." He adds that Radio 1 "gives enormous coverage to British rock

and will continue to do so."

Anticipating the lack of airplay for the single, Maiden's record company, EMI, set about promoting the single with a series of marketing ploys. "Bring Your Daughter" was issued in a number of different versions—including picture discs, as a 12-incher, as a single-sided disc, and with an etched B side—in the knowledge that the band's fans are likely to buy several if not all of them. Its release date of Christmas Eve was also calculated to exploit the quietest chart of the year.

Sales director Keith Staton says, "We didn't count on airplay for our plan. We tried to release something the fans want and give them good value. The band's management are also their merchandising company and they know what the fans want."

RMC BRINGS NEW AGE MUSIC TO ITALY

(Continued from page 79)

music, we chose to run the program from 9 p.m. onward to enhance its relaxing, evocative atmosphere. In spite of its limited time frame, RMC's "New Age And New Sounds" came in at No. 6 in a recent national survey of Italy's top 10 radio shows.

Concerts sponsored by RMC have helped artists such as Andreas Vollenweider, Kenny G, and Tuck & Patti to become increasingly popular in Italy.

Compilations endorsed by RMC on Windham Hill, Private Music, and other labels have opened the market to this new music. Our recently created "New Age And New Sounds Magazine" has done very well, selling more than 20,000 copies per issue. The promotional CD included proved an excellent means of introducing new artists and labels to the Italian public.

The outlook for this new format seems very promising, and we've begun adding selected tracks to our daytime programming. We'll expand further as more music becomes available.

In the meantime, Spain is running

a similar show on national public radio and television, and German and Japanese radio stations have contacted us about the possibility of syndicating our program in their territories.

The time is ripe for new musical endeavors. After 15 years of semi-clandestine activity, Italian private radio is truly beginning to offer more diversified music to an increasingly demanding public.

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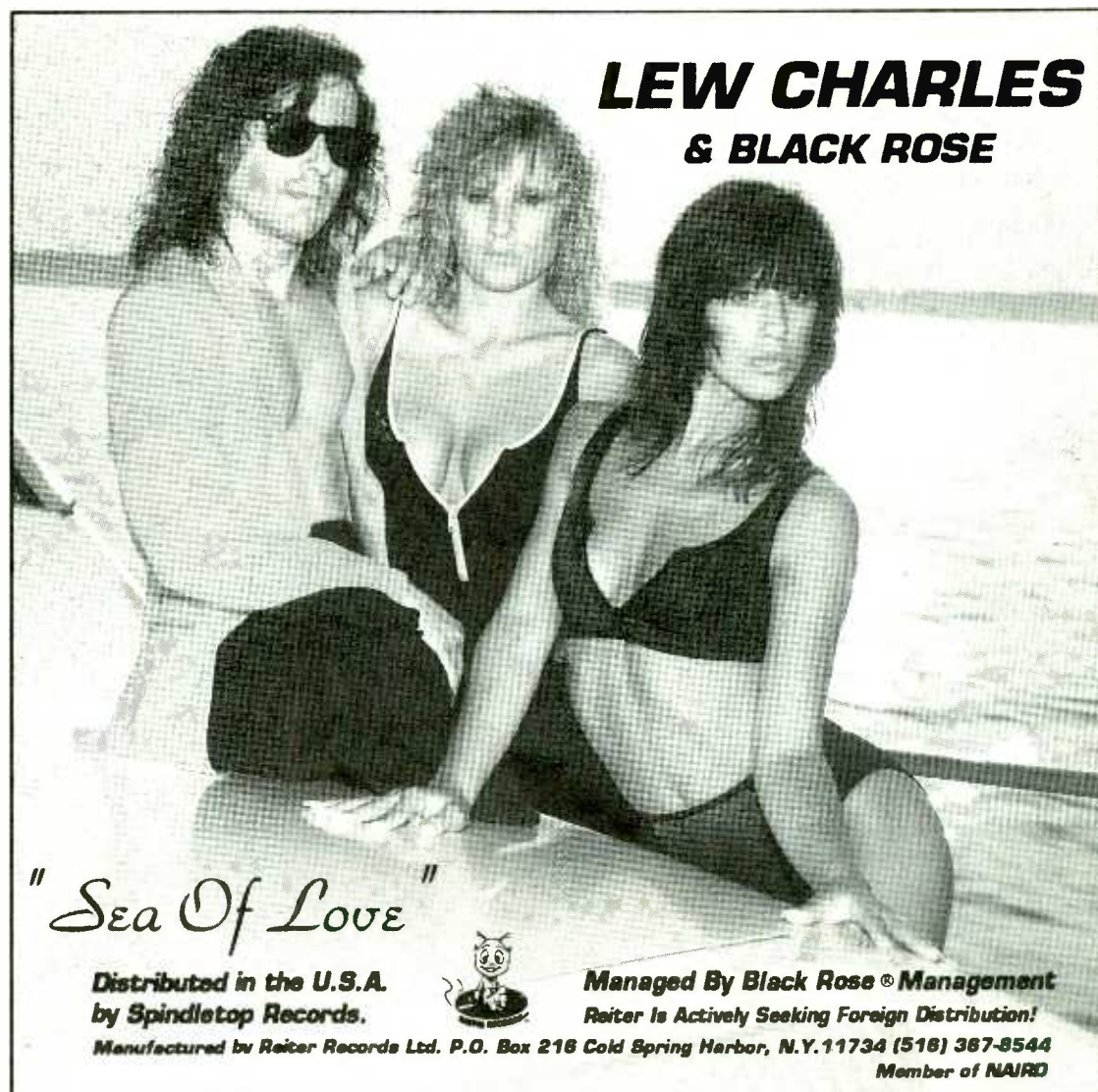
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HOT SINGLES

THIS WEEK	LAST WEEK	TITLE	LABEL	ARTIST
1	2	SADENESS—PART 1	VIRGIN INTERNATIONAL	ENIGMA
2	4	CRAZY	ZTT/WEA	SEAL
3	10	GONNA MAKE YOU SWEAT	COLUMBIA	C&C MUSIC FACTORY
4	3	THE GREASE MEGAMIX	POLYDOR	OLIVIA NEWTON JOHN & JOHN TRAVOLTA
5	NEW	3 A.M. ETERNAL	KLF COMMUNICATIONS	KLF 1/CHILDREN OF THE REVOLUTION
6	5	ICE ICE BABY	SBK	VANILLA ICE
7	15	INTERNATIONAL BRIGHT YOUNG THING	FOOD/EMI	JESUS JONES
8	6	ALL TOGETHER NOW	PRODUCE/PINNACLE	THE FARM
9	1	BRING YOUR DAUGHTER TO THE SLAUGHTER	EMI	IRON MAIDEN
10	13	(I'VE HAD) THE TIME OF MY LIFE	RCA	BILL MEDLEY & JENNIFER WARNES
11	27	I CAN'T TAKE THE POWER	COLUMBIA	OFF-SHORE
12	30	MERCY MERCY ME/I WANT YOU	EMI	ROBERT PALMER
13	17	ALL THE MAN THAT I NEED	ARISTA	WHITNEY HOUSTON
14	14	CRAZY	MCA	PATSY CLINE
15	18	X Y & ZEE	RCA	POP WILL EAT ITSELF
16	8	PRAY	CAPITOL	M.C. HAMMER
17	9	MARY HAD A LITTLE BOY	ARISTA	SNAP
18	24	ALL TRUE MAN	TABU/SONY MUSIC	ALEXANDER O'NEAL
19	7	YOU'VE LOST THAT LOVIN' FEELING	VERVE/POLYDOR	RIGHTEOUS BROTHERS
20	29	PREACHER MAN	LONDON/POLYGRAM	BANANARAMA
21	NEW	SENSITIVITY	MCA	RALPH TRESVANT
22	26	ALL THIS TIME	A&M	STING
23	12	THE TOTAL MIX	deCONSTRUCTION/BMG	BLACK BOX
24	11	JUSTIFY MY LOVE	SIRE	MADONNA
25	39	SUMMER RAIN	VIRGIN	BELINDA CARLISLE
26	NEW	HIPPYCHICK	S&M/SONY MUSIC	SOHO
27	NEW	CAN I KICK IT?	JIVE/BMG	A TRIBE CALLED QUEST
28	36	BOX SET GO	LONDON/POLYGRAM	THE HIGH
29	32	ALWAYS THE SUN (REMIX)	EPIC	STRANGLERS
30	21	ARE YOU DREAMING?	BCM/PINNACLE	TWENTY 4 SEVEN
31	NEW	FORGET ME NOTS	SYNCPATE/EMI	TONGUE 'N' CHEEK
32	40	A LIL' AIN'T ENOUGH	WARNER BROS.	DAVID LEE ROTH
33	16	GOT THE TIME	ISLAND	ANTHRAX
34	NEW	GET HERE	FONTANA/POLYGRAM	OLETA ADAMS
35	NEW	SATAN	frfr/POLYGRAM	ORBITAL
36	NEW	I'M NOT IN LOVE	EPIC	WILL TO POWER
37	22	WICKED GAME	LONDON/POLYGRAM	CHRIS ISAAK
38	35	JORDAN: THE EP	KITCHENWARE/SONY MUSIC	PREFAB SPROUT
39	25	SITUATION	MUTE	YAZOO
40	NEW	MISS AMERICA	EAST WEST	THE BIG DISH

TOP ALBUMS

THIS WEEK	LAST WEEK	ARTIST	LABEL	TITLE
1	1	MADONNA	SIRE	THE IMMACULATE COLLECTION
2	2	ELTON JOHN	ROCKET/PHONOGRAM	THE VERY BEST OF ...
3	10	ENIGMA	VIRGIN INTERNATIONAL	MCMXC A.D.
4	5	WHITNEY HOUSTON	ARISTA	I'M YOUR BABY TONIGHT
5	3	PHIL COLLINS	VIRGIN	SERIOUS HITS ... LIVE!
6	4	VANILLA ICE	SBK	TO THE EXTREME
7	6	PAVAROTTI, DOMINGO, CARRERAS	DECCA	IN CONCERT
8	8	JIMMY SOMERVILLE	LONDON/POLYGRAM	THE SINGLES COLLECTION 1984-1990
9	9	GEORGE MICHAEL	EPIC	LISTEN WITHOUT PREJUDICE, VOL. 1
10	7	MICHAEL BOLTON	COLUMBIA	SOUL PROVIDER
11	13	INXS	MERCURY	X
12	19	M.C. HAMMER	CAPITOL	PLEASE HAMMER DON'T HURT 'EM
13	14	PETER GABRIEL	VIRGIN	SHAKING THE TREE: 16 GOLDEN GREATS
14	11	RIGHTEOUS BROTHERS	VERVE/POLYDOR	THE VERY BEST OF ...
15	15	THE BEAUTIFUL SOUTH	GOK DISCS	CHOKO
16	16	CLIFF RICHARD	EMI	FROM A DISTANCE ... THE EVENT
17	12	STATUS QUO	VERTIGO/PHONOGRAM	ROCKING ALL OVER THE YEARS
18	15	BEE GEES	POLYDOR	THE VERY BEST OF ...
19	20	HAPPY MONDAYS	FACTORY/PINNACLE	PILLS 'N' THRILLS AND BELLIES
20	17	PAUL SIMON	WARNER BROS.	THE RHYTHM OF THE SAINTS
21	NEW	ROBERT PALMER	EMI	DON'T EXPLAIN
22	22	CARPENTERS	A&M	ONLY YESTERDAY
23	33	BLACK BOX	deCONSTRUCTION	DREAMLAND
24	23	LED ZEPPELIN	ATLANTIC	REMASTERS
25	21	KYLIE MINOGUE	PWL	RHYTHM OF LOVE
26	35	SNAP	ARISTA	WORLD POWER
27	26	LUCIANO PAVAROTTI	DECCA	THE ESSENTIAL PAVAROTTI
28	24	BETTY BOO	RHYTHM KING	BOOMANIA
29	31	IRON MAIDEN	EMI	NO PRAYER FOR THE DYING
30	28	ROXETTE	EMI	LOOK SHARP!
31	39	INNOCENCE	COOL TEMPO	BELIEF
32	27	SINEAD O'CONNOR	ENSIGN/CHRYSALIS	I DO NOT WANT WHAT I HAVEN'T GOT
33	25	PET SHOP BOYS	PARLOPHONE	BEHAVIOR
34	NEW	TV SOUNDTRACK	WARNER BROS.	MUSIC FROM TWIN PEAKS
35	38	PLACIDO DOMINGO	EMI	BE MY LOVE ... AN ALBUM OF LOVE
36	30	TECHNOTRONIC/HI TEK 3	TELSTAR/BMG	TRIP ON THIS/REMIXES
37	NEW	BELINDA CARLISLE	VIRGIN	RUNAWAY HORSES
38	NEW	STRANGLERS	EPIC	GREATEST HITS 1977-1990
39	NEW	NIGEL KENNEDY/ECO	EMI	VIVALDI: FOUR SEASONS
40	40	THE CURE	FICTION/POLYGRAM	MIXED UP




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Managing Director, Australia

PHILOSOPHY

I feel it is essential that publishers do whatever is necessary to help artists and writers achieve their goals in all aspects of their career.

BACKGROUND

Matthew began his career at age 17 in the sheet music warehouse at EMI Music...worked his way up to Assistant Professional Manager and then joined ATV Northern Songs as a Professional Manager. In 1985, he joined Peer Music, Australia as General Manager and at age 26 became Managing Director of Peer's Australasian operations.

TRACK RECORD

Matthew was responsible for bringing Peter Koppes (of The Church) to Peer and encouraging his career as a solo recording artist. He has had songs covered by a variety of artists including Ray Parker, Jr., John Farnham, Danni 'Elle, Jimmy Barnes, Slim Dusty, Anne Kirkpatrick and Wendy Matthews. Matthew completed 1990 with the signing of the hit songwriting team McArthur, Rigger and Beazley who wrote the recent hit by John Farnham, entitled "Communication".

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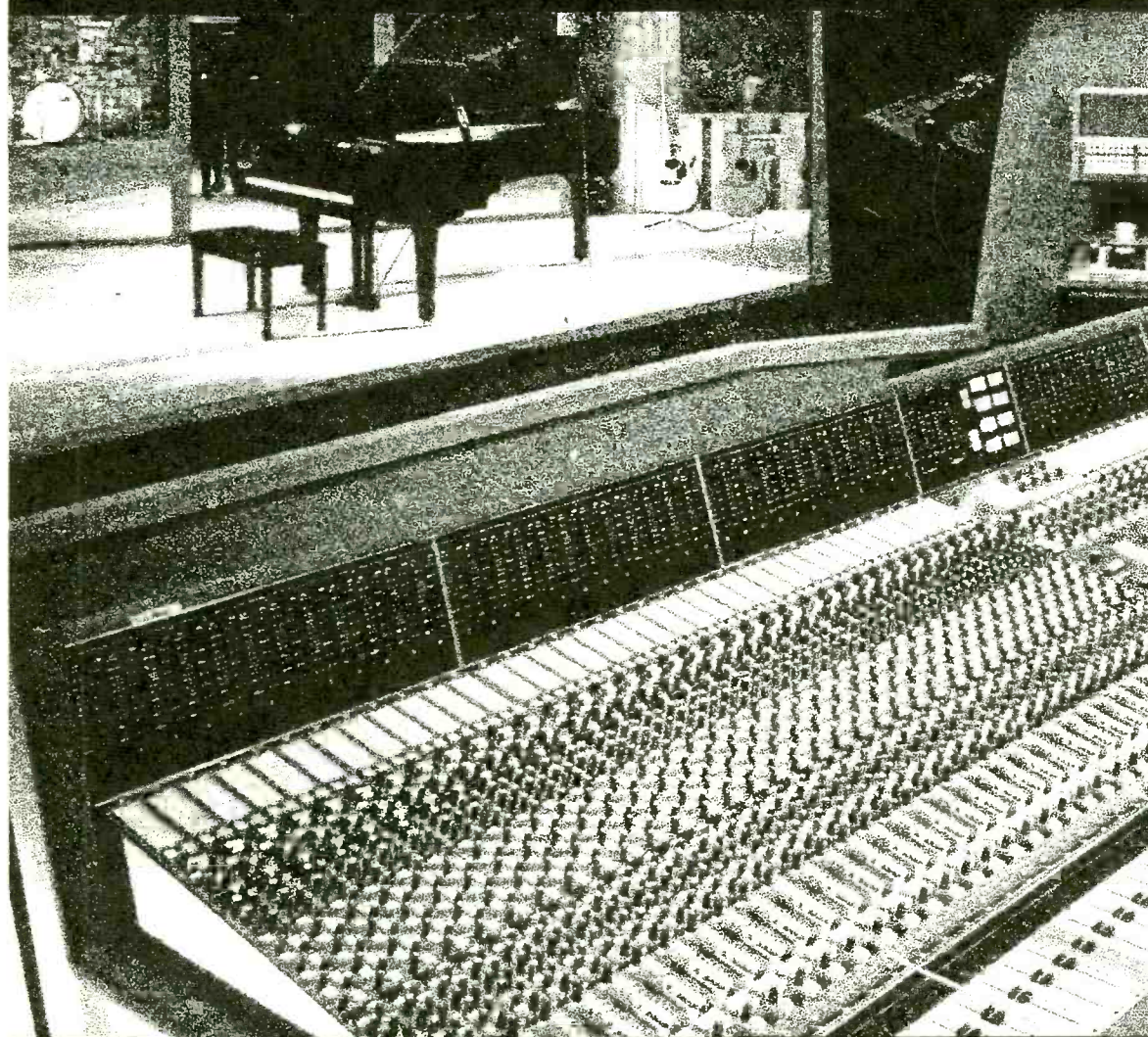
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During a time of incredible technological advancement and economic change, Billboard turns its spotlight to European Recording Studios. In this issue:

- Overview of the U.K./European Recording Business
- Manufacturing Update
- Technology Update
- The Studio of the Future
- Celebrity Studios

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PHOTO COURTESY OF NEVE

CANADA

Myles Scores In Certs Earns 'Diamond' In Dec.

■ BY NICK KREWEN

TORONTO—Alannah Myles sported a new diamond for Christmas, according to December certification statistics released by the Canadian Recording Industry Assn. Myles received a Diamond award celebrating 1 million domestic sales for her eponymously titled debut album on Atlantic.

Toronto's Myles is the first Canadian female artist to achieve this milestone, and she joins a select few in this category: Vancouver, British Columbia, rocker Bryan Adams, whose 1984 album, "Reckless," made him the first domestic Diamond recipient; Montreal native Corey Hart, who joined Adams a few months later with 1985's "Boy In The Box"; and Toronto songwriter Alfie Zappacosta, who was awarded a special Diamond for contributing the song "Overload" to the million-plus-selling "Dirty Dancing" soundtrack.

December also was a good multi-platinum month for rap music, as M.C. Hammer registered both quintuple (500,000) and sextuple (600,000) platinum for "Please Hammer Don't Hurt 'Em," while his rap counterpart, Vanilla Ice, was awarded triple-platinum honors for his album, "To The Ex-

treme."

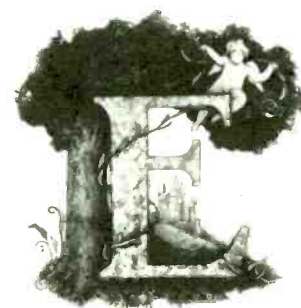
Singer/songwriter Van Morrison received double satisfaction, as his "Best Of Van Morrison" collection scored platinum, while his most recent studio outing, "Enlightenment," struck gold.

Quebec singer Laurence Jalbert has kicked off her career on a promising note, with a platinum certification for her self-titled debut, while former Corbeau singer Marjo reached platinum with "Tant Qu'il Y'a Aura Des Enfants."

British rock'n'rollers the London Quireboys made a platinum impression with their debut, "A Bit Of What You Fancy," as did Gloria Estefan with "Cuts Both Ways."

Others earning CRIA gold are Winger's "In The Heart Of The Young"; Cinderella's "Heartbreak Station"; the Scorpions' "Crazy World"; "Johnny Gill"; Garth Brooks' "No Fences"; the Canadian-based Classical Kids series "Mr. Bach Comes To Call"; and "Nuthouse," the third effort from Prince Edward Island rockers Haywire.

Nick Krewen is a music journalist for the Hamilton (Ontario) Spectator.



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Canada

spotlights

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By "Bad & Krazy" - ST-802

Mi So Horny (Reggae)

By Barry Morgan - ST-803

Jam All Night -

By "RikkI an the B-Side" - ST-805

Livin in the Project

By "M.C. Believe That" - ST-806

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HITS

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WORLD

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EUROCHART HOT 100 1/26/91

SINGLES	
1	2
2	1
3	4
4	3
5	7
6	6
7	5
8	NEW
9	8
10	20
11	12
12	18
13	19
14	10
15	13
16	NEW
17	17
18	15
19	16
20	23
21	11
22	21
23	25
24	26
25	NEW
26	NEW
27	24
28	28
29	NEW
30	27
ALBUMS	
1	1
2	1
3	3
4	4
5	5
6	7
7	14
8	10
9	6
10	12
11	11
12	8
13	9
14	NEW
15	21
16	26
17	28
18	16
19	15
20	22
21	25
22	26
23	NEW
24	24
25	19
26	20
27	13
28	29
29	23
30	30

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 1/20/91

SINGLES	
1	1
2	2
3	3
4	5
5	4
6	6
7	7
8	9
9	12
10	11
11	10
12	8
13	NEW
14	14
15	13
16	17
17	NEW
18	NEW
19	15
20	16
ALBUMS	
1	1
2	3
3	2
4	6
5	4
6	8
7	5
8	16
9	9
10	10
11	NEW
12	15
13	12
14	13
15	7
16	NEW
17	11
18	17
19	NEW
20	14

GERMANY (Courtesy Der Musikmarkt) As of 1/8/91

SINGLES	
1	1
2	3
3	2
4	4
5	8
6	6
7	5
8	7
9	11
10	9
11	14
12	10
13	16
14	15
15	17
16	18
17	12
18	19
19	NEW
20	13
ALBUMS	
1	1
2	2
3	3
4	4
5	5
6	6
7	7
8	8
9	11
10	10
11	21
12	14
13	17
14	16
15	12
16	15
17	18
18	9
19	20
20	19

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 1/11/91

SINGLES	
1	1
2	2
3	4
4	6
5	7
6	3
7	8
8	5
9	9
10	NEW
ALBUMS	
1	1
2	2
3	3
4	4
5	5
6	9
7	6
8	7
9	8
10	NEW

CANADA (Courtesy The Record) As of 1/21/91

SINGLES	
1	1
2	5
3	2
4	3
5	4
6	6
7	7
8	NEW
9	10
10	20
11	15
12	8
13	9
14	16
15	11
16	14
17	NEW
18	12
19	NEW
20	17
ALBUMS	
1	1
2	2
3	4
4	5
5	3
6	6
7	7
8	8
9	9
10	NEW
11	11
12	12
13	13
14	16
15	10
16	18
17	15
18	NEW
19	14
20	19

FRANCE (Courtesy of Nielsen/Europe 1) As of 1/3/91

SINGLES	
1	1
2	2
3	4
4	8
5	3
6	13
7	9
8	18
9	NEW
10	6
11	10
12	5
13	7
14	12
15	17
16	NEW
17	NEW
18	20
19	NEW
20	16
ALBUMS	
1	1
2	2
3	3
4	9
5	4
6	6
7	15
8	7
9	5
10	NEW
11	8
12	11
13	10
14	13
15	14
16	12
17	NEW
18	19
19	NEW
20	NEW

SWEDEN (Courtesy GLF) As of 1/16/91

SINGLES	
1	6
2	4
3	1
4	3
5	5
6	2
7	NEW
8	7
9	8
10	NEW
ALBUMS	
1	2
2	1
3	3
4	NEW
5	4
6	6
7	5
8	NEW
9	NEW
10	NEW

JAPAN (Courtesy Music Labo) As of 1/21/91

SINGLES	
1	1
2	2
3	3
4	8
5	NEW
6	4
7	7
8	6
9	5
10	NEW
ALBUMS	
1	1
2	3
3	2
4	4
5	5
6	7
7	6
8	9
9	NEW
10	8

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Enigma Canada Closing Doors

TORONTO—After four years of operation, Mississauga, Ontario-based Enigma Entertainment Canada will be closing its doors Jan. 31, resulting in the layoff of the three-person staff.

The closure is apparently part of broader changes affecting Enigma's relationship with Capitol in the U.S. Capitol-EMI Canada is the label's distributor here.

Enigma GM Derrick Ross, who started the label's Canadian office "in my bedroom" in December 1987, calls the situation "unfortunate"—especially because the label had been operating in the black here since its inception, he says.

But Ross does not rule out the possibility that he and his staff—media relations manager Mark Smith and production coordinator Debbie Pauk—would continue to operate in some capacity.

"There are three or four possible scenarios involving the company," says Ross, including a continuation of the label under the Restless logo—which Enigma distributed—or the formation of a company as an independent licensing house. Ross says he hopes to make an announcement over the next few weeks.

Also affected by the decision is Enigma Canada's only direct signing, the Toronto band the Skydiggers. The group won national acclaim for its self-titled debut album, which was expected to be a priority release in the U.S.

Ross says a number of labels are vying for the band, which has just secured the supporting slot for Blue Rodeo's upcoming Canadian tour.

"We wish the Skydiggers the best, and hope to continue working with them in some capacity," says Ross.

NICK KREWEN

MAPLE BRIEFS

IRISH ROCK group U2 has covered Toronto songwriter Bruce Cockburn's "If I Had A Rocket Launcher" with the intention of releasing it as a possible B side of a single later this year. It's not the first time that the band has quoted Cockburn—it used one of his lines for the song "God Part II" on "Rattle And Hum." Next month, Cockburn will undertake a solo mini-tour of secondary markets in Ontario before heading into the studio to record his next album for True North Records. As for U2, the band is completing sessions with another prominent Canadian: Grammy-winning producer Daniel Lanois.

DEPARTING: Maureen Shea, a five-year veteran of Virgin Records Canada Inc., is leaving her post as national media relations manager of the company to become label manager of London-based Siren Records (T'Pau, Cutting Crew, Breathe). Shea, who began her career at Virgin as a promo assistant, departs Feb. 2. No replacement has been named.

NICK KREWEN

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ALBUM REVIEWS

POP

THE DREAM ACADEMY

A Different Kind Of Weather

PRODUCERS: David Gilmour, Anthony Moore & Nick Laird-Clowes
Reprise 26307

Third outing by atmospheric U.K. trio boasts some good material and gets a major production and instrumental boost from Pink Floyd's Gilmour. Easiest place to start here is cover of John Lennon's "Love" (produced by Laird-Clowes, Gilbert Gabriel, and Steve Lambert), but additional picks for modern rockers include "Twelve-Eight Angel" and nice version of Tim Hardin's "It'll Never Happen Again."

★ BLUE RODEO

Casino
PRODUCER: Pete Anderson
East West America/Atlantic 91601

Canadian band may finally get the recognition it deserves stateside with this third album. From the country rock of the irresistible "Til I Am Myself Again" and slightly sinister "Trust Yourself" to the twisted '60s psychedelia of "Two Tongues" and rave up of "Time," the one constant here is high quality. This is the first release from East West, which obviously wants to come out of the starting block with a winner. The band has kept its part of the bargain.

★ THE BOX

The Pleasure And The Pain
PRODUCER: Martin Rushent
Capitol 94953

Fourth album by Quebec-based quintet is a superb overview of band's popwise style; new tracks and remixes of three Canadian hits should prove winners with both modern rockers and album rockers. Among the choicest numbers (many of them reminiscent of prime Crowded House) are "Inside My Heart" and "Temptation." Scrumptious stuff for those who admire up-to-date, glossy pop.

★ CHICKASAW MUDD PUPPIES

8 Track Stomp
PRODUCERS: Willie Dixon & Michael Stipe
Wing/Mercury 843935

Last year's EP did nothing to prepare listeners for this rave up that not only manages to pay fitting homage to its blues predecessors but also creates its own niche. Brant Slay's vocals are redolent of a spirited Dan Baird and the playing by the two puppies, Dixon and violinist Mamie Fike, is nothing short of awe-inspiring. Unfortunately, everyone but college radio programmers will probably shy away from this, but critical acclaim could propel it.

29 PALMS

Fatal Joy
PRODUCERS: Simon Wilson & Davy Simpson
I.R.S. 13054

U.K. duo of Wilson and Simpson, augmented by a number of studio players, serves a subdued but not bland selection of airy pop melodies that may sound familiar to fans of the Blue Nile and Sting. "Magic Man," "Fatal Joy," and "Ivan Ho!" are good starters for modern rockers looking for a taste.

TARA KEMP

PRODUCERS: Jake Smith & Tuhin Roy

Giant 24408

San Francisco-bred thrush is clearly a priority at her label, but project might be a tough sell—while Kemp has a pleasant but not overwhelming voice, both tunes and tracks from producers Smith and Roy cut an altogether too unassuming dance/pop groove. With careful selling and some strong remixing, "Hold You Tight" and "One Love" could move.

TOYAH

Ophelia's Shadow
PRODUCER: Toyah
E.G. 78

Vocalist (née Willcox), best known for her collaborations with husband Robert Fripp, does quite fine on her own, thank you, with third E.G. set a very fine set of atmospheric tracks. Backed by stick player Trey Gunn and guitarist Tony Geballe, she conjures strong moods on title cut, "The Shaman's Kiss," and "Take What You Will." A good modern rock slice.

AGONY COLUMN

Brave Words & Bloody Knuckles
PRODUCERS: Kerry Crafton & Agony Column
Big Chief/Metal Blade 26460

Austin, Texas, foursome cranks up a noisy, often fulsomely dumb chunk of unapologetic redneck metal. Guitar-driven stomp here is often primitive enough to make Slayer look sophisticated, but that ain't necessarily bad. Title track, "Lord Almighty," "Hellbilly Blues," and "Hole To Hell" show off group at its lyrical, uh, best (but programmers should watch out for the "F" word).

THE VERLAINES

Some Disenchanted Evening
PRODUCER: None listed
Homestead 162

Critically acclaimed New Zealand group continues its slightly off-kilter pursuit of pop, at times recalling the best moments of the late-'60s Kinks and Move without that dreaded retro aura. Group should appeal to same college/alternative audiences as Kiwi-mates the Chills.

ELEVENTH DREAM DAY

Lived To Tell
PRODUCER: Paul McKenna
Atlantic 82179

Sophomore release from this Boston four-piece further explores its personal strain of noisy, bluesy, avant-leaning rock, marked by Rick Rizzo and Janet Beveridge Bean's rough vocal harmonies (that recall modern rock predecessors Fetchin' Bones or X). Highlights of a cleverly conceived set include the up-tempo breathlessness of "Rose Of Jericho," the bottleneck-slide frenzy of "Dream Of A Sleeping Sheep," the driving guitars of "I Could Be Lost," the hard edges of "North Of The Wasteland," and the atypical acoustic folk of "Angels Spread Your Wings."

CARCASS

Symphonies Of Sickness
PRODUCERS: Colin Richardson & Carcass
Combat/Earache 2017

Actually a lot less pleasant than its title suggests, this 26-track release contains almost the entire oeuvre of a splatterpunk-oriented British speedmetal quartet whose lyrics seemingly strive for a gut-churning aesthetic somewhere between David Cronenberg and Hieronymous Bosch. PMRC sympathizers will reel at such provocative titles as "Reek Of Putrefaction," "Regurgitation Of Giblets," or "Feast On Dismembered Carnage," but most listeners will sense a distinct put-on here—like Spinal Tap gone gore-rock. Whether serious or not, "Fermenting Innards" does feature some memorable metallic noise.

NEW ORIGINALS

First Impressions
PRODUCER: Craig Meylan
CRM 9007

Texan power trio turns in a consistently fresh collection of bright

SPOTLIGHT



STING

The Soul Cages
PRODUCERS: Sting & Hugh Padgham
A&M 75021

If the marvelous first single is any indication, Sting has an absolute smash on his hands. However, listeners shouldn't be fooled into believing that the rest of the music on this nine-song effort is as relentlessly catchy. "All This Time" is juxtaposed against dense, often brooding songs, some of which resemble the jazz-influenced material found on his past two solo albums. But there are also straight-ahead album rockers here, such as the title track, that sound nothing like his solo work or the post-punk rock of the Police.

Obvious singles include the beautiful "Mad About You," which recalls "Moon Over Bourbon Street," and the lilting "Why Should I Cry For You." Could be what retailers have been waiting for.

pop tunes that could find a home on more mainstream-oriented college or alternative formats. Best of a solid set includes the big beat of "Girl From Unreal," the '60s groove of "Living Vicariously," the strong hooks of "Crying Over You," and an enjoyable up-tempo makeover of the Beatles' "She Said She Said."

JAZZ

► MARCUS ROBERTS

Alone With Three Giants
PRODUCER: Delfeayo Marsalis
RCA 3109

The brilliant young pianist takes a breather from the small-group format to offer striking solo interpretations of a trio of great composer/keyboardists—Jelly Roll Morton, Duke Ellington, and Thelonious Monk. Roberts' readings, notable for their superior tonal control, admirably relate the styles of these three jazz groundbreakers; both scholars and casual fans will find something to cheer about.

► DIANE SCHUUR

Pure Schuur
PRODUCER: Andre Fischer
GRP 9628

Jazz singer may have lost more than 100 pounds, but her voice is as big as ever. She combines originals and standards here with mostly winning results. "Deed I Do," which features Joe Williams, and "Baby You've Got What It Takes," with Bobby Womack, are simply wonderful. In other cases, in what sounds like an effort to expand Schuur beyond her jazz base, there are some watered-down tunes here that can't support her voluminous vocals. Luckily, they are in the minority.

► FRANK MORGAN

A Lovesome Thing
PRODUCER: John Snyder
Antilles 422848

Cementing his reputation as one of today's major altoists, Morgan's winning follow-up to his chart-topping

"Mood Indigo" album finds him teamed again with producer Snyder, pianist George Cables, and welcome addition of young-gun trumpeter Roy Hargrove. With unassailably rich and thoughtful performances all the way around, there isn't a duff cut here, but programmers may be attracted to such tasty selections as "When You Wish Upon A Star," "Everything Happens To Me," "Footprints," and "Helen's Song." Abbey Lincoln adds her estimable vocal talents to Rodgers & Hart's "Ten Cents A Dance" as well as her bouncy original, "Wholely Earth."

★ J.J. JOHNSON

Quintergy
PRODUCER: J.J. Johnson
Antilles 422848

In the fine company of saxophonist Ralph Moore, pianist Stanley Cowell, bassist Rufus Reid, and drummer Victor Lewis, 40-year veteran trombonist Johnson returns to the stage (literally) with this live Village Vanguard release, which will assuage any fears that his recent absence from the scene has in any way diminished his commanding style and tone. Outstanding in a delightful set are the racing, up-tempo title theme, the bright "Why Indianapolis—Why Not Indianapolis," the smooth "Commutation," the nicely swinging "When The Saints Go Marching In," as well as memorable versions of Wayne Shorter's "Nefertiti" and Sonny Stitt's "Bud's Blues."

COUNTRY

► PAM TILLIS

Put Yourself In My Place
PRODUCERS: Paul Worley, Ed Seay
Arista 8642

Solid—and often stunning—from start to finish. Tillis puts herself on the front line of the new traditionalists with her hard-driving, big-hearted country sound. Best cuts: "Don't Tell Me What To Do," "Melancholy Child," "Draggin' My Chains," "Ancient History."

► SAWYER BROWN

Buick
PRODUCERS: Randy Scruggs, Mark Miller
Curb/Capitol 94260

Given its proven capability of doing it, one wishes this hardworking quintet would offer more thoughtful pieces and fewer mindless rockers. In this collection, all written or co-written by lead singer Mark Miller, the best songs are "The Walk" and "Still Water."

DOC WATSON

Doc Watson Sings Songs For Little Pickers
PRODUCERS: Mark Greenberg, Mitch Greenhill
Sugar Hill 3786

In spite of its recent Grammy nomination in that category, Watson's art extends this album beyond the for-children classification. Fine sing-along material. Lyrics included.

CLASSICAL

HAYDN: CELLO CONCERTOS NOS. 1 & 2 KRAFT: CELLO CONCERTO IN C

Anner Bylsma, Tafelmusik Orchestra, Lamon Deutsche Harmonia Mundi/BMG 7757

Brilliant performances by Bylsma of the two familiar Haydn works, ably supported by the period-instrument band. Haydn contemporary Anton Kraft, however, will be a name new to most. But they'll find this first recording of his concerto a bracing experience—good tunes and lots of notes. It demands a high degree of virtuosity from the soloist, a quality Bylsma supplies in easy abundance.

BACH: ORCHESTRAL SUITES, NOS. 1-4

Moscow Virtuosi, Spivakovsky
RCA Victor 60360

It's been some time since a modern-

SPOTLIGHT



DAVID LEE ROTH

A Little Ain't Enough
PRODUCER: Bob Rock
Warner Bros. 26477

Rock'n'roll extrovert finally hits the racks again with a new album of typically careening material. Diamond Dave gets high-voltage support from a tough band led by guitarists Jason Becker and Steve Hunter. First single, "A Lil' Ain't Enough"; "Hammerhead Shark"; comic "Sensible Shoes"; and "It's Showtime!" all have the moxie to pull in album rock programmers.

instrument ensemble dared put these seminal Baroque pieces to disc. But if the period-instrument trend is to be ignored, who better than the Spivakovsky's crack group of players. The winds are well up to the standards already set by the ensemble's strings. Straightforward readings by Spivakovsky, with some attractive ornamentation by the solo flute in the B Minor Suite.

INFORMATION

Kronos Quartet
Reference Records RR 9

An early set of recordings by the group that offer 10 short works written for them and now made available on CD for the first time. Lots of styles are explored here by writers few will recognize. The music is unfailingly accessible and superbly recorded. A "must have" for Kronos fans, despite a playing time of less than 34 minutes. The group refused to allow any material to be added, says Reference.

HEIFETZ TRANSCRIPTIONS

Aaron Rosand, John Covelli
Vox VU 9015

Rosand, an eminent violinist in his own right, has the sound and facility to make credible this association with Heifetz. More than a score of varied pieces in this generous program trace the eclectic interests of the legendary master. Lots of Gershwin to start, followed by Romantic and early modern material from several continents. Activate the random mode on the CD player and enjoy.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 110 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	11	LOVE WILL NEVER DO	JANET JACKSON (A&M)	36	47	6	I SAW RED	WARRANT (COLUMBIA)
2	2	20	LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)	39	49	7	AROUND THE WAY GIRL	L.L. COOL J (DEF JAM/COLUMBIA)
3	5	13	THE FIRST TIME	SURFACE (COLUMBIA)	40	38	18	SO CLOSE	DARYL HALL JOHN OATES (ARISTA)
4	3	17	BECAUSE I LOVE YOU	STEVIE B (LNR/RCA)	41	37	14	MIRACLE	JON BON JOVI (MERCURY)
5	6	13	SENSITIVITY	RALPH TRESVANT (MCA)	42	43	13	FOR YOU	THE OUTFIELD (MCA)
6	8	19	HIGH ENOUGH	DAMN YANKEES (WARNER BROS.)	43	51	8	LOVE MAKES THINGS HAPPEN	PEBBLES (MCA)
7	10	8	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	44	34	14	FREEDOM	GEORGE MICHAEL (COLUMBIA)
8	4	15	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)	45	53	8	NO MATTER WHAT	GEORGE LAMOND (COLUMBIA)
9	11	14	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR/PLG)	46	—	1	ALL THIS TIME	STING (A&M)
10	7	11	JUSTIFY MY LOVE	MADONNA (SIRE/WARNER BROS.)	47	67	2	WAITING FOR THAT DAY	GEORGE MICHAEL (COLUMBIA)
11	9	22	FEELS GOOD	TONY! TONI! TONE! (WING/MERCURY)	48	55	12	I WANNA GET WITH U	GUY (UPTOWN/MCA)
12	25	6	SOMEDAY	MARIAH CAREY (COLUMBIA)	49	57	3	POWER OF LOVE	DEEE-LITE (ELEKTRA)
13	27	4	ONE MORE TRY	TIMMY T. (QUALITY)	50	60	3	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (MCA)
14	12	16	IMPULSIVE	WILSON PHILLIPS (SBK)	51	54	18	ON THE WAY UP	ELISA FIORILLO (CHRYSLIS)
15	23	13	AFTER THE RAIN	NELSON (DGC)	52	45	16	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE (MCA)
16	18	20	THE WAY YOU DO THE THINGS...	UB40 (VIRGIN)	53	48	13	ONE AND ONLY MAN	STEVIE WINWOOD (VIRGIN)
17	17	27	CAN'T STOP	AFTER 7 (VIRGIN)	54	61	8	CANDY	IGGY POP WITH KATE PIERSON (VIRGIN)
18	15	17	FROM A DISTANCE	BETTE MIDLER (ATLANTIC)	55	59	6	THIS IS PONDEROUS	2NU (ATLANTIC)
19	13	20	GROOVE IS IN THE HEART	DEEE-LITE (ELEKTRA)	56	73	2	JUST A LITTLE BIT LONGER	MAXI PRIEST (CHARISMA)
20	19	11	I'M NOT IN LOVE	WILL TO POWER (EPIC)	57	52	15	FAIRWEATHER FRIEND	JOHNNY GILL (MOTOWN)
21	30	9	RESCUE ME	MADONNA (SIRE/WARNER BROS.)	58	56	12	GENTLE	DINO (ISLAND)
22	20	19	STRANDED	HEART (CAPITOL)	59	68	6	WICKED GAME	CHRIS ISAAK (REPRISE)
23	28	8	DISAPPEAR	INXS (ATLANTIC)	60	44	11	ANYTHING IS POSSIBLE	DEBBIE GIBSON (ATLANTIC)
24	35	4	ALL THE MAN THAT I NEED	WHITNEY HOUSTON (ARISTA)	61	75	2	IT NEVER RAINS	TONY! TONI! TONE! (WING/MERCURY)
25	29	10	HEAT OF THE MOMENT	AFTER 7 (VIRGIN)	62	—	1	GAMES	NEW KIDS ON THE BLOCK (COLUMBIA)
26	22	17	SOMETHING TO BELIEVE IN	POISON (ENIGMA/CAPITOL)	63	64	3	IF YOU NEEDED SOMEBODY	BAD COMPANY (ATCO)
27	21	17	TOM'S DINER	DNA FEATURING SUZANNE VEGA (A&M)	64	72	8	NEW YORK MINUTE	DON HENLEY (GEFFEN)
28	33	6	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)	65	65	6	DOES SHE LOVE THAT MAN?	BREATHE (A&M)
29	32	9	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)	66	—	1	STONE COLD GENTLEMAN	RALPH TRESVANT (MCA)
30	26	8	DO THE BARTMAN	BART SIMPSON (Geffen)	67	50	20	BLACK CAT	JANET JACKSON (A&M)
31	31	16	MILES AWAY	WINGER (ATLANTIC)	68	63	3	DON'T STOP NOW	THE COVER GIRLS (EPIC)
32	40	3	THIS HOUSE	TRACIE SPENCER (CAPITOL)	69	70	5	JEALOUSY	THE ADVENTURES OF STEVIE V (MERCURY)
33	39	8	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)	70	71	4	GET HERE	OLETA ADAMS (FONTANA/MERCURY)
34	46	3	HOLD YOU TIGHT	TARA KEMP (GIANT/WARNER BROS.)	71	—	1	DEEPER SHADE OF SOUL	URBAN DANCE SQUAD (ARISTA)
35	41	8	I DON'T KNOW ANYBODY ELSE	BLACK BOX (RCA)	72	—	1	I'LL DO 4 U	FATHER M.C. (UPTOWN/MCA)
36	36	17	WIGGLE IT	2 IN A ROOM (CUTTING/CHARISMA)	73	62	17	THINK	INFORMATION SOCIETY (TOMMY BOY)
37	42	4	PLAY THAT FUNKY MUSIC	VANILLA ICE (SBK)	74	—	1	COMING OUT OF THE DARK	GLORIA ESTEFAN (EPIC)
					75	—	1	WAITING FOR LOVE	ALIAS (EMI)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	GIVING YOU THE BENEFIT	PEBBLES (MCA)	14	11	8	DON'T WANNA FALL IN LOVE	JANE CHILD (WARNER BROS.)
2	—	1	MORE THAN WORDS CAN SAY	ALIAS (EMI)	15	15	8	IT MUST HAVE BEEN LOVE	ROXETTE (EMI)
3	1	2	CLOSE TO YOU	MAXI PRIEST (CHARISMA)	16	12	7	TWO TO MAKE IT RIGHT	SEDUCTION (VENETTA/A&M)
4	3	6	SOMETHING HAPPENED ON THE...	PHIL COLLINS (ATLANTIC)	17	20	8	ENJOY THE SILENCE	DEPECHE MODE (SIRE/REPRISE)
5	2	4	I DON'T HAVE THE HEART	JAMES INGRAM (WARNER BROS.)	18	16	8	POISON	BELL BIV DEVOE (MCA)
6	—	1	ICE ICE BABY	VANILLA ICE (SBK)	19	13	8	SENDING ALL MY LOVE	LINEAR (ATLANTIC)
7	5	8	LOVE AND AFFECTION	NELSON (DGC)	20	23	7	OPPOSITES ATTRACT	PAULA ABDUL (VIRGIN)
8	4	8	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	21	19	6	EVERYBODY EVERYBODY	BLACK BOX (RCA)
9	7	2	KNOCKIN' BOOTS	CANDYMAN (EPIC)	22	—	7	DREAM BOY/DREAM GIRL	CYNTHIA & JOHNNY O (MCMAC)
10	6	8	KING OF WISFUL THINKING	GO WEST (EMI)	23	—	3	POLICY OF TRUTH	DEPECHE MODE (SIRE/REPRISE)
11	8	8	U CAN'T TOUCH THIS	M.C. HAMMER (CAPITOL)	24	14	8	ESCAPADE	JANET JACKSON (A&M)
12	9	8	VOGUE	MADONNA (SIRE/WARNER BROS.)	25	24	8	CRADLE OF LOVE	BILLY IDOL (CHRYSLIS)
13	10	8	DO ME!	BELL BIV DEVOE (MCA)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

Hot 100 Sales & Airplay

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	3	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	1	1	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON
2	7	THE FIRST TIME	SURFACE	2	3	THE FIRST TIME	SURFACE
3	5	PLAY THAT FUNKY MUSIC	VANILLA ICE	3	6	SENSITIVITY	RALPH TRESVANT
4	4	SENSITIVITY	RALPH TRESVANT	4	5	HIGH ENOUGH	DAMN YANKEES
5	2	HIGH ENOUGH	DAMN YANKEES	5	7	I'M NOT IN LOVE	WILL TO POWER
6	6	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	6	2	JUSTIFY MY LOVE	MADONNA
7	1	JUSTIFY MY LOVE	MADONNA	7	11	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY
8	10	AFTER THE RAIN	NELSON	8	9	AFTER THE RAIN	NELSON
9	15	AROUND THE WAY GIRL	L.L. COOL J	9	4	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B
10	12	I'M NOT IN LOVE	WILL TO POWER	10	13	JUST ANOTHER DREAM	CATHY DENNIS
11	22	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	11	12	DO THE BARTMAN	BART SIMPSON
12	9	FROM A DISTANCE	BETTE MIDLER	12	17	DISAPPEAR	INXS
13	17	LOVE MAKES THINGS HAPPEN	PEBBLES	13	18	ALL THE MAN THAT I NEED	WHITNEY HOUSTON
14	14	JUST ANOTHER DREAM	CATHY DENNIS	14	20	PLAY THAT FUNKY MUSIC	VANILLA ICE
15	19	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	15	21	WHERE DOES MY HEART BEAT NOW	CELINE DION
16	11	TOM'S DINER	DNA FEATURING SUZANNE VEGA	16	8	IMPULSIVE	WILSON PHILLIPS
17	8	MILES AWAY	WINGER	17	19	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT
18	13	THE WAY YOU DO THE THINGS YOU DO	UB40	18	25	SOMEDAY	MARIAH CAREY
19	27	I SAW RED	WARRANT	19	10	FROM A DISTANCE	BETTE MIDLER
20	30	I DON'T KNOW ANYBODY ELSE	BLACK BOX	20	26	I SAW RED	WARRANT
21	34	DISAPPEAR	INXS	21	35	ONE MORE TRY	TIMMY T.
22	38	IESHA	ANOTHER BAD CREATION	22	16	MILES AWAY	WINGER
23	24	THE SHOOP SHOOP SONG (IT'S IN HIS KISS)	CHER	23	29	HEAT OF THE MOMENT	AFTER 7
24	23	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	24	14	TOM'S DINER	DNA FEATURING SUZANNE VEGA
25	—	WICKED GAME	CHRIS ISAAK	25	—	RESCUE ME	MADONNA
26	18	WIGGLE IT	2 IN A ROOM	26	15	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON
27	—	ONE MORE TRY	TIMMY T.	27	33	IF YOU NEEDED SOMEBODY	BAD COMPANY
28	—	WHERE DOES MY HEART BEAT NOW	CELINE DION	28	23	LOVE TAKES TIME	MARIAH CAREY
29	16	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B	29	22	FOR YOU	THE OUTFIELD
30	29	THE GHETTO	TOO SHORT	30	39	WICKED GAME	CHRIS ISAAK
31	—	MONEYTALKS	AC/DC	31	—	ALL THIS TIME	STING
32	33	IT NEVER RAINS...	TONY! TONI! TONE!	32	32	DOES SHE LOVE THAT MAN?	BREATHE
33	—	CANDY	IGGY POP WITH KATE PIERSON	33	37	MONEYTALKS	AC/DC
34	40	I'LL DO 4 U	FATHER M.C.	34	—	SHOW ME THE WAY	STYX
35	20	SOMETHING TO BELIEVE IN	POISON	35	—	WAITING FOR LOVE	ALIAS
36	—	DEEPER SHADE OF SOUL	URBAN DANCE SQUAD	36	24	THE WAY YOU DO THE THINGS YOU DO	UB40
37	31	FREEDOM	GEORGE MICHAEL	37	—	SHELTER ME	CINDERELLA
38	25	FOR YOU	THE OUTFIELD	38	—	WAITING FOR THAT DAY	GEORGE MICHAEL
39	—	SOMETHING IN MY HEART	MICHEL'LE	39	—	COMING OUT OF THE DARK	GLORIA ESTEFAN
40	35	LOVE TAKES TIME	MARIAH CAREY	40	—	LOVE MAKES THINGS HAPPEN	PEBBLES

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	WBM
8 AFTER THE RAIN (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI) HL/WBM		99 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candelight, ASCAP/PSO Ltd., ASCAP) CPP/HL
11 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM		27 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL
46 ALL THIS TIME (Magnetic, BMI/Blue Turtle, ASCAP) HL		45 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)
54 ANYTHING IS POSSIBLE (Deborah Ann's, ASCAP/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM/HL		33 IF YOU NEEDED SOMEBODY (Warner Chappell/TIT, ASCAP/Phantom, ASCAP) WBM
20 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)		57 I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM
14 BECAUSE I LOVE YOU (THE POSTMAN SONG) (Saja, BMI/Mya-T, BMI) HL		12 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/CBS, ASCAP/Maestro B., ASCAP) WBM
35 CANDY (James Osterberg, BMI /Bug, BMI)		9 I'M NOT IN LOVE (Man-Ken, BMI)
82 CHASIN' THE WIND (Realsongs, ASCAP)		22 IMPULSIVE (EMI April, ASCAP/Stephen A. Kipner, ASCAP/WB, ASCAP/Magnified, ASCAP) WBM/HL
97 CLOSE TO ME (Fiction, ASCAP)		30 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL
55 COMING OUT OF THE DARK (Foreign Imported, BMI)		17 I SAW RED (Virgin Songs, BMI/Dick Dragon, BMI) CPP
41 DEEPER SHADE OF SOUL (BMC, ASCAP) HL		44 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL
15 DISAPPEAR (Tol Muziek, ASCAP/MCA, ASCAP) HL		76 I'VE BEEN WAITING FOR YOU (Colgems-EMI, ASCAP/Barter, ASCAP/Chrysalis, ASCAP/Scott Cutler, ASCAP/EMI April, ASCAP) WBM/CLM
43 DOES SHE LOVE THAT MAN? (Virgin, ASCAP) CPP		73 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP)
65 DON'T HOLD BACK YOUR LOVE (WB, ASCAP/Ali-Aja, ASCAP/O'Brien, ASCAP/Sold For A Song, CAPAC/David Tyson, P.R.O./EMI Blackwood (Canada) , BMI) WBM		95 JEALOUSY (MCA, ASCAP) HL
88 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenshirt, BMI) HL		69 JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP) CPP
74 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM		10 JUST ANOTHER DREAM (Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM
1 THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM		6 JUSTIFY MY LOVE (Miss Bessie, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP) WBM
31 FOR YOU (John Spinks, ASCAP/Tony Lewis, ASCAP/MCA, ASCAP) HL		90 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, BMI/Stoneswept Pacific, ASCAP/D/B/A Longitude, BMI/White Agate, BMI) CPP/WBM
42 FREEDOM (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL		21 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI) HL
13 FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, BMI) CPP		32 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI) HL
67 GENTLE (New Trend, BMI)		2 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM
59 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM		79 MELT IN YOUR MOUTH (Mille Miglia, ASCAP/Diabetic, ASCAP/Mighty Three, BMI/Warner-Tamerlane, BMI) WBM
52 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)		19 MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP
96 GIVE IT TO ME GOOD (Brownstone, ASCAP/MCA, ASCAP) HL		64 MIRACLE (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM
89 GO FOR IT! (HEART AND FIRE) (Bust-It, BMI) CPP		29 MONEYTALKS (J.Albert & Son, ASCAP)
3 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Cliviles, ASCAP) CPP		77 MORE THAN WORDS CAN SAY (Pasta, ASCAP/De'Mar, ASCAP/Warner-Tamerlane, BMI/Could Be Music, ASCAP/Rico, BMI) WBM
66 GROOVE IS IN THE HEART (Delovey, ASCAP/Hancock, BMI/Virgin, ASCAP/Zomba, ASCAP)		100 MY LOVE IS A FIRE (Music Corp. Of America, BMI/Bayjan Beat, BMI) HL
70 HANG IN LONG ENOUGH (Philip Collins, ASCAP/Hit & Run, ASCAP) WBM		62 NEW YORK MINUTE (Cass County, ASCAP/Kortchmar, ASCAP/Dobbs, ASCAP) WBM
84 HARD TO HANDLE (Irving, BMI) CPP		92 NIGHT AND DAY (Noa-Noa, ASCAP/Glass Sea, ASCAP)
28 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI) HL		49 NO MATTER WHAT (Tosha, ASCAP/Barbsa, ASCAP/Hit & Run, ASCAP/Jobete, ASCAP/Hit & Hold, ASCAP) CPP/WBM
75 HERE COMES THE HAMMER (Bust-It, BMI) CLM		78 ONE AND ONLY MAN (F.S., BMI/Warner-Tamerlane, BMI/Freedom, BMI/Warner Chappell) WBM
5 HIGH ENOUGH (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM		
68 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)		
80 HOUSE FULL OF REASONS (Coleision, BMI/EMI Blackwood, BMI) WBM		
91 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP/Jones, ASCAP/Screen Gems-EMI, BMI/Beechwood, BMI)		
		23 ONE MORE TRY (RMI, BMI) WBM
		81 ON THE WAY UP (Gribbles, ASCAP/Controversy, ASCAP/WB, ASCAP/Chrysalis, ASCAP/Michael Anthony, ASCAP/David Z., ASCAP) WBM/CLM
		7 PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM, ASCAP/Bema, ASCAP/Rwp, ASCAP)
		71 POWER OF LOVE (Delovey, ASCAP/Virgin, ASCAP)
		98 PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) CLM/WBM
		85 REMEMBER MY NAME (Warner Chappell/Empire, ASCAP/Longitude, BMI) WBM
		51 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM
		4 SENSITIVITY (Flyte Tyme, ASCAP) WBM
		38 SHELTER ME (Chappell & Co., ASCAP/Eve, ASCAP) HL
		34 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) (Alley, BMI/Trio, BMI/Hudson Bay, BMI) HL
		40 SHOW ME THE WAY (Grand Illusion, ASCAP/Almo, ASCAP) CPP
		61 SIGNS (Ensign, BMI/Aguila, BMI)
		87 SO CLOSE (Hot-Cha, BMI/Careers, BMI/Full Keel, BMI/EEG, ASCAP/Kortchmar, ASCAP/New Jersey Underground, ASCAP/Polygram, ASCAP) HL
		25 SOMEDAY (Vision Of Love, BMI/Been Jammin', BMI)
		72 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
		36 SOMETHING TO BELIEVE IN (Cyanide, BMI/Willesden, BMI) HL
		60 SPEND MY LIFE (Topless, BMI/Chrysalis, BMI) CLM
		63 STRANDED (Wrensong, ASCAP) WBM
		83 SURE LOOKIN' (Virgin Songs, BMI/My Idumea, BMI/WB, ASCAP/Gamson, ASCAP/Lemans, ASCAP) WBM/HL
		39 THIS HOUSE (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP) WBM
		16 TOM'S DINER (Waitersongs, ASCAP/AGF, ASCAP) CLM
		47 UNCHAINED MELODY (Frank, ASCAP) HL
		93 USE IT UP AND WEAR IT OUT (Larbal, BMI/EMI Blackwood, BMI/Featherbed, BMI) HL
		48 WAITING FOR LOVE (Walker Avenue, ASCAP/Laibraphone, ASCAP/Songs Of PolyGram, BMI) HL
		53 WAITING FOR THAT DAY (Chappell & Co., ASCAP/Abkco, BMI/Morrison Leahy, ASCAP) HL
		24 THE WAY YOU DO THE THINGS YOU DO (Jobete, ASCAP) CPP
		86 WHEN WILL I SEE YOU SMILE AGAIN? (Whole Nine Yards, ASCAP/Tim Tim, ASCAP/Wokie, ASCAP)
		18 WHERE DOES MY HEART BEAT NOW (Hr List, ASCAP/Dejamas California, ASCAP/Taylor Rhodes, ASCAP) HL
		26 WICKED GAME (Isaak, ASCAP)
		37 WIGGLE IT (Cutting, ASCAP/Groove On, ASCAP/Dose Rocks, ASCAP)
		94 WORLD IN MY EYES (Emile, ASCAP)
		56 YOU GOTTA LOVE SOMEONE (Big Pig, ASCAP/Famous, ASCAP/Intersong, ASCAP) HL/CLM
		50 YOU'RE AMAZING (Heavy Nova, ASCAP/Zomba, ASCAP/WB, ASCAP/Sitting Pretty, ASCAP/EMI Blackwood, BMI) WBM

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

FOR "THE FIRST TIME," **Surface** (Columbia) has a No. 1 single on the Hot 100, beating "Love Will Never Do" by **Janet Jackson** (A&M) by a razor-thin margin in one of the closest battles ever. "First" is second in both sales and airplay points, but first overall, beating "Love" by a big margin in sales, while "Love" is still way ahead in airplay. "Gonna Make You Sweat" by **C&C Music Factory** (Columbia) is No. 1 in sales—certified platinum after only 11 weeks—and is a candidate for No. 1 overall if airplay continues to grow. "Play That Funky Music" by **Vanilla Ice** (SBK) has big point gains but holds at No. 7 as nothing drops out of the top six. **Whitney Houston** looks like she will have another No. 1 single as "All The Man That I Need" (Arista) gains the most points of any record on the chart, jumping 18-11. I should forgo predictions, however, since I could not predict the 4-1 jump for Surface's single; I wrote that Jackson's single was "likely" to hold at No. 1 for a second week.

GLORIA ESTEFAN'S NEW SINGLE, "Coming Out Of The Dark" (Epic), is the most-added (164 adds) and the Hot Shot Debut at No. 55. "Rescue Me" by **Madonna** (Sire) is the second-most-added, No. 25 in airplay points, and would be in the 30s on the chart but there is no single available. Early jumps include 16-9 at WKSS Hartford, Conn., and 9-8 at Power 96 Detroit. Our new Top 40 Radio Monitor (page 94) will be especially useful for tracking album cuts, imports, and B-sides, because some stations are reluctant to list them on the official playlists, which are used, with sales, to compile the Hot 100. This week, the Londonbeat import (soon to come out on MCA) jumps to No. 50 on the Monitor.

SPEAKING OF UNREPORTED AIRPLAY, indie labels have been particularly victimized by it, but it's not a problem for "One More Try" by **Timmy T.** (Quality). The single zooms up to No. 23 this week, and is No. 21 on the Hot 100 airplay-only chart based on playlists. It is higher on the airplay Monitor (No. 13) but the Monitor uses only large and medium markets, where the record is especially strong. It's No. 1 at Q105 Tampa, Fla., B97 New Orleans, KLUC Las Vegas, and B95 Fresno, Calif. Other big airplay gainers include "Someday" by **Mariah Carey** (Columbia), the Power Pick/Airplay; "All This Time" by **Sting** (A&M), jumping 20 places to No. 46 on the strength of 41 adds and such early jumps as 26-19 at Y100 Miami; and "Waiting For Love" by **Alias** (EMI), with a 23-place leap to No. 48 fueled by 44 adds and four early top 20 radio reports, including 11-9 at Q106.5 St. Louis.

QUICK CUTS: "Just A Little Bit Longer" by **Maxi Priest** (Charisma) holds at No. 69 in a "tight" part of the chart, despite gaining both sales and airplay points. The single moves 13-10 at Z93 Dayton, Ohio... The new version of "Unchained Melody" by the **Righteous Brothers** has proved a bonanza for Curb Records. It has just been certified platinum, which is impressive because with only a cassette single available, 1 million units must be sold for platinum status. Records with a 12-inch single available have an easier path to platinum because 12-inch singles are counted double by the Recording Industry Assn. of America.

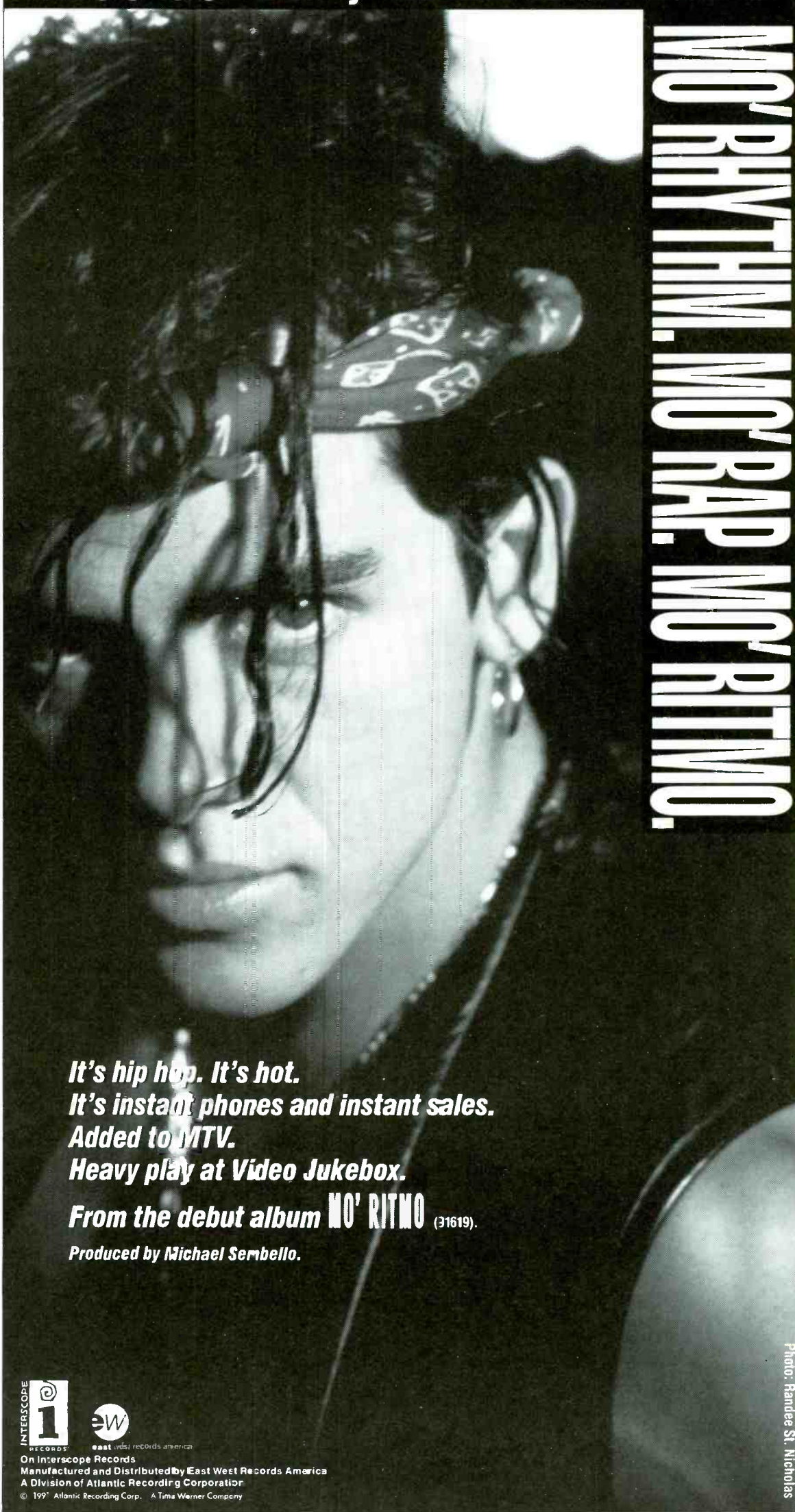
HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 167 REPORTERS	TOTAL ADDS 244 REPORTERS	TOTAL ON
COMING OUT OF THE DARK GLORIA ESTEFAN EPIC	16	36	112	164	164
RESCUE ME MADONNA SIRE	7	19	87	113	187
WHO SAID I WOULD PHIL COLLINS ATLANTIC	0	5	44	49	50
ONE MORE TRY TIMMY T. QUALITY	3	10	34	47	140
WAITING FOR LOVE ALIAS EMI	3	9	32	44	148
ALL THIS TIME STING A&M	3	11	27	41	175
SECRET HEART CAPITOL	0	5	36	41	42
WAITING FOR THAT DAY GEORGE MICHAEL COLUMBIA	2	6	23	31	137
HOLD YOU TIGHT TARA KEMP GIANT	5	2	22	29	86
SOMEDAY MARIAH CAREY COLUMBIA	2	6	19	27	222

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.

"RICO SUAVE" By GERARDO



MO' RHYTHM. MO' RAP. MO' RITMO.

It's hip hop. It's hot.
It's instant phones and instant sales.
Added to MTV.
Heavy play at Video Jukebox.
From the debut album **MO' RITMO** (31619).
Produced by Michael Sembello.



On Interscope Records
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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	19	VANILLA ICE ▲ ⁷ SBK 95325* (9.98)	12 weeks at No. 1 TO THE EXTREME
2	3	3	9	MADONNA SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
3	4	7	6	THE SIMPSONS GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
4	2	2	47	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
(5)	5	4	31	MARIAH CAREY ▲ ³ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
6	6	5	10	WHITNEY HOUSTON ▲ ² ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
7	7	8	42	WILSON PHILLIPS ▲ ³ SBK 93745 (9.98)	WILSON PHILLIPS
8	9	10	17	AC/DC ▲ ATCO 91413 (9.98)	THE RAZORS EDGE
9	8	6	16	BETTE MIDLER ▲ ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
(10)	10	9	13	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
11	11	11	18	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
12	12	12	10	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS . . . LIVE!
13	13	14	69	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
(14)	15	18	45	THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
(15)	18	26	44	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
(16)	20	24	9	GUY UPTOWN 10115/MCA (9.98)	THE FUTURE
17	14	13	27	POISON ▲ ² ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
18	16	15	13	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER
19	19	28	8	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
20	17	16	43	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON
(21)	27	34	9	TESLA GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
(22)	28	29	28	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
23	21	23	18	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
24	23	25	43	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
(25)	30	27	17	INXS ▲ ATLANTIC 82140 (9.98)	X
26	24	19	19	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
27	29	33	8	CINDERELLA MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
28	22	21	8	NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
29	25	20	10	CLINT BLACK ▲ RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
(30)	32	36	28	HARRY CONNICK, JR. ● COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
31	31	31	11	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
(32)	34	38	20	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
33	26	17	11	TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
(34)	41	54	4	ICE CUBE PRIORITY 7230 (6.98)	KILL AT WILL
35	36	43	50	SLAUGHTER ▲ CHRYSLIS 21702* (9.98)	STICK IT TO YA
(36)	39	46	17	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
37	38	35	22	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
(38)	47	52	22	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
39	35	30	16	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
(40)	62	158	3	C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
41	37	32	23	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
(42)	44	48	10	SCORPIONS MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
43	40	39	11	VARIOUS ARTISTS CHRYSLIS 21799* (10.98)	RED HOT & BLUE
(44)	46	53	19	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE
45	42	41	14	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
(46)	49	60	21	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
47	43	45	17	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433*/PLG (9.98 EQ)	IN CONCERT
48	33	22	12	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98)	LED ZEPPELIN
49	45	40	10	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
50	51	50	36	TONY! TONI! TONE! ● WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
51	53	49	55	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
(52)	71	150	14	CHRIS ISAAK REPRISE 25837 (9.98)	HEART SHAPED WORLD
(53)	57	62	31	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
54	50	47	80	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	52	42	9	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
(56)	56	59	18	TOO SHORT ● JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
(57)	58	69	6	PETER GABRIEL GEFFEN 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
58	59	63	28	STEVIE B ● LMR 2307 /RCA (9.98)	LOVE & EMOTION
59	54	57	43	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
60	48	37	32	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
(61)	61	67	18	PEBBLES ● MCA 10025 (9.98)	ALWAYS
(62)	75	105	25	BLACK BOX RCA 2221 (9.98)	DREAMLAND
63	55	44	10	PAUL MCCARTNEY CAPITOL 94778 (24.98)	TRIPPING THE LIVE FANTASTIC
64	63	66	39	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
(65)	79	137	3	SOUNDTRACK GEFFEN 24310 (10.98)	MERMAIDS
(66)	68	74	10	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
67	64	58	22	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
(68)	74	65	28	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
(69)	80	78	26	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
(70)	78	68	61	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	. . . BUT SERIOUSLY
(71)	77	81	10	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
72	72	83	71	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
(73)	87	112	6	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
74	67	64	38	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
75	73	70	25	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
76	82	97	6	SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)	THE CIVIL WAR
77	60	55	11	EDIE BRICKELL & NEW BOHEMIANS GEFFEN 24304 (9.98)	GHOST OF A DOG
78	70	75	49	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
79	66	61	9	DEBBIE GIBSON ● ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
80	81	85	15	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
(81)	100	122	9	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
82	85	88	14	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
83	86	82	81	DON HENLEY ▲ ² GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
84	69	71	13	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES . . . AND THE WHOLE 9!
(85)	89	87	16	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
86	84	80	16	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
87	88	102	27	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
(88)	107	101	23	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
89	65	72	41	HEART ▲ ² CAPITOL 91820 (9.98)	BRIGADE
(90)	102	124	29	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
91	83	73	18	SOUNDTRACK ● WARNER BROS. 26316* (9.98)	TWIN PEAKS
92	94	91	16	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
93	91	110	43	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSLIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
94	76	56	18	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
(95)	105	104	31	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
96	95	90	10	THE OUTFIELD MCA 10111 (9.98)	DIAMOND DAYS
97	90	77	19	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
(98)	114	123	12	THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)	SOME FRIENDLY
(99)	104	86	9	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 777* (9.98)	FRESH AIRE 7
100	97	109	11	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
101	93	95	86	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
102	108	193	3	SOUNDTRACK COLUMBIA 47078 (10.98)	GODFATHER III
(103)	115	120	10	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
104	98	108	44	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
105	92	92	8	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
106	110	89	9	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
107	112	119	59	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
108	111	99	11	JIMMY BUFFETT MCA 10022* (9.98)	FEEDING FRENZY
109	106	145	22	N.W.A ● RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'

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

WHAT A WAY TO START THE YEAR!

"I'LL BE BY YOUR SIDE"

The new ballad
from his GOLD ALBUM,

"Love & Emotion."

The follow-up to

"BECAUSE I LOVE YOU (THE POSTMAN SONG)"

the GOLD SINGLE that topped
the charts across the board:

#1 BILLBOARD HOT 100
SINGLES CHART
...3 WEEKS

#1 R&R CHR CHART

#1 R&R AC CHART

#1 BILLBOARD AC
CHART

Produced by: Stevie B

On LMR/RCA Records cassettes, compact discs and albums

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on the attainment of platinum status
by the original soundtrack album of
the record setting motion picture

GHOST

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Billboard® Top Pop. Albums™ *continued*

FOR WEEK ENDING JANUARY 26, 1991

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	103	96	70	AEROSMITH ▲ ⁴ GEFEN 24254 (9.98)	PUMP
(111)	151	177	16	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
(112)	121	127	34	CONCRETE BLONDE I.R.S. 82037* (9.98)	BLOODLETTING
(113)	125	133	12	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
114	113	132	15	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
(115)	140	156	37	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
(116)	130	151	64	HARRY CONNICK, JR. ● COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY ..."
117	117	106	20	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
118	116	121	10	MORRISSEY SIRE 26221*/REPRISE (9.98)	BONA DRAG
(119)	174	—	2	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN ACTION
(120)	149	162	27	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
(121)	131	157	33	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
122	99	76	10	K.T. OSLIN RCA 2365* (9.98)	LOVE IN A SMALLTOWN
(123)	137	163	7	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
124	96	84	10	ELTON JOHN MCA 10110* (39.99)	TO BE CONTINUED ...
(125)	136	172	67	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
126	109	114	12	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
(127)	148	155	19	STEELHEART MCA 6368 (9.98)	STEELHEART
128	127	146	86	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
129	123	134	10	SLAUGHTER CHRYSALIS 21816* (6.98)	STICK IT LIVE
130	101	98	65	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
131	124	117	27	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
(132)	147	153	14	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
133	132	136	21	ANTHRAX MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
134	126	139	7	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
(135)	156	165	35	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON
136	120	125	12	DEEP PURPLE RCA 2421 (9.98)	SLAVES AND MASTERS
137	122	111	11	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
138	118	100	7	FRANK SINATRA REPRISE 26340* (59.98)	THE REPRISE COLLECTION
139	145	138	13	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
(140)	150	141	8	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
141	143	142	106	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
(142)	171	183	6	VARIOUS ARTISTS A&M 5339* (8.98)	JAM HARDER
143	139	148	17	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
144	119	107	127	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
145	129	129	73	THE RIGHTEOUS BROTHERS ● VERVE 823 662*/PLG (6.98 EQ)	THE RIGHTEOUS BROTHERS GREATEST HITS
146	133	116	35	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
147	128	128	11	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY
148	135	130	37	BILLY IDOL ▲ CHRYSALIS 21735 (9.98)	CHARMED LIFE
(149)	159	174	22	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
150	141	131	47	ORIGINAL LONDON CAST POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
151	155	154	6	2 IN A ROOM CUTTING 91594* (9.98)	WIGGLE IT
152	157	126	8	FRANK SINATRA CAPITOL 94777 (59.98)	THE CAPITOL YEARS
(153)	166	143	7	PAUL MCCARTNEY CAPITOL 95379* (10.98)	TRIPPING THE LIVE FANTASTIC HIGHLIGHTS
(154)	154	160	94	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
(155)	169	167	19	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
(156)	173	164	11	EVERY MOTHER'S NIGHTMARE ARISTA 8633 (9.98)	EVERY MOTHER'S NIGHTMARE
(157)	183	—	2	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS
158	161	—	5	PARIS TOMMY BOY 1030 (9.98)	DEVIL MADE ME DO IT
159	134	93	17	JUDAS PRIEST ● COLUMBIA 46891 (9.98 EQ)	PAINKILLER
160	152	170	9	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
161	160	159	154	ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA
162	163	176	18	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
163	138	144	60	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
164	146	135	132	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
165	158	152	12	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
166	170	171	17	THE PARTY HOLLYWOOD 60980*/ELEKTRA (9.98)	THE PARTY
167	142	147	15	IRON MAIDEN ● EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
(168)	190	189	17	ALIAS EMI 93908* (9.98)	ALIAS
169	162	168	21	DINO ISLAND 846481 (9.98)	SWINGIN'
(170)	NEW ►	—	1	DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)	FLY ME COURAGEOUS
171	175	149	63	BILLY JOEL ▲ ² COLUMBIA 40121 (11.98 EQ)	GREATEST HITS VOL. I & II
(172)	188	—	10	HOUSE OF LORDS SIMMONS 2170/RCA (9.98)	SAHARA
173	153	175	17	COCTEAU TWINS A.A.D. 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
174	176	196	4	JIMI HENDRIX REPRISE 26435* (39.98)	LIFELINES: THE JIMI HENDRIX STORY
(175)	186	190	11	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
(176)	185	178	10	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC
177	165	181	123	AC/DC ▲ ¹⁰ ATLANTIC 16018 (6.98)	BACK IN BLACK
178	144	118	78	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
179	179	—	6	KING DIAMOND ROADRACER 9346 (9.98)	THE EYE
180	177	194	12	THE CONNELLS TVT 2580 (8.98)	ONE SIMPLE WORD
181	187	180	14	SLAYER DEF AMERICAN 24307 (9.98)	SEASONS IN THE ABYSS
(182)	192	—	2	CELINE DION EPIC 46893* (9.98 EQ)	UNISON
183	164	161	21	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
184	180	187	19	BREATHE A&M 5320 (8.98)	PEACE OF MIND
(185)	NEW ►	—	1	TOY MATINEE REPRISE 26235* (9.98)	TOY MATINEE
186	172	185	13	MARY-CHAPIN CARPENTER COLUMBIA 46102* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
187	182	182	10	SOHO ATCO 91585 (9.98)	GODDESS
(188)	NEW ►	—	1	VISCIOUS BASS FEATURING D.J. MAGIC MIKE CHEETAH 9404*/REPRISE (9.98)	BACK TO HAUNT YOU
189	181	197	79	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
190	193	179	19	RUSH MERCURY 838 936* (19.98 EQ)	CHRONICLES
(191)	NEW ►	—	1	ROGER MCGUINN ARISTA 8648 (9.98)	BACK FROM RIO
(192)	NEW ►	—	1	TIMMY T. QUALITY 15103* (8.98)	TIME AFTER TIME
(193)	NEW ►	—	1	SOUNDTRACK MCA 10133* (10.98)	EDWARD SCISSORHANDS
194	168	166	9	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
195	189	191	13	INFORMATION SOCIETY TOMMY BOY 26258/REPRISE (9.98)	HACK
196	196	198	24	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
197	198	192	33	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
198	194	195	18	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
199	184	184	14	VARIOUS ARTISTS NARADA 63095* (9.98)	THE NARADA WILDERNESS COLLECTION
200	167	173	13	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

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Phantom/Highlights 150
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K.T. Oslin 122
The Outfield 96
Robert Palmer 106
Paris 158
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Poison 17
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Maxi Priest 69
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Stevie B 58
George Strait 146
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Keith Sweat 53
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Randy Travis 94
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Winger 75
Steve Winwood 49
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ZZ Top 18

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from a national sample of radio playlists.	
1	1	2	13	★★ NO. 1 ★★ BECAUSE I LOVE YOU (THE POSTMAN SONG) ◆ STEVIE B LMR 2724/RCA 2 weeks at No. 1	
2	3	8	12	THE FIRST TIME ◆ SURFACE COLUMBIA 38-73502	
3	4	10	14	WHERE DOES MY HEART BEAT NOW ◆ CELINE DION EPIC 34-73536	
4	8	16	9	I'M NOT IN LOVE WILL TO POWER EPIC 34-73636	
5	7	12	11	GET HERE ◆ OLETA ADAMS FONTANA 878 476-4/MERCURY	
6	11	21	6	ALL THE MAN THAT I NEED ◆ WHITNEY HOUSTON ARISTA 2156	
7	2	1	13	YOU GOTTA LOVE SOMEONE ◆ ELTON JOHN MCA 53953	
8	12	13	11	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) ◆ CHER Geffen 4-19659	
9	5	6	12	NEW YORK MINUTE DON HENLEY Geffen 4-19660	
10	10	7	20	LOVE TAKES TIME ◆ MARIAH CAREY COLUMBIA 38-73455	
11	6	3	17	MORE THAN WORDS CAN SAY ◆ ALIAS EMI 50324	
12	9	5	16	IMPULSIVE ◆ WILSON PHILLIPS SBK 07337	
13	16	15	13	I COULDN'T HELP MYSELF ◆ SARA HICKMAN ELEKTRA 4-64930	
14	17	17	11	CRAZY IN LOVE KENNY ROGERS REPRISE 7-19504	
15	13	4	17	FROM A DISTANCE ◆ BETTE MIDLER ATLANTIC 4-87820	
16	15	11	16	SO CLOSE ◆ DARYL HALL JOHN OATES ARISTA 2085	
17	18	14	15	I'M YOUR BABY TONIGHT ◆ WHITNEY HOUSTON ARISTA 2108	
18	19	23	10	DOES SHE LOVE THAT MAN? ◆ BREATHE A&M 1535	
19	14	9	13	ONE AND ONLY MAN ◆ STEVE WINWOOD VIRGIN 4-98892	
20	21	28	8	SHOW ME THE WAY ◆ STYX A&M 1536	
21	24	29	9	FOR YOU ◆ THE OUTFIELD MCA 53935	
22	25	31	7	CASTLE OF DREAMS DAVE KOZ CAPITOL 44641	
23	20	19	18	STRANDED ◆ HEART CAPITOL 44621	
24	33	39	4	SWEAR TO YOUR HEART RUSSELL HITCHCOCK HOLLYWOOD LP CUT/ELEKTRA	
25	NEW ▶	1		★★★ HOT SHOT DEBUT ★★★ COMING OUT OF THE DARK ◆ GLORIA ESTEFAN EPIC 34-73666	
26	32	40	6	ALWAYS COME BACK TO YOU NATASHA'S BROTHER ATLANTIC 4-87776	
27	34	—	2	DON'T HOLD BACK YOUR LOVE DARYL HALL JOHN OATES ARISTA 2157	
28	NEW ▶	1		◆ MARIAH CAREY SOMEDAY COLUMBIA 38-73561	
29	29	37	6	WHEN WAS THE LAST TIME THE MUSIC ... JAMES INGRAM WARNER BROS. 4-19783	
30	35	43	4	★★★ POWER PICK ★★★ WICKED GAME ◆ CHRIS ISAAK REPRISE 4-19704	
31	31	41	4	FAIRY TALES ◆ ANITA BAKER ELEKTRA 4-64910	
32	23	22	9	THE WAY YOU DO THE THINGS YOU DO ◆ UB40 VIRGIN 4-98978	
33	22	18	17	BETTER NOT TELL HER ◆ CARLY SIMON ARISTA 2083	
34	27	25	35	I DON'T HAVE THE HEART ◆ JAMES INGRAM WARNER BROS. 4-19911	
35	26	20	21	RHYTHM OF THE RAIN ◆ DAN FOGELBERG FULL MOON 34-73513/EPIC	
36	28	26	26	SOMETHING HAPPENED ON THE WAY ... ◆ PHIL COLLINS ATLANTIC 4-87885	
37	30	24	22	I DON'T WANT TO TALK ABOUT IT ROD STEWART WARNER BROS. 4-19999	
38	NEW ▶	1		NIGHT AND DAY BETTE MIDLER ATLANTIC 4-87825	
39	41	47	3	LOVE WILL NEVER DO (WITHOUT YOU) ◆ JANET JACKSON A&M 1538	
40	36	42	6	TIME OF THE SEASON BRENT BOURGEOIS CHARISMA 4-98890	
41	46	—	2	WAITING FOR THAT DAY GEORGE MICHAEL COLUMBIA 38-73663	
42	44	—	2	HOUSE FULL OF REASONS JUDE COLE REPRISE 4-19530	
43	NEW ▶	1		◆ STING ALL THIS TIME	
44	37	33	22	SAY A PRAYER ◆ BREATHE A&M 1519	
45	NEW ▶	1		CHASIN' THE WIND CHICAGO REPRISE 7-19466	
46	39	27	12	FREEDOM ◆ GEORGE MICHAEL COLUMBIA 38-73559	
47	NEW ▶	1		ANASTASIA'S EYES DAN FOGELBERG FULL MOON LP CUT/EPIC	
48	47	—	2	LOVE MAKES THINGS HAPPEN ◆ PEBBLES MCA 53973	
49	48	49	3	ANYTHING IS POSSIBLE ◆ DEBBIE GIBSON ATLANTIC 4-87793	
50	38	34	7	REAL REAL GONE ◆ VAN MORRISON MERCURY LP CUT	

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

UPDATE

LIFELINES

BIRTHS

Girl, Rachael Elizabeth, to Mike ("Huggy") and Karen Zepp Carter, Dec. 1 in Los Angeles. He is an independent production manager and sound engineer. She is supervisor of copyright administration at Warner/Chappell Music.

Boy, Alexander Theodore, to Britt and Sara Bacon, Dec. 20 in Tarzana, Calif. He is a composer, producer, and co-owner of Topanga Skyline Recording in Topanga, Calif.

Girl, Callie Rose, to Donny and Debra Markowitz, Dec. 23 in Los Angeles. He is the Academy Award-winning composer of "I've Had The Time Of My Life" from the film "Dirty Dancing"; he also wrote the music for the TV series "Cop Rock."

Boy, David Robert, to Todd and Car-

ol Moskowitz, Dec. 28 in Cleveland. He is management accountant/business manager for Telarc International Corp.

MARRIAGES

Trip Brown to Jill Meyer, Nov. 23 in Troy, Mich. He is a senior agent at International Talent Group in Los Angeles. She is executive assistant at Hollywood Pictures.

Lawrence H. Katz to Karen Chefetz, Dec. 15 in Tarrytown, N.Y. He is VP/GM of operations, West Coast, for EMI Music Publishing and VP/GM, West Coast, for SBK Records.

Robert Haimmer to Faithe Raphael, Dec. 30 in Boston. He is a producer/songwriter and member of comedy/musical group Barnes & Barnes (best known for the song "Fish Heads"). She is product manager for Rhino Records.

DEATHS

Bridget Wood Sorkin, 32, after a 2½-year battle with cancer, Dec. 24 in Los Angeles. Sorkin was the wife of Ellis Sorkin, owner of Studio Referral Service of Los Angeles, and the daughter-in-law of entertainment insurance agent Phil Sorkin. She assisted her husband in opening their recording-studio referral business 10 years ago. She is survived by him and two sons, Andrew and Graham.

Christer "Cisse" Haekkinen, 39, of liver and kidney problems, Dec. 25 in Helsinki, Finland. Haekkinen was bassist for popular local group the Hurriganes, which sold close to 1 million recordings in Finland and Sweden in the '70s and '80s. He also made two solo albums.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 18-20 and 23-27, Rock In Rio II, Maracana Stadium, Rio de Janeiro, Brazil. Lea Penttheado, 011-55-21-286-1472.

Jan. 20-24, MIDEM Convention, Palais des Festivals, Cannes. 212-689-4220.

Jan. 23, Women in Entertainment General Membership Meeting, sponsored by Billboard and Video Software Dealer magazine, Le Mondrian Hotel, West Hollywood, Calif. Lisa DiLallo, 818-715-1980, or Jodie Levitus, 213-859-5313.

Jan. 24-27, Radio Advertising Bureau Conven-

tion, Opryland Hotel, Nashville. 212-254-4800.

Jan. 25-29, 48th Annual National Religious Broadcasters Convention, Sheraton Washington Hotel, Washington, D.C. 201-428-5400.

Jan. 28, 18th Annual American Music Awards, Shriners Auditorium, Los Angeles. 213-655-5960.

Jan. 30-Feb. 2, Pollack Programming/Management Conference, Bel Age Hotel, Los Angeles. Carole Holt, 213-459-8556.

Jan. 31, Miami Rocks, Too! Vol. 3, the Button South, Hallandale, Fla. 305-939-7541.

Jan. 31-Feb. 3, Radio y Musica Convention, Universal City Hilton, Universal City, Calif. Alfredo Alonso, 813-931-1396.

FEBRUARY

Feb. 1-3, Society for the Preservation of Bluegrass Music of America Awards, Sheraton Music City, Nashville. 816-665-7172.

Feb. 6-9, Urban Network Power-Jam, Stouffer Concourse Hotel, Los Angeles. Steve Cummings, 818-843-5800.

Feb. 6-10, International Radio & Television Society's 19th Annual Faculty/Industry Seminar, "Breaking The Rules: Finding New Frontiers," Halloran House Hotel, New York. 212-867-6650.

Feb. 7-10, Performance Magazine's 11th Annual Summit Conference, Hyatt Regency Westshore, Tampa, Fla. Shelly Watkins, 817-338-9444.

Feb. 8, International Radio & Television Society Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Feb. 12, NARAS Gala Fundraising Dinner for MUSICARES, Waldorf-Astoria, New York. Sylvia Weiner, 212-947-0515.

Feb. 14-16, Gavin Seminar, Westin St. Francis, San Francisco. 415-495-1990.

Feb. 19-22, AES Convention, Palais de Congress, Paris. 212-661-8528.

Feb. 20, 33rd Annual Grammy Awards, Radio City Music Hall, New York. 212-947-0515.

Feb. 20-21, Video Software Dealers Assn. Regional Expo, Orange County Convention Center,

ROCK THE VOTE

(Continued from page 14)

Rock The Vote claims to have helped register 10,000 California college students prior to last November's elections. Other accomplishments during its first rush of activity included a donation to Project Vote, which helped register 100,000 black voters, according to Uttal. The group also helped register voters at last year's MTV Music Awards show and both the CMJ and Concrete Marketing conventions, and it produced 32 public-service announcements that aired on MTV, VH-1, the Nashville Network, and local broadcast and cable stations.

EXCELLO RECORDS RETURNS

(Continued from page 14)

licensed some Excello titles for re-release.

Among the early acts whose work will be released again by Excello are Slim Harpo, Lazy Lester, and Lightnin' Slim. Larry Benicewicz of the Baltimore Blues Society and Claude Nobs of WEA Switzerland already have been researching and restoring Excello's early recordings.

Excello was established in Nashville in the early '50s by Ernie Young and was active until the late '70s.

Harris has strong ties to Nashville, having helped establish Capitol Records' first office here. He subsequently co-founded AVI Entertainment Group.

Although he reports that he will oversee Excello's A&R duties, Harris adds, "Most of my staff people are A&R-oriented." Excello also will have a New York office.

Harris will be at MIDEM to set up international deals for the label.

EDWARD MORRIS

FOR THE RECORD

The National Academy of Recording Arts and Sciences mistalled the nominations of Quincy Jones and M.C. Hammer for its 33rd annual Grammy Awards, according to a spokesman at the academy.

Jones received seven nominations. The categories in which he is nominated are album of the year, best pop instrumental performance, best rap performance by a duo or group, best jazz fusion performance, best arrangement on an instrumental, best instrumental arrangement accompanying vocal(s), and producer of the year (nonclassical).

Hammer was nominated for five awards. He will vie for record of the year, album of the year, best R&B song, best rap solo performance, and best music video (longform).

The Grammy Awards ceremony, which is set to take place Feb. 20 at New York's Radio City Music Hall, will air live at 8 p.m. on CBS-TV.

NEW JOBS FOR BLACK EXECS AS R&B BOOMS

(Continued from page 1)

motions and key hires recently. Chief among them:

- Don Eason, former VP, Epic urban promotion, was appointed VP of R&B- and black-music marketing at A&M Records.

- Jean Riggins, former director of product management/artist development, Capitol Records, was promoted to VP of artist development.

- Barbara Lewis, former national director of promotion, Capitol, was upped to VP of promotion.

- Jackie Rhinehardt, former director of urban publicity for Arista Records, was named VP of artist development at Mercury Records.

- Wendell Greene, former director of urban promotion at Delicious Vinyl, was appointed VP of black music promotion at Giant.

- Connie Johnson, former national senior director of promotion at Arista, was promoted to VP of urban promotion.

- Hilda Williams, former regional promotion rep at Capitol Records, was named co-national director of black music promotion at Warner Bros.

- Merlin Bobb, former VP of A&R, black music, at Atlantic, was named senior VP of A&R at East West America.

- Trupiedo Crump, former co-national director of promotion for Warner Bros., was appointed VP of promotion at Epic Records.

- Hank Spann, former director of promotion for Reprise, was named VP of urban promotion at Warner Bros.

New VPs at the independent labels include Mike Bernardo, formerly in independent management and promotion, appointed VP of promotion at Uptown; Charm Warren, former regional Northeast promotion rep at RCA, now national director of black promotion at Tommy Boy; Virgil Thompson, former EMI West Coast regional promotion rep, now VP of promotion at Orpheus; and Mike Halley, former regional promotion rep for MCA, now VP of urban promotion at Cardiac Records.

REORGANIZED STAFFS

Although the majority of black music staffs remain static in size, those in the process of being reorganized are expected to expand.

U.K. RETAILERS FEELING ANXIOUS

(Continued from page 9)

but we will find it."

INDIE RETAILERS UPSET

That discovery cannot come quickly enough for most independent retailers. Many feel that the lack of prominent new albums is seriously damaging their chances of success.

Andy Gray, head of the 15-shop Andy's Records, says Christmas 1990 was more compilation-oriented than any he has known. "You always get compilations at Christmas, but last year was just incredible. That concerns me—there's simply a lack of major albums and that affects everybody."

Gray, who stepped down last year after being the first independent retailer to be chairman of BARD, acknowledges that he is in a better position than the one-shop retailers. "At least we get discounts and support from record companies, whereas a one-off doesn't," he says. "So many independent retailers are in deep



Among the black executives recently promoted to senior posts, from left, are East West America's Sylvia Rhone, RCA's Skip Miller, Virgin's Sharon Heyward, and Elektra's Ruben Rodriguez.

RCA's Miller says his entire staff is being restructured and that he may hire up to four people in key national positions this year. EMI's Coleman, who ascended to the senior VP post in mid-1990, is beefing up her promotion staff by at least five people, four regional and one national. Sony Music's black music division, now headed by senior VP Sara Melendez, has

I think it's recognition of the power of the black executive'

remained stable, although the formation of its distributed Rush Associated Labels in February 1990 led to the creation of an RAL/Def Jam-only promotion staff of approximately five people.

Ruben Rodriguez, Elektra's new senior VP, black music, expects to add an unspecified number of people to his existing department when his new label imprint, Marathon, is initiated. And at Chrysalis, at least eight promotion and marketing people have been hired in the label's new black music division. Strickland says he is looking to hire at least four more in the coming months.

BREAKING IN

New labels, many affiliated with major labels or deep-pocket investors, are broadening the pool of black music executives as they build support staffs from the ground up. Among the new companies are Giant Records, Zoo Entertainment (where former A&M VP Jesus Garber heads R&B music promotion), Bum Rush,

LaFace (where former Columbia VP of black music promotion Vernon Slaughter has been named VP/GM), Hollywood, East West America, Interscope, and Bahia.

While the "musical chairs" phenomenon of executives jumping to higher levels and to other companies occurs every few years, new blood generally has found it difficult to break into the music business. Still, some people with backgrounds in areas outside of the music industry are coming on board. For instance, RCA black music director of product management Barry Johnson had been a marketing executive at the Walt Disney Co. and RCA West Coast regional promotion rep Lynn Haze is a former radio PD.

"There are opportunities and a need for new blood," says Eckstine. "The credo here is bringing new people into the environment. If there's a problem in this industry, it's that we have become a vacuum culture with the same 12 people spinning from label to label. It is vitally important for people in the label to stay fresh."

Mercury has hired former journalist Walter Greene as a publicist and former BET music programmer Jeff Newman in the video department as part of the label's 13-person "rhythm & black" music staff.

With the recent rash of promotions and hirings, some are hailing the '90s as a time of more advancement and recognition for African-American professionals.

"You can't do anything but take it as a positive tip for everybody in the business," says Warner Bros.' Ray Harris, who was promoted to senior VP, black music, last year. Citing such upward-bound executives as MCA's Singleton, East West America's Rhone, Bahia's Greg Peck, and

Elektra's Rodriguez, Harris says, "These are new positions being created."

"I think it's recognition of the power of the black executive," says RCA's Miller. "We're not just promotion people. We can handle budgets, make strong business decisions, and interface with the financial community."

The phenomenal sales success of R&B-oriented music, particularly in the pop arena, has fostered more support within the industry for the music and the executives who produce, market, and promote it.

"Black music is the pop music of the '90s," says Elektra's Rodriguez. "At major companies, you look at the bottom line. Fifty percent of what's in the chart top 10 is black artists or black music. The money is there, they are selling a tremendous amount of black music, and all kinds of people are influenced by it. So there is more need at labels for executives who can demonstrate the sensitivity to that music."

But some wonder how long the

broadened support for R&B-oriented music will last. Atlantic Records' Richard Nash, who was elevated to the senior VP, black music division, spot at Atlantic after Rhone's exit, expresses cautious optimism: "We have to be cautious and aware of the fact that the economy is not the best. We're heading into a recession. It's a great time for growth, but yet we're going to be very conscious that every project we take on be cost-effective. There's a lot of competition out there, and if it's not handled in a professional manner, things will be cut back."

Bahia Records' Peck, whose RCA-distributed label has just three staffers, expresses a similar view. "The labels see that there's a lot of money to be made in black music. But it's more of an economic opportunity," he says. "More realistically, anybody who thinks this is a wonderful time for black people in the industry are wrong. If—with the threat of war and the recession on the horizon—the discretionary dollars go down, the black staffs will be the first to be cut."

SURVEYED ENTERTAINMENT STOCKS DECLINE

(Continued from page 9)

curred to make acquisitions in the '80s. The top two decliners were Great American Communications, down 80.6% to \$1.75, and Westwood One, the operator of a radio syndicator as well as radio stations, down 80% to \$1.75.

In dollars and cents, the stock that made the biggest upward move in 1990 was Blockbuster Entertainment, which gained \$8.875, or 52.2%, to close at \$25.875. The largest video retailing chain expanded at a rapid pace by opening new stores and buying smaller chains, and posted sizable increases in quarterly profits.

The stock that suffered the biggest drop in dollar terms was Capital Cities/ABC, the big radio and television broadcaster. Its price fell \$105, or 18.6%, to close at \$459.125.

After Blockbuster, the biggest gainer in monetary terms was MCA, up \$7, or 11.2%, to \$69.25. The stock began rising after it was reported that Matsushita Electric Industrial Co. of Japan had made an offer to buy the U.S. movie, home video, and record company. Matsushita did in fact acquire MCA, for \$6.59 billion.

Clear Channel Communications, a radio company, was the third-biggest percentage gainer in 1990, rising \$2, or 23.2%, to \$10.625. Although radio-station revenues were up, analysts believe the stock rose because of the performance of the Fox Broadcasting Co. stations that Clear Channel has purchased in the past two years.

Radio company Heritage Media also showed a gain, albeit slight, of 25 cents, or 8%, to \$3.375. It acquired a direct-marketing firm in 1990.

The only record company besides MCA whose stock went up was PolyGram N.V., which rose only 12.5 cents, or 0.7%, to \$17.875. The company went public at the end of 1989.

MARKET VALUES

Except for MCA, the big movie and video companies all saw their stock drop last year. After the big run-up in prices in 1989, when entertainment firms were the focus of much takeover speculation, their market values fell to levels that many analysts believed more accurately reflected their intrinsic worth.

Time Warner (the second-biggest dollar dropper) saw its stock price fall \$34.875 to \$85.75, a 28.9% decrease. News Corp., owner of the 20th Century Fox movie studio and a partner in CBS/Fox Home Video, fell \$14.375, or 64.6%, to \$7.875. Both companies were burdened by enormous debt from mergers and acquisitions.

Walt Disney, a former favorite of investors, declined \$10.50, or 9.4%, to \$101.50. Paramount Communications fell \$9.625, or 19.1%, to \$40.875. Orion Pictures lost \$7.25, or 35.4%, to \$13.25. Sony, owner of Columbia Pictures and Sony Music, declined \$17.50, or 28.9%, to \$43. And, MGM-Pathé Communications, which resulted from the merger of Pathé and MGM/UA late last year, was off 25 cents, or 7.7%, to \$3.

No retailer or distributor (except Rentrak) made the list of stock winners in 1990. Schwartz Brothers, the independent distributor of records and video, had the biggest percentage drop: It fell 68%, or \$2.125, to close at \$1.

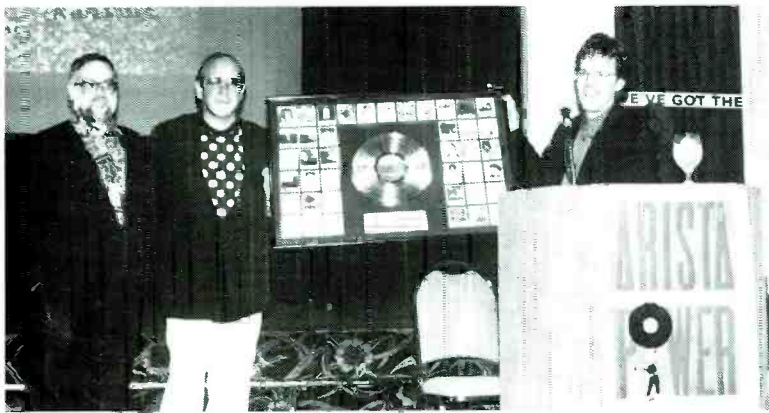
Spec's Music was also a big decliner, off 65.1%, or \$5.9375, to \$3.1875. The biggest rackjobber of music and video, Handleman, fell \$8.125, or 38.7%, to \$12.875. And, LIVE Entertainment, which owns a rackjobber, a home video supplier, and a music retail chain, lost 25% of its market value, or \$4.125, and finished the year at \$12.375.

Other companies in the Billboard survey (including percentage decline and closing price) are CBS, 8.2%, \$172.625; Carolco, 29.9%, \$8.50; TDK, 23.8%, \$30.75; Commtron, 29.2%, \$5.75; NHI Nelson Holdings International, 78.4%, \$2.375; Prism Entertainment, 46.7%, \$2; Ackerley Communications, 69.4%, \$2.75; Turner Broadcasting, 32.3%, \$11.25; and Viacom, 9.1%, \$26.25.

Also, Acclaim Entertainment, 22%, \$4.875; Dick Clark Productions, 55.6%, \$3; Recoton, 9.3%, \$3.0625; Shorewood Packaging, 52.6%, \$7.875; Trans World Music, 49%, \$12.75; Video Jukebox Network, 38.9%, \$5.875; Jacor Communications, 60.9%, \$2.25; Osborn Communications, 43.5%, \$6.50; and Park Communications, 20%, \$16.50.



Newly signed artist Curtis Stiegers chats with Arista executives after his performance at the convention. Shown in back row, from left, are VP/ international Eliza Brownjohn and Arista/U.K. rep Tim Pryor. In front row, from left, are executive VP of operations Roy Lott; Stiegers; Stiegers' manager, Winston Simone; and VP of artist development and video Marty Diamond.



President Clive Davis receives a special plaque containing all of Arista's gold, platinum, and multiplatinum successes over the course of its 16-year history. Arista celebrated its 15th anniversary last spring with a concert at Radio City Music Hall, benefiting AIDS research. Shown, from left, are executive VP Bill Berger; Davis; and executive VP of operations Roy Lott.



Senior VP of promotion Rick Bisceglia, right, congratulates senior national singles director Bruce Schoen, center, and national promotion director Greg Feldman on their 10-year status at the label.



Arista president Clive Davis, left, and executive VP Bill Berger, right, congratulate Connie Johnson on her promotion to VP of R&B promotion.

Arista's Beachside Bash

BOCA RATON, Fla.—“Arista—We’ve Got The Power” was the theme of Arista Records’ annual convention, held Dec. 12-16 at the Boca Raton Hotel and Beach Club here. Highlights included a presentation of all current music product and a preview of future product by Arista president Clive Davis; the annual year-end sales and promotion awards; and visits by Arista artists Roger McGuinn and Keedy.



Artist Roger McGuinn joins Arista executives at a formal dinner at the Boca Raton Hotel and Beach Club. Shown in back row, from left, are executive VP of operations Roy Lott; senior VP of sales Rick Bleiweiss; executive VP/GM Nashville division Tim DuBois; BMG Distribution president Pete Jones; and West Coast director of A&R Randy Gerston. In front row, from left, are VP of publicity Melani Rogers; McGuinn; and Arista president Clive Davis.



Arista executives welcome newly signed artist Keedy to a formal dinner at the convention. Keedy's debut album is due out in March. Shown in back row, from left, are senior VP of sales Rick Bleiweiss; director of artist development Rob Wiegner; VP of publicity Melani Rogers; and Keedy's manager, Rod Beauodin. In front row, from left, are VP of A&R/East Coast Mitchell Cohen; Keedy; executive VP Bill Berger; and senior VP of production Milton Sincoff.



Senior VP of sales Rick Bleiweiss and the rest of the Arista sales team present senior VP of production Milton Sincoff with a special plaque commemorating his efforts throughout the year. Shown, from left, are associate regional marketing director Jordan Katz; senior director of national sales and field marketing Lauren Moran; former regional marketing director Mike Dungan; regional marketing director Nicki Brown (front); regional marketing director Candy Masengale (rear); Sincoff; Bleiweiss; regional marketing director Linda Engbreghof; regional marketing director Tony Camarado; associate director of national sales and advertising administration Roberta Rctberg; and associate director of video sales and special marketing Dave Santaniello.



The Nashville team displays a plaque commemorating special achievements in the office's first year of operation. The plaque was presented by the national promotion staff. Shown, from left, are Northeast regional promotion manager Kevin Erickson; national Gavin manager Steve Williams; Southeast regional promotion manager Mike Owens; Southwest regional promotion manager Anne Weaver; senior director of promotion and artist development Alan Butler; and Western regional promotion manager Steve Sharp.

BONE AND ECKSTINE TO SHARE MERCURY HELM

(Continued from page 5)

ented label with a stronger R&B and alternative music roster than it has now.

"We're fortunate here that we have a lot of big artists already," says Bone. "If any one thing could be an idea it would be to develop other genres of music to be as strong as our hard rock and heavy metal area."

The current Mercury roster features such heavy-hitters as Cinderella, Bon Jovi, John Cougar Mellencamp, Tears For Fears, Scorpions, Van Morrison, Robert Cray, Kentucky Headhunters, and Def Leppard.

Mercury's Wing imprint has had considerable success with such R&B artists as Vanessa Williams, Toni! Toni! Toné!, and Sharon Bryant. Wing will remain a separate logo, though artists will no longer be signed directly to the label and the Wing staff has been absorbed by Mercury.

New artists on Mercury with albums expected this year are pop singer/songwriters the Triplets, hard rockers Black Eyed Susan, power pop band Material Issue, rockers Pete Willis & the Few (Willis is Def Leppard's bassist), R&B youth act Small Change, rappers Ultramagnetic MCs, R&B/rap act the Black Sheep, R&B/jazz vocalist Jon Lucien, and R&B singer Brian McKnight. Dance/pop singer Safire has a new album this month; Williams is set to release a sophomore album in May; and a new Mellencamp album and a soundtrack to his film, "Souvenirs," are scheduled for release in late '91.

XTRA-VISION SOLD

(Continued from page 13)

consortium led by Herbie Boyle, who was president of the U.S. division until his resignation in August 1990. The new holding group reportedly includes retailer Paul Fenelon, who had previously sold his Flics chain to Xtra-vision.

In Northern Ireland, the 70-store buyout was reportedly headed by Maxwell Swain, formerly a regional manager of Xtra-vision in that country. Sources indicate that there will be no reduction in the number of stores.

Xtra-vision, which one year ago predicted it would grow to 1,000 stores by the end of 1991, was admittedly overzealous in its expansion plans. "Xtra-vision ran into problems in expanding very rapidly in Northern Ireland and the U.K.," says Kelly. "Those were not good moves for the company and really strained us."

Xtra-vision's new strategy, says Kelly, is to concentrate on its home base in Ireland, where it claims to hold 40% of the market share, and on Boston, where the company is narrowing its focus in an effort to regain its footing. Kelly says, "This move reflects a strategy developed in mid-1990 to concentrate on middle- to larger-sized stores in the U.S. The bulk of the Video Library stores acquired at the end of 1989 do not fit this strategy. The five stores which have been retained are newer and larger and will benefit from being a part of the Videosmith group."

Kelly adds that those five Video Library outlets measure approximately 2,500 square feet each.

Assistance in preparing this story was provided by Ken Stewart in Dublin.

Altogether, Mercury is expected to issue about 80 albums this year, not counting country releases.

FEW OUTSIDE DEALS

Calling Mercury a "traditional, domestic, A&R-driven label," Eckstine says that outside label arrangements will be few. Mercury currently distributes rooArt, the label owned by INXS manager Chris Murphy; PWL America; and Big Life, which has already earned critical raves for the Soup Dragons and is headed by former Wham! manager Jazz Summers. Phonogram U.K. will continue to supply product from London.

In addition, Jon Bon Jovi will christen his new Mercury-distributed label imprint, New Jersey Underground, with maiden releases by Bon Jovi band mate Richie Sambora and pop singer Aldo Nova.

Mercury staff remains essentially the same, with the exception of some additions in the black-music area. David Leach remains senior VP of promotion; Dane Venable is VP of prod-

uct development; Peter Takiff is senior VP/GM; Bas Hartung and Bob Skoro are senior VPs of A&R.

New additions include Tony Anderson, former VP of urban promotion at Arista, as executive VP/GM, black music; Jackie Rhinehart, former urban publicity director at Arista, as director of artist development, black music; Jeff Newman as VP of video production, black music; and Walter Greene, director of black music publicity.

As one of very few African-American senior executives to exist outside of what he terms the "black box" in the record business, Eckstine says: "I'm sensitive to the fact that I'm a black person in this position because possibly it's going to open up jobs for other [African Americans]. I'm not the only guy qualified for this job; I'm just the first one to the top of the mountain because I'm the first one they allowed to get to the top. It's an enormous opportunity for me, and I have a responsibility to this business and black people to be successful."

BLOCKBUSTER NIXES 'NC-17' VIDEOS

(Continued from page 1)

Home Video's "Tie Me Up! Tie Me Down!" and Vidmark's "The Cook, The Thief, His Wife & Her Lover"—and instructed its franchisees to do likewise.

The decision was in sharp contrast to comments from Blockbuster executives only days earlier. The executives had stated the nation's largest video specialty chain would evaluate NC-17 films on a title-by-title basis (Billboard, Jan. 19).

Blockbuster denies the new policy is a result of pressure applied by the Tupelo, Miss.-based American Family Assn., which had launched a postcard campaign aimed at Blockbuster chairman H. Wayne Huizenga, seeking to have the chain stop carrying NC-17 movies.

In a mailing to its journal subscribers, which included a preprinted postcard addressed to Huizenga, the AFA asked its members to boycott Blockbuster stores until the chain removed all NC-17 titles from its shelves.

An AFA spokesman says the group, headed by the Rev. Donald Wildmon, a member of the so-called Meese Commission appointed by former attorney general Edwin Meese to investigate the impact of pornography, has dropped its campaign against Blockbuster in the wake of the chain's announcement. He adds, however, that the group will continue to oppose the dissemination of NC-17 films through a campaign aimed at movie-theater owners.

In a statement, Blockbuster said it had concluded that "the rating criteria used in applying the 'NC-17' rating is the same as the criteria for the former 'X' category..."

"Consequently, since the MPAA... has merely changed the name of 'X' to 'NC-17'... Blockbuster is reaffirming its existing and continued policy of not carrying 'X'-rated movies and will therefore not carry or approve for its franchisees to carry any movies rated 'NC-17' by the MPAA."

In its own statement, issued Jan. 15, the MPAA said, "We believe the majority of American adults would prefer to make their own decision about the movies that they will watch whether the film is rated G, PG, PG-13, R, or NC-17. Our rating system is

simply an advisory to parents about the suitability of a particular motion picture for their children. We urge both theater owners and video retailers to make their decisions about movies they will carry based on content rather than the rating alone."

Separately, an MPAA spokeswoman says the organization stated from the beginning that the same criteria would apply to a movie rated X as to one rated NC-17. "They mean the same thing," the spokeswoman says. "No children under 17 should be admitted. The only difference is that NC-17 is a registered trademark so it cannot be self-applied. That was not the case with X."

Various segments of the video industry reacted warily to Blockbuster's move, stopping short of outright condemnation but suggesting it could have unfortunate implications for the future.

The Video Software Dealers Assn. "stands behind the MPAA NC-17 rating," according to VSDA president Jack Messer, head of the Gemstone Entertainment chain in Ohio.

"To do anything other than to treat each individual film separately as they were made would be an incorrect move for a retailer," Messer says. "The mere fact that a movie is rated NC-17 does not automatically make it pornographic or obscene."

Studio executives suggest that Blockbuster's policy, even if not adopted by other retailers, could have a significant impact on smaller, art-house movies.

"On a bigger picture such as 'Tie Me Up! Tie Me Down!,' it's not that critical, although Blockbuster is a huge chunk of that business," one studio executive says. "But on a secondary title, it can be a killer since Blockbuster can represent a third of that title's national business. No one else is buying secondary product. If you have a pretty hardcore secondary title... ouch!"

The Blockbuster decision affects smaller suppliers as well, by heightening the need to invest in alternate versions of their NC-17 titles. Sam Pirnazer, president of Vidmark Corp., says he hopes the perception that NC-17 and X are synonymous will "correct itself over time." Vid-

LOOSER CLIMATE FOR SOVIET AUTHORS, COMPOSERS

(Continued from page 5)

rights. The organization's chairman, Nikolai Tchetverikov, says, "We have serious shortcomings. Our officers sometimes lack knowledge of the Western market and they are not very persistent in promoting Soviet authors abroad."

Tchetverikov argues that much of VAAP's inefficiencies were inevitable consequences of the position it was placed in by the Soviet authorities. He says the organization was required to raise taxes on the government's behalf, which diluted its efforts in collecting royalties for authors.

"Long ago, we raised the question of de-monopolization in the field of copyright, and we are gratified that the Soviet government accepted our proposal," he says. "From here on, Soviet authors will have the right to dispose of their copyrights as they wish. They may call VAAP, Soviet publishers, record companies, or agencies for intermediary services."

However, it is felt here that VAAP will continue to dominate the market

for some time through its established contacts at home and abroad.

The problem for Soviet composers is that VAAP used to take a high commission and is also required to deduct taxes for the state. The tax levels are high, so even though VAAP recently reduced its commission to 15%, the Soviet composers are still disadvantaged compared with their counterparts in the West.

The remaining unsatisfactory aspect of VAAP is that it not only operates as a collection society but also as a publisher and still has a monopoly in terms of licensing Soviet music abroad. Collecting societies outside the Soviet Union feel unhappy about this because it puts non-Soviet composers at a disadvantage.

It appears, though, that VAAP is seeking to implement further reforms. It is inviting delegations from Western authors' societies to Moscow for general discussions, and some people think it is seeking advice and guidance to convert itself into a more orthodox rights society.

mark recently released two versions of "The Cook, The Thief, His Wife & Her Lover" and Pirnazer says he will continue that strategy with similar adult titles.

Perhaps the first major studio to feel the effects of the new Blockbuster policy will be MCA/Universal Home Video, which has announced a March 21 street date for "Henry & June," the controversial film about the sensual love triangle of writers Henry Miller and Anais Nin, and Miller's wife, June.

The title, rated NC-17, is being offered in its "completely uncut original version," according to the studio's sales brochures.

Studio executives won't go on the record about Blockbuster's policy but one source close to the label says, "I wish [Blockbuster] was not making this decision but I guess we have to live with it."

Will MCA go to the additional expense of offering R and NC-17 versions? "At this point I would doubt

it," says the source, "but it's a possibility." Order close date for the title is Feb. 26.

There are no indications that other specialty stores are following Blockbuster's lead on NC-17. Robert Williams, head of the 111-store Video Towne subsidiary of near-500-store Super Club N.A., says Video Towne and its affiliated outlets review NC-17 releases via committee and that ultimately Darrell Baldwin, president of Super Club, makes a decision.

"The majority of NC-17 [titles reviewed by Super Club] may not be available, but I stress 'may not,'" says Williams.

Video Towne is expanding its Family Guard warning-sticker program to all the various chains Super Club has acquired, but the basic structure has not been altered in the three years it has been used. Williams describes Family Guard as a warning to parents on videos that may have "excessive sex, language, or violence," and he stresses it is "just a warning."

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DCC CREATES BUZZ AT WINTER CES MEET

(Continued from page 13)

mediate plans to release DCC software, and CBS had no comment on the format.

MCA's new parent company, Matsushita, is reportedly involved in the development of DCC. According to Audio Week magazine, the company is a co-licenser of the technology, although Matsushita executives had no comment on DCC at press time.

A source at Philips confirms that the Japanese electronics giant is involved with the technology, but would not elaborate.

Tandy Corp. announced that it will manufacture DCC hardware at its factory in Fort Worth, Texas, and will make cassettes for the format at its Tandy Magnetic Media factory in Santa Clara, Calif., which manufactures audio- and videotape under the Memorex and Radio Shack brand names.

In addition, Tandy is slated to market consumer DCC products through its 7,000-store Radio Shack chain; its brand-name division, which operates 350 McDuff and Video Concepts outlets; and The Edge In Electronics, its new mall stores specializing in upscale personal electronics products.

According to Wirtz, several tape manufacturers, including BASF, have expressed interest in supplying the standard chrome videotape used in the digital cassettes. BASF, which has a nondisclosure agreement with Philips, is working with the company in some capacity to develop or manufacture DCC tape, according to a BASF executive.

The digital cassettes, about the same size as analog cassettes, feature a metal plate that covers the area where tape is exposed. The plate slides back when the cassette is inserted in the deck.

Album graphics are featured on the cassette housing, and Philips showed photos of an open-faced package that displays the cassette graphics with room for liner notes beneath the cassette.

According to Wirtz, 64:1 high-speed duplication will be available for DCC, although in most cases it will require the installation of new equipment at duplication plants. In some cases, state-of-the-art facilities may be able to modify existing duplication slaves, notes Wirtz. The cost of DCC duplication gear, as well as more information on its availability, were not disclosed.

COPY PROTECTION

Philips executives reasserted the firm's willingness to reach a copy-protection solution that satisfies all parties. The Serial Copy Management System adopted for DAT machines has not overcome the objections of many music publishers and songwriters, who want a compensatory tape levy.

Philips' position on DAT has been that it will not introduce product in the U.S. because of the market confusion. When asked if the introduction of DCC in 1992 was contingent on the passage of a royalty tax in the U.S., which Recording Industry Assn. of America president Jason Berman says offers the best solution to the copy-protection issue, Wirtz says, "The U.S. situation is much more confused [than in Europe] and that's the best I can say about that."

Wirtz reaffirmed Philips' position that it will not oppose a reasonable royalty tax like those in place in Germany and France. Philips is one of the only hardware manufacturers not vehemently opposed to a levy on hardware and software.

Berman says he would be "very unhappy" if Philips introduces DCC with SCMS before there is a tape levy in the U.S. However, he is unsure whether the RIAA would sue to prevent DCC's advent in those circumstances. As yet, no meeting has been set up between hardware and software companies to discuss the issue, says Berman.

The DCC hardware utilizes a stationary-head design, and the same

tape speed is used for both analog and digital playback. A new digital coding technology, Precision Adaptive Sub-band Coding, is designed to compress the digital data more efficiently than standard PCM coding.

Opinions were mixed among those who listened to A/B comparisons between DCC and CD during the convention. Many listeners said they could discern no difference, but some felt there was some harshness to the digital cassettes. However, none of the tests conducted at CES were done in ideal listening conditions.

Ed Outwater, VP of quality assurance for Warner Bros. Records, says of the CES demonstration, "I can't really answer the question of how it sounds yet. It sounds fine from an objective listening, but nobody's had the opportunity to do the acid test."

According to Outwater, a true test of the technology would be to send Philips a digital master, which would duplicate and send back in DCC for playback on a DCC machine in a controlled environment.

Outwater does not foresee competition between DAT and DCC. "I see them as separate products. I see [DCC] as a consumer product, and I see [DAT] as a professional or semi-professional product or as a very limited consumer product."

The reaction among DAT manufacturers was mixed. "As far as DCC is concerned, I don't think consumers have a clue," says Marty Homlish, president of audio component systems with Sony Corp. "You can't buy one, you can't see one. Our industry has a habit of making much ado about format discussions when they're not reality to the consumer."

However, according to one executive, audio manufacturers would be foolish not to begin making DCC within two years.

Assistance in preparing this story was provided by Chris Morris in Los Angeles.

A NEW BEAT FOR REMIXERS

(Continued from page 1)

these songs and often rearranging and rewriting portions of them. Remixers have been doing a lot more than merely extending the bass line for a while now."

JELLYBEAN BREAKS GROUND

The origin of this trend can be traced back to Jellybean, who made the jump from remixer of tracks for artists like Madonna and David Bowie to artist/producer in 1984 with an EMI-released EP, "Wotupski!?!." That set spawned a top-40 pop hit with "Sidewalk Talk" and two No. 1 club hits. Jellybean has since been credited with discovering several successful singers, including Chrysalis' Elisa Fiorillo.

Over the past year, D-Mob, The Adventures Of Stevie V., and, most recently, C&C Music Factory have all enjoyed top 10 pop hits.

For labels, signing a remixer often means getting a larger package than just a band or a singer.

"It's like signing a farm team for future talent," says Bruce Carbone, director of dance music at Mercury/PolyGram, which has just snagged Morales for an album deal. "It's a great way to test out new singers and rappers as well as benefit from the talent of guys like Morales, who have a sound that creates an instant buzz."

Although it remains to be seen what acts Morales will bring aboard, PolyGram has already profited from Dancin' Danny D., who brought Cathy Dennis to the label. Dennis, who sang lead on the D-Mob hit "C'Mon And Get My Love," is currently in the top 20 of Billboard's Hot 100 with her first solo single, "Just Another Dream." Additionally, the label is negotiating a deal with Melody Washington, the lead singer on Stevie V.'s top 10 smash, "Dirty Cash," as well as the new single, "Jealousy."

In most cases, the label reserves the first option to sign the singers and rappers featured on a remixer's album. Among those who have been picked up for solo records are C&C Music Factory's Freedom Williams and Zelma Davis on Columbia, and Jellybean's newest discoveries, Niki Haris and DeAnna Eve on Atlantic and WTG, respectively. Remixers typically do not participate in the ongoing careers of these acts once they are signed, nor do they receive any financial compensation for bringing the acts to the label.

Where the songs will come from for these albums remains vague. Cole and Cliviles are established as songwriters, while Knuckles, Morales, and Jellybean all admit to being in various stages of growth as songwriters. Several label executives reveal that remixers are usually signed to long-term contracts without first presenting proposed album material.

"It may be wrong, but we trust that if a guy like Frankie Knuckles and Danny D. can construct a commercial-sounding groove that he can somehow pull a whole song together himself or find a collaborator," says one A&R executive. "It's a risk, but their record of success warrants it."

SONGWRITING POTENTIAL

Others are optimistic about the ability of a remixer to develop a talent for songwriting. Michael Hala-tyn, East Coast creative manager at BMG Music Publishing, says pub-

lishing companies are making deals with remixers, too.

"We see these people reshaping songs so extensively that the potential to write a song from scratch is likely," he says, pointing toward a recent deal between BMG and noted U.K. remixer Steve Anderson as an example. "He, like most remixers, has an understanding of songs in the purest sense."

From a promotional perspective, remixers are able to provide labels with a take on what sounds the public responds to in their clubs.

"These guys are dealing in music at ground level," says Carbone. "They are bringing music directly to people in the way they want to hear it. If people don't respond positively to a certain song or sound, they will leave the dance floor. We would be foolish not to take them seriously."

One A&R executive notes the one downside of this trend as a "lack of emphasis placed on vocalists and songwriters."

"We're hearing criticism that a lot of the singers on these records are nothing more than puppets and mouthpieces—not artists in their own right."

Still, the pendulum has clearly swung toward remixers as recording artists.

"It's hard to ignore the enormous success of a record like 'Gonna Make You Sweat' [by C&C Music Factory] and 'C'mon And Get My Love,'" says Carbone. "As long as records like that keep landing in the top 10, remixers continue to have a strong influence over what we hear on the radio and in the clubs."

COLUMBIA HOUSE

(Continued from page 13)

even though the software is a not mass-market configuration as yet, Colin says, "Why does one climb Mount Everest? Because it's there."

CBS/Fox VP of operations and administration Dave Goldstein has a more down-to-earth explanation for his company's involvement. "The big thing is that this affords an opportunity for people who aren't anywhere near a readily available retail outlet to get their product."

Goldstein would not release any numbers by which to gauge the program's success, but says, "It really relates to the synergistic growth between laserdisc hardware and software."

Regardless of the sales through Columbia House, however, Goldstein says such a move can only help make laserdiscs a part of the public consciousness. "If people join the club, not only will they go to the stores and buy, as their activity becomes more prolific, more stores will crop up."

Columbia's deal with CBS/Fox is structured basically the same for laserdiscs as it is for videos. "In essence, it works the same way," says Goldstein. "But the nuances of laserdisc volume cause a little bit of complication and because laserdisc manufacturing isn't as easy to do as a cassette, there would be a greater degree of scheduling challenges."

According to sources, most labels are sticking to their suggested retail prices and not altering them for any club deals. "Our suggested retail prices are ours. Columbia House has their deals, but what they do is their business," Goldstein says.

CONVENTION CAPSULES

The following is a roundup of events at the Winter Consumer Electronics Show, held Jan. 10-13 in Las Vegas.

JUSTIFY MY HOME THEATER: Sanyo/Fisher's new home-theater setup brought mobs to its booth, but it wasn't only hardware attracting crowds; Madonna's controversial "Justify My Love" video was run continuously to demonstrate the audio/visual... ahem... assets of the gear.

RECORDABLE CD: Pioneer and Kenwood showed write-once recordable CD prototypes, but neither discussed introduction dates or prices for the consumer market. Kenwood will market a pro system—CD writer, encoder, and PC-based software—within two months for \$38,000 suggested list.

Blank discs, which play back on standard CD players, are available for \$25-\$40.

HARMAN KARDON ADDS S: Two cassette decks equipped with Dolby S-Type noise reduction have been shipping since fall from Harman Kardon for \$700 and \$1,200. Other manufacturers await new, less-costly single-chip design. Dolby expects to introduce a \$3,000 rack-mount S-type encoder in April for duplicators and has scheduled a demonstration for record companies at its San Francisco facility Jan. 28.

AIWA GOES PRO: A \$3,000-\$4,000 DAT deck capable of simultaneously recording still-frame video and digital audio was introduced by Aiwa as part of its entry into the

professional market. The company is opening a pro division later this year, and by June it plans to launch a line of portable DAT recorders starting at \$2,000.

SEGA INTRODUCED ITS NEW Game Gear color portable video game, which will go head to head with Nintendo's Gameboy and NEC's Turbo Express. A library of arcade games like Super Monaco GP and G-LOC will support the new hand-held unit, which will have a 3.2-inch back-lit screen, 32 on-screen colors, and stereo sound (with headphones). Game Gear will be launched in April at \$159.95 list.

ATARI BOWED A NEW LYNX hand-held color video-game system, which will have a low retail price of \$99.95. The new Lynx is smaller but operationally identical to—and fully software-compatible with—the Lynx video-game system introduced by Atari last year (which retailed for \$180). Electronics developments have lowered the manufacturing cost.

NINTENDO UNVEILED ITS 16-bit Super Famicom unit, which is expected to bow in September with a suggested retail price in the \$180-\$200 range. It may be packaged with the Super Mario Bros. 4 game that is currently out in Japan.

ACCLAIM ENTERTAINMENT Inc. has acquired U.S. and Canadian rights to create personal computer, Nintendo's NES, Game Boy, and SuperPlay video games based on that inimitable TV family, "The Simpsons."

SUSAN NUNZIATA and CHRIS MCGOWAN

GULF CRISIS RAISES FEAR OF TERRORIST ACTS

(Continued from page 5)

launched. Murphy, who is also head of the Harry Fox Agency, said, "Given the current world situation, we did not want to expose any of our board or staff members to the possible risks of traveling at this time."

"The security of our personnel is paramount," said BMG Music Worldwide president Nicholas Firth, announcing BMG would not attend MIDEM, although individual staffers may choose to participate.

Jim Fifeild, president and CEO of EMI Music Worldwide, decided against sending a delegation to MIDEM. That move affects some 100 staffers from EMI Music Publishing and SBK Records.

"We can't party at MIDEM while our boys may be dying," said SBK

and EMI publishing CEO Charles Koppelman, adding his concern was keeping his staff "out of harm's way."

A number of MCA Music executives were in London prior to going to MIDEM. On Jan. 15, a company spokesman announced the U.S. executives, including president Leeds Levy, would return home, although some international MCA representatives may attend MIDEM. An MCA party planned for U.S. entertainment lawyers in Cannes had been canceled because many attorneys decided against crossing the Atlantic.

PolyGram International has advised its companies worldwide to keep travel to an absolute minimum, but the company will be represented

in Cannes.

Among other publishers, Peer-Southern U.S. VP Kathy Spanberger said she had been advised not to attend MIDEM and the company had canceled a pre-convention managers' meeting. Overseas Peer-Southern executives may take part.

Sony Music Publishing decided not to have its U.S. employees attend MIDEM. But 15 of the firm's European staffers were expected to be on hand.

Jay Morgenstern, executive VP of Warner/Chappell Music, said company president Les Bider had decided "it might be foolhardy" to travel to MIDEM. About 40 Warner/Chappell staffers from around the world were affected. "It's conceivable that our Italian and French personnel may

drive, and they may be there," said Morgenstern.

ARTIST TOURS AFFECTED

Some artists' travel plans also have been curtailed by the crisis. Michael Jackson, who was scheduled to take a 10-day personal trip through the African nations of Gabon, Tanzania, Nairobi and Abidjan, postponed his journey until the Middle East situation is resolved, a Jackson spokesman says. Epic Records cited international travel advisories as the reason for postponing a promotional trip to France by Canadian artist Celine Dion.

Although no European concert-tour plans have been affected yet, artists and managers are expressing concern. Judas Priest, for example, is

due to tour Europe this month with Atco band Pantera as opening act. "I imagine if the situation worsens, they'll sit down and look at those plans," said Anne Weldon of Left Field Services, co-manager of Judas Priest. Walter O'Brien of Concrete Management, which handles Pantera, said the band balances its fear of traveling at this time against the opportunity offered by a major tour slot. "If Judas Priest doesn't cancel, it doesn't make sense for us to pull out," he said.

Gloria Estefan, who has a European tour booked in April and May with dates already sold out, says those plans are proceeding for now. "You just have to see what the world events bring," she noted.

'GIVE PEACE A CHANCE' RETURNS TO AIRWAVES

(Continued from page 5)

MTV's representative Carole Robinson comments, "We plan to reflect our viewers' opinions, and when artists want to speak out, we want to be there."

Several major-market top 40 and album rock stations, including WNEW New York and Los Angeles stations KIIS, KQLZ, and modern rock KROQ, played the cut.

Some, however, sent mixed messages. Following the play of "Give Peace A Chance" Jan. 15, for instance, WNEW kicked off a Tom Petty "twofer" with "I Won't Back Down." Ironically, Petty is featured on "Give Peace A Chance."

At album rock WRDU Raleigh, N.C., GM Phil Zachary wondered if the song was appropriate, given the circumstances of the Gulf crisis. "We are beyond the stage of giving peace a chance, so to speak. It doesn't mean

we won't play it, but we won't hammer it into the ground."

The SuperRadio Network also offered the song via satellite to its affiliates, but it sent along a message. "While we all want peace, as responsible broadcasters we should be sensitive to the controversial nature of this in the 1991 environment," wrote SuperRadio CEO and "Open House Party" host John Garabedian in his weekly memo to affiliates. "We are not hippies, and this is not Vietnam."

The project was spearheaded by Lenny Kravitz, Yoko Ono, and Sean Lennon. Participants include Peter Gabriel, M.C. Hammer, Iggy Pop, Little Richard, LL Cool J, Bonnie Raitt, and "Little" Steven Van Zandt.

Virgin plans to rush-release a cassette single of the song during the week of Jan. 28. PolyGram Home Video was to release a "making of"

sell-through title but bowed out.

Profits from the sales of the single will go to the Greening of the World scholarship fund, part of the Lennon/Ono-founded Spirit Foundation.

According to Lennon spokesman Elliot Mintz, Sean Lennon said that, if the record "gets one more person to think or consider peace, it will be worthwhile."

Kravitz and Lennon, 15, met at a John Lennon tribute last year. The two became friends and the young Lennon joined Kravitz in the studio on a track for his forthcoming album.

Kravitz says he decided to recut the song because there's "not a new song that could be written that could be more substantial."

"Actually, I was quite nervous about calling Yoko and saying I want to rewrite one of John's tunes," he says. Ono gave her approval, but it

was Sean Lennon who rewrote some of the lyrics, including the verse: "Everybody's talkin' 'bout/Civil war/Revolution/Armageddon/No solution/Are we facing Vietnam?/We don't want to drop the bomb."

With the lyrics complete, Kravitz began calling other recording artists. Within a few days, the instrumental track had been recorded and the first vocal sessions took place Jan. 7. The taping of the video was supervised by Nigel Dick, who directed Band Aid's "Do They Know It's Christmas?" clip.

"The people who showed up really believed," says Kravitz. "That's why it happened. We don't want to see lives wasted over oil. 'Give Peace A Chance' is saying we wish the sanctions could continue. We don't want to jump into a bloodbath."

A number of radio stations have also made their own peace tributes by adding news actualities and mes-

sages to loved ones in the armed services into current or classic tracks.

At top 40 WOKI Knoxville, Tenn., PD Clay Gish made a new mix of Styx's "Show Me The Way," which has become the most-requested song at the station. Top 40 WAVA Washington, D.C., MD Chris Taylor made a similar mix that has garnered 500 phone calls a day. A&M is making both versions available to radio stations around the country.

Warner Bros. artist Randy Newman, who participated in "Give Peace A Chance," rushed into the studio to record his own take on the Persian Gulf situation. The song, titled "Line In The Sand," was scheduled to be serviced to top 40, album rock, and AC stations Jan. 18.

Assistance in preparing this story was provided by Sean Ross and Melinda Newman in New York.

Army To Pull Ads In Wake Of War

■ BY CRAIG ROSEN

LOS ANGELES—Prior to the outbreak of the Persian Gulf war, the advertising agency for the U.S. Army requested that all Army advertising—including spots on network radio and MTV—be pulled off the air if war started.

The move could mean a loss of

thousands of dollars in revenue to the four major radio networks—ABC, Westwood One, CBS, and Unistar—all of which carry Army ads on their programming.

"We have a two-week closing, so if it happens tomorrow and we have to take them off the air, it is going to mean a loss of revenue," Lou Severine, VP of sales for ABC, said the day

before the war broke out.

According to Richard McGowan, director of communications for the New York-based advertising agency Young & Rubicam, which represents the Army, if ads are pulled there is no telling when they would return to the air. "There obviously are no ongoing plans for a date, if and when, it would be reinstated."

CBS Radio Networks spokeswoman Helene Blieberg confirmed that the Army, a longtime CBS Sports advertiser, is scheduled to advertise on both the English- and Spanish-language radio broadcasts of Super Bowl XXV Jan. 27.

Blieberg said that CBS planned to suspend all commercials and feature programming for at least 24 hours after war broke out.

As for how much financial damage it could cause to the network radio business, it all depends on how long the war would last. "If this were to drag on through the year, there would be a tremendous impact on us," Severine said.

MTV spokeswoman Carole Robinson could not confirm if the network had been notified of the possible advertising withdrawal, but added if it were in effect, MTV would respect the Army's decision. She said the move would have a minimal effect on MTV. "They're not a major advertiser," she says.

Assistance in preparing this story was provided by Melinda Newman.

News Of War In The Gulf Rocks Hall Of Fame Dinner

NEW YORK—Word that war had begun Jan. 16 jarred the Rock and Roll Hall of Fame dinner, where inductions were delayed so President Bush's address could be carried on the large screens for the black-tie crowd in the ballroom of the Waldorf-Astoria Hotel. His comments brought scattered applause.

Although the sixth annual induction dinner proceeded largely as planned, it was a somber affair, as artists and music executives reflected on the bombing of Iraq.

"It's obviously with mixed emotions we're carrying on these ceremonies tonight," said Ahmet Ertegun, chairman of the board of the Rock and Roll Hall of Fame. "It's a difficult time for the world because

the world is divided. It's on everyone's mind. I hope everyone comes home safe."

Bonnie Raitt, who inducted blues veteran John Lee Hooker, chose not to dwell on her anti-war stance. "Life goes on," she said. "I hope peace comes soon. This isn't a forum for my political views, which are well known."

Rolling Stone publisher Jann Wenner read the lyrics to the anti-war song "Lives In The Balance" by Jackson Browne.

Browne said the music community should respond to the outbreak of war "with seriousness and conscience. The thing to remember is that music has always been about peace."

THOM DUFFY

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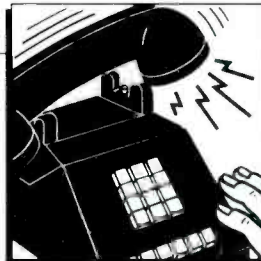
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INSIDE TRACK



Edited by Irv Lichtman

WITH THE GRAMMY AWARDS in New York a month away, the L.A.-based public relations firm **Solters, Roskin & Friedman** severed its ties with Grammy parent **NARAS** Jan. 11, after an association of more than a decade. **NARAS** president **Mike Greene** says the academy's broadening international scope forced a move to a company with "the global vision and staffing to support our goals." The L.A. offices of **Burson-Marsteller** and its **Mahoney Communications** division took over the **NARAS** account Jan. 16. **Lee Solters** maintains his firm called it quits after **NARAS** repeatedly ignored his requests for what he deemed equitable payment for services. A source says that a day before the Grammy nominations were announced Jan. 10, **Solters** made a do-or-die bid to **Greene** to agree to a fee rise and was rebuffed. Whatever hard feelings may exist between **Solters** and **Greene**, **Greene** sent a memo to staffers at **Solters, Roskin, Friedman** praising them for a "great job this past year. If there were a Grammy Award for professionalism, **Solters, Roskin, Friedman** would win hands down!"

GEFFEN TRADE TALKS: U.K. independent record label **Rough Trade** and **Geffen Records** are negotiating a joint-venture pact in which **Geffen** could exclusively license and distribute an average of three **Rough Trade** U.K. acts domestically per year. While the deal has not been signed, **Rough Trade** CEO **Robin Hurley** notes the arrangement would, in effect, give **Geffen** an A&R division in the U.K. **Geffen**, via **Uni Distribution**, would have a five-year option to release any new **Rough Trade** U.K. signings domestically as **DGC/Rough Trade** acts. **Rough Trade** U.K. would retain European distribution rights. As per the deal, some **Rough Trade** U.S. artists, such as **Mazzy Star** and **Galaxie 500**, could potentially be distributed by **Geffen** via **Uni**, and various developing **Geffen** acts could be independently distributed by **Rough Trade**.

NEWCOMERS: **Rhythm Safari**, a new label devoted to world music, will debut in February with a four-album release. The label, to be manufactured and distributed by **Priority Records**, will be headed by producer and record executive **Hilton Rosenthal**, who has worked with South African artist **Johnny Clegg's** bands **Juluka** and **Savuka** and was instrumental in setting up **Paul Simon's** 1985 visit to South Africa for the "Graceland" recording sessions. Anthologies of Los Angeles-based Latin bands and world beat, a **Juluka** compilation, and a set by guitarist **David Hewitt** will kick off the label. **Charisma Records'** new blues-based label, **Point Blank**, will enter the market March 5 with the release of albums by **Albert Collins**, the **Kinsey Report**, and guitarist **Larry McCray**. **Ventura Entertainment** has successfully completed public underwriting for its new label operation, **Ventura Music Group**, headed by president/CEO and industry veteran **Artie Mogull**. **Ventura Entertainment** has raised about \$18 million over the past 28 months to capitalize its entertainment and film interests.

A REPLACEMENT FOR recently departed **Luigi Salvaneschi** at **Blockbuster Entertainment Corp.** has been named. He's **Joseph R. Baczko**, who joins the huge video chain Feb. 15 as president/chief operating officer after serving as president of the international division of **Toys 'R' Us**. **Salvaneschi**, who held the title of president, resigned at the end of last year to pursue academic interests (*Billboard*, Jan. 5).

MUSIC PLUS & MINUS: Four longtime staffers have left **Music Plus**: **Alan Schwartz**, director of marketing; **Dick O'Keefe**, director of merchandising, administration, and planning; **Godfrey Kerr**, warehouse manager; and **Bill Shaw** of the construction department. Meanwhile, sources say the chain is trying to scale back its 1991 new-store commitments. While a **Music Plus** insider disputes that, he acknowledges the chain won't match its 1990 total of 16 outlets. In light of the current economic situation, **Music Plus** will pursue a more "prudent" growth plan, he says.

SPEAKING OF GROWTH, since the November **ICSC** real estate convention in Dallas, rumors have swirled that **Musicland Stores Corp.**'s aggressive expansion program is kaput. One rumor making the rounds says that the Minneapolis-based chain has pulled the plug on the rollout of its pioneering **Suncoast Motion Picture Co.** Another rumor says that even the chain's plans for new music stores will be severely curtailed. All **Musicland** chairman and CEO **Jack Eugster**, speaking through a spokeswoman, would say on the topic is, "We're opening a lot of stores this year!"

GOTHAM SWALLOWS PIE: **Gotham Distributing Corp.**, the exclusive distributor of **Collectable Records** and the **Collectable Classic Hit Racking System**, has bought out **American Pie**, a West Coast-based label and rackjobber. **Melissa Greene**, VP of **Collectable Records**, says the company has now virtually cornered the 7-inch-oldies and cassette-single-oldies market by absorbing its chief rack competitor in those formats.

RETRO PAYOUT: **Showtime** will deliver to **ASCAP** by the end of this year payment of \$4.7 million in fees for **ASCAP**-cleared music performed in movies from 1982-84. The cable TV channel and performance rights society had previously agreed to a rate settlement that was not retroactive, although the payments, ending **ASCAP** litigation, for the 1982-84 period reflect the 15-cents-per-subscriber arrangement worked out under the post-1984 rate settlement.

FILLING MAJOR SLOTS: **Bob Jamieson**, former **PolyGram** executive VP in the U.S., has joined **BMG Music Canada Inc.** as president and GM, **Track** hears. He replaces **Donald Kollar**, who ended an 11-year association with the label, effective Jan. 11. **Jeff Jones** is to depart **MCA** to move on to the **PolyGram Label Group** as marketing head. **Worth Linen** has been named president of **BMG Direct Marketing Inc.** in New York, replacing **Raju Puthukarai**, who left the company to join **Time Warner** as VP of **Time Warner Direct**. **Linen** was previously vice chairman of **Wunderman Worldwide**, a leading direct-marketer. **BMG Direct Marketing** has annual revenues of \$300 million. **Stuart Hornall** has been promoted to senior VP of **Rondor Music International**, based in London. He was managing director of **Rondor Music U.K.** and VP of European A&R, and he will continue to hold those posts.

DANNY KOPELS, one of the most outspoken executives in the home video industry, who had been the president of **Magnum Entertainment** for three years, has been named executive VP of distribution for **VPI/Harmony**. **VPI/Harmony**—a joint-venture label of **BMG Video International** and **International Harmony** that was founded by **Stuart Shapiro**—produces such sell-through music video magazines.

VIDEO CHANNELS sent official word to its customers that it is changing its name to **Rank Retail Services America**. Along with the name change comes word that the company is relocating to a new 140,000-square-foot corporate office and regional distribution facility in Pittsburgh. **Video Channels** had been racking video specialty stores but observers say the re-named entity, which added audio product several months ago, may be shifting its focus to include more mass-merchant accounts.

A ROSTER IS BORN: Recently formed **Benchmark Records** in New York, located at **Soundworks Recording Studios**, has signed its first act, Canadian jazz/R&B vocalist **Vivienne Williams**, whose first album is due this spring. Label president **Michael Covitt** is the former head of **International Talent Consultants Corp.** **Covitt** also says the label will be staging a Valentine's Day contest inviting singers to sing "the most obscure, least appreciated, and/or underrated love song" they can dig up. To benefit **Paul Simon's Children's Health Fund**, the event is set for **Elmer's Restaurant** in New York Feb. 12, with **WNEW's Dave Herman** judging.

SONGWRITER **DOC POMUS** is battling lung cancer. He is currently under treatment at New York Univ. Medical Center at 560 First Ave., New York, N.Y. 10016 (room number is 1616).

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