

# Billboard

NEWSPAPER

IN THIS ISSUE

**JOHNNY CASH**  
35th Anniversary

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT February 24, 1990/\$4.50 (U.S.), \$5.50 (CAN.), £3.50 (U.K.)

## P'Gram Said To Make Major Roster Cuts

BY MELINDA NEWMAN

NEW YORK—PolyGram Records has cut close to 20 acts from its roster, with more cuts to come, according to industry sources. In all, the sources indicate that between one-quarter and one-third of the label's 150 acts could be dropped in the near future.

Among the artists that reportedly have been let go in the first round of cuts are Kool & the Gang, the Fat Boys, Curiosity Killed The Cat, the Oyster Band, Men Without Hats, and the Bar-Kays.

"There is a refocusing," says one PolyGram source who confirms the cuts. "We're putting greater emphasis on alternative and new bands. The focus is going to be on page 81)"

## 'Lethal 2' Vid Makes A Killing

BY JIM McCULLAUGH

LOS ANGELES—Despite cautious buying on the part of some retailers, Warner Home Video's "Lethal Weapon 2"—the second of the first quarter's three sell-through blockbusters—hit the bull's eye during its first week at retail, even surpassing opening weekend business for "Indiana Jones And The Last Crusade" at some specialty outlets.

The success enjoyed by specialty stores was apparently boosted by mass merchandiser reluctance to stock deeply and display prominently an R-rated title.

Warner claims to have initially shipped about 3 million copies of the Mel Gibson shoot-'em-up, which arrived in stores Feb. 8. That number was significantly below the studio's initial expectations, a phenomenon attributed by many in the industry

to retailer uncertainty about the title's collectibility, as well as a lingering sense of having overbought several fourth-quarter sell-through titles (Billboard, Jan. 20).

Paramount Home Video says it first shipped about 5.5 million units of "Last Crusade," also below studio expectations. The title was still performing well two weeks after its Feb. 1 street date, according to retailers.

Both studios are expected to revise their numbers upward shortly with reorders. The third major first-quarter title, due March 16, is Buena Vista's "Honey, I Shrunk The Kids."

"Lethal Weapon 2" is expected to hit Billboard's Top Videocassettes Sales chart next week; the original "Lethal Weapon," which lists at \$19.98, moves from 15 to 13 this week.

Meanwhile, "Last Crusade" (Continued on page 94)

## Vinyl's Demise Accelerated By Label No-Return Policies

BY KEN TERRY and DAVE DIMARTINO

NEW YORK—One-way sale policies on vinyl singles by the CBS and WEA labels and A&M Records have accelerated the demise of the format, now widely regarded as being in its death throes.

The 54-unit Tower Records

chain, for example, declared last week that it would no longer carry any current vinyl singles. Its move is considered significant, since the West Sacramento, Calif.-based web has long been a supporter of vinyl configurations.

Stan Goman, senior VP at Tower Records, says the chain decided to (Continued on page 93)

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### No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ OPPOSITES ATTRACT	(VIRGIN)
PAULA ABDUL	
TOP POP ALBUMS	
★ FOREVER YOUR GIRL	(VIRGIN)
PAULA ABDUL	
HOT BLACK SINGLES	
★ WHERE DO WE GO FROM HERE	(MOTOWN)
STACY LATTISAW WITH JOHNNY GILL	
TOP BLACK ALBUMS	
★ BACK ON THE BLOCK	(QWEST)
QUINCY JONES	
HOT COUNTRY SINGLES	
★ ON SECOND THOUGHT	(CAPITOL)
EDDIE RABBITT	
TOP COUNTRY ALBUMS	
★ KILLIN' TIME	(RCA)
CLINT BLACK	
TOP VIDEO SALES	
★ BATMAN	(WARNER HOME VIDEO)
TOP VIDEO RENTALS	
★ WHEN HARRY MET SALLY...	(NELSON HOME ENT.)

## Urban's Gains Are Top 40's Losses In Arb Format Ratings

NEW YORK—Top 40 program directors have attributed their format's slide in the fall Arbitron ratings to disappointing product, diary problems, format malaise, or all of the above. They have tended not to mention urban contemporary radio, which has some similar problems.

But in Arbitron's newly released national format ratings—a Billboard exclusive this week—urban is up noticeably in the adult demographics where top 40 is down, adding almost a share point over the last six months as top 40 loses a share and a half. In other highlights, AC remains the nation's No. 1 format; news/talk stations benefit from a good news season; and classic rock stations decline as the summer of reunion-mania ends.

Coverage starts on page 12.

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## GRAMMY NOMINATIONS

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AND

**"Dancin' Machine"**



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**produced by:** M.C. Hammer  
**co-producer:** James Early Felton-Pilot  
**management:** Bust It Productions



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# NAACP Is On The Brink Of CBS Boycott

BY JANINE McADAMS and BRUCE HARING

NEW YORK—The National Assn. for the Advancement of Colored People, using its strongest language to date, has condemned the record industry's lack of interest in signing "fair-share" economic agreements. An NAACP spokesman promises the organization will take further action following its national meeting here Feb. 17-18 at the Sheraton Centre.

Three years after release of the NAACP report, "The Discordant Sound Of Music," which spared neither labels nor black superstars, the civil rights organization claims that

not one major record label has committed itself to the NAACP's Operation Fair Share program.

Fred Rasheed, NAACP director of economic development, says the group is "upset about the lack of progress" in fair-share agreement negotiations with the record industry and that the organization's annual meeting will include discussions "on what steps to take." Rasheed expects the response "will be stronger than issuing a statement."

Among actions to be discussed is a possible boycott of CBS Records. Rasheed cautions that the NAACP board "has a policy and procedure to do this—we just don't run out and

boycott." He adds, "We have had boycott situations or selective patronage institutions against two or three companies in the last five or six years. We are prepared to use it in this industry if necessary."

"We have exhausted all of our other means of addressing this issue," he says.

CBS, perceived as the largest of the major labels by the NAACP, has been targeted for special attention by the organization since the 1987 report

in the hope that other labels would follow its lead. Discussions with that company have been ongoing, and the NAACP has also asked Sony Corp. of America board members to pressure CBS, a Sony subsidiary.

According to Rasheed, the goals of the "fair-share" agreements are an increase in minority hiring, the use of more black vendors, and the budgeting of more money for the development of young black performers.

(Continued on page 95)

## KVC Files For Protection As Holding Co. Fails To Sell Firm

NEW YORK—Kartes Video Communications Inc. has filed a Chapter 11 bankruptcy petition in the Federal Bankruptcy Court in Indianapolis. The motion is dated Feb. 8.

The action comes after the failure of New York-based investment firm Eldon Mayer Group to sell the company. Eldon Mayer assumed control of KVC after Atlantic Entertainment chairman Alan Saffron failed to come up with the financing to complete a planned acquisition of KVC and defaulted on payments due original owner Jim Kartes.

According to court documents filed by KVC's outside counsel, Jerald Ancel of Ancel, Miroff & Frank, Indianapolis, the company has assets of \$4,657,097. Total liabilities are \$1,987,942, including \$1,054,062 in unsecured debt and \$140,735 in secured debt.

According to Bill Gallagher, an industry veteran who served as a consultant to KVC until December and

held the title of president, the bankruptcy was a result of the company's tangled financial situation.

"The Mayer Group was trying to sell the company, but you can't sell the company when Jim Kartes has a \$2.4-million lien against the company's assets," Gallagher says, referring further questions to company executives.

KVC officials declined to comment on the action. Neither Kartes nor Ancel could be reached at press time.

The documents filed with the court so far give no indication of whether the company will try to reorganize itself and continue operations under protection of the court, or continue to seek a buyer. Typically, a company has 30 days after filing a petition to file a disclosure statement and begin negotiations with creditors to discuss a payment plan. Any sale or reorganization

(Continued on page 95)

## Record Bar's Bergman Debuts Rock Label Company Has Super Club \$\$, Azoff Distribution

BY EDWARD MORRIS

NASHVILLE—Record Bar board chairman Barrie Bergman has established Jordan Entertainment, a "mainstream rock'n'roll" label to be distributed through Irving Azoff's Warner Bros. operation. Jordan is funded and owned entirely by Super Club, the Belgian conglomerate that purchased Record Bar last year.

The new label will be based in Durham, N.C., near Record Bar headquarters, but will have its publishing and A&R offices in Nashville.

While no acts have been signed officially yet, Bergman says that Jordan is near signing singer/songwriter J.D. Souther and the Nashville rock group Valentine Saloon. He adds that he expects to have a roster of five to eight acts by year's end.

"One of the things we're going to do," Bergman continues, "is go shopping in Europe to see if we can pick up something that's already done, because at this point it's pretty late in the year, and I would like to get something out this first year." Whatever he releases, Bergman stresses, will be out before the last quarter of the year, when superstar product hits retailers. He speculates that he may reserve his potentially hottest titles for the first quarter of next year, since that time is traditionally barren of strong product.

Dixie Gamble has been appointed VP of A&R for the new enterprise, and Cliff Audretch Jr. will be VP of publishing. Gamble's Love 7 and Audretch's Parmusic Group catalogs will be absorbed into Jordan Entertainment through co-publishing arrangements.

David Simone, formerly president of Uni Records, will serve as Jordan's executive VP and will report to Bergman and Azoff. He will be based in Los Angeles. "He's going to do international for both of us," Bergman says.

"I have not signed [a distribution deal] at this point," Bergman says.

## Fla. Judge Bans 2 Live Crew Set From Bins

BY BRUCE HARING

NEW YORK—A Lee County, Fla., judge's ruling that 2 Live Crew's "As Nasty As They Wanna Be" is obscene has led local record retailers to remove the product from the shelves, marking the second such incident there in two years.

Officers of the Lee County Sheriff's Field Support Unit, armed with an order by County Judge Isaac Anderson that declared "Nasty" obscene, visited county record stores beginning Feb. 9.

Managers were told the order stated there was probable cause to believe the recording was obscene, according to a police official, and were advised that selling "Nasty" to minors violated a state felony statute. The law also says selling obscene recordings to adults is a misdemeanor.

Police officials say all of the county's record stores, estimated to number from 24-50, complied with the order without complaint. Twelve stores were visited by police and asked to remove product; the rest were advised by telephone.

Jack Thompson, a Florida attorney whose personal crusade against 2 Live Crew's parent label Skywalker Records has led at least two chains to adopt 18-to-purchase rules in the last month (Billboard, Feb. 10), made the ini-

(Continued on page 86)

"But Irving Azoff and I are in agreement to go through his label, which goes through Warner Bros., which goes through WEA. I'm very excited about it. From a retail perspective, I've seen how good WEA is, and I know how good Warner Bros. is."

Bergman says he will focus on mainstream rock and "some metal" during "the first couple of years" of Jordan's operation. "My guess is then that we'll edge over into some country rock. We're talking to an artist or two who does that. We will not do straight-ahead country or black the first couple of years. But eventu-

(Continued on page 91)

## Oscar Gives A Boost To 'Dead Poets,' 'Left Foot'

LOS ANGELES—Regardless of how the voting for the 62nd Annual Academy Awards eventually turns out, the big winners in the video arena are likely to be Touchstone Home Video's "Dead Poets Society" and HBO Video's "My Left Foot." Both movies received Oscar nominations in four of the big five categories: best picture, best direc-

tor, best screenplay, and best actor. Apparently surprised by the unexpected four top nods for "Dead Poets Society," THV pushed up the street date to March 28 from April 4, the date it had announced prior to the unveiling of the nominations. The new pre-order date for the Rob-in Williams smash is March 22.

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# Time Warner Music, Film Profits Surge But Company Posts Overall Loss In '89

BY DON JEFFREY

NEW YORK—Time Warner Inc.'s recorded music and music publishing companies report half a billion dollars in operating profits last year, a 29.8% increase over 1988's total of \$385 million. Music revenues amounted to \$2.54 billion, a 24.7% rise from the previous year's figure.

For the fourth quarter, the music unit's operating profits rose 11% from the same period the year before to \$141 million on a 13.7% gain in revenues to \$712 million.

Chart-topping artists for Warner's myriad labels during the year include Paula Abdul, Phil Collins, Madonna, Rod Stewart, and the B-52's. The company attributes the big increases in profits to strong international revenues and domestic CD sales.

Time Warner's filmed entertainment division, which includes Warner Home Video and HBO Video, also shows large yearly and fourth-quarter gains. Operating profits were \$80 million in the quarter and \$312 million for the entire year, compared with losses of \$20 million and \$82 million, respectively, in the comparable periods the year before. "Batman" was Warner's big winner at the box office and in home video.

Despite the strong results in movies and records, however, Time Warner had an unprofitable year overall.

Vastly higher interest and amortization expenses, which mushroomed after Time Inc. merged with Warner

Communications Inc. last summer, resulted in a net loss in 1989 for Time Warner of \$256 million. Revenues amounted to \$7.64 billion. In the fourth quarter, the net loss was \$222 million on \$3.09 billion in revenues.

The numbers for the music division represent actual year-to-year comparisons for that unit of WCI. The Time Warner annual figures, however, incorporate only 59.3% of WCI profits and revenues from Aug. 1,

when it bought that share of WCI, to the end of 1989. The buyout was completed Jan. 10.

The merger cost \$14 billion and left the company with a total debt burden of nearly \$11 billion. Interest payments skyrocketed to \$981 million last year, from \$88 million the year before. Depreciation and amortization expenses rose to \$531 million in 1989, from \$223 million in 1988.

(Continued on page 81)

## ABC Radio Networks Wins In Fall '89 RADAR Survey

BY CRAIG ROSEN

LOS ANGELES—ABC Radio Networks is the big winner in the fall 1989 RADAR network ratings survey—topping the key 12-plus demographic with its Information Network making a 6.6% gain, and the 25-54 demo with its Entertainment Network up 5.8%.

Yet in RADAR 40 there were more networks with big losses than with big gains. The big loser in the 12-plus demographic was Westwood One's troubled NBC radio network, which dropped 21%. In the 25-54 demo, NBC took a 22.9% drop. WWI's Mutual Broadcasting System also suffered sig-

nificant losses. Even ABC was hit: Its Direction Network and FM Network dropped 15.3% and 14%, respectively.

Unistar, formerly the Transtar Radio Network and United Stations, was relatively solid in the first ratings period since the two companies merged last September. Its Power network, formerly known as United Stations 1, dipped 0.9%, while its Super network was down 3.1% in the 12+ demo. Super was down 5.6% in 18-49, but still managed to top that demo. Unistar's Ultimate network, which combined US2 and Transtar 2, made minor gains in the 12-plus demo,

(Continued on page 91)



**The Voice Of Australia.** Australia's best-selling artist, John Farnham, celebrates the American release of his single "You're The Voice" with BMG and RCA executives in Los Angeles. Pictured in the front row, from left, are Bennett Kaufman, West Coast director of A&R, RCA Records; Cynthia Leu, former director of international promotion, BMG International; Butch Waugh, VP of national promotion, RCA Records; Farnham; and Rick Dobbis, executive VP/GM, RCA Records. In the middle row, from left, are Randy Miller, VP of product management, RCA Records; Rudi Gassner, president/CEO, BMG International; Bob Buziak, president, RCA Records. And in the back row, from left, are Heinz Henn, senior VP of A&R marketing, BMG International; and Glenn Wheatley, Farnham's manager.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Charisma Records in New York makes the following appointments: **Bob Catania**, VP of promotion; **Lenny Bronstein**, national director of album promotion; and **Al Moinet**, national director of pop promotion. They were, respectively, senior VP of promotion at Island Records; president of Heavy Lenny Promotion; and regional promotion manager at Virgin Records.

**Andy Allen** is appointed senior VP of promotion for Island Records in New York. He was VP of album promotion for the label.

RCA Records in New York appoints **Wynn Jackson** VP of national album promotion, and **Randy Miller** VP of product management. They



CATANIA



ALLEN



JACKSON



WILSON

were, respectively, VP of album rock promotion for Polydor Records, and senior director of marketing, RCA.

Columbia Records appoints **Ken Wilson** national director of black music promotion in New York, and **Guy Eckstine** director of A&R, black music/West Coast, in Los Angeles. They were, respectively, manager of R&B/jazz promotion at Columbia/West Coast, and creative manager for Virgin Music America.

**Robert Smith** is named director of marketing for Geffen Records in



SMITH



RICKMAN



DeREITER



DAVIDSON

Los Angeles. He was VP of marketing at EMI Records.

MCA Records in Nashville promotes **Janet Rickman** to VP of publicity and artist development. She was director of publicity and artist development for the label.

Elektra Entertainment in New York names **Linde Thurman** manager of adult contemporary promotion, and **Geoffrey S. Koonin** controller. They were, respectively, promotion coordinator at Elektra, and associate director of royalties at Atlantic Records.

Capitol Records in Los Angeles appoints **John Grady** regional marketing director, Midwest. He was regional marketing director at Arista Records.

Angel Records in Los Angeles appoints **Dwight DeReiter** regional sales and promotion manager, West Coast. He was a classical buyer at Tower Records.

**RELATED FIELDS.** MTV Networks in New York names **Juli Davidson** senior VP of programming, VH-1, and **Leslye Schaefer** VP of marketing and promotion, "Ha! The TV Comedy Network." They were, respectively, VP of creative services, and VP of marketing and promotion, VH-1.

• VIDEO PEOPLE ON THE MOVE, page 66.

## European Assns. Stung By ASCAP Criticism Say Messinger Off Target On Overhead, Quota Complaints

BY MIKE HENNESSEY

LONDON—Authors' rights societies in the European countries have reacted with a mixture of skepticism, disappointment, and some anger to the strictures of ASCAP managing director Gloria Messinger (Billboard, Feb. 10).

During the recent MIDEM in Cannes, Messinger criticized the level of the European societies' overhead

costs, "subtle" discrimination against foreign repertoire, and moves in some European countries toward stringent local content laws.

An angry reaction has come from Hans Sikorsky, a prominent voice in European rights societies in his capacities as president of the BIEM general assembly, senior vice chairman of GEMA, the German rights society, and vice chairman of the German Music Publishers Assn.

"Everybody knows it is very common in the game between ASCAP and BMI to play tricks on each other at any given moment," he says. "This is the result of the pointless competition between the two societies. The ill-fated American antitrust legislation permits elephant marriages between industrial giants but weakens the position of creative people such as composers, authors, and music publishers by keeping them apart in regard to the economic safeguarding of their intellectual property."

As for allegations of discrimination against American repertoire, Sikorsky says Messinger is fully aware that this repertoire plays a dominant role everywhere in Europe. In effect, he feels, she is implying that compensation for American music usage is not in proportion to the extent of its use and she is suggesting European societies are withholding payments to American rights owners for dubious reasons.

"This is a pretty serious accusation, which clearly imputes illegal if not criminal action is disadvantaging foreign rights owners," Sikorsky continues. "It is embarrassing for the European publishing community and for many American publishers that Messinger suggests that European publishers will accept any kind of cheating procedure regarding the international repertoire they represent. Does she really believe that the European affiliates of American-based publishing companies would accept unfair treatment for themselves and

(Continued on page 81)

## P'Gram Plans E. Berlin Store, Inks E. German Supply Pact

BY ADAM WHITE

LONDON—Even as political and economic events drive East and West Germany together, Western music companies are exploring new cross-border business opportunities.

Following news that BMG and CBS are opening offices in East Berlin, PolyGram has revealed that it is working with a leading department store chain, Centrum, to open a retail store in the city.

PolyGram Germany president Wolf-Dietrich Gramatke says the outlet would sell PolyGram releases and possibly consumer electronics merchandise from Philips. PolyGram would own the store—a site

has already been leased—and Centrum would operate it. No opening date has been set, since negotiations are still in progress.

The store development is one outcome of talks initiated with Centrum last October, says Gramatke. Another result: PolyGram has concluded a deal to supply Centrum with budget-price cassettes for sale through the chain's 16 stores in major East German cities.

The goods will be supplied through PolyGram's Karussell subsidiary, and first shipments of 10,000 units may be made as soon as this week. Karussell is also supplying two other East German convenience store chains with budget

(Continued on page 81)

# Staying Power

Regina Belle. "Stay With Me." <sup>FC 44367</sup>  
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Make It Like It Was <sup>38-73022</sup>. Plus the  
new single, What Goes Around.  
<sup>38-73201</sup>

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3/3 Miami, FL	4/19 St. Louis, MO
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3/10,11 Washington, DC	4/22 Memphis, TN
3/15,16 Los Angeles, CA	4/26 Milwaukee, WI
3/22,23 Oakland, CA	4/27 Nashville, TN
3/29 San Antonio, TX	4/28 Columbus, OH
3/30 Houston, TX	4/29 Richmond, VA
3/31 Dallas, TX	5/3 Boston, MA
4/1 New Orleans, LA	5/4,5 New York, NY
4/5,6 Chicago, IL	5/11 Birmingham, AL
4/12,13 Detroit, MI	5/12 Kansas City, MO
	5/13 Minneapolis, MN
	5/18 Pittsburgh, PA
	5/19,20 Baltimore, MD

ON COLUMBIA.



Produced by Narada Michael Walden for Perfection Light Productions, Nick Martinelli for Watchout Productions Inc. and Barry Eastmond for Zomba Management Inc.

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# Record Plant Reborn As 321 Studios Reunites Many Vets Of Historic N.Y. Site

BY SUSAN NUNZIATA

NEW YORK—Record Plant, which counted Jimi Hendrix, John Lennon, and Bruce Springsteen among its alumni, is being reborn as 321 Studios here.

Former Record Plant GM Nick Schiralli purchased the facility last Dec. 8—nine years to the day after

Lennon left Record Plant and was murdered outside his West Side apartment building. Renovation began immediately after the purchase and, two months later, one recording studio is up and running, two mastering rooms are in business, and plans are under way for an official opening next month; 3/21 is the expected date.

The studio's first project is an album for artist Adam Bomb, and Schiralli anticipates an explosive future for the historic site.

"We took the best of the old Record Plant staff," says Schiralli, who served as GM until July 1988. "We all came back as a family to reunite and to take something that, unfortunately, went down through no fault of the talent here, and we converted it back."

The 321 roster of affiliated producers and engineers reads like a who's who of former Record Plant personnel: Jay Messina, Jack Douglas, Tom Swift, Steve Marcantonio, Jimmy Iovine, Thom Panunzio, Sam Ginsberg, and Jim Ball started their careers at Record Plant and, now successful independents, they all plan to bring projects to 321.

(Continued on page 92)



Remember 'Always.' ASCAP president Morton Gould, left, reminisces with recording artist and ASCAP member Roberta Flack following ASCAP's tribute to Irving Berlin at Broadway's Music Box Theatre in New York. At the tribute, Flack performed Berlin's "Always."

## '60s Rock Star Del Shannon Dead Of Gunshot Wound At 55

BY CHRIS MORRIS

LOS ANGELES—Del Shannon, whose brooding, paranoia-edged hits set a qualitative standard for rockers of the pre-Beatles era, died Feb. 8 in Santa Clarita, Calif., of an apparently self-inflicted gunshot wound. He was 55 years old.

Shannon's body was discovered in the den of his home by his wife, Bonnie, when she returned at 11:25 p.m., according to L.A. County Sheriff's deputy Gabe Ramirez. A .22 caliber rifle was found next to the body. An autopsy has been performed, but results are as yet unavailable; the death is under investigation by homicide detectives.

Bug Music chairman Dan Bourgoise, Shannon's lifelong friend and the singer's manager since 1974, says that at the time of his death, Shannon was ill with the flu. An ex-alcoholic who was subject to sieges of depression, he was also upset because he had just moved into a new house while his old home remained unsold.

"But he never was suicidal," Bourgoise says. "He fooled us all. . . . [He was like] the guy who was being chased in [his song] 'Stranger In Town'—those are the demons and fantasies that consumed him in the end."

Shannon was born Charles Weedon Westover in Coopersville, Mich., on

(Continued on page 92)

## Quality Back; Regan VP/GM Indie Plans Rock, Rap Releases

BY KEN TERRY

NEW YORK—"We don't have an office, we don't have a phone, we don't have a logo, but we're in the record business," says Russ Regan, the newly appointed VP/GM of Quality Records U.S. and a 30-year industry veteran. Quality is in the game, he says, because it has already sold more than 70,000 copies of its debut U.S. release, a single by Timmy T. called "Time After Time."

Quality, a subsidiary of the Winnipeg, Canada-based R-Tek Corp., has also licensed American rights to a Motown reunion series from the U.K.'s Nightmare Productions (see story, page 92). And, once it clears

rights to names for two contemporary labels—one rock, the other R&B/rap—the firm plans to sign up to eight acts in its first year, according to Regan.

Aside from the Timmy T. record and two other singles that are being independently distributed, Quality's U.S. output will be handled by Capitol Special Markets through CEMA, says Paul Popeski, manager of legal and business affairs for R-Tek. CEMA will ship Quality product both to its own accounts and to selected indie distributors, adds Popeski.

Besides Regan, the label has no staff yet, and indie promoters will plug the initial product; Vince Pelle-

(Continued on page 92)

## Soul II Soul Top Nominee For 4th Soul Train Awards

BY DAVID NATHAN

LOS ANGELES—British group Soul II Soul emerged as the leading nominee for the fourth annual Soul Train Awards, announced at a press conference here Feb. 13 at the Beverly Hills Hotel. The awards ceremony will be held March 14 at the Shrine Auditorium in Los Angeles.

The Virgin Records' act received nominations for best R&B/urban contemporary single, group or band; album of the year; song of the year; and best new R&B/urban contemporary artist. The group is scheduled to perform at the ceremony along with Milli Vanilli, Jody Watley, and other stars.

Janet Jackson received three nominations (best R&B/urban contemporary single, female; album of the year, female; and best R&B/urban contemporary music video), as did Quincy Jones (best jazz album; album of the year, male; and best music video).

Show co-hosts Luther Vandross and Bobby Brown will compete head to head in three categories: best R&B/urban contemporary single, male; best R&B/urban contemporary album, male; and song of the year.

Orpheus Records' new artist Eric Gable earned a surprising three nominations for best R&B/urban contemporary single, male; best new con-

(Continued on page 81)

## Disco Haunts Hot 100 As Dance Acts Rule; Kiss Blows Onto Top 40; Bolton Provides

DISCO DIED about 10 years ago, but you'd never know it by looking at this week's Top Pop Albums chart. Four of the top five albums owe much of their success to dance club exposure. Dueling dance divas Paula Abdul and Janet Jackson, whose albums occupy the top two spots this week, lead the pack, which also includes Milli Vanilli at No. 3 and the B-52's at No. 5.

The commercial potency of dance pop is best dramatized by the success of Abdul's "Forever Your Girl," which has logged 52 weeks in the top 10 on the pop albums chart. This ties Guns N' Roses' 1987 metal blockbuster "Appetite For Destruction" for the longest run in the top 10 of any debut album in pop history.

Abdul and Jackson also hold down the top two spots on the Hot 100. Abdul holds at No. 1 for the third week with "Opposites Attract"—her smash duet with the Wild Pair—while Jackson jumps to No. 2 with "Escapade." Jackson's song makes No. 1 on the Hot Dance Music Club Play chart. It's her third No. 1 dance hit in a row.

WELCOME TO YOUR NIGHTMARE—A '70s shock rock revival. Just a few months after Alice Cooper landed his first top 10 hit since 1977, Kiss this week lands its first top 40 hit since 1979. The veteran group achieves the feat as the rock ballad "Forever" jumps to No. 36 on the Hot 100. Kiss was last in the top 40 with the glitzy disco hit "I Was Made For Lovin' You"—which, come to think of it, explains why it found itself shut out for awhile.

Red-hot connections have helped to revive both acts. Michael Bolton co-wrote Kiss' single; Desmond Child produced and co-wrote Cooper's "Poison." But Cooper's follow-up, "House Of Fire," appears to have peaked at 56. It drops a notch to No. 57 this week.

FAST FACTS: Michael Bolton lands his first top 10 album as "Soul Provider" jumps to No. 10 on the pop albums chart. Bolton is one of the few former songwriters-for-hire who has landed a top 10 album as an artist. Among the others: Carole King and Neil Diamond. Among the many who have not: Neil Sedaka, Kris Kristofferson, Mac Davis, and Ashford & Simpson.

Kenny G's "Live" jumps to No. 19 on the pop albums chart. It's the first double live collection to reach the top 20 since the Ozzy Osbourne/Randy Rhoads "Tribute" album hit No. 6 in 1987.

The B-52's land their second straight top 10 single as "Roam" vaults to No. 6 on the Hot 100. The hit, pro-

duced by Nile Rodgers, is likely to surpass the No. 3 peak of its Grammy-nominated predecessor, "Love Shack." The group's album, "Cosmic Thing," has been listed in the top 10 for 15 straight weeks.

Chicago lands its 13th top five hit as "What Kind Of Man Would I Be?" jumps to No. 5 on the Hot 100. With this single, the group has amassed more top five hits in its second career (1982 to the present) than it did in its '70s heyday. One reason for this is that in the '70s, Chicago was primarily an album act. It had five straight No. 1 albums from 1972 to 1976 before it ever landed a No. 1 single. Nowadays, Chicago has its greatest success on the singles chart.

Gloria Estefan lands her ninth top 10 pop hit in four years as "Here We Are" jumps to No. 8 on the Hot 100. How does that stack up next to Karen Carpenter, to whom Estefan is often compared?

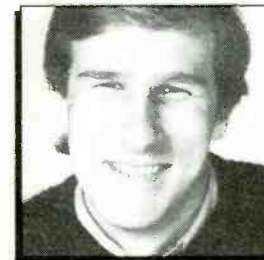
Carpenter landed her first nine top 10 hits ("Close To You" to "Yesterday Once More") in just three years. Beyond the sheer numbers, Carpenter's hits included far more potential standards, while Estefan's have covered a much greater stylistic range.

Milli Vanilli's "All Or Nothing" jumps to No. 4 on the Hot 100, becoming the fifth straight top five single from the duo's smash debut album. The album has remained in the top 10 for 36 straight weeks. . . . Bad English's "Price Of Love" jumps to No. 10 on the Hot 100, becoming the second straight top 10 hit from the group's gold debut album. It follows the chart-topping "When I See You Smile."

Stacy Lattisaw lands her first No. 1 hit on the Hot Black Singles chart with "Where Do We Go From Here," a duet with Johnny Gill of New Edition. Lattisaw peaked at No. 2 on the black chart in 1981 with a remake of the Moments' 1970 smash, "Love On A Two Way Street."

WE GET LETTERS: Harry Weinger, the funkiest white guy in Brooklyn, N.Y., notes that Seduction's "Two To Make It Right," which samples Rob Base & DJ E-Z Rock's "It Takes Two," is also indirectly sampling Lyn Collins' "Think (About It)," a 1972 R&B hit produced by James Brown. The irony? The Seduction hit reached No. 2 on the pop chart last week, higher than any of Brown's singles have climbed.

Jeff Cameron of Fairfield, Conn., notes that "Smithereens 11"—which jumps to No. 47 on the pop albums chart—is the band's first top 50 album. The band just missed with its 1986 breakthrough album, "Especially For You," which reached No. 51.



by Paul Grein



Paula Abdul  
 Aerosmith  
 Gerald Albright  
 Count Basie  
 Jeff Beck (PRS)  
 Pat Benatar  
 Alan Bergman  
 Marilyn Bergman  
 Leonard Bernstein  
 Clint Black  
 Bono (PRS)

First Call  
 Frank Foster  
 Miguel Gallardo (SGAE)  
 Gipsy Kings (SACEM)  
 Dizzy Gillespie  
 Tanya Goodman  
 Amy Grant  
 Great White  
 Sofia Gubaidulina (VAAP)  
 Guns N' Roses

Simply Red (PRS)  
 Ricky Skaggs  
 Leonard Slatkin  
 Michael W. Smith  
 Soul II Soul (PRS)  
 Soundgarden  
 Brian Stoltz (Neville Brothers)

this year's Grammy nominees,  
 and offer our warmest congratulations.

**We're**  
 We're excited for our members who are



**for the Grammys!**

Terry Bozzio  
 Dee Dee Bridgewater  
 Bobby Brown  
 Mike Campbell  
 Larry Carlton  
 Johnny Cash  
 Tracy Chapman  
 Guy Clark  
 Andrew Dice Clay  
 Joe Cocker  
 Willie Colon  
 Commissioned  
 Rodney Crowell  
 D.J. Jazzy Jeff & The  
 Fresh Prince  
 Eddie DeGarmo  
 Dokken  
 Jerry Douglas  
 Mercer Ellington  
 Melissa Etheridge  
 Eurythmics (PRS)  
 Faith No More  
 Jose Feliciano  
 Fine Young Cannibals (PRS)

Marvin Hamlisch  
 EmmyLou Harris  
 Don Henley  
 James Horner  
 Bruce Hornsby  
 Mark Isham  
 Jimmy Jam  
 Mick Jones  
 Rickie Lee Jones  
 Thad Jones  
 Earl Klugh  
 Danny Kortchmar  
 k.d. lang (CAPAC)  
 Mel Lewis  
 Terry Lewis  
 Living Colour  
 Witold Lutoslawski (ZAKS)  
 Jeff Lynne  
 Branford Marsalis  
 Wynton Marsalis  
 Richard Marx  
 Kathy Mattea  
 Metallica  
 Ben Mink (CAPAC)  
 New Kids On The Block  
 Randy Newman  
 Mbongeni Ngema  
 Hayden Nicholas

The Nitty Gritty Dirt Band  
 Clay Ostwald  
 Arvo Part (GEMA)  
 John Patitucci  
 Tom Petty  
 Wintley Phipps  
 Andre Previn  
 Prince  
 Raffi (CAPAC)  
 Bonnie Raitt  
 Restless Heart  
 Smokey Robinson  
 Jose Luis Rodriguez  
 Rolling Stones (PRS)  
 Joe Satriani  
 Peter Schickele  
 Don Sebesky  
 Paul Shaffer  
 Marc Shaiman  
 Janis Siegel  
 Jeff Silbar  
 Carly Simon

Curtis Stone (Highway 101)  
 Russ Taff  
 Third World  
 Tone-Loc  
 Traveling Wilburys  
 Randy Travis  
 U2 (PRS)  
 Luther Vandross  
 Stevie Ray Vaughan  
 Andreas Vollenweider (SUISA)  
 Bunny Wailer (PRS)  
 The Wailers Band  
 Don Was  
 Andrew Lloyd Webber (PRS)  
 Deniece Williams  
 Neil Young  
 Young MC  
 Frank Zappa  
 Ziggy Marley & The  
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 ☆ Nat "King" Cole

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A M E R I C A N S O C I E T Y O F C O M P O S E R S , A U T H O R S & P U B L I S H E R S

# MUSICIAN

## AN OPEN LETTER FROM *MUSICIAN* MAGAZINE

The Pennsylvania state legislature is considering passing a law (S.B. 938, the "Gamble Amendment") that requires any record, cassette or compact disc that contains any *reference* to "suicide, incest, bestiality, sadomasochism, rape or involuntary deviate sexual intercourse, or which advocate(s) or encourage(s) murder, ethnic intimidation, the use of illegal drugs or the excessive or illegal use of alcohol" to be affixed with a warning sticker that says: "WARNING: May contain explicit lyrics descriptive of or advocating one or more of the following: suicide, incest, bestiality, sadomasochism, sexual activity in a violent context, murder, morbid violence, illegal use of drugs or alcohol. PARENTAL ADVISORY."

The sticker must be affixed to the cardboard of the record jacket or plastic of the cassette—not to the shrink wrap. Any merchant who sells an unlabeled record ("Down by the River," perhaps, or "Mack the Knife," *West Side Story* or a Wagner opera) could be arrested, fined and jailed.

This legislation is not only bad law, it is genuinely un-American.

People of good conscience can sincerely disagree about the need for legislation to protect children from entertainment meant for adults, and people of good conscience can certainly debate how best to control pornography. But this legislation goes so far beyond the parameters of legitimate concern that it should be opposed by all honest citizens.

Under this law a merchant could be jailed for selling a copy of Frank Sinatra singing "I Get a Kick Out of You," or virtually any Beatles or Rolling Stones album, or a recording of Laurence Olivier performing *Hamlet*.

If the same law were applied to books, one could be arrested for selling almost any of the great novels of the twentieth century. If the same law were applied to movies and videos, many Disney cartoons could be indicted. If it were applied to plays, Broadway would go dark. Popular music has frequently been a magnet for attacks by forces too cowardly to attack literature, film or theater. There is in some quarters a sense that as popular music and the recording industry have less academic and political protection than other art forms, the recording industry is a safe target for opportunists and demagogues.

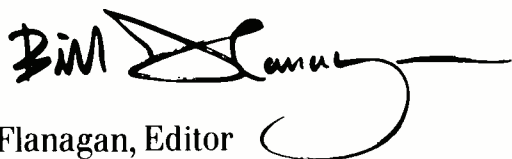
But certification by universities is not a prerequisite for freedom. And art should not depend on political contributions to insure its protection. All Americans, but especially the makers and buyers of sound recordings, should make clear to their elected representatives that they find laws such as the Gamble Amendment to be repugnant.

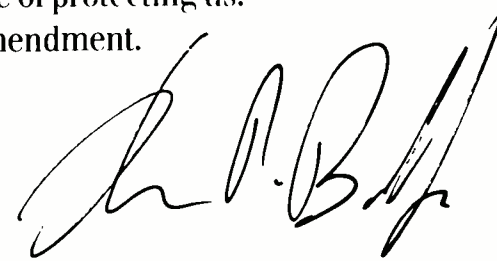
*Musician* magazine calls on the record companies to withhold all product from states passing such repressive laws until those laws are repealed. This is a drastic and expensive step, but it is the only way to protect the manufacturers and the merchants from endless and arbitrary prosecutions, and to alert the general public in those states to how badly their freedoms are being abused by their politicians.

Such a boycott would be a terrible burden on record store merchants—but in the long run not so severe a burden as being arrested and jailed for selling a Beatles album.

All of us who are parents know how hard it is to instill strong moral values in our children. But we will not transfer our parental responsibilities to the state. Nor will we allow ourselves to be unfairly regulated by those who would take away our freedoms under the pretense of protecting us.

All decent Americans should oppose the Gamble Amendment.

  
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## Grammy Awards Embarrassments Need Correcting

■ BY MARK ULES

Every year at this time the National Academy of Recording Arts and Sciences is harshly criticized by many after announcing the nominations for the Grammy Awards. I'm sure that this year will be no exception.

In recent years, the main target of attack has been the category of best new artist. The requirements for eligibility in this category need to be completely redefined. Recently, artists who had had explosive debut years, such as Whitney Houston or Richard Marx, were deemed ineligible for the nomination. Yet a "best new artist" Grammy was awarded to Jody Watley even after many years and many albums with her group Shalamar.

Since history always seems to repeat itself, the artists who were not nominated for best new artist this year include Paula Abdul, New Kids On The Block, Martika, Living Colour, and Karyn White. The act that receives the trophy will join the winner's circle with past awardees like A Taste Of Honey, the Starland Vocal Band, Debby Boone, Men At Work, and Christopher Cross.

### FURTHER PROBLEMS

Other Grammy embarrassments this year include Jeff Lynne not being nominated as producer of the year, even though he produced two of the five nominated albums for album of the year (by Tom Petty and the Traveling Wilburys). Also, what about Prince's "Batdance" being nominated in a vocal performance category? Shouldn't a record without a legitimate vocal performance be ineligible to compete here?

For that matter, shouldn't rap records be allowed to compete in the spoken-word category? And shouldn't an organization dedicated to recognizing excellent achievements in recording arts and sciences add a category to honor the 12-inch single format with awards to engineers and producers for remixes rather than, in 1985, adding a category for best polka recording? And what about that category for album cover art? Even the motion picture academy doesn't give Oscars for movie poster art.

But NARAS members will continue to embarrass themselves right out of the industry, especially as many of the new, young, and upcoming pros and artists are not even aware of their function. NARAS needs to have a major membership drive to get some fresh blood or it will eventually become an organization of just industry veterans who are no longer active in their respective fields. And the Grammy Awards will become completely meaningless.

Mark Ules is an independent producer in Woodland Hills, Calif.

## 'New Artist' Definition Is Too Narrow

■ BY MICHAEL JAY

Four years ago, the National Academy of Recording Arts and Sciences sent shockwaves through the industry when it announced its Grammy Award nominations and Whitney Houston was not nominated for best new artist. Arista Records president Clive Davis followed that with a brilliant Commentary titled "What Does 'New Artist' Really Mean?" (Billboard, Jan. 18, 1986). NARAS defined the term "new artist" with a detailed list of eligibility rules. But until then,

most people didn't know or even care about what those rules were.

Today, many people in the industry have come to understand who will and who will not be eligible to be nominated for best new artist. Therefore it was no surprise that such hot 1989 breakthroughs as New Kids On The Block, Fine Young Cannibals, Living Colour, Paula Abdul, and Karyn White, according to NARAS' rules, were not eligible for the nomination. But how will NARAS explain this year's nomination of the Indigo Girls as best new artist?

The Indigo Girls' debut album was released in 1987, about the same time that New Kids On The Block released their first album, which failed to get any recognition until after their follow-up was released last year. Although on a much smaller scale, the Indigo Girls' road to success followed the same pattern.

After their second album was certified gold and had some action on the single "Closer To Fine," CBS Records repackaged and released their 1987 debut, now titled "Strange Fire," and it is currently charting on Billboard's Top Pop Albums chart.

It is not being kept a secret that this is an old album. The album cover carries a sticker that says, in large letters, "This Album Contains Previously Released Material." Therefore, according to NARAS' rules, shouldn't the Indigo Girls' nomination be disqualified?

In Clive Davis' Commentary, which started the controversy surrounding the best-new-artist Grammy, he said, "... the race for that particular honor will be considerably diminished in validity now that Whitney [Houston] can't even qualify as a contender." That article was printed four years ago and, even though it was written by an industry powerhouse like Davis, it still brought about very little change in NARAS' eligibility requirements. But those rules were altered somewhat so that a new artist today, being in the same position that Whitney was in then, might be deemed eligible by the board of trustees.

However, it is still the validity and the prestige of the Grammy Awards that are at stake. By the year 2000, it may be more meaningful to the new generation of talent to win American Music Awards or MTV Awards. Especially in the best-new-artist category, who will want to join a list of Grammy winners that reads mostly like a who's who of one-hit wonders, including Bob Newhart, Bobbie Gentry, Marvin Hamlisch, the Starland Vocal Band, Debby Boone, and A Taste Of Honey?

Without letting another year go by, the board of trustees of NARAS should change its Grammy eligibility rules for best new artist by thinking in terms of artists' career breakthroughs rather than their debut releases.

Michael Jay owns Captain Hook Productions in Hollywood, Calif.

## AMAs Tarnished By GN'R

■ BY CAL ROBERTS

Approaching the Grammy time of the year, I was eager to see what the American Music Awards would bring forth on the music scene. Everyone in the business feels that those awards, voted by the public, are a precursor of the annual Grammy Awards.

Musically, 1989 was an exciting year, with artists like Milli Vanilli, Paula Abdul, New Kids On The Block, Tone Loc, and M.C. Hammer hitting the big time. Obviously, when these and other major artists are going to participate in a TV network show, shown both here in the U.S. and in many other parts of the world, there is great anticipation of their appearances and performances.

All went well on the AMA show until Guns N' Roses was to be given its award. At this point, perhaps many of you had the same thoughts as I did, knowing the volatility of this group. I was concerned what they might say or do on the network telecast. My worst fears were realized when the two representatives of the group seized the microphone and proceeded to spew forth four-letter invectives.

Can you imagine what the youth of our country and of the rest of the world must think when one of the best-selling acts of the year provides such a decadent public display? Is this the kind of role model we want to present for the youth of the world to aspire to? As Americans, is this the face we want to present to an intercontinental audience as the best we have to offer? I don't think so.

The East Coast audience, which

was getting a live feed from the theater where the awards show was held, was exposed to an unpurged version of Guns N' Roses' remarks. The West Coast got the benefit of some editing, since the program was shown in the 11 Western states on a tape-delayed basis. But, edited or not, it was our moment of shame.

Having spent 36 years in this industry, I was angered, upset, and humiliated by the conduct of the Guns N' Roses representatives. I hope that such performances by recording artists will not be allowed to sully the airwaves again, for the sake of our industry and its integrity.

What many irresponsible people do not understand is that we are currently under some pretty heavy pressure from a variety of groups of do-gooders who would like to see a record rating system imposed by law. We do not need our creative freedoms encroached upon, but the juvenile actions of a few on the American Music Awards does nothing to support our position. Rather, it undermines the industry's contention that it can regulate itself and does not need an outside cop on the beat to police its activities.

The American music industry has brought to the world a history of lyrical and musical excellence. Let's not allow ourselves to be disparaged in front of a world audience. Let us continue to be the leaders and creators of words and music adored by the world throughout the next decade.

Cal Roberts is VP of marketing for Discronics Inc., based in Burbank, Calif.



### MORE CHANGES NEEDED

I am excited about the changes in how your magazine compiles chart information; however, some other changes are needed.

On the albums chart, you still list next to the album whether the album is available on CD. At this point, it seems more appropriate to list whether the album is on LP. I don't know of albums on the chart that are not available on CD, but as your articles point out, vinyl is scarce, late, or non-

existent.

The same holds true for singles. It may be more appropriate to consider the cassette the dominant configuration and put a 7-inch in parentheses to denote availability on vinyl.

Paul Ryneski  
Columbia, Pa.

### USED CDs WITHOUT LONGBOX

I'd like to make a short comment on the CD longbox. Most of my customers never thumb through my new CDs in their longboxes as they did with LPs. Instead, they scan the end of the longboxes, never seeing the 6-by-12-inch graphics.

Our used CDs, however, are

thumbed through. We use the browser display system that displays only the cover inserts. Without the longbox, the customer sees the 5-by-5-inch graphics and buys, buys, buys.

Tom Colglazier  
Owner  
The Audible  
Oshkosh, Wis.

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

# Radio

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## Top 40 Down, As Expected, In Nat'l Arbs; Urban Up Again; N/T Also Rises In Fall

BY SEAN ROSS

NEW YORK—Since top 40's disappointing fall Arbitron results began coming back in early January, top 40 PDs have been attributing the format's slide to the ratings agency's current diary, or to the product available to them, or format malaise, or some combination of the above. PDs have not, thus far, looked to the urban format—perhaps because urban has been subject to many of the same problems as top 40.

But in the newly released Arbitron data on national radio format listening, urban contemporary's share has risen from 7.6 to 8.1 to 8.5 over the last six months, while top 40 has lost 1 1/2 shares in the same amount of time, going 15.9-15.6-14.5. Urban is up in every major demographic. Top 40 is down in every demo except teens.

That is one of the highlights in Arbitron's quarterly look at format performance. Among the others:

- Adult contemporary, which lost a few tenths of a share in the summer ratings—due largely, it seemed, to increased teen listening during mid-days—picked up a few tenths this time to cement its customary national lead. With adult alternative stations counted among its numbers, AC was up 18.9-19.1. (Separately, it would still be No. 1, going 16.9-17.0.)

- News/Talk, which was expected to have a good fall book because of

the strong national news menu, did in fact perform well, even after baseball season ended. N/T's share of national listening was up 12.1-12.6, giving it the largest rise of any format.

- Classic rock stations, which seemed to pick up a few tenths of a share over the summer during the heat of reunion-mania, had almost symmetrical drops this time in most demographics. But whereas classic rock's extra shares seemed to come from album rock stations in the summer, there wasn't a proportionate rise for album rock in the fall. Altogether, rock radio was down 12.9-12.6.

Arbitron uses Billboard's format classifications for all radio stations in its 79 continuous-measurement markets to compile quarterly information on the strength of individual formats vs. each other and against the previous book. National 12-plus shares are displayed on this page. Information on major dayparts and demographics begins on this page and page 87, respectively.

### TOP 40: EMPTY NEST SYNDROME

Top 40 stations have traditionally gone down in the fall book, when the teens go back to school. The chilling part this year is that the fall decline followed a disappointing summer, so that there were no summer gains for top 40 stations to give back.

There's also cause for concern in

that top 40's adult numbers are declining despite recent attempts by many PDs to reorient their stations to older demos. The format was down in 18-34 (22.0-20.5); 25-49 (13.1-11.7); 25-54 (12.2-10.9); 35-64 (7.1-6.5); men 18-plus (11.2-10.0); and women 18-plus (13.5-12.6).

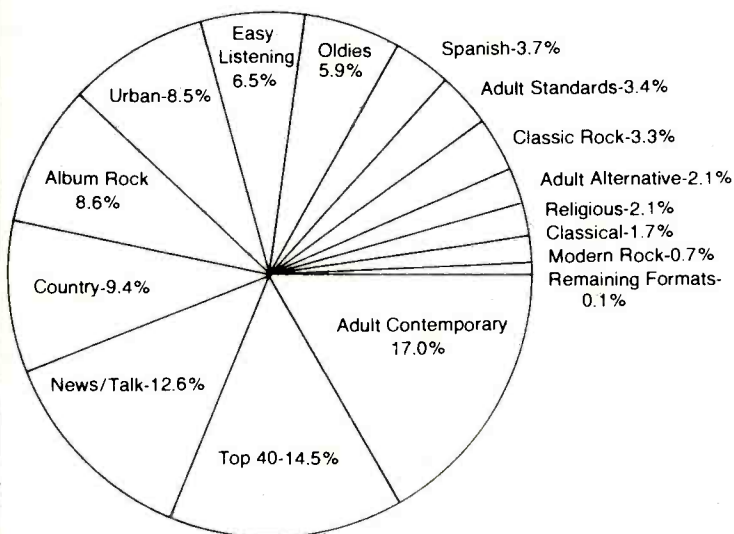
In teen listening, a demo top 40 (Continued on page 87)



**Underground Atlanta.** AC WSTR (Star 94) morning man Terence McKeever celebrated Groundhog Day this month by broadcasting from a Georgia Power manhole until 7:34 a.m., when he surfaced and—like the real Puxsatawney Phil—did not see his shadow, thus guaranteeing an early spring.

## FORMAT SHARE/FALL '89 ARBITRONS

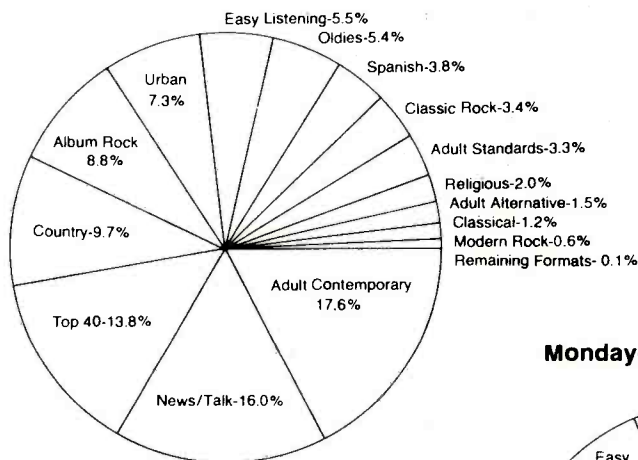
Persons 12+  
Monday-Sunday 6 a.m.-Midnight



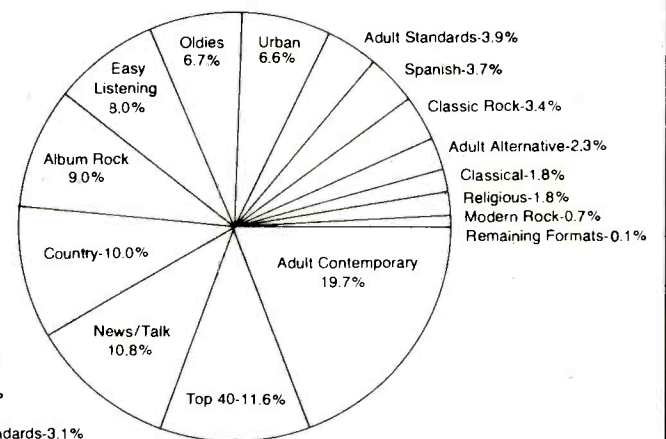
Source: Ratings, the Arbitron Co.; formats, Billboard magazine. Copyright 1990, the Arbitron Co., Billboard magazine.

## FORMAT SHARE BY DAYPART FALL '89 ARBITRONS

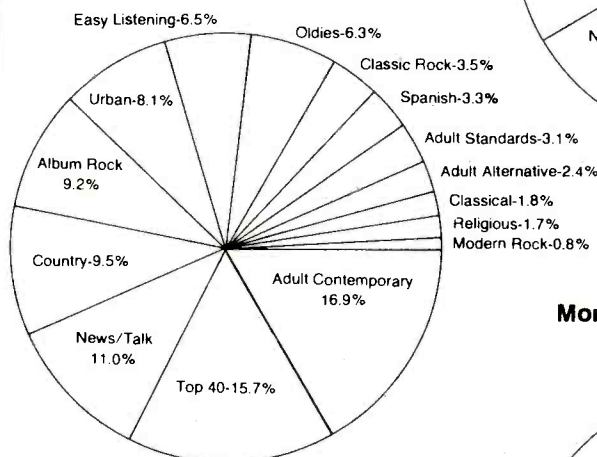
Persons 12+  
Monday-Friday 6-10 a.m.



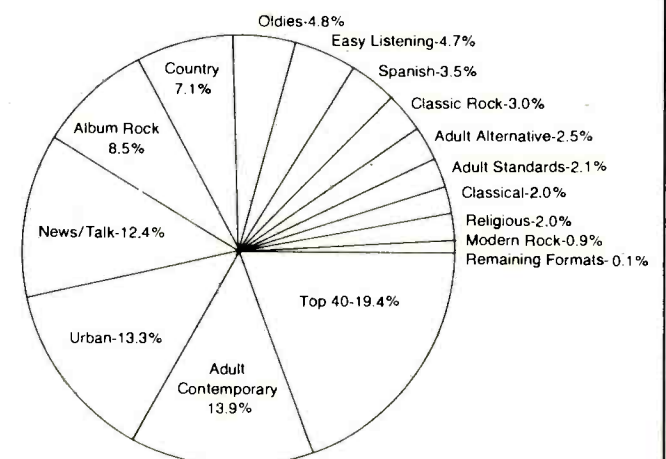
Persons 12+  
Monday-Friday 10 a.m.-3 p.m.



Persons 12+  
Monday-Friday 3-7 p.m.

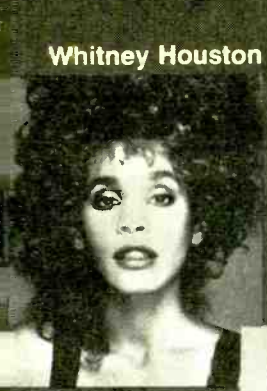


Persons 12+  
Monday-Friday 7 p.m.-Midnight



Source: Ratings, the Arbitron Co.; formats, Billboard magazine. Copyright 1990, the Arbitron Co., Billboard magazine.

Whitney Houston



Daryl Hall John Oates



Eurythmics



Carly Simon



Barry Manilow



Dionne Warwick



Millie Vanilli



Jeffrey Osborne



Kenny G



Melissa Manchester



Taylor Dayne



Anderson Bruford Wakeman Howe



Exposé



Jeff Healey Band



Four Tops



Ray Parker Jr.



Bob Weir with Rob Wasserman



Dion DiMucci



Eric Carmen



Chevy Chase  
Co-Host



Goldie Hawn  
Co-Host



Michael Douglas  
Special Guest Host



Whoopi Goldberg  
Special Guest Host



Burt Bacharach & Carole Bayer Sager



Jermaine Jackson



Lisa Stansfield



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# Off-Color B94 Jokes Net Randolph \$690K; Bartunek To WQXR; Anthony New KODJ PD

**A** PITTSBURGH JURY has awarded WAMO newscaster **Liz Randolph** approximately \$690,000 in her lawsuit against former employer **WBZZ** (B94) Pittsburgh and morning team **Jim Quinn** & "**Banana**" **Don Jefferson**. Randolph sued B94 after she left the station in 1988 claiming the intentional infliction of emotional distress, character defamation, and invasion of privacy from on-air jokes that Quinn & Jefferson made at her expense. Randolph won on all three counts.

A psychiatrist who testified on Randolph's behalf had told the court that the newscaster experienced "acute stress reactions" to jokes that implied Randolph had group sex with the Pittsburgh Steelers or had the hot-line number for the Center for Disease Control memorized. B94's lawyers claimed that listeners were never meant to take the jokes seriously, and that Randolph's stress instead stemmed from previous substance abuse and other personal problems.

Randolph's awards include \$162,500 in compensatory damages and \$487,500 in punitive damages. **Alan Box**, president of B94 parent company **EZ Communications**, says that the company will most likely appeal, and feels that the award was "excessive and way out of line."

**PROGRAMMING: THE SPELL-CHECK FM**

Proving that you do need a pronunciation guide, or at least a spelling checker, to work classical radio, **WQXR** New York names **Tom Bartunek** PD. Bartunek, who replaces **Loren Toolajian**, was previously VP/GM of the Atlantic division of **Keystone Communications**. **Dave Anthony** from oldies **KQQL** Minneapolis is the new PD at similarly formatted **KODJ** Los Angeles, replacing **Kurt Kelly**. Meanwhile, "**The Real**" **Don Steele**, formerly of rival **KRLA**, is now subbing on **KODJ**.

At **N/T XETRA** San Diego, **ND Hal Brown** has been promoted to director of news and operations. Also, morning producer **Mark Zegan** has been named program manager. The pair replace **Michael Packer**, who returns to **WXYZ** Detroit—which he programmed 10 years ago—as VP for parent **Fritz Broadcasting** and operations director for **WXYZ**, replacing **Jim Glass**.

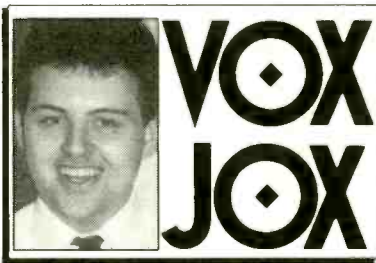
At **Satellite Music Network's** adult alternative **The Wave** format, morning man **Trevor Lee** is upped from mornings to OM/afternoons, replacing **Steve Huntington**. The move follows the Wave's becoming the third SMN format overseen by **Lee Abrams**. **Tim Drum** goes from evenings to mornings.

At **KXXX** (X100) San Francisco, a station with a currently pending ownership transfer, PD **Bill Richards** has been replaced by consultants **Dan O'Toole** & **Garry Mitchell**, who will hold down the programming duties until **Emmis** relinquishes the station. At adult alternative **KNUA** Seattle, **APD Ralph Stewart** is upped to PD, replacing **Bob Linden**.

**AC WLVE** (Love 94) Miami, which had already been leaning toward adult alternative, moves further in

that direction following a complicated swap/lease agreement between the owners of Spanish **WAQI-FM** and **AA WXDJ**. **WAQI's** Spanish format goes to **WXDJ**. The current **WAQI**, meanwhile, will initially pick up adult alternative, but is expected to go brokered ethnic. **WXDJ** GM **Tony Novia** and his entire 32-person staff are out, although **WXDJ's Stu Grant** and **Sandy Thomas** join **WLVE** for nights and production, respectively.

**WAQI's** move to a better frequency comes as the war between that station and rival **WCMQ-FM** heats



by Sean Ross with  
*Craig Rosen & Phyllis Stark*

up. Former **WCMQ** morning man **Javier Romero** is now doing mornings on **WAQI**, and that station claims it will also have **WCMQ PD Betty Pino** working there when her contract runs out April 1. **WCMQ**, however, claims **Pino** is staying. Meanwhile, **WAQI-FM PD Carlos Grillone** is out and programming is being overseen by recently promoted **Viva America** national PD **Adrian Lopez**. And at Spanish **WQBA-FM** Miami, **PD/MD Maria Cristina Ruiz** becomes director of Hispanic sales at top 40/dance **WPOW**; p.m. driver **Agustin Acosta** is acting PD.

At classic rock **KRFX** Denver, **Steve Brill** joins as OM from a similar post at top 40/rock **WZZU** Raleigh, N.C. **Brill** previously programmed classic **WKLH** Milwaukee and was also at **WZOK** Rockford, Ill., where he worked with **KRFX PD Mark McClure**. **McClure** will now go on the air for middays, replacing **Abby Bonell**. Across town, **N/T KBXG** reclaims its old **KNUS** call letters. **GSM Doug Wayland** is now GM, replacing **John Wark**; **AE Guy Postlewait** takes **John Simon's** PD slot.

Contrary to what you read elsewhere, country **WQXY** New Orleans isn't now rock 40, Z-Rock, modern rock, or even top 40. It is now bright **AC WMXZ** (Mix 95.7) with what **Stoner** group PD **Smokey Rivers** calls "adult CHR currents with R&B gold like 'What'cha Gonna Do With My Lovin'" by **Stephanie Mills**, or 'Stomp' by the **Brothers Johnson**. **APD/MD John Volpe** is upped to PD. Previous PD **Dennis Day** stays on for mornings, at least for now, as does the entire country staff. **WMXZ** will be commercial-free for its first month.

Five months after easy **KJOI** Los Angeles became soft AC and changed its nickname to "The Touch," new owner **Viacom** has changed its calls again to **KXEZ** (EZ98.7). Despite this, **Viacom** radio president **Bill Figenshu** says that the change doesn't represent a switch back to easy listening. In fact, the

new age instrumentals, **Touch 98.7's** one tie to traditional easy listening, are gone. "No station has ever been easy here," he says. "It's up to us to tell people what easy means." **KJOI's** staff remains the same following **Viacom's** takeover.

After a brief experiment with **N/T, KRNS** San Antonio, Texas, becomes **KZEP-AM**, simulcasting with its FM sister station. Four staffers are out. **OM Mark Thomas** is leaving adult standards/oldies combo **WTAR/WLTY** Norfolk, Va.; call him at 804-446-2700. At **KPOI** Honolulu, **Bill Mims**, who programmed the station from 1981 through 1986, returns to replace **Paul Mitchell**. **Mims** was last PD at **AC KKPL** Spokane, Wash. **KKPL** morning man **Kevin Knight** adds PD duties.

In an unusual turn of events, **KNRJ** Houston PD **Steve Smith** was already doing extra consulting to a **Don Kelly** top 40/dance client, **KHQT** San Jose, Calif. Although **Smith** is consulting the station separately from **Kelly**, he is now also working, mostly on a promotional basis, with another **Kelly** client, **KKFR** Phoenix, through **Kelly**.

**WJFK** Washington, D.C., PD **Ed Levine** is the proud owner/consultant of new classic rock outlet **WKLL** Utica, N.Y. **Pat Ryan** from **WBEC** Pittsfield, Mass., is the PD; **Michael Stapleford** from crosstown **WKGW** is the GM. **WMHE** Toledo, Ohio, changes calls to **WVKS** (92.5 Kiss) but remains top 40.

**PD Rich Panama** is out at top 40 **WSSX** Charleston, S.C. At top 40 **WTHT** (Thunder 107) Portland, Maine, PD **Ken Benson** is gone and can be reached at 207-797-5277; his replacement is **Ziggie**, who was last a consultant to oldies **WJDM** Elizabeth, N.J. Two weeks after going dark, album **KCLQ** Fresno, Calif., is back as an SMN Z-Rock affiliate.

**AC WHP-FM** Harrisburg, Pa., becomes adult-leaning top 40 **WXBB** (B97.3) under new PD **Mark Daniels**, who will also join **Lee Alexander** in mornings. **Alexander's** former morning partner, **Chris Andre**, now does afternoons, replacing former PD **Brian Williams**. **Big George Threatt**, who was PD of black **WIBB** Macon, Ga., for the last 11 years, is now OM for **WIBB** and sister urban **WFXM**. **Melanie Rose**, who had been **WFXM** PD, stays for p.m. drive.

**AC KZII** Lubbock, Texas, completes an evolution from hot AC to top 40 under PD **Chuck Luck**; it's the first time the market has had a top 40 since **KSEL-FM** in the early '80s. Across town, production director **Rob D'Angelo** becomes PD of **AC KRLB**, replacing **Kris Manning**. Midday man **Paul Ramon** becomes MD.

**PEOPLE: NO LOVE (SPONGE) LOST**

At top 40 **WBBM-FM** (B96) Chicago, night jock **Bubba the Love Sponge** is out; no replacement has been named, but **WLUM** Milwaukee MD **Dana London** is now doing weekends at B96, and **Jonathan Scott** is upped from promotion director to programming/operations coordinator. Across town at top 40 **WKQX** (Q101), **Carla Leonardo** goes

# newslines...

**NEW GAMBLING JAG:** More than a year after the sale of their stations in Baltimore and Norfolk, Va., **WOR** New York morning man **John A. Gambling** and his former partner in **JAG Communications**, **Morton Hamburg**, have entered a partnership to acquire stations with former Treasury Secretary **William Simon**. In the new company, **WESJAG Radio I L.P.**, **Gambling** will be chairman/CEO, **Hamburg** will be president/chief operating officer, and **Simon** will be chairman of the investment committee.

**NEW GMS:** **Lee Coleman** at **KIKI-AM-FM** Honolulu; **Coleman**, who was previously **GSM**, replaces **Casey Stangl**. Broadcast veteran **Bill Hennes** at **WBCK/WBXX** Battle Creek, Mich., is replacing **Chuck Hartshorn**; he was president of an eponymous broadcast consultancy. Also, **WYST-AM-FM** Baltimore **GSM** **William Hooper** becomes director of sales for parent company **United Broadcasting**.

**STATION SALES:** Premier Broadcast Group's **WABY/WKLI** Albany, N.Y., and **WUTQ/WOUR** Utica, N.Y., to L.A. businessman **Paul Bendat** for \$13.5 million; **WICE** Providence, R.I., from **Roger Williams Broadcasting** to **Transet Stations** for \$775,000.

**CONSULTANCY EXPANSIONS:** Canadian consultancy **Broadcast Voice** and **Talent Coaching**, headed by **Steven Thorne**, has become part of **Vallie Consulting's** organization and can be reached at 703-802-0700. Also, **Burkhart/Douglas & Associates** has opened a new radio personnel recruitment division, **People Movers**, headed by new VP/recruitment **Traci Douglas**.

from late nights to nights, and swing jock **Zack Harris** takes her place. **Terry Fox** joins top 40 **WPLJ** (Power 95) New York for overnights from **KSFM** Sacramento, Calif.

Urban **KSOL** San Francisco changes its entire daytime lineup. Joining for mornings are **Tony Fields** & **David Michaels**, the morning team from the late **WBLZ** Cincinnati (now **WGRR**), replacing **Billy Ocean**. **Dude Marvin**, formerly PD of **WZHT** (Hot 105) Montgomery, Ala., does middays, replacing **Chris James**. **Mark Gunn**, also from **WBLZ**, replaces **Debbie Summers** in afternoons. At co-owned urban **WJMO-FM** Cleveland, night jock **Hollywood Haze** is also gone.

Veteran **Pacific Northwest** broadcaster **Robert Hardwick** returns to radio to co-host morning drive at **N/T KING** Seattle. **Hardwick**, who was at crosstown **KIXI** in 1987, joins **Deb Henry**. He replaces **Tony Minor**, who is upped to ND. The dispute between **WOMC** and **WKQI** Detroit over **Kevin O'Neill** has been resolved; after two days off the air due to a noncompete clause with **WOMC**, **O'Neill** is back on middays at **WKQI**.

**Johnny Goyen**, longtime midday person at oldies **KFMK** Houston, is now doing weekends only for the station. His weekday replacement is night jock **J.D. Houston**. Late nighter **Erik Garcia** moves up to nights; weekender **Karen Johnston** succeeds him. Former **WKLS** Atlanta morning driver **Steve Mitchell** returns to the air as p.m. driver of crosstown **AC WSTR**. Also, **Amy Henry** joins **WSTR** as morning producer from rival **WZGC** (Z93).

At classic rock **KLSX**, Los Angeles, **Billy Juggs** signs off, with **Jim Cutter** from **KSDO** San Diego filling the vacated night shift. Top 40/rock **KXXR** Kansas City MD **Marc Cruz** heads to **WSHE** Miami as MD/middays. He's replaced by p.m. driver **Steve Douglas**. In addition, **Kelly Ulrich** goes from overnights to nights and music assistant **Scott Wheeler** replaces her.

**Dave "Doc" Wynter** is promoted from production director to MD/

nights at urban **KMJM** (Majic 108) St. Louis. **Greg Beasley** remains on the air. **Mel DeVonne** is out. At urban **WJHM** (102 Jamz) Orlando, Fla., **Robert Morgan** goes from weekends to late nights, replacing **Yolanda**. **Sonny Cruise** from oldies **KCEE/KWFM** (Cool 92.9) Tucson, Ariz., is the new morning man at **AC KXOA-FM** (K108) Sacramento, Calif. His replacement at **Cool** is **Brian Elder**.

At black **N/T WICI-AM** Chicago, morning news anchor **Diane Thompson** is now hosting nights, replacing **Harold Lee Rush** and **J.J. Jackson's** sports talk show. **Jackson** remains on the morning show. **Rush** becomes promotion director. Swing anchor **Sybil Wilkes** is now doing overnights. At **WZZU** (Rock 93.9) Raleigh, N.C., **Joe Larson** moves from middays to nights, replacing **J.R. Jackson**, who heads for that slot at **KKYK** Little Rock, Ark.

**EVENTS: FROM AGNES TO SUE**

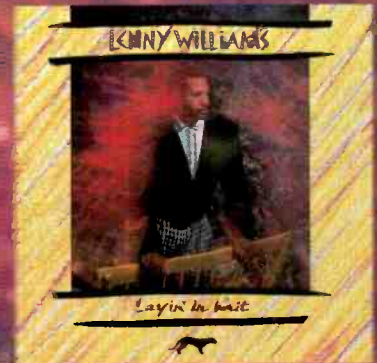
The Gay and Lesbian Alliance Against Defamation (**GLAAD**) of Los Angeles says it is happy with the results of a Valentine's Day campaign to "flood radio stations" with dedications from gay men and lesbians. **GLAAD** circulated fliers with request lines for nine stations, noting that, "On Valentine's Day, you rarely hear love songs dedicated from 'Agnes to Sue' or 'Charles to Joe.'" **GLAAD** spokesman **Rich Jennings** says he heard gay dedications on at least three stations—**KPWR**, **KOST**, and **KODJ**. **Jennings** thinks the campaign "raised consciousness and helped remind stations that gays and lesbians are a part of their audience."

As part of the increasing number of ecology-oriented radio events, **WRUF** Gainesville, Fla., **OM Robert Wideman** is looking for major-market DJs who would like to sing on a "We Are The World"-type song he has written, or who have original songs to contribute to a **DJ AID** album. Contact him at 904-392-0771.

Assistance in preparing this column was provided by **Paul Verna**.

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A 230

HERE'S THE NEW SINGLE

*Here's A Ticket*

A 856

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AND A  
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nominated  
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Grammy Awards

## **RECORD OF THE YEAR**

We Didn't Start The Fire  
**BILLY JOEL**

The Living Years  
**MIKE & THE MECHANICS (PRS)**  
**CHRISTOPHER NEIL (PRS),**  
Producer

Wind Beneath My Wings  
**BETTE MIDLER**  
**ARIF MARDIN, Producer**

## **SONG OF THE YEAR**

Don't Know Much  
**BARRY MANN**  
**TOM SNOW**  
**CYNTHIA WEIL**

We Didn't Start The Fire  
**BILLY JOEL**

The Living Years  
**BRIAN A. ROBERTSON**  
(PRS)  
**MIKE RUTHERFORD**  
(PRS)

Wind Beneath My Wings  
**LARRY HENLEY**

## **BEST RHYTHM & BLUES SONG**

EVERY LITTLE STEP  
**BABYFACE**  
**L.A. REID**

IF YOU DON'T KNOW ME BY NOW  
**KENNY GAMBLE**  
**LEON HUFF**

SUPERWOMAN  
**BABYFACE**  
**L.A. REID**  
**DARYL SIMMONS**

WHEN A MAN LOVES A WOMAN  
**CALVIN LEWIS**  
**ANDREW WRIGHT**

## **BEST ALBUM OF ORIGINAL INSTRUMENTAL BACKGROUND SCORE WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION**

BATMAN  
**DANNY ELFMAN**

THE FABULOUS BAKER BOYS  
**DAVE GRUSIN**

INDIANA JONES AND THE LAST CRUSADE  
**JOHN WILLIAMS**

PASSION - MUSIC FOR THE LAST  
TEMPTATION OF CHRIST  
**PETER GABRIEL (PRS)**

## **BEST INSTRUMENTAL COMPOSITION**

THE BATMAN THEME  
**DANNY ELFMAN**

LETTER FROM HOME  
**PAT METHENY**

MORNING SPRITE  
**CHICK COREA**

SUITE FROM THE MILAGRO BEANFIELD WAR  
**DAVE GRUSIN**

WHO FRAMED ROGER RABBIT SUITE  
**ALAN SILVESTRI**

## **BEST COUNTRY SONG**

SHE DON'T LOVE NOBODY  
**JOHN HIATT**

THERE'S A TEAR IN MY BEER  
**HANK WILLIAMS, SR.**

## **BEST MUSICAL CAST SHOW ALBUM**

ASPECTS OF LOVE  
**DON BLACK (PRS)**  
**CHARLES HART (PRS)**  
**ANDREW LLOYD WEBBER (PRS)**

SARAFINA! THE MUSIC OF LIBERATION  
**HUGH MASEKELA**



# Grammy

## POP NOMINEES

THE B-52'S  
MICHAEL BOLTON  
GLORIA ESTEFAN  
KENNY G  
BILLY JOEL  
BETTE MIDLER  
MIKE & THE MECHANICS (PRS)  
AARON NEVILLE  
NEVILLE BROTHERS  
ROY ORBISON  
LINDA RONSTADT

## ROCK NOMINEES

B.B. KING  
CYNDI LAUPER  
STEVE MORSE  
MÖTLEY CRÜE  
QUEENSRYCHE  
LOU REED  
ANDY SUMMERS (PRS)  
THE TRAVELING WILBURYS  
(GEORGE HARRISON (PRS)  
ROY ORBISON)

## BEST NEW ARTIST

NENEH CHERRY (PRS)  
INDIGO GIRLS

## COUNTRY NOMINEES

ROY ACUFF  
EDDIE ADCOCK  
ASLEEP AT THE WHEEL  
KENNY BAKER  
ROSANNE CASH  
DESERT ROSE BAND  
JOSH GRAVES  
JOHN HARTFORD  
HIGHWAY 101  
RESTLESS HEART  
CHRIS HILLMAN  
THE JUDDS  
ROGER McGUINN  
JESSE McREYNOLDS  
BILL MONROE &  
THE BLUEGRASS BOYS  
NEW GRASS REVIVAL  
BUCK OWENS  
DOLLY PARTON  
RANDY SCRUGGS  
RINGO STARR (PRS)  
HANK WILLIAMS, JR.  
HANK WILLIAMS, SR.  
KEITH WHITLEY  
DWIGHT YOAKAM

## JAZZ NOMINEES

GEORGE BENSON  
RUTH BROWN  
TERRI LYNE CARRINGTON  
RAY CHARLES  
HARRY CONNICK, JR.  
CHICK COREA  
MILES DAVIS  
DR. JOHN  
McCOY TYNER BIG BAND  
PAT METHENY  
JAMES MOODY  
ANITA O'DAY  
JOE SAMPLE  
MARLENA SHAW  
TAKE 6  
YELLOWJACKETS

## NEW AGE NOMINEES

ENYA  
PETER GABRIEL (PRS)  
PAUL WINTER

## RHYTHM & BLUES NOMINEES

BABYFACE  
ANITA BAKER  
JAMES BROWN  
NATALIE COLE  
ARETHA FRANKLIN  
OMAR HAKIM  
STIX HOOPER  
JANET JACKSON  
AL JARREAU  
BEBE & CECE WINANS

## RAP NOMINEES

DE LA SOUL  
PUBLIC ENEMY

## BLUES NOMINEES

RUTH BROWN  
WILLIE DIXON  
JOHN LEE HOOKER  
THE JOHNSON MOUNTAIN BOYS  
B.B. KING  
ALISON KRAUS & UNION STATION  
DELBERT McCLINTON  
KOKO TAYLOR

## GOSPEL NOMINEES

COMMISSIONED  
AL GREEN  
LARNELLE HARRIS  
MYLON & EROKEN HEART  
SANDI PATTI  
PETRA  
TAKE 6  
ALBERTINA WALKER  
MINISTER THOMAS  
WHITFIELD  
AND THE THOMAS  
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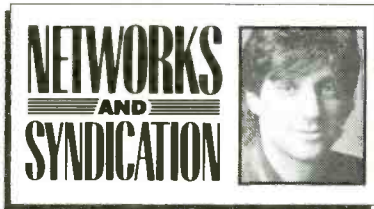


# Kasem's Tenure As WW1's Countdown Man: If It Ain't Broke, Don't Fix It—Just Tweak It

LOS ANGELES—It's been more than a year since Casey Kasem made his debut on Westwood One, but in that period the show has hardly changed. In fact, despite the famed host's much-publicized move from ABC Radio Network's "American Top 40" to WW1's "Casey's Top 40," Kasem says, "Essentially I do the same thing I do since I started doing a countdown for KRLA Los Angeles in 1963."

WW1 executive VP/GM Thom Ferro concurs. "The overall formula of the show [hasn't] changed. If mom's apple pie is the best and everybody loves it, you don't want to mess with it too much."

Ferro, however, admits that WW1 "tweaked things a little . . . to make sure it's a music show." WW1 also



by Craig Rosen

created new jingles, which Ferro says have "more zing to them and higher production values," and made sure that artist stories are as current as possible. It also added a sweep at the top and bottom of each hour.

"We wanted to give [Kasem] a fresh new look without changing the overall body style," Ferro adds. "Casey is certainly the Rolls Royce of

countdowns and we have a terrific association. I could never understand why ABC let him get away."

WW1's Kasem countdown is now on more than 450 affiliates, including WHTZ (Z100) New York and KPWR (Power 106) Los Angeles. According to WW1 director/research Len Klatt, Kasem's show is No. 1 in the countdown ratings race (as per last spring's Arbitron book). At WHTZ 12-34 numbers were up 17% on Sundays in the 10 a.m.-2 p.m. period after Kasem's show was added. After Kasem left AT40, WW1 claims WPLJ New York lost 52% of its audience in that time period.

As one might expect, ABC VP/entertainment programming Tom Cuddy disputes those statistics, pointing (Continued on next page)

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FOR WEEK ENDING FEBRUARY 24, 1990

## MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	6	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY 3 weeks at No. 1
2	2	2	6	HEAD ON WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN
3	3	6	5	BIRDHOUSE IN YOUR SOUL ELEKTRA 7-64998	THEY MIGHT BE GIANTS
4	5	12	3	NOTHING COMPARES 2 U CHRYSALIS 23488	SINEAD O'CONNOR
5	11	—	2	BLUE SKY MINE COLUMBIA 38-73250	MIDNIGHT OIL
6	4	4	6	GETTING AWAY WITH IT FACTORY IMPORT	ELECTRONIC
7	6	10	5	HERE I AM (COME AND TAKE ME) VIRGIN 7-99141	UB40
8	12	17	3	DELIVERANCE MERCURY LP CUT/POLYGRAM	THE MISSION U.K.
9	15	26	3	JEALOUS OF YOUTH EPIC 34-73151	THE THE
10	13	21	4	THE DOWNTOWN LIGHTS A&M LP CUT	THE BLUE NILE
11	7	5	15	NO MYTH RCA 9111	MICHAEL PENN
12	10	16	4	FAITH AND HEALING SIRE LP CUT/REPRISE	IAN MCCULLOCH
13	9	8	6	THE SENSUAL WORLD COLUMBIA 38-73098	KATE BUSH
14	14	15	5	RAZOR BLADES OF LOVE RCA 9160	THE SILENCERS
15	24	27	3	HELLO ATLANTIC 7-87989	THE BELOVED
16	18	20	4	YESTERDAY GIRL CAPITOL LP CUT	THE SMITHEREENS
17	23	—	2	BITING MY NAILS MUTE 7-75525/ENIGMA	RENEGADE SOUNDWAVE
18	8	3	13	HOUSE COLUMBIA LP CUT	THE PSYCHEDELIC FURS
19	21	25	4	RESPECTFULLY KING OF RAIN EPIC LP CUT	THE RAVE-UPS
20	17	13	8	WHERE DO WE GO FROM HEAVEN SIRE LP CUT/REPRISE	MIGHTY LEMON DROPS
21	22	24	3	A HARD RAIN'S A GONNA FALL MCA 53805	EDIE BRICKELL
22	30	29	3	THE DEVIL IN ME SIRE LP CUT/REPRISE	JOHN WESLEY HARDING
23	25	23	11	DOWN IN IT TVT 2611	NINE INCH NAILS
24	19	9	13	ROAM REPRISE 7-22667	THE B-52'S
25	NEW ▶	1	1	I BUILT THIS GARDEN VIRGIN LP CUT	LENNY KRAVITZ
26	20	14	8	DON'T LET ME DOWN, GENTLY POLYDOR LP CUT	THE WONDER STUFF
27	NEW ▶	1	1	I'M NOT SCARED ATCO LP CUT	RAINDOGS
28	NEW ▶	1	1	AMERICAN EYES FONTANA LP CUT/MERCURY	THE LILAC TIME
29	26	22	12	BABYDOLL WARNER BROS. LP CUT	LAURIE ANDERSON
30	16	7	14	STANDING THERE Geffen 7-21383	THE CREATURES

Billboard, copyright 1990. ○ Tracks with the greatest airplay gains this week.

## NETWORKS AND SYNDICATION

(Continued from preceding page)

out that they are two books old and taken from a market where the shows do not run simultaneously. Cuddy says ABC's research from the fall 1989 Arbitron in top 10 ADIs with 12-34 listeners has "AT40" with a 1.3 and "Casey's Top 40" with a 1.1.

WW1, meanwhile, has to answer the question that ABC heard constantly in its last years with Kasem: How long can "Casey's Top 40" last? "The beauty of radio is that it's a voice," says Ferro. "Paul Harvey is, I believe, in his 70s and still going strong."

He continues, "Casey was the one that created the mystique that surrounds the show. He has the familiar voice that people have grown to love and know all their lives. It doesn't matter if you are 15, 30, or 40, you know who Casey is... Since the program is chart sensitive, as long as we are playing the hits, it will be viable as long as Casey wants to do it."

And Kasem shows no signs of slowing down. The first of several

specials hosted by Kasem, "Casey's Top 40 Movie Hits Of The '80s," is set to air the week of March 19, and beginning April 2, Kasem will host a 4-6 minute daily feature called "Casey's Biggest Hits."

That show will be available to stations that carry Kasem's countdown. The shortform daily will be like a segment from the countdown, with Kasem's familiar teaser/bio format and will feature a different No. 1 from the '80s each day. Kasem says he has "at least a dozen good ideas" he wants to do on radio.

"I find that I have as much enthusiasm, if not more, than I ever had. Very often when you take on a new project, a new commitment, it increases your vitality and enthusiasm," Kasem says. "When I listen to the shows on Sunday morning—and I do listen—I can hear it."

Before Kasem debuted on WW1 in January 1989, he was on a six-month hiatus due to contract restraints with ABC. The layoff had positive as well

as negative effects. "The only thing that might have been difficult initially," he says, "was to get the rhythm down for [staffers] who hadn't done it before. Once that rhythm was there, we could begin to place our priorities in the creative areas that really count."

Kasem recalls that the first WW1 show took about 12 hours to tape. The staff has now reached the point where the average show takes three to six hours to finish.

Ferro says the six-month layoff "gave Casey a nice chance to rest, get his composure, and start anew." The time off also meant that "stations missed him and wanted him. We picked up markets like San Diego, San Francisco, and Los Angeles, where he hadn't been on in a few years."

Kasem has nothing but kind words for his successor Shadoe Stevens and rival Rick Dees. Ferro, however, has a different point of view. "Sure there is competition, but it's not really a rivalry like the McCoys vs. the Hatfields. We think Casey is the premier. When you are on the top, everybody else competes with you."

WW1 has several other countdowns, but if it were looking for yet another, Ferro says he would take Dees over "AT40." ABC has "had some problems plugging in a host into a show that was so host-intensive," says Ferro.

The rivalry moved to court in June, when ABC was successful in halting WW1 from using the "AT40"-like abbreviated moniker "CT40" (Billboard, June 22). Today, however, Ferro dismisses the incident. "ABC came at us with that and we decided it wasn't worth a big legal battle."

ABC also attempted to get a digital edge on WW1 by offering "AT40" on compact disk (Billboard, July 8). Ferro does not rule out an eventual move to CD for "Casey," but says at this point WW1 will stick with vinyl disk.

### AROUND THE INDUSTRY

ABC, meanwhile, is becoming the first network to offer country music specials on CD. The first, "Hank Williams Jr. Live In Concert," hosted by "American Country Countdown" personality Bob Kingsley, will be available May 23-28. The special, available on a 2-CD basis, will also be distributed on vinyl.

ABC has announced plans for two upcoming specials: "Long Live Rock: A Memorial Day Tribute" and "Remembering Lennon 10 Years Later." Both specials will be four hours long and will be produced by Denny Somach, the man who is also at the production helm of the ambitious "DK 35: Don Kirshner's 35th Anniversary Of Rock'N'Roll." "Long," which will be offered for broadcast from May 23-28, will feature rare interviews with Jimi Hendrix and Janis Joplin. "Lennon," which will be available Nov. 22-Dec. 8, will have new interviews with Yoko Ono, Julian Lennon, and the three surviving Beatles.

Meg Lyons joins Superadio as director of affiliate relations; Lyons is lead singer of Boston's Swinging Erudites, now infamous for the "Walk With An Erection" song that figured into several FCC indecency citations last year.



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# ALBUM ROCK TRACKS™

				Compiled from national album rock radio airplay reports.			
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST		
				★★ NO. 1 ★★			
1	2	2	7	WHAT IT TAKES Geffen 4-19944	AEROSMITH 1 week at No. 1		
2	1	3	12	BLACK VELVET Atlantic 7-88742	ALANNAH MYLES		
3	5	7	6	ALMOST HEAR YOU SIGH Columbia 38-73093	ROLLING STONES		
4	4	4	6	THE DEEPER THE LOVE Geffen 4-19951	WHITESNAKE		
5	7	8	11	NO MYTH RCA 9111	MICHAEL PENN		
6	6	5	8	I WISH IT WOULD RAIN DOWN Atlantic 7-88738	PHIL COLLINS		
7	9	12	8	HOUSE OF BROKEN LOVE Capitol 44491	GREAT WHITE		
8	10	13	5	A FACE IN THE CROWD MCA 53781	TOM PETTY		
9	3	1	14	BAD LOVE Duck 4-19980/REPRISE	ERIC CLAPTON		
10	11	15	6	I GO TO EXTREMES Columbia 38-73091	BILLY JOEL		
11	18	—	2	BLUE SKY MINE Columbia 38-73250	MIDNIGHT OIL		
12	13	16	6	SOMETIMES SHE CRIES Columbia 38-73095	WARRANT		
13	8	6	13	ANYTIME Capitol 44471	MCAULEY SCHENKER GROUP		
14	14	19	6	SWEET SOUL SISTER Sire 4-19926/REPRISE	THE CULT		
15	21	30	3	THE ROAD TO HELL Geffen LP CUT	CHRIS REA		
16	16	14	8	PRESTO Atlantic LP CUT	RUSH		
17	19	23	11	ALL OVER BUT THE CRYIN' Elektra LP CUT	THE GEORGIA SATELLITES		
18	28	39	3	BLUES BEFORE AND AFTER Enigma 44516/CAPITOL	THE SMITHEREENS		
19	17	18	6	TOO LATE TO SAY GOODBYE EMI 50234	RICHARD MARX		
20	12	9	10	NO MORE REPRISE LP CUT	NEIL YOUNG		
				★★★ FLASHMAKER ★★★			
21	NEW ▶	—	1	99 WORLDS MCA 53726	PETER WOLF		
22	25	32	4	LONE WOLF Capitol LP CUT	HAVANA BLACK		
23	27	41	3	FOREVER Mercury 876 716-7/POLYGRAM	KISS		
24	15	10	10	BEST OF WHAT I GOT Epic LP CUT	BAD ENGLISH		
				★★★ POWER TRACK ★★★			
25	47	—	2	THE HEART OF THE MATTER Geffen 4-19898	DON HENLEY		
26	NEW ▶	—	1	NO ALIBIS Duck LP CUT/REPRISE	ERIC CLAPTON		
27	26	27	12	GIMME YOUR GOOD LOVIN' Epic 34-69036	DIVING FOR PEARLS		
28	29	33	5	A HARD RAIN'S A GONNA FALL MCA 53805	EDIE BRICKELL		
29	38	—	2	THE WAY IT IS Geffen LP CUT	TESLA		
30	31	38	5	PRICE OF LOVE Epic 34-73094	BAD ENGLISH		
31	42	—	2	WITHOUT YOU Elektra 4-64985	MOTLEY CRUE		
32	23	24	6	DIRTY DEEDS Blackheart 34-73215/EPIC	JOAN JETT		
33	35	35	6	FLY HIGH MICHELLE ATCO 7-99135	ENUFF Z'NUFF		
34	24	21	19	A GIRL LIKE YOU Enigma 44480/CAPITOL	THE SMITHEREENS		
35	43	44	3	CALL OF THE WILD Mercury 876 564-4/POLYGRAM	COMPANY OF WOLVES		
36	NEW ▶	—	1	JEALOUS AGAIN DEF AMERICAN LP CUT/GEFFEN	THE BLACK CROWES		
37	40	42	3	BACK TO SHALLA-BAL Relativity LP CUT	JOE SATRIANI		
38	44	46	3	TRUE BLUE LOVE Atlantic 4-88768	LOU GRAMM		
39	32	26	21	I REMEMBER YOU Atlantic 7-88886	SKID ROW		
40	37	28	22	LOVE SONG Geffen 7-22856	TESLA		
41	46	—	2	CUTS YOU UP BEGGAR'S BANQUET 9140/RCA	PETER MURPHY		
42	20	11	11	FIGURE OF EIGHT Capitol 44489	PAUL MCCARTNEY		
43	41	37	5	BROTHER, DON'T YOU WALK AWAY Columbia 38-73235	HOOTERS		
44	48	—	2	BETTER DAYS A&M LP CUT	GUN		
45	34	25	15	I CAN'T EXPLAIN Mercury 876 190-4/POLYGRAM	SCORPIONS		
46	45	45	3	LOVE DON'T COME EASY I.R.S. 73007	THE ALARM		
47	39	40	7	HOUSE OF FIRE Epic 34-73085	ALICE COOPER		
48	49	48	3	DREAM ON Columbia 38-75220	BRITNY FOX		
49	33	22	14	IF DIRT WERE DOLLARS Geffen LP CUT	DON HENLEY		
50	22	17	11	INNOCENT DAYS A&M 1467	GIANT		

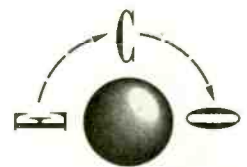
Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

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# Soft AC Format: Hard Ground For New Competition

BY SEAN ROSS

NEW YORK—It may be the softest, easiest contemporary position on the dial, but it will no longer be peaceful or secluded.

While soft AC stations may have modified their music in recent years, the general consensus among PDs in that format is that they have not undergone enough of a change to create a hole for an even softer AC approach. So the stations that are abandoning easy listening for soft AC will not be slipping into a pre-existing niche but, in many cases, fighting it out with incumbent soft ACs for their position.

Since December alone, such easy listening stalwarts as WEZW Milwaukee, WSHH Pittsburgh, KABL San Francisco, KOSI Denver, and WLIF Baltimore have segued into soft AC in markets where the format was already being done. In doing so, they hope to emulate the success of WEAZ (EZ101) Philadelphia and WJYE Buffalo, N.Y., two easy-to-soft AC converts that entered the format leading their soft AC rivals.

WEAZ and WJYE both came into the format with an "obvious advantage," according to Lou Patrick. Now with Bolton Research, Patrick was PD for the last year and a half at WKSZ, the station whose soft AC lead WEAZ usurped. "When a beautiful music station transitions to soft AC, generally nobody comes in and takes the easy format when they give it up. Radio listening is habitual and until somebody breaks listeners' habits, they'll probably continue listening. So WEAZ was able to keep some of their audience while attracting new listeners."

WEAZ was the launch station for Unistar's Special Blend format, a service that WEZW and KABL are also using. Since Special Blend's launch, Unistar's Format 41, a service that was a prototype for soft AC in the mid-'80s, has become somewhat bouncier and more up-tempo. And many of the early soft ACs have moved away from the Frank Sinatra/Nat King Cole/Engelbert Humperdinck material that gave them a stronger MOR edge than most conventional ACs.

That might suggest that if the new clump of soft ACs are not moving into a new format, they are at least assuming one vacated by their predecessors. But most of the new soft ACs—especially those trying to distance themselves from an easy past—are not playing the MOR-edge material either. And Patrick says, "If you asked someone what the major musical differences are between us and WEAZ, I don't think they can tell."

Most soft AC PDs agree. "KABL came in cloning us; they really don't have their own niche," says KOIT San Francisco PD Suzy Mayzel. "They couldn't out-soft us, because we're pretty soft. We made sure that we didn't create a flank for them. What you heard a year ago on the station is pretty much what you'll hear today."

"We still play the Fleetwoods, Johnny Mathis, and Dusty Springfield, but we never played Sinatra and Nat King Cole. And KABL doesn't touch them either, so we're still the softest station in town."

"WEZW left their beautiful-music niche, which they'd done very well with, and moved into an arena that's already full," says Fred Brennan, newly named PD of WLTQ Milwaukee. "There's a [mainstream] AC in the market, and there's a light AC in the form of our station."

Surprisingly, most of the PDs of new soft ACs admit that they're going into a format whose position is already taken. But because of easy listening's much-discussed sales problems of recent years, and because many easy stations were seeing their 25-54 numbers erode, often at the hands of soft ACs, they opted for soft AC anyway.

"Easy was a tough cookie to sell," says WSHH PD Joe Fenn. "We had great 12-plus numbers, but we were fifth or sixth 25-54, and that's pretty much what all the easy listening stations were going through. The reason to change was to increase our 25-54. We're still trying to find a niche, whether it's between soft AC and AC or between AC and contemporary. It may come down to a slug fest between us and WLTQ, [brighter ACs] WHTX and WMXP, [oldies] WWSW, and every station in town that goes after 25-54 audience."

Similarly, when KBIG Los Angeles went from easy to soft AC four years ago, it did so after rival KIQQ (now KQLZ) had gone to Format 41. Although KBIG has since moved more toward mainstream AC, PD Rob Edwards says that at the time his objective was to "duke it out with KIQQ [and] take back the 25-54 listeners that we had previously lost to them."

"We don't think [the opportunity] is a case of how soft we are," says WLIF PD Bob Moke. "It may be related as much to consistency. Some people feel 92 Star [rival WYST-FM]

is light AC. Others think of it as an oldies station. Our goal is to establish ourselves as a consistent light AC station."

While Baltimore, San Francisco, and Denver are markets where, thus far, nobody has shown interest in the easy listening franchise, in Pittsburgh top 40 WNRJ has become WEZE-FM, aimed at WSHH's old easy listening audience. While Fenn says that hasn't changed his station's game plan, John Gallagher, PD of rival WLTJ, likens WSHH to "a man without a country. I can't see them taking audience from us because we're the established station. We have the niche. We have the image. We're known for what they do; they're not. They were the station that had to change; we weren't."

"We're not concerned about WSHH in any respect. Their music is too up-tempo. Their jocks sound beautiful music, and you can't execute soft AC with easy listening jocks. They have a stigma in the market as the easy station. There's no reason for our audience to go there."

WLTQ's Brennan has a similar take on WEZW: "We're locally researched and locally originated, so what they're doing really has no bearing on us. We feel there will be no impact."

But Bolton's Patrick warns that when WEAZ turned on against WKSZ using "tons of TV, for six months we stayed on our predetermined advertising course and that wasn't working. Finally, we did advertise heavily about what we were, and in this book, although WEAZ's 12-plus numbers remain very strong, we regained the lead in 25-54 women, which is really our target demo."

"In retrospect, if our marketing approach had been different, we proba-

bly could have held them off, although I don't know if we could have held them off completely," says Patrick. "We can't tell beautiful listeners that since they don't play beautiful music, forget them and listen to us because they didn't change on you."

But WYST-FM PD Jim Rafferty, who was Patrick's APD at WKSZ until last year, does think one soft AC can steal another soft AC's former easy listeners. "We feel like we've been doing the format right and if people are going to listen to it, they should listen to the original. And it's advantageous to us to position it that way. We have several different liners of that sort on the air, i.e., 'The first is still the favorite,' or 'The station that knows how to relax you.'"

(Of all the soft AC battles, the WYST/WLIF race is the one that seems most likely to become heated. Neither PD speaks well of his rival. And WYST staffers are upset about the post-format-change memo WLIF circulated to clients, which, among other things, promised to "eliminate a need for WYST" and suggested that the recent collapse of parent company United Broadcasting's sale would leave WYST "virtually powerless to react to... our major TV campaign.")

KBIG's Edwards says that, despite having vacated the soft AC position some time back, KBIG still picked up disenfranchised easy listeners when crosstown KJOI went soft AC last year. "I would just attribute it to some ancient listening patterns. There were some people who listened to KBIG after the change who still listened to KJOI for easy. When KJOI changed, they just listened to us more."

## The New Beat Propels PowerJam Conference Urban Network Panel Addresses Rap, Dayparting

BY CRAIG ROSEN

LOS ANGELES—The timing could not have been better for the Urban Network's first PowerJam Programming Conference, held here Feb. 7-12. After all, the fall Arbitron had given many urban stations a boost on their "churban" competitors (Billboard, Feb. 10), and the host city had just experienced the birth of its first full-powered urban outlet in more than four years, KKBT (The Beat).

So while incumbent urban leader KJLH was the convention's host station, KKBT may have been more prevalent than any particular topic. During a panel on playlists, for instance, moderator Vinny Brown, PD of WRKS New York, said jokingly to KJLH MD Lynn Briggs, "Suppose a new competitor comes on in your market." KACE Los Angeles PD Steve Woods interrupted, quipping, "Has that happened?" Briggs responded, "The competition is there. You still have to focus on what you do and your listeners."

"You have to do what brought you to the dance," added Woods. "Sometimes you have to guide listeners and remind them what you are going to do for them." Briggs also pointed out that KPWR (Power 106) originally

signed on as an urban station before becoming more dance-oriented.

KKBT also came up on a panel about black AC. Despite the fact that the number of churban stations that deny any specific link to blacks has dropped sharply in the past year, and that KKBT freely admits to being an urban station, which KPWR never did, RCA's James Jordan expressed concerns about "stations [that] are not operated by us, which could make a problem for us down the line, because we aren't controlling our own music."

KKBT was also discussed in the Friday afternoon consultants' panel. Although Don Kelly and protégé Tony Gray of Gray Communications engaged in a heated debate over the fate of "churban" format stations, both agreed with the two other panelists, Lee Michaels and Dean Landsman, that KKBT has a good chance to make the urban format a major success in Los Angeles.


"Hopefully they'll hire a programmer that knows the format well enough," said Kelly. "They're almost a shoo-in for a five [share] if they do it right." While attendees complained about KKBT's fluctuating music mix during the first week—sometimes almost AC, sometimes more up-

tempo—most acknowledged that owner Evergreen Media had just wanted to get the new format on the air. "They debuted with a 0.4; they had to do something," said Michaels. "I think they wanted to get it on the air before the convention to get people to talk about it," added Kelly.

During that session, KKBT MD Frank Miniaci sat quietly, apparently unrecognized by the panel and other attendees. KKBT executive VP/GM Jim DeCastro and PD Liz Kiley, meanwhile, were in the halls, where Kiley was, by one attendee's account, "the belle of the ball" with would-be Beat jocks.

Another prevalent topic at the Urban Network conference, and another one that had no specific panel devoted to it, was black radio's resistance to rap music. While MCA Records CEO/president Al Teller, in his keynote address, did acknowledge "the continued growth of black radio" and credited it with breaking such MCA acts as Guy, which sold more than 2 million records "almost entirely generated by black radio," he also asked, "Is success beginning to spoil black radio? Are you relying too little on your musical instincts and too much on advertising demo-

(Continued on next page)



# Hot Hits in Tokio

Week of February 4, 1990

① I'll Be Good To You Quincy Jones featuring Ray Charles & Chaka Khan

② Pump Up The Jam Technoistic featuring Felly

③ Too Late To Say Goodbye Richard Marx

④ Two To Make It Right Seduction

⑤ Another Day In Paradise Phil Collins

⑥ Rhythm Nation Janet Jackson

⑦ Everything Judy Watley

⑧ All Dr Nothing Milli Vanilli

⑨ How Am I Supposed To Live Without You Michael Bolton

⑩ Dangerous Roxette

⑪ Opposites Attract Paula Abdul

⑫ Escapade Janet Jackson

⑬ Lambada Kaoma

⑭ Seven O'Clock Quire Boys

⑮ All Around The World Lisa Stansfield

⑯ Rock And A Hard Place The Rolling Stones

⑰ Back To Life Soul II Soul

⑱ Downtown Train Rod Stewart

⑲ Words The Christians

⑳ Black Shoes Cher

㉑ Here We Are Gloria Estefan

㉒ We Didn't Start The Fire Billy Joel

㉓ Swing The Mood Jive Bunny & The Mastersmivers

㉔ Furi Furi 85 Southern All Stars

㉕ Room B.52's

㉖ Aitaku Natta Tokimi Kimiha Kokoni Inai Southern All Stars

㉗ Anything I Want Kevin Paige

㉘ Don't Know Much Linda Ronstadt

㉙ Baby You're Mine Basia

㉚ Tender Lover Babyface

㉛ Can't Be Sure The Sundays

㉜ Whatever It Takes Cheryl Lynn

㉝ Tell Me Why Exposé

㉞ What Good Is Love Bill Champlin

㉟ I Try Roby Duke

㊱ Scandalous Prince

㊲ Don't Make Me Over Sybil

㊳ Mustapha Dick Lee

㊴ Oh Father Madonna

㊵ With Every Beat Of My Heart Taylor Dayne

㊶ I Remember You Skid Row

㊷ Wonderers Yumi Matsutoya

㊸ Sweet And Sassy Kim Waters

㊹ Free Fallin' Tom Petty

㊺ Steamy Windows Tim Turner


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㊼ What Kind Of Man Would I Be Chicago

㊽ Let Love Rule Lenny Kravitz

㊾ Not Three Rings With You Michael Jeffries feat with Karyn White

㊿ Love Is The Place To Be Workaholic



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# YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

## POP SINGLES—10 Years Ago

1. Crazy Little Thing Called Love, Queen, ELEKTRA
2. Do That To Me One More Time, Captain & Tennille, CASABLANCA
3. Yes, I'm Ready, Teri De Sario with K.C., CASABLANCA
4. Cruisin', Smokey Robinson, TAMLA
5. Rock With You, Michael Jackson, EPIC
6. Longer, Dan Fogelberg, FULL MOON/EPIC
7. On The Radio, Donna Summer, CASABLANCA
8. Desire, Andy Gibb, RSO
9. Coward Of The County, Kenny Rogers, UNITED ARTISTS
10. Sara, Fleetwood Mac, WARNER BROS.

## POP SINGLES—20 Years Ago

1. Thank You (Falettinme Be Mice Elf Agin)/Everybody Is A Star, Sly & the Family Stone, EPIC
2. Hey There Lonely Girl, Eddie Holman, ABC
3. Bridge Over Troubled Water, Simon & Garfunkel, COLUMBIA
4. I Want You Back, Jackson 5, MOTOWN
5. Travelin' Band/Who'll Stop The Rain, Creedence Clearwater Revival, FANTASY
6. No Time, Guess Who, RCA
7. Raindrops Keep Falling On My Head, B.J. Thomas, SCEPTER
8. Psychedelic Shack, Temptations, GORDY
9. Venus, Shocking Blue, COLOSSUS
10. Rainy Night In Georgia, Brook Benton, COTILLION

## TOP ALBUMS—10 Years Ago

1. The Wall, Pink Floyd, COLUMBIA
2. Damn The Torpedoes, Tom Petty & the Heartbreakers, BACKSTREET
3. Off The Wall, Michael Jackson, EPIC
4. Phoenix, Dan Fogelberg, FULL MOON/EPIC
5. The Long Run, Eagles, ASVLM
6. On The Radio—Greatest Hits Volumes One & Two, Donna Summer, CASABLANCA
7. Kenny, Kenny Rogers, UNITED ARTISTS
8. Permanent Waves, Rush, MERCURY
9. Cornerstone, Styx, A&M
10. September Morn, Neil Diamond, COLUMBIA

## TOP ALBUMS—20 Years Ago

1. Led Zeppelin II, Led Zeppelin, ATLANTIC
2. Abbey Road, Beatles, APPLE
3. Live In Las Vegas, Tom Jones, PARROT
4. Willie And The Poor Boys, Creedence Clearwater Revival, FANTASY
5. Engelbert Humperdinck, PARROT
6. Let It Bleed, Rolling Stones, LONDON
7. Santana, COLUMBIA
8. I Want You Back, Jackson 5, MOTOWN
9. Chicago, COLUMBIA
10. Was Captured Live At The Forum, Three Dog Night, DUNHILL

## COUNTRY SINGLES—10 Years Ago

1. Years, Barbara Mandrell, MCA
2. I Ain't Living Long Like This, Waylon Jennings, RCA
3. My Heroes Have Always Been Cowboys, Willie Nelson, COLUMBIA
4. Daydream Believer, Anne Murray, CAPITOL
5. I Can't Get Enough Of You, Razy Bailey, RCA
6. Nothing Sure Looked Good On You, Gene Watson, CAPITOL
7. Love Me Over Again, Don Williams, MCA
8. Why Don't You Spend The Night, Ronnie Milsap, RCA
9. Baby, You're Something, John Conlee, MCA
10. Lying Time Again, Mel Tillis, Elektra

## SOUL SINGLES—10 Years Ago

1. Special Lady, Ray, Goodman & Brown, POLYDOR
2. And The Beat Goes On, Whispers, SOLAR
3. The Second Time Around, Shalamar, SOLAR
4. Rock With You, Michael Jackson, EPIC
5. Too Hot, Kool & the Gang, DE-LITE
6. Got To Love Somebody, Sister Sledge, COTILLION
7. I Shoulda Loved Ya, Narada Michael Walden, ATLANTIC
8. Peanut Butter, Twennynine Featuring Lenny White, ELEKTRA
9. Haven't You Heard, Patrice Rushen, ELEKTRA
10. Bad Times, Tavares, CAPITOL

# RADIO

## URBAN NETWORKS' POWERJAM CONFERENCE

(Continued from preceding page)

graphics? Are you becoming too conservative? Are you spending more time with your computer than with your stereo? Are you waiting too long on records?"

While adults may fulfill advertisers' demographic profile, Teller said it is "kids in the street that add the sizzle. If they don't hear what they want to hear on your station, believe me, they are going to go looking for it somewhere else, perhaps even on an urban/CHR station, otherwise known as the dreaded 'churban.'"

Teller also complained that "rap still has not been recognized fully by black radio," although major advertisers have embraced it. "When Ronald McDonald's programming is a lot hipper than what I am hearing on the radio, that's when I really start to worry."

Pointing at the differences between Billboard's sales-driven Top Black Albums chart, which features 10 rap acts in the top 25, and the Hot Black Singles chart, Teller told attendees, "This great a gap between sales and airplay should be a source of great concern for you. Your audience is telling you something... Don't you think it's time you start to listen?"

At Thursday morning's "Forging The New Adult Format" panel, record company representatives hinted that the black AC format has made it increasingly difficult to break new acts.

Harold Childs of Warner Bros. said the label pressed special samplers of the adult-oriented material from an album aimed at black AC stations because the label realized that a "large percentage [of some albums] would be a turnoff to adults." RCA Records' Jordan complained that he often has a hard time getting rap artists played in Los Angeles because

they may "not be hip enough for Jack Patterson at [rap-oriented] KDAY, not black enough for Cliff Winston at [mainstream] KJLH, and not smooth enough for Steve Woods at [black AC] KACE."

Later during the panel, KJLH PD Cliff Winston asked audience member WBLN New York PD Ray Boyd if he played more rap, since New York is the genre's home. "Are you down with Ice-T?," Winston asked, referring to the L.A.-based rapper who attacked KJLH on his latest album for not playing enough rap. "I'm down with numbers," Boyd responded. "I play less rap. New York is the home of rap. Memphis is the home of Elvis. You target your audience."

Targeting audience was the major topic in Thursday's Constructing The Perfect Playlist panel. With urban product in recent months having been primarily mid- to down-tempo on one side, and rap on the other, urban stations have—like their top 40 counterparts—become heavily dayparted. While WMGL Charleston, S.C., PD Earl Boston, WBLX Mobile, Ala., PD Tony Brown, and KJLH music director Lynn Briggs discussed dayparting, KACE's Woods—whose station is already relatively mellow—said, "We don't use the 'D' word, except in morning drive. We don't want people to hit the snooze and go back to sleep."

For its first time out, reviews on the 2-year-old urban radio tipsheet's convention were relatively positive, although some PDs complained about too many events being pitted against each other. Its more than 700 attendees were enough to give Urban Network a place among the five other black-oriented conventions it now competes with—four of them sponsored by rival publications.

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Billboard

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# HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	1	1	11	HERE WE ARE EPIC 34-73084	◆ GLORIA ESTEFAN 5 weeks at No. 1
2	2	2	12	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
③	3	5	6	ALL MY LIFE ELEKTRA 7-64987	LINDA RONSTADT/AARON NEVILLE
④	8	9	11	HERE AND NOW EPIC 34-73029	◆ LUTHER VANDROSS
5	5	11	10	GOING HOME ARISTA 9913	◆ KENNY G
6	7	8	14	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADAO WATANABE/PATTI AUSTIN
⑦	14	17	5	LOVE WILL LEAD YOU BACK ARISTA 9938	TAYLOR DAYNE
8	4	3	13	DOWNTOWN TRAIN WARNER BROS. 7-22685	◆ ROD STEWART
⑨	12	14	6	I GO TO EXTREMES COLUMBIA 38-73091	◆ BILLY JOEL
10	9	7	15	SACRIFICE MCA 53750	◆ ELTON JOHN
⑪	13	16	7	STARTING OVER AGAIN EMI 50235	◆ NATALIE COLE
12	6	4	13	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	◆ LOU GRAMM
⑬	17	19	8	I'LL BE GOOD TO YOU CAPITOL 44508	DONNY OSMOND
⑭	19	22	17	WAS IT NOTHING AT ALL CYPRESS 1451/A&M	◆ MICHAEL DAMIAN
15	10	6	18	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	◆ M. BOLTON
16	11	10	12	NOTHIN' TO HIDE RCA 9131	◆ POCO
17	20	23	10	THE LAST THING VIRGIN 7-99133	CUTTING CREW
18	15	13	11	WHEN THE NIGHT COMES CAPITOL 44437	◆ JOE COCKER
19	18	15	20	EVERYTHING MCA 53714	◆ JODY WATLEY
20	21	26	8	DON'T CRY ILENE REPRISE 7-22777	◆ VONDA SHEPARD
21	16	12	17	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	◆ PHIL COLLINS
				★★★ POWER PICK ★★★	
⑫	27	—	2	I WISH IT WOULD RAIN DOWN ATLANTIC 7-88738	◆ PHIL COLLINS
⑬	28	37	3	BODYGUARD WARNER BROS. 7-19997	BEE GEES
⑭	34	36	4	HAVE A HEART CAPITOL 44501	◆ BONNIE RAITT
⑮	35	42	4	WHERE'VE YOU BEEN MERCURY 876 262-7	◆ KATHY MATTEA
⑯	32	33	4	BLACK VELVET ATLANTIC 4-88742	◆ ALANNAH MYLES
27	23	21	22	DON'T KNOW MUCH ELEKTRA 7-69261	◆ LINDA RONSTADT/AARON NEVILLE
⑰	38	48	3	LOOK ME IN THE HEART CAPITOL 44510	TINA TURNER
29	24	18	16	THE LAST WORTHLESS EVENING Geffen 7-22771	◆ DON HENLEY
30	22	25	11	NO MYTH RCA 9111	◆ MICHAEL PENN
⑱	36	46	3	ESCAPEDE A&M 1490	◆ JANET JACKSON
32	33	40	7	REACH OUT FOR ME Geffen 7-22736	◆ OLIVIA NEWTON-JOHN
⑳	39	50	3	DANGEROUS EMI 50233	◆ ROXETTE
34	37	35	5	STEADY ON COLUMBIA 38-73061	◆ SHAWN COLVIN
35	26	24	12	FREE FALLIN' MCA 53748	◆ TOM PETTY
⑳	42	—	2	MAKE IT LIKE IT WAS COLUMBIA 38-73022	◆ REGINA BELLE
⑳	45	—	2	SUMMER RAIN MCA 53783	◆ BELINDA CARLISLE
38	29	28	17	WALK ON BY MIKA 873 012-7	◆ MELISSA MANCHESTER
39	25	20	14	JUST LIKE JESSE JAMES Geffen 7-22844	CHER
40	30	27	16	WHEN I SEE YOU SMILE EPIC 34-69082	◆ BAD ENGLISH
41	31	30	8	I'LL BE GOOD TO YOU QWEST 7-22697/WARNER BROS.	◆ QUINCY JONES
42	43	34	6	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
				★★★ HOT SHOT DEBUT ★★★	
⑳	NEW▶	—	1	EVERYTHING YOU TOUCH MOTOWN 2031	◆ SMOKEY ROBINSON
⑳	49	—	2	KEEP IT TOGETHER SIRE 7-19986/WARNER BROS.	MADONNA
45	41	32	22	LISTEN TO YOUR HEART EMI 50223	◆ ROXETTE
⑳	NEW▶	—	1	HOW 'BOUT US RCA 9163	GRAYSON HUGH & BETTY WRIGHT
47	40	29	20	ANGELIA EMI 50218	◆ RICHARD MARX
⑳	NEW▶	—	1	OPPOSITES ATTRACT VIRGIN 7-99158	◆ PAULA ABDUL
⑳	NEW▶	—	1	YOU BREAK IT CYPRESS LP CUT/A&M	◆ JOHN TESH
50	46	38	20	THE WAY TO YOUR HEART EMI 50217	◆ SOULSISTER

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WABC 1070 New York O.M.: Steve Kingston. Playlist for WABC 1070 New York.

WABC 1070 New York P.D.: Gary Bryan. Playlist for WABC 1070 New York.

WABC 1070 Chicago P.D.: Dave Shakes. Playlist for WABC 1070 Chicago.

WABC 1070 Chicago P.D.: Brian Kelly. Playlist for WABC 1070 Chicago.

KIISFM 102.7 Los Angeles P.D.: Gerry DeFrancesco. Playlist for KIISFM 102.7 Los Angeles.

KISS 108 FM Boston P.D.: Sunny Joe White. Playlist for KISS 108 FM Boston.

WZOU 94.5 Boston P.D.: Steve Rivers. Playlist for WZOU 94.5 Boston.

96TIC-FM Hartford P.D.: Tom Mitchell. Playlist for 96TIC-FM Hartford.

B94 FM Pittsburgh P.D.: Clarke Ingram. Playlist for B94 FM Pittsburgh.

EAGLE-106 Philadelphia P.D.: Todd Fisher. Playlist for EAGLE-106 Philadelphia.

Q103 TAMPA BAY Tampa O.M.: Mason Dixon. Playlist for Q103 TAMPA BAY Tampa.

Q103 TAMPA BAY Washington P.D.: Lorrin Palagi. Playlist for Q103 TAMPA BAY Washington.

WAVA 103.5 Washington P.D.: Matt Farber. Playlist for WAVA 103.5 Washington.

POWER 99 FM Atlanta P.D.: Rick Stacy. Playlist for POWER 99 FM Atlanta.

Q103 TAMPA BAY Tampa O.M.: Mason Dixon. Playlist for Q103 TAMPA BAY Tampa.

96.3 FM RADIO WHY? Detroit P.D.: Rick Gillette. Playlist for 96.3 FM RADIO WHY? Detroit.

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

KDWB 107.3 Minneapolis P.D.: Brian Philips. Playlist for KDWB 107.3 Minneapolis.

R101 MIAMI Chicago P.D.: Bill Gamble. Playlist for R101 MIAMI Chicago.

95 FM Dallas P.D.: Rick Gillette. Playlist for 95 FM Dallas.

93Q Houston P.D.: Bill Richards. Playlist for 93Q Houston.

POWER 104 KRBE Houston P.D.: Adam Cook. Playlist for POWER 104 KRBE Houston.

X100 San Francisco. Playlist for X100 San Francisco.

95 FM Dallas P.D.: Rick Gillette. Playlist for 95 FM Dallas.



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Table with 2 columns: Rank and Song/Artist. Station: WYLL 100.7 FM. P.D.: Frank Amadeo. Miami. Songs include Gloria Estefan, Janet Jackson, Paula Abdul, etc.



Table with 2 columns: Rank and Song/Artist. Station: WKTI 94 FM. P.D.: Mike Berlak. Milwaukee. Songs include Janet Jackson, Michael Bolton, Jody Watley, etc.



Table with 2 columns: Rank and Song/Artist. Station: KPLZ 3. P.D.: Casey Keating. Seattle. Songs include Janet Jackson, Milli Vanilli, Roxette, etc.



Table with 2 columns: Rank and Song/Artist. Station: WLOL 99.5 FM. P.D.: Gregg Swedberg. Minneapolis. Songs include Paula Abdul, Roxette, Chicago, etc.



Table with 2 columns: Rank and Song/Artist. Station: WYIO 107 FM. P.D.: Louis Kaplan. Nashville. Songs include Paula Abdul, Janet Jackson, Roxette, etc.



Table with 2 columns: Rank and Song/Artist. Station: KUBE 93 FM. P.D.: Tom Hutlyer. Seattle. Songs include Chicago, Milli Vanilli, Gloria Estefan, etc.



Table with 2 columns: Rank and Song/Artist. Station: Q 106.5. P.D.: Lyndon Abell. St. Louis. Songs include Richard Marx, Roxette, Motley Crue, etc.



Table with 2 columns: Rank and Song/Artist. Station: Q102. P.D.: Dave Allen. Cincinnati. Songs include Roxette, Milli Vanilli, Paula Abdul, etc.



Table with 2 columns: Rank and Song/Artist. Station: WNCI 97.9. P.D.: Dave Robbins. Columbus. Songs include Paula Abdul, Milli Vanilli, Chicago, etc.



Table with 2 columns: Rank and Song/Artist. Station: Q106. P.D.: Garry Wall. San Diego. Songs include Janet Jackson, Paula Abdul, Steve B., etc.

RADIO



Steve Perun WBSB (B104) Baltimore

THERE WERE THOSE MARKETS, and lots of them, where contemporaries of almost every stripe were down during the fall Arbitron. In those cities, easy listening and news/talk stations were strong, and almost nobody else was. Then there was Baltimore, where urban market leader WXYV (V103) was up 7.3-9.1, AC WWMX (W-Mix) rebounded 6.1-7.5, album WY1Y (98 Rock) edged up 6.2-6.4, and top 40 WBSB (B104) was up 5.2-6.6 12-plus.

A Baltimore powerhouse in the early '80s, B104 had fluctuated since the debut of WWMX, which managed to lure away many of the adults that had given B104 its depth. By last summer, B104 was down 6.0-5.2, despite the fact that its only format competitor, WGHT, had gone black AC.

When Steve Perun became PD in September, B104 was trying to fight WWMX on its own turf. "B104 had ceased to be a top 40 station in terms of presentation and promotion; the station wasn't aggressive," he says. "Mix did a lot of things right in this market and took a lot of adults away from B104. Part of that was a great marketing job. Part of it was failing to give the audience what it wanted [from a top 40]."

"There's a difference between being AC and being adult top 40, which is how you could classify us before 7 p.m. We pick currents that are appealing to adults, but which aren't necessarily AC records: Paula Abdul, Soul II Soul, and Milli Vanilli.

"Five years ago, the target for AC was 18-24 women, at least during the day. If top 40 is going to survive in today's economy, top 40 programmers are going to have to find ways to get 25-30 adults again because the demo is shifting.

"The 18-24 cell is becoming very fragmented, more than any other cell," continues Perun. "You'll find 10% of the demo that likes hardcore dance, 10% that likes rap, 10% that likes modern rock, 10% that likes hard rock, and so forth. The 25-34 cell is much more mainstream; 50% of the audience has similar tastes. And there are a lot less 18-24s than there were 10 years ago.

"One of the main things I did here was scrutinize the music flow song-for-song for every hour of the day, and that had never been done in the past. This station used to play Don Henley into John Cougar into Roxette into Richard Marx, then Milli Vanilli into Paula Abdul. In any given quarter-hour, we give people a sample of what the station does without going from one extreme to another. Our fall book gain was largely time spent listening."

This is a recent sample of B104 from late afternoons: Jody Watley, "Everything"; Richard Marx, "Right Here Waiting"; Janet Jackson, "Escapade"; Steve Winwood, "Higher Love"; Chicago, "What Kind Of Man Would I Be"; Karyn White, "Secret Rendezvous"; Roxette, "Dangerous"; New

Kids On The Block, "This One's For The Children"; Robert Palmer, "Simply Irresistible"; Paula Abdul, "Opposites Attract"; Warrant, "Heaven"; Prince, "1999"; and Ronstadt & Neville, "Don't Know Much."

Like Perun's previous stations, KBEQ Kansas City, Mo., and WHYI (Y100) Miami, B104's music is very tight. "My musical philosophy isn't a matter of being conservative. It's about what's right and what isn't right. If you look at our playlist, there are numerous songs we took shots on—Biz Markie's 'Just A Friend,' Marcia Griffiths' 'Electric Boogie,' or Rob Base's 'Joy & Pain.' But I still get rapped because there are a lot of also-ran records I don't play early. Record reps will tell you that playing a song won't hurt you; I want to play songs that are going to help us."

Perun's trademarks, tight music and a heavy station positioning, worked spectacularly at KBEQ. But at Y100, Perun was one of a succession of PDs who weren't able to restore the station to its '70s/early '80s prominence. Did Y100 change his strategy at all? "Only to tell me that I'll never try a mass-appeal station in a market like that again because it does not work. The only way you can get numbers there is to be a

Hispanic or black station. "Bill Wise is a very good album rock programmer. WGTR was a well-researched, good-sounding rock station, but he left Miami with a two share. That was no two-share radio station, but in that market it was. There aren't enough Anglos there for a rock station, and there aren't enough for top 40 either."

Could B104 be fractionalized by a top 40/dance station, or another top 40, the same way Y100 was cut up by WPOW and WHQT? "WGHT came in here and tried to steal our younger end and it didn't work. If B104 was invulnerable anywhere, that was it. The station is rhythmic and does cover itself on the right crossovers to protect against that. It didn't six months ago."

Perun points out that B104's fall increase took place without major promotions, and that B104 "hasn't been marketed in the last 18 months." In the winter, the station is giving away cash and warm-destination vacations. And by the time you read this, the station plans to have major TV and billboard campaigns.

"This weekend, we have a ton of Janet Jackson tickets that we're giving away every hour. No other station has tickets and you can't buy them anymore. That's the kind of thing we're doing right now—trying to be the leader again. We're back in the community. When a concert is announced, we want there to be no question who's going to be on top of it. We want to be the station where you can find out what's going on in the community. We've fixed the product, now we're ready to move ahead with a marketing plan."

SEAN ROSS

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# Billboard

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FOR WEEK ENDING  
FEBRUARY 24, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	11	QUINCY JONES ▲ QWEST 26020/WARNER BROS. (9.98) (CD) 5 weeks at No. 1	BACK ON THE BLOCK
2	2	2	30	BABYFACE ▲ SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
3	3	4	21	JANET JACKSON ▲ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
4	4	3	17	LUTHER VANDROSS ● EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
5	6	6	12	3RD BASS DEF JAM FC 45415/COLUMBIA (CD)	THE CACTUS ALBUM
6	5	5	24	REGINA BELLE ● COLUMBIA FC44367 (CD)	STAY WITH ME
7	8	9	14	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
8	7	7	12	BOBBY BROWN ▲ MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
9	9	8	34	HEAVY D. & THE BOYZ ▲ UPTOWN 42302/MCA (8.98) (CD)	BIG Tyme
10	10	11	15	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
11	12	17	8	MICHEL'LE RUTHLESS 91282/ATCO (9.98) (CD)	MICHEL'LE
12	11	10	32	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
13	13	16	34	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
14	14	13	21	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
15	15	15	21	M C LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
16	16	14	21	BIG DADDY KANE ● COLD CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
17	17	12	23	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
18	18	18	22	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
19	20	21	15	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
20	23	29	10	KENNY G ● ARISTA 8613 (13.98) (CD)	LIVE
21	27	25	13	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
22	19	19	22	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
23	26	32	10	TECHNOTRONIC ● SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
24	30	37	15	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
25	34	39	82	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
26	21	22	17	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
27	32	35	15	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
28	22	20	12	ROB BASE ● PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
29	29	27	16	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
30	33	33	40	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
31	24	24	31	THE 2 LIVE CREW ▲ SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
32	28	28	16	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
33	25	23	17	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
34	31	26	16	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
35	37	41	12	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
36	35	34	33	DAVID PEASTON GEFEN 24228/REPRISE (9.98) (CD)	INTRODUCING... DAVID PEASTON
37	36	36	49	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
38	44	43	24	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
39	41	42	13	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
40	48	51	6	SEDUCTION VENETTA 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
41	42	48	10	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
42	43	44	24	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
43	38	31	32	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
44	40	38	13	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
45	45	47	48	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
46	49	50	11	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
47	47	45	29	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
48	46	46	8	ACE JUICE CAPITOL 90925 (8.98) (CD)	ACE JUICE
49	39	30	14	D.J. JAZZY JEFF & THE FRESH PRINCE ● JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER

50	53	55	28	CHRISTOPHER WILLIAMS GEFEN 24220/REPRISE (9.98) (CD)	ADVENTURES IN PARADISE
51	54	56	6	JOHNNIE TAYLOR MALACO 7452 (8.98) (CD)	CRAZY BOUT YOU
52	52	52	10	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
53	NEW ▶		1	EARTH, WIND & FIRE COLUMBIA C 45268 (CD)	HERITAGE
54	50	49	11	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
55	75	88	3	RUBY TURNER JIVE 1298/RCA (8.98) (CD)	PARADISE
56	51	40	17	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
57	55	54	28	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
58	56	53	30	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
59	64	74	11	PIECES OF A DREAM EMI 92050 (8.98) (CD)	'BOUT DAT TIME
60	57	58	27	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
61	58	64	8	CALLOWAY SOLAR FZ 75310/E.P.A. (CD)	ALL THE WAY
62	67	85	30	SKYY ATLANTIC 81853 (9.98) (CD)	START OF A ROMANCE
63	61	57	31	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE
64	63	59	8	DEF JEF DELICIOUS VINYL 30001 (8.98) (CD)	JUST A POET WITH SOUL
65	78	89	3	D-MOB FFRR 828 159/POLYGRAM (CD)	A LITTLE BIT OF THIS, A LITTLE BIT OF THAT
66	68	63	10	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
67	74	92	4	VARIOUS ARTISTS PANDISC 8806 (8.98) (CD)	MIAMI BASS EXPRESS
68	73	70	6	CHILL ROB G WILD PITCH 2002 (8.98)	RIDE THE RHYTHM
69	60	62	11	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
70	76	83	11	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
71	70	72	12	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
72	69	66	15	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
73	71	71	4	MICHAEL JEFFRIES WARNER BROS. 25925 (9.98) (CD)	MICHAEL JEFFRIES
74	72	87	8	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
75	59	65	13	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
76	65	67	5	JOYCE SIMS SLEEPING BAG 52017 (9.98) (CD)	ALL ABOUT LOVE
77	90	—	2	INNER CITY VIRGIN 91242 (9.98) (CD)	BIG FUN
78	94	100	4	BOSE ROCKWELL 3316/HOT PRODUCTIONS (8.98) (CD)	SPREAD THE WORD
79	88	90	3	MENACE JUMP STREET 3001 (8.98) (CD)	DOG HOUSE
80	85	84	12	DONALD-D RHYME SYNDICATE FE 45298/E.P.A. (CD)	NOTORIOUS
81	86	—	2	KIM WATERS WARLOCK 2713 (8.98) (CD)	SWEET AND SAXY
82	62	61	68	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
83	96	96	3	DIVINE STYLER FEAT. THE SCHEME TEAM RHYME SYNDICATE E 45299/E.P.A. (CD)	WORD POWER
84	92	80	31	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
85	79	68	17	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
86	82	94	3	CHRIS MCDANIEL MEGA JAM 1000 (8.98) (CD)	A WOMAN'S TOUCH
87	83	75	16	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
88	84	81	16	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
89	81	78	29	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
90	66	60	14	STEADY B JIVE 1284/RCA (8.98) (CD)	GOING STEADY
91	87	79	28	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
92	89	82	69	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
93	99	—	2	THE EGYPTIAN LOVER EGYPTIAN EMPIRE 993/WEST COAST (8.98) (CD)	GET INTO IT
94	91	77	26	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
95	77	69	12	MAZE FEATURING FRANKIE BEVERLY CAPITOL 92810 (8.98) (CD)	LIFELINES VOLUME I
96	NEW ▶		1	GANG STARR WILD PITCH 2001 (8.98) (CD)	NO MORE MR. NICE GUY
97	93	76	12	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
98	RE-ENTRY		31	MILES JAYE ISLAND 91235 (8.98) (CD)	IRRESISTIBLE
99	80	73	15	BILLY OCEAN JIVE 1271/RCA (9.98) (CD)	GREATEST HITS
100	95	97	10	TONY M.F. ROCK EFFECT 3000/SKYYWALKER (8.98) (CD)	LET ME TAKE YOU TO THE ROCK HOUSE

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# NEXT PLATEAU RECORDS INC.

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in the Top 10!

Billboard FOR WEEK ENDING FEBRUARY 17, 1990  
**HOT BLACK SINGLES™**

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	9	11	IT'S GONNA BE ALRIGHT L.HOLLAND, J.SKINNER (L.HOLLAND, J.SKINNER, R.TURNER)	★ ★ NO. 1 ★ ★ 1 week at No. 1 RUBY TURNER (T) (C) JIVE 1290/PCA
2	3	8	12	NO MORE LIES DR.DRE (MICHELL, LAYLAW, DR.DRE)	MICHELLE (T) (C) RUTHLESS 873-214-7/ATCO
3	1	2	18	REAL LOVE R.MULLER, S.F.ROBERTS, JR. (S.ROBERTS)	SKYY (C) ATLANTIC 7-88816
4	11	16	9	WHERE DO WE GO FROM HERE L.HUMPHS (L.H.JAMES)	STACY LATTISAW WITH JOHNNY GILL (T) (C) M/TOWN 2026
5	10	13	11	OPPOSITES ATTRACT OLEIBER (OLEIBER)	PAULA ABDUL (DUET WITH THE WILD PAIR) (T) (C) VIRGIN 7-99158
6	12	14	10	JAZZIE'S GROOVE JAZZIE B.N.HOOPER (BROME, N.HOOPER)	SOUL II SOUL (T) (C) VIRGIN 7-99145
8	7	3	13	WALK ON BY E.O'LOUGHLIN (B.BACHARACH, H.DAVID)	SYBIL (T) (M) NEXT PLATEAU 327
10	14	18	11	EXPRESSION SALT (C.JAMES)	SALT-N-PEPA (T) (M) NEXT PLATEAU 50101

#1 Five weeks  
in a row!

FOR WEEK ENDING FEBRUARY 17, 1990  
Billboard **HOT RAP SINGLES™**

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	10	EXPRESSION SALT (C.JAMES)	★ ★ NO. 1 ★ ★ 5 weeks at No. 1 SALT-N-PEPA NEXT PLATEAU 50101 (M)

charts reprinted with permission

- † From the soon-to-be Gold Album titled "SYBIL" (PL1018)
- \* From the forthcoming SALT-N-PEPA "BLACKS' MAGIC" album (PL1019)  
Following up two successive Platinum Albums.

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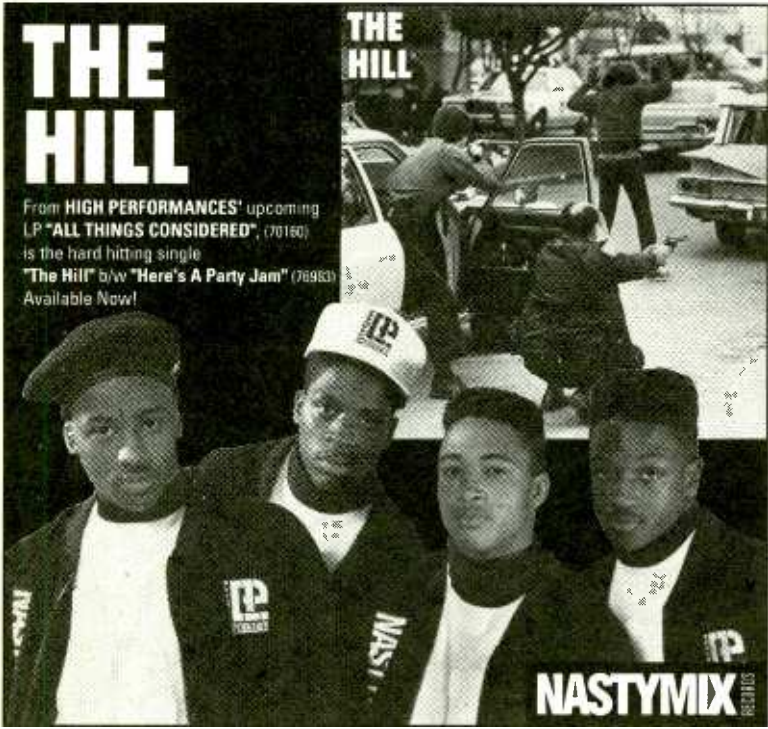
# NEXT PLATEAU RECORDS INC.

1650 BROADWAY NEW YORK, N.Y. 10019  
212-541-7640 • FAX 212-315-0286

FOR WEEK ENDING FEBRUARY 24, 1990

**Billboard. Hot Black Singles SALES & AIRPLAY™**

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



FOR WEEK ENDING FEBRUARY 24, 1990

**Billboard. HOT RAP SINGLES™**

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

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	1	11	<b>EXPRESSION</b> NEXT PLATEAU 50101 (M)	◆ SALT-N-PEPA 6 weeks at No. 1
2	3	3	<b>PUMP IT HOTTIE</b> VIRGIN 96516 (C)	◆ REDHEAD KINGPIN & THE F.B.I.
3	2	8	<b>BUDDY</b> TOMMY BOY 943 (C) (M)	◆ DE LA SOUL
4	4	7	<b>WELCOME TO THE TERRORDOME</b> DEF JAM 44-73135/COLUMBIA (C)	◆ PUBLIC ENEMY
5	7	13	<b>THE HUMPTY DANCE</b> TOMMY BOY 944 (M)	◆ DIGITAL UNDERGROUND
6	5	8	<b>LADIES FIRST</b> TOMMY BOY 942 (M)	◆ QUEEN LATIFAH FEAT. MONIE LOVE
7	8	12	<b>THE GAS FACE</b> DEF JAM 44-73121/COLUMBIA (C)	◆ 3RD BASS
8	9	11	<b>POISON IVY</b> PANDISC 036 (C)	THE YOUNG AND THE RESTLESS
9	14	5	<b>GYRLZ, THEY LOVE ME</b> UPTOWN 18111/MCA (C)	◆ HEAVY D. & THE BOYZ
10	13	28	<b>C'MON BABE</b> SKYYWALKER 137 (C) (M)	◆ THE 2 LIVE CREW
11	17	4	<b>SAY IT LOUD</b> ATLANTIC 0-86243 (C)	◆ RODNEY O - JOE COOLEY
12	15	10	<b>I GET THE JOB DONE</b> COLD CHILLIN' 0-21389/WARNER BROS. (C)	◆ BIG DADDY KANE
13	16	20	<b>AIN'T SAYIN' NOTHIN'</b> RHYME SYNDICATE 49-73123/E.P.A. (C)	◆ DIVINE STYLER/SCHEME TEAM
14	11	5	<b>TURN IT OUT</b> PROFILE 7275 (C)	ROB BASE
15	12	9	<b>NOTHING CAN STOP US</b> ARISTA 9865	◆ SERIOUS-LEE-FINE
16	6	6	<b>JUICY</b> SOUND OF NEW YORK 4682/MOTOWN (C)	WRECKS-N-EFFECT
17	18	22	<b>PUMP THAT BEAT</b> GUCCI 12146/HOT PRODUCTIONS	T-SKI
18	10	7	<b>BEEPERS</b> NASTYMIX 76980 (C)	◆ SIR MIX-A-LOT
19	22	3	<b>POSITIVITY</b> WILD PITCH 1016 (C)	◆ GANG STARR
20	20	4	<b>SWEET THING</b> ATLANTIC 0-86266 (C)	◆ KWAME
21	28	2	<b>JINGLING BABY</b> DEF JAM 44-73147/COLUMBIA (C)	◆ L.L. COOL J
22	23	7	<b>GET BUSY</b> JIVE 1274/RCA (C)	◆ MR. LEE
23	19	29	<b>976-BOOM</b> SEDONA 7520/JCI (C)	DEF DAMES
24	27	19	<b>JUST A FRIEND</b> COLD CHILLIN' 0-21342/WARNER BROS. (C)	◆ BIZ MARKIE
25	NEW	1	<b>LET YOUR BACK BONE SLIDE</b> LMR 1028 (C)	◆ MAESTRO FRESH-WES
26	25	3	<b>PAY YA DUES</b> PRIORITY 07278 (C)	◆ LOW PROFILE
27	29	2	<b>SOMEBODY FARTED</b> PRIORITY 7209 (C)	BOBBY JIMMY & THE CRITTERS
28	NEW	1	<b>LEGALIZED DOPE</b> MCA 23990 (C)	◆ VICIOUS BEAT POSSE
29	21	17	<b>SHALL WE DANCE</b> CREATIVE FUNK 1701/SELECT-O-HITS	◆ GRANDMASTER SLICE & IZZY CHILL
30	NEW	1	<b>HELP THE CHILDREN</b> CAPITOL 15540 (C)	◆ M.C. HAMMER

Products 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. (C) Cassette single availability. (M) Cassette maxi-single availability. (CD) Compact disk single availability.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	NO MORE LIES	MICHEL'LE	2	1	2	WHERE DO WE GO FROM HERE	STACY LATTISAW	1
2	3	IT'S GONNA BE ALRIGHT	RUBY TURNER	4	2	3	CAN WE SPEND SOME TIME	SURFACE	5
3	6	OPPOSITES ATTRACT	PAULA ABDUL	3	3	5	OPPOSITES ATTRACT	PAULA ABDUL	3
4	10	WHERE DO WE GO FROM HERE	STACY LATTISAW	1	4	8	ESCAPEDE	JANET JACKSON	7
5	11	EXPRESSION	SALT-N-PEPA	8	5	7	JAZZIE'S GROOVE	SOUL II SOUL	6
6	7	JAZZIE'S GROOVE	SOUL II SOUL	6	6	4	NO MORE LIES	MICHEL'LE	2
7	9	BUDDY	DE LA SOUL	18	7	1	IT'S GONNA BE ALRIGHT	RUBY TURNER	4
8	14	CAN WE SPEND SOME TIME	SURFACE	5	8	9	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	11
9	12	WELCOME TO THE TERRORDOME	PUBLIC ENEMY	19	9	10	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	9
10	2	REAL LOVE	SKYY	12	10	13	THE SECRET GARDEN	QUINCY JONES	10
11	21	ESCAPEDE	JANET JACKSON	7	11	11	TOUCH	CHUCKII BOOKER	13
12	16	GYRLZ, THEY LOVE ME	HEAVY D. & THE BOYZ	16	12	12	HEAVEN	MILES JAYE	14
13	17	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	9	13	17	ALL AROUND THE WORLD	LISA STANSFIELD	15
14	4	WALK ON BY	SYBIL	23	14	16	EXPRESSION	SALT-N-PEPA	8
15	32	THE SECRET GARDEN	QUINCY JONES	10	15	15	WHAT CAN I DO	PIECES OF A DREAM	17
16	19	THE GAS FACE	3RD BASS	30	16	19	HERITAGE EARTH, WIND & FIRE (FEATURING THE BOYS)	25	
17	28	LOVE UNDER NEW MANAGEMENT	MIKI HOWARD	11	17	21	I NEED YOUR LOVIN'	ALYSON WILLIAMS	24
18	24	TOUCH	CHUCKII BOOKER	13	18	29	TREAT YOU RIGHT	LUTHER VANDROSS	33
19	25	HEAVEN	MILES JAYE	14	19	23	WE'RE ALL IN THIS TOGETHER	DAVID PEASTON	26
20	29	ALL AROUND THE WORLD	LISA STANSFIELD	15	20	28	COMFORT OF A MAN	STEPHANIE MILLS	29
21	26	YOUR PRECIOUS LOVE	TAMIKA PATTON	20	21	25	EVERYTHING YOU TOUCH	SMOKEY ROBINSON	31
22	20	WHAT CAN I DO	PIECES OF A DREAM	17	22	22	YOUR PRECIOUS LOVE	TAMIKA PATTON	20
23	13	MAKE IT LIKE IT WAS	REGINA BELLE	22	23	6	REAL LOVE	SKYY	12
24	23	I GET THE JOB DONE	BIG DADDY KANE	28	24	30	HEARTBEAT	SEDUCTION	21
25	5	YOUR SWEETNESS	GOOD GIRLS	35	25	32	NEVER TOO FAR	DIANNE REEVES	32
26	30	HEARTBEAT	SEDUCTION	21	26	34	SPREAD MY WINGS	TROOP	34
27	31	HELP THE CHILDREN	M.C. HAMMER	27	27	14	MAKE IT LIKE IT WAS	REGINA BELLE	22
28	8	SCANDALOUS!	PRINCE	37	28	31	SECRET WISH	S.O.S. BAND	38
29	22	(I'LL BE YOUR) DREAM LOVER	RICHARD ROGERS	36	29	33	GYRLZ, THEY LOVE ME	HEAVY D. & THE BOYZ	16
30	37	I NEED YOUR LOVIN'	ALYSON WILLIAMS	24	30	36	HELP THE CHILDREN	M.C. HAMMER	27
31	27	I'LL BE GOOD TO YOU	QUINCY JONES	51	31	—	WHIP APPEAL	BAFFACE	43
32	—	HERITAGE EARTH, WIND & FIRE (FEATURING THE BOYS)	25	32	40	—	ADDICTED TO YOUR LOVE	THE GAP BAND	42
33	—	WE'RE ALL IN THIS TOGETHER	DAVID PEASTON	26	33	35	I GET THE JOB DONE	BIG DADDY KANE	28
34	18	I WANNA BE RICH	CALLOWAY	58	34	38	KNOCKS ME OFF MY FEET	MIKKI BLEU	44
35	—	COMFORT OF A MAN	STEPHANIE MILLS	29	35	—	READY OR NOT	AFTER 7	47
36	15	SHOULD HAVE BEEN YOU	MICHAEL COOPER	39	36	39	WHATCHA GONNA DO WITH MY LOVIN'	INNER CITY	40
37	—	SORRY (BABY CAN I HOLD YOU)	FOXY BROWN	56	37	—	WRAP-U-UP	RANDY CRAWFORD	46
38	—	NEVER TOO FAR	DIANNE REEVES	32	38	37	1-2-3	THE CHIMES	41
39	33	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	76	39	—	TWO SHIPS	JERMAINE JACKSON	48
40	—	WHATCHA GONNA DO WITH MY LOVIN'	INNER CITY	40	40	—	I FOUND LOVIN'	JEFF REDD	45

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**BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
41 1-2-3 (CRGI, BMI)	
42 ADDICTED TO YOUR LOVE (Romeo 7, ASCAP/Good Choice, BMI/Day To Day, ASCAP/C Dub, ASCAP)	
97 ALL ABOUT LOVE (Beach House, ASCAP/Tawanne Lamont, ASCAP)	
15 ALL AROUND THE WORLD (BMG, ASCAP/Block & Gilbert, ASCAP)	
91 ALL NITE (Deep Sound, ASCAP/Bliss 69, ASCAP/Vintertainment, ASCAP)	
55 ALL OR NOTHING (MCA, ASCAP/EMI Blackwood, BMI/Bay, BMI)	
89 BEEPERS (Locked Up, ASCAP)	
65 BOOY TALK (On My Own, ASCAP/Pri, ASCAP/Two Tuff-Enuff, BMI)	
18 BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, BMI/Kama Sutra, BMI/Ducktur, BMI/Kenix, ASCAP)	
5 CAN WE SPEND SOME TIME (Colgems-EMI, ASCAP) WBM	
92 CAN'T GET ENOUGH OF U (Peljo, BMI/Scott, BMI/Hejo, BMI)	
83 C'MON AND GET MY LOVE (EMI Blackwood, BMI)	
63 COME TOGETHER AS ONE (Will Down, ASCAP/Music Corp. Of America, BMI/Bad Molo, BMI)	
29 COMFORT OF A MAN (Virgin Songs, BMI/Bufalo Music Factory, BMI/Compulsive, BMI/Freehand, BMI)	
59 OON'T WEAR IT OUT (Hip Trip, BMI/Hip Chic, BMI/Kear, BMI)	
7 ESCAPEDE (Black Ice, BMI/Flyte Tyme, ASCAP)	
80 EVERY LITTLE BIT HURTS (Not Listed)	
31 EVERYTHING YOU TOUCH (Lease-A-Tune, ASCAP/Reswick-Werfel, ASCAP/Rent-A-Song, BMI/Beseme West, ASCAP/BMG, ASCAP/Careers, BMI)	
8 EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	
73 FOOTSTEPS IN THE DARK (Bovina, ASCAP/EMI April, ASCAP)	
30 THE GAS FACE (Rhyming Is Fundamental, ASCAP/Def Jam, ASCAP/Prinse Pawl, BMI)	
54 GET UP! (BEFORE THE NIGHT IS OVER) (BMC, ASCAP/Bogam, ASCAP)	
68 GIRLS NITE OUT (Byersong, BMI/Rossway, BMI/Island, BMI/Tuff Cookie, BMI/Virgin Songs, BMI)	
53 GOING HOME (Brenees, BMI/High Tech, BMI/Kuzu, BMI/EMI Blackwood, BMI/Wallyworld, ASCAP)	
52 GOT TO HAVE YOUR LOVE (Colgems-EMI, ASCAP/Mantromik International, ASCAP/Bryce Luv, ASCAP/Jescilla, ASCAP)	
16 GYRLZ, THEY LOVE ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.M. Marl International, ASCAP)	
85 HARD UP (Not Listed)	
21 HEARTBEAT (Sugarbiscuit, ASCAP)	
14 HEAVEN (Abana, BMI/Virgin Songs, BMI) CPP	
27 HELP THE CHILDREN (Jobete, ASCAP/Bust-It, BMI)	
78 HERE AND NOW (EMI April, ASCAP/Ollie Brown Sugar, ASCAP/DLE, ASCAP)	
25 HERITAGE (CBS, ASCAP/Maurice White, ASCAP/CRGI, BMI/Lorna Lee, BMI/Pony Boy, BMI)	
64 THE HUMPTY DANCE (GLG Two, BMI/Pubhwoyalike, BMI)	
45 I FOUND LOVIN' (Clita, BMI/Sign Of The Twins, ASCAP)	
28 I GET THE JOB DONE (Cal-Gene, BMI/Virgin Songs, BMI/AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) CPP	
24 I NEED YOUR LOVIN' (Def Jam, ASCAP/First Impulse, BMI/Def American, BMI)	
69 I SLEEP MUCH BETTER (IN SOMEONE ELSE'S BED) (Zomba, ASCAP)	
58 I WANNA BE RICH (Hip Trip, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) HL/WBM	
51 I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM	
36 (I'LL BE YOUR) DREAM LOVER (Misam, ASCAP/Monsterous, ASCAP)	
4 IT'S GONNA BE ALRIGHT (Zomba, ASCAP) WBM	
6 JAZZIE'S GROOVE (Virgin, ASCAP) CPP	
98 JUICY (Cal-Gene, BMI/Virgin Songs, BMI) CPP	
67 JUST KICKIN' IT (Julorae, BMI/Thorsong, BMI/Harrindur, BMI)	
44 KNOCKS ME OFF MY FEET (Jobete, ASCAP/Black Bull, ASCAP)	
74 LADIES FIRST (Tee Girl, BMI)	
70 LOVE IS AN ITCHING IN MY HEART (Stone Agate, BMI)	
11 LOVE UNDER NEW MANAGEMENT (Gabeson, BMI/On The Move, BMI)	
66 LOVE YOU HONEY (Ranjack, BMI)	
49 LOVE'S ON THE RUN (Amazement, BMI)	
22 MAKE IT LIKE IT WAS (For Our Children/Zomba, ASCAP)	
86 THE MESSAGE IS LOVE (Shakin' Baker, BMI/MCA, ASCAP/RC, ASCAP)	
72 NEVER 2 MUCH OF U (Island, BMI/Onid, BMI)	
32 NEVER TOO FAR (Dunecanne Hille, BMI)	
95 NO FRIEND OF MINE (Jay King IV, BMI/Clarity, BMI)	
2 NO MORE LIES (Ruthless Attack, ASCAP)	
82 NO MORE TEARS (WB, ASCAP/Angel Notes, ASCAP)	
100 NOT THRU BEING WITH YOU (Flyte Tyme, ASCAP)	
50 NOTHING'S TOO GOOD FOR MY BABY (Snow, BMI/Garlic Gulch, BMI/Bug, BMI/Chubu, BMI)	
3 OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP	
94 PLAY TOY (Chicago Town, ASCAP/WD, ASCAP)	
84 POISON IVY (Jerry Leiber, ASCAP/M.Stoller, ASCAP/Candy Griff, BMI)	
9 PROMISES, PROMISES (Julian Caine, ASCAP/Vertim, ASCAP/Woke, ASCAP/Whole Nine Yards, ASCAP)	
76 PUMP UP THE JAM (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM	
47 READY OR NOT (Hip Trip, BMI/Kear, BMI)	
12 REAL LOVE (Skyyzoo, ASCAP) CPP	
87 SACRED KIND OF LOVE (Colgems-EMI, ASCAP/Rahmat Olinga, ASCAP/Avid One, ASCAP)	
37 SCANDALOUS! (Controversy, ASCAP/WB, ASCAP) WBM	
10 THE SECRET GARDEN (Hee Bee Dooinit, ASCAP/WB, ASCAP/Rodsongs, ASCAP/Almo, ASCAP/Black Chick, ASCAP/Rambush, ASCAP)	
38 SECRET WISH (Urban Groove, BMI)	
39 SHOULD HAVE BEEN YOU (Bee Germaine, BMI)	
77 SHOWER YOU WITH LOVE (Black Lion, ASCAP/Captain Z, ASCAP/D. Smooth, ASCAP)	
56 SORRY (BABY CAN I HOLD YOU) (EMI April, ASCAP/Purple Rabbit, ASCAP)	
57 SOUL TO SOUL (Dyad, BMI)	
79 SPECIAL (Island, BMI/Stanton's Gold, BMI/April Joy, BMI) WBM	
34 SPREAD MY WINGS (Selessongs, ASCAP/Sarapis, ASCAP)	
62 STAY (Hit And Hold, ASCAP)	
61 STAY HERE, STAY NEAR (Flyte Tyme, ASCAP/Avant Garde, ASCAP)	
60 STILL CRAZY FOR YOU (Malaco, BMI)	
88 THUMBS UP (French Lick, BMI/Bug, BMI)	
81 TICK TOCK (RING MY PHONE) (Brittless, ASCAP/Mack Jam, ASCAP/Def Jam, ASCAP)	
71 TIME WAITS FOR NO ONE (Chomone, BMI/Controversy, ASCAP)	
13 TOUCH (Selessongs, ASCAP)	
90 TOUCH ME (Arrival, BMI)	
33 TREAT YOU RIGHT (Uncle Ronnie's, ASCAP/EMI April, ASCAP/Thriller Miller, ASCAP/MCA, ASCAP)	
93 TURN IT OUT (Protoons, ASCAP/Hikum, ASCAP)	
48 TWO SHIPS (Pic & Choose, ASCAP/Black Stallion, ASCAP/Deep Faith, ASCAP)	
23 WALK ON BY (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	
19 WELCOME TO THE TERRORDOME (Nta, BMI/Def American, BMI)	
26 WE'RE ALL IN THIS TOGETHER (Pardun, ASCAP/Music Corp. Of America, BMI/EMI Blackwood, BMI/Reed Vertelney, BMI)	
17 WHAT CAN I DO (EMI April, ASCAP/Per-Mission, ASCAP)	
75 WHAT GOES AROUND (Tunes R UZ, ASCAP/Peach Pie, ASCAP/KMA, ASCAP)	
40 WHATCHA GONNA DO WITH MY LOVIN' (Ensign, BMI/Scarab BMI)	
96 WHATEVER IT TAKES (J.flat, ASCAP/Kim Sang, ASCAP/Jack The Mack, ASCAP)	
1 WHERE DO WE GO FROM HERE (Virgin Songs, BMI/Bufalo Music Factory, BMI) CPP	
43 WHIP APPEAL (Hip Trip, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)	
46 WRAP-U-UP (Goldsongs, PRS/Emi, prs)	
99 (YOU MAKE ME FEEL LIKE) A NATURAL MAN (Screen Gems-EMI, BMI)	
20 YOUR PRECIOUS LOVE (Jobete, ASCAP) CPP	
35 YOUR SWEETNESS (John Barnes III, BMI/Careers, BMI/Kymerlii Armstrong, BMI)	



**TERRI ROSSI'S  
RHYTHM  
SECTION**

**“WHERE DO WE GO FROM HERE”** by Stacy Lattisaw & Johnny Gill (Motown) is this week's No. 1 single. This is Lattisaw's first in her 11-year career and serves to set up the anticipated release of Gill's solo project. The single is No. 1 at 28 stations; 36 others list it top five in their markets. The dramatic leap over “No More Lies” by Michelle (Ruthless) occurred partially from radio increases, as well as from the increase in sales points, which had been out of sync with the radio posture. Also, “Lies” had apparently peaked at radio, evidenced by some drops from some stations' playlists.

**IN GENERAL:** Many records on the singles chart lost bullets since last week due primarily to radio point losses. It appears that radio audiences are ready for fresh music and programmers are reflecting this on their playlists. The result is that 15 records lost bullets and 11 new records enter the chart.

**THIS WEEK'S HOT SHOT DEBUT** is an unquestionably popular track that has enjoyed significant album play and is now being converted into singles reports. “Whip Appeal” by Babyface (Solar) debuts at No. 43 with 58 radio reports, gaining 35 this week. It ranks one notch behind “Addicted To Your Love” by the Gap Band (Capitol), which is on 93 stations and has already started to earn sales points. At the close of last year, both acts had singles competing for No. 1; both were successful. Here we go again.

**FOR THOSE OF YOU WHO HAD TO WAIT** since last week to find out which station was not listing “Secret Garden” by Quincy Jones featuring Barry White and El DeBarge, the answer is WGOK Mobile, Ala. Charles “Mad Hatter” Merritt is not known to be last on anything: This must be a first.

**TOP BLACK ALBUMS:** Over the past few weeks there has been very little movement at the top of the albums chart. Most of the albums have been certified gold or platinum by the Recording Industry Assn. of America and the balance have sales patterns that indicate that they will receive certification before long. Holding for the sixth week is the platinum “Back On The Block” by Quincy Jones (Warner Bros.). Ninety-one of the 130 retailers and record wholesalers list “Block” at No. 1; 26 others list it as one of their top five best sellers.

**AT NO. 2** on the albums chart, former No. 1 “Tender Lover” by Babyface (Solar) holds close behind Jones and has maintained strong list positions. It has No. 1 reports from 18 dealers and 73 list it in their top five. Of those 73 reports, 44 list it as their No. 2 best-selling album.

**HOT BLACK SINGLES ACTION  
RADIO MOST ADDED**

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 31 REPORTERS	BRONZE/ SECONDARY ADDS 50 REPORTERS	TOTAL ADDS 100 REPORTERS	TOTAL ON
<b>WHAT GOES AROUND</b> REGINA BELLE COLUMBIA	8	15	17	40	42
<b>WHIP APPEAL</b> BABYFACE SOLAR	8	11	16	35	58
<b>NO MORE TEARS</b> ANGELA WINBUSH MERCURY	6	8	21	35	37
<b>LOVE IS AN ITCHING IN MY...</b> THE GOOD GIRLS MOTOWN	4	12	16	32	42
<b>SHOW ME</b> HOWARD HEWITT ELEKTRA	6	9	7	22	27
<b>GIRLS NITE OUT</b> TYLER COLLINS RCA	4	6	11	21	59
<b>READY OR NOT</b> AFTER 7 VIRGIN	3	6	11	20	81
<b>SOUL TO SOUL</b> THE TEMPTATIONS MOTOWN	1	4	14	19	61
<b>BODY TALK</b> SHARON BRYANT WING	1	7	8	16	53
<b>ONE OF A KIND</b> ISLEY BROTHERS WARNER BROS.	1	2	11	14	29

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.

**ALYSON WILLIAMS**

**ALYSON WILLIAMS.  
POISED, READY AND TAKING RADIO BY STORM!  
I NEED YOUR LOVIN'!**

Hot off the heels of two consecutive Top-5 singles, Alyson Williams turns on urban radio and excites BET and local television with **I Need Your Lovin'.**

38-73097

“Alyson has arrived...look out, this lady is definitely a super star of the '90s.”

—Bobby Bennett  
WHUR, Program Director



**PRIDE AND VISION, ON OBR/COLUMBIA.**

Production Supervision by Russell Simmons.  
Rush Management

OBR is a division of Def Jam.



WILLIAM MORRIS AGENCY

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# HOT DANCE MUSIC™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ NO. 1 ★ ★</b>					
1	2	5	5	ESCAPEDE (REMIX) A&M SP-12352 1 week at No. 1	JANET JACKSON
2	4	7	5	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	TECHNOTRONIC
3	5	6	7	TELL ME WHY ARISTA ADI-9918	EXPOSE
4	3	3	8	JAZZIE'S GROOVE VIRGIN 0-96517	SOUL II SOUL
5	1	2	11	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	QUINCY JONES
6	10	19	4	ALL AROUND THE WORLD ARISTA ADP-9937	LISA STANSFIELD
7	8	11	5	TAINTED LOVE EPIC 49 73145/E.P.A.	IMPEDANCE
8	14	28	3	HEARTBEAT/FREE YOUR BODY VENDETTA VE-17976/A&M	SEDUCTION
9	12	16	6	GOT TO HAVE YOUR LOVE CAPITOL V-15521	MANTRONIX FEATURING WONDRESS
10	13	18	6	WHOLE WIDE WORLD RCA 9099-1-RD	A'ME LORAIN
11	15	20	5	GOT TO GET ARISTA ADI-9932	LEILA K WITH ROB 'N' RAZ
12	6	4	10	SUENO LATINO CAPITOL V-15538	SUENO LATINO FEATURING CAROLINA DAMAS
13	9	8	8	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	INNER CITY
14	19	39	3	GETTING AWAY WITH IT FACTORY, UK IMPORT	ELECTRONIC
15	16	22	6	SET ME FREE D.J. INTERNATIONAL 994	STERLING VOID
16	7	1	12	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	THE CHIMES
17	27	—	2	ROAM REPRISE 0-21441/WARNER BROS.	THE B-52'S
18	11	10	10	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	JOMANDA
19	24	40	4	MY LOVE IS RIGHT MCA 23994	SHANA DOUGLAS
20	20	25	5	YA BA YE SIRE 0-21382/WARNER BROS.	OFRA HAZA
21	22	30	5	HEARTBEAT OF LOVE CBS ASSOCIATED 429 73143/E.P.A.	PIA ZADORA
22	23	37	4	CHAIN OF FOOLS ATLANTIC 0-86267	RISSE
<b>★ ★ ★ POWER PICK ★ ★ ★</b>					
23	34	46	3	DRESS TO IMPRESS ATLANTIC 0-86246	LIEUTENANT STITCHIE
24	26	32	5	LAMBADA EPIC 49 73139/E.P.A.	KAOMA
25	33	45	3	BURNING THE GROUND/DECADANCE CAPITOL V-15546	DURAN DURAN
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
26	NEW	—	1	KEEP IT TOGETHER SIRE 0-21427/WARNER BROS.	MADONNA
27	32	38	5	BUDDY TOMMY BOY TB 943	DE LA SOUL
28	31	42	4	BITING MY NAILS/THE PHANTOM'S IN THERE ENIGMA V-75225/MUTE	RENEGADE SOUNDWAVE
29	18	13	10	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	INDIA
30	29	35	6	I DON'T NEED YOUR LOVE NEXT PLATEAU NP50112	JO ANN JONES
31	36	48	3	IN YOUR FACE! PANDISC PD-050	FREESTYLE
32	17	12	10	WALK ON BY NEXT PLATEAU NP5011W	SYBIL
33	NEW	—	1	BEACH BUMP SIRE 0-21440/WARNER BROS.	BABY FORD
34	44	—	2	YOU CAN'T HIDE VENDETTA VE-7033/A&M	SHIRLEY LEWIS
35	40	—	2	BYE BYE MON COWBOY RCA 9164-1-RD	MITSOU
36	NEW	—	1	ROOM AT THE TOP MCA 23964	ADAM ANT
37	48	—	2	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
38	41	49	3	LADIES FIRST TOMMY BOY TB 942	QUEEN LATIFAH
39	28	14	11	FOR THOSE WHO LIKE TO GROOVE PROFILE PRO-7270	TWIN HYPE
40	25	15	13	NO MORE LIES RUTHLESS 0-96521/ATCO	MICHEL'LE
41	NEW	—	1	THE GAS FACE/WORDZ OF WISDOM DEF JAM 44 73121/COLUMBIA	3RD BASS
42	NEW	—	1	THE BREEZE MICMAC MIC-534	TWO WITHOUT HATS
43	30	36	5	I WILL SURVIVE MERCURY 876 369-1/POLYGRAM	SAFIRE
44	39	44	4	DROPPIN' RHYMES ON DRUMS DELICIOUS VINYL DV-1008/ISLAND	DEF JEF FEAT. ETTA JAMES
45	NEW	—	1	VULNERABLE ATLANTIC 0-86253	DE DE O'NEAL
46	NEW	—	1	EXPRESSION NEXT PLATEAU NP50101	SALT-N-PEPA
47	21	9	15	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	D-MOB
48	NEW	—	1	DO WHAT YOU WANT/TAKE ME AWAY CUTTING CR-232	2 IN A ROOM
49	38	27	8	OPPOSITES ATTRACT VIRGIN 0-96528	PAULA ABDUL (DUET WITH THE WILD PAIR)
50	46	—	2	BLUE SAVANNAH SIRE PROMO/WARNER BROS.	ERASURE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
<b>★ ★ NO. 1 ★ ★</b>					
1	1	2	11	NO MORE LIES RUTHLESS 0-96521/ATCO 2 weeks at No. 1	MICHEL'LE
2	2	1	10	JAZZIE'S GROOVE VIRGIN 0-96517	SOUL II SOUL
3	4	5	12	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	D-MOB
4	9	20	4	GET UP! (BEFORE THE NIGHT IS OVER) SBK V-19704	TECHNOTRONIC
5	3	4	12	WALK ON BY NEXT PLATEAU NP50111W	SYBIL
6	6	8	10	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	INNER CITY
7	7	9	10	OPPOSITES ATTRACT VIRGIN 0-96507	PAULA ABDUL (DUET WITH THE WILD PAIR)
8	11	11	6	WELCOME TO THE TERRORDOME DEF JAM 44 73135/COLUMBIA	PUBLIC ENEMY
9	19	43	3	ALL AROUND THE WORLD ARISTA ADI-9937	LISA STANSFIELD
10	13	16	5	LAMBADA EPIC 49 73139/E.P.A.	KAOMA
11	15	18	5	TAINTED LOVE EPIC 49 73145/E.P.A.	IMPEDANCE
12	12	12	6	BUDDY TOMMY BOY TB 943	DE LA SOUL
13	16	17	7	EXPRESSION NEXT PLATEAU NP50101W	SALT-N-PEPA
14	10	7	8	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	QUINCY JONES
15	26	—	2	HEARTBEAT/FREE YOUR BODY VENDETTA VE-17976/A&M	SEDUCTION
16	5	3	13	TWO TO MAKE IT RIGHT VENDETTA VE-7031/A&M	SEDUCTION
17	8	6	13	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
18	14	14	8	1-2-3/UNDERESTIMATE COLUMBIA 44 73136	THE CHIMES
19	17	19	7	YOUR SWEETNESS MOTOWN MOT-4651	GOOD GIRLS
20	20	24	5	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	RUBY TURNER
21	24	26	8	I WANNA BE RICH SOLAR 429 74503/E.P.A.	CALLOWAY
22	21	21	8	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	INDIA
23	28	34	3	THE HUMPTY DANCE TOMMY BOY TB 944	DIGITAL UNDERGROUND
24	18	15	16	GET BUSY JIVE 1274-1-JD/RCA	MR. LEE
<b>★ ★ ★ POWER PICK ★ ★ ★</b>					
25	36	—	2	ROAM REPRISE 0-21441/WARNER BROS.	THE B-52'S
26	29	36	4	TELL ME WHY ARISTA ADI-9918	EXPOSE
27	27	27	4	JUICY SOUND OF NEW YORK 4682/MOTOWN	WRECKS-N-EFFECT
28	25	22	8	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORES
29	22	13	21	PUMP UP THE JAM SBK V-19701	TECHNOTRONIC FEATURING FELLY
30	40	—	2	GOT TO HAVE YOUR LOVE CAPITOL V-15521	MANTRONIX FEATURING WONDRESS
31	32	38	4	IN YOUR FACE PANDISC PD-050	FREESTYLE
32	30	30	11	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	KYZE
33	33	42	3	WHERE DO WE GO FROM HERE MOTOWN MOT-4701	STACY LATTISAW WITH JOHNNY GILL
34	34	35	4	BURNING THE GROUND/DECADANCE CAPITOL V-15546	DURAN DURAN
35	35	40	3	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	JOMANDA
36	41	49	3	MOTHERLAND POW WOW PW-454	TRIBAL HOUSE
37	23	10	14	RHYTHM NATION A&M SP-12335	JANET JACKSON
38	44	—	2	THE GAS FACE/WORDZ OF WISDOM DEF JAM 44 73121/COLUMBIA	3RD BASS
<b>★ ★ ★ HOT SHOT DEBUT ★ ★ ★</b>					
39	NEW	—	1	ROOM AT THE TOP MCA 23964	ADAM ANT
40	37	41	3	LADIES FIRST TOMMY BOY TB 942	QUEEN LATIFAH
41	NEW	—	1	SECRET GARDEN QWEST 0-21459/WARNER BROS.	QUINCY JONES
42	NEW	—	1	GYRLZ, THEY LOVE ME UPTOWN 24007/MCA	HEAVY D. & THE BOYZ
43	31	25	8	SCANDALOUS WARNER BROS. 0-21422	PRINCE
44	42	32	14	DOWN IN IT TVT 2611	NINE INCH NAILS
45	39	37	4	I WILL SURVIVE MERCURY 876 369-1/POLYGRAM	SAFIRE
46	48	44	19	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	DEPECHE MODE
47	NEW	—	1	REMEMBER... LUMAR MUSIC LM-400	FASCINATION
48	NEW	—	1	SWEAT BIG BEAT BB-00011	JAY WILLIAMS
49	NEW	—	1	DANCE WITH ME CUTTING CR-234	CONCEPT OF ONE FEATURING TONY MORAN
50	46	33	20	IF YOU LEAVE ME NOW LMR 7000	JAYA

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. ©Copyright 1990, BPI Communications Inc. All rights reserved.




# A m a z i n g 4 dancing Feet

## FEATS

**Skippy Puppy's "Worlock"\***  
Mixed by David Ogilvie and cevin Key  
12" Dance Remix by David Ogilvie and D. Rudolph Goettel \*From the album Rabies

**Flesh For Lulu's "Every Little Word" \*\***  
Mixed by Zeus B. Held  
12" Dance Remix by Alan Meyerson

\*\*From the album Plastic Fantastic



# Riding 'Round The World On The Riddim: Reggae, Dancehall, International, & More

**ALL AROUND THE WORLD:** Sometimes (not always by choice) certain types of music don't seem to receive their just desserts. With the industry's increased awareness and attention turned toward various "world musics" (this publication is experimenting with a world beat chart), this week's column's primary focus is on many noteworthy reggae, dancehall, and international "potpourri" releases that may have been overlooked as of late. By no stretch does this columnist claim to know all about the many avenues of this genre, but here's a taste of what has tickled our fancy recently.

Your good friends at Mango (212-995-7800) have just unleashed a fine compilation of sounds originating from Cuba, the Caribbean, and Brazil, titled "Salt & Tabasco." The 12-song treat spans more than a decade (1976-89) and features such spicy highlights as "Cuba" by the **Gibson Brothers**; "Now That We Found Love" by **Third World**; "O' La Soca" by **Arrow**; "Musica Americana" by **Kid Creole**; "A La Verde Gue" by **Yomo Toro**; and "Que Palo Ese Ese" by **Los Van Van**. . . Mango has also unleashed a "Gussie" Clark-produced various-artist compilation called "Ram Dancehall." Each of the tracks exhibits that familiar and bubbly Clark texture. The first single from the collection is "Hurricane" by **J.C. Lodge** ("Telephone Love"). Lodge's strident vocal accents the hook-laden groove. Other musts include **Lady Patra's** "Lonely Am I"; **Admiral Tibet's** "Mad Man"; **Cocotea's** "Bad Love Affair"; and **Hugo Barrington's** "True Loving" . . . Star-of-the-moment **Foxy Brown** has an impressive collection of dancehall readings not to be missed, titled "Foxy" (Ras, 301-588-9641). Besides the hit "Sorry" (the 12-inch version is available from Pow Wow), take note of the inspired covers "All My Love" (the **DeBarge** classic and prime choice for next single); "Thousand Kisses (Never Too Much)"—the **Luther Vandross** nugget; **Surface's** "Shower Me With Your Love"; and our favorite, "Baby It's You" . . . Incidentally, the rhythm of Brown's "Sorry" is borrowed from **Steely & Cleve's** much-used instrumental

"Limousine." How used, you asked? Enough to prompt VP Records (718-291-7058) to issue a various-artist collection called "Limousine," all the songs of which revolve around



by Bill Coleman

S&C's catchy riddim (Billboard, Feb. 17) . . . Creating a stir has been the infectious "Life (Is What You Make It)" by **Frighty & Colonel Mite**, from the recent "Dancehall Stylee—The Best Of Reggae Dancehall Music Vol. 1" (Profile, 212-529-2600). Other groove checks include "Oversized Mumpie" by **Gregory Peck**, "Kuff" by **Shelly Thunder**, and "Bun & Cheese" by **Clement Irie & Robert French**.

**SILENT ASSASSINS:** **Kotch** has a few charmers on its self-titled Mango release, co-produced with **Sly Dunbar**. Most notably the Motown cover "Ooo Baby Baby," the hard-hitting reworking of "Tequila," "Broken Hearted Melody," and "Tears." Selections are given that extra special touch by lead singer **Norman**

**Espuet's** Smokey Robinson-ish falsetto . . . The original **Black Uhuru** assemblage of **Don Carlos**, **Duckie Simpson & Garth Dennis** returns with "Now" (Mesa 818-841-8585), an inspired collection that bears watching. A no-frills production adds to the pleasure of the album. Drop the needle where you see fit but don't miss "Peace & Love," "Imposter," "Thinking About You," "Heathen," and an interpretation of **Jimi Hendrix's** "Hey Joe."

Other releases of merit include "Images" (Vision, 305-893-9191) by **Jimmy Cliff**, especially the jammin' track "Save Our Planet Earth"; "I Can't Get No Satisfaction" (Ras) by **Rocabessa**; **Fleetwood Mac's** "Everywhere" (Ras) by **Marcia Griffiths**; another Clark-produced various-artist collection called "Music Works Showcase '89" (Pow Wow, 212-245-3010); "Desert Wind" (Sire) by **Ofra Haza**; "Out Of This World" (Reprise/Sire) by **Dissidenten**—note the cuts "Grand Babylon Hotel," "Radio Arabia," and "Cairo By Night"; "Ah Me Dis" (I.R.S.) by **Tippa Irie**; "Hana Hana" (Mango U.K) by **Chaba Fabela & Cheb Sahrroui**; and "Songs For The Poor Man" (Realworld/Virgin) by **Remmy Ongala**.

Remember, every month is Black History month.



RENEGADE SOUNDWAVE: From left, Karl Bonnie, Gary Asquith, Danny Briochett.

## NEW ON THE CHARTS

U.K.-based **Renegade Soundwave** is making its mark with "Biting My Nails," the first single lifted from its Mute/Enigma album debut, "Soundclash." "Biting" is currently stalking **Billboard's** Club Play and Modern Rock Tracks charts.

RSW first gained notoriety in its native land when the British press happened upon its 1987 debut single, "Kray Twins." The threesome's eclectic melange has earned them such titles as "dance noise terrorists," "a British Public Enemy," and "funk noir produc-

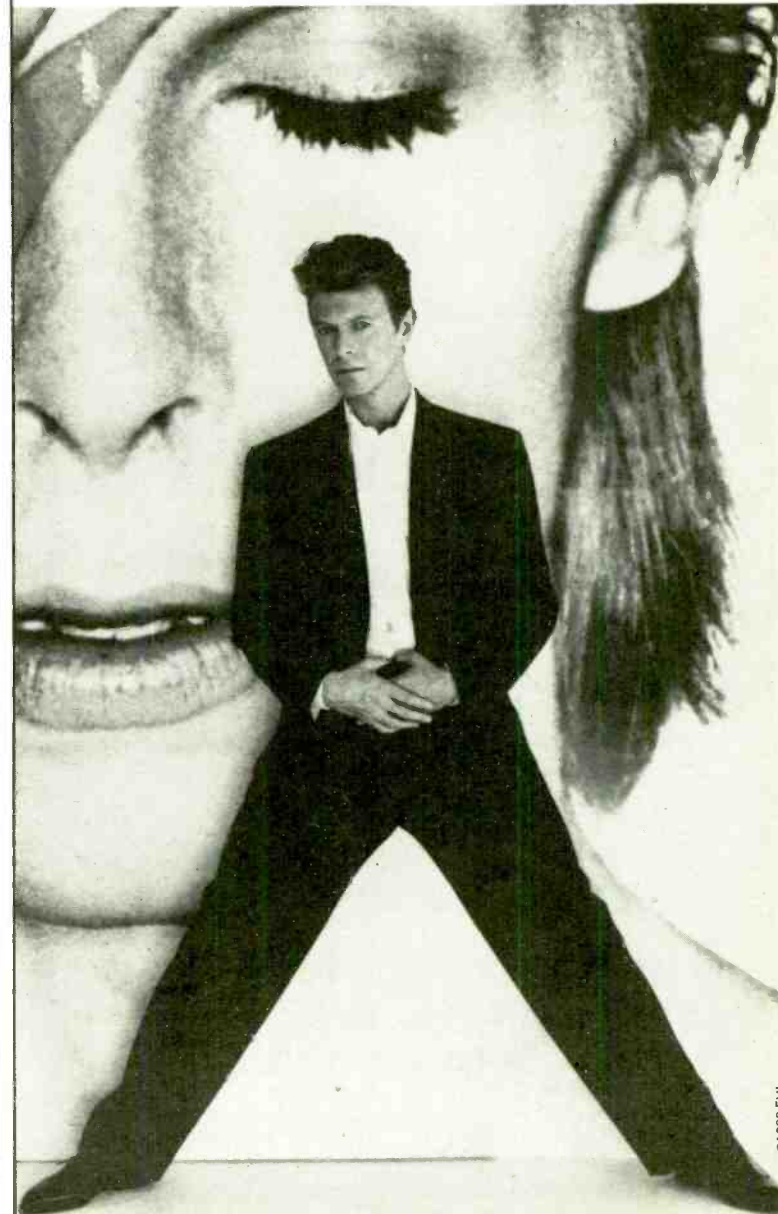
ers." "Soundclash" makes no pretense about crossing genres and colliding grooves, with an appreciation of everything from the **Sex Pistols** to hip-hop to reggae. Says the trio of **Gary Asquith**, **Karl Bonnie**, and **Danny Briochett**, "Our sound is about the experience of growing up in London. We just exist in our own little world. We dip in and out of different circles but at the end of the day, we're just Renegade Soundwave."

BILL COLEMAN

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## HOT DANCE BREAKOUTS

### CLUB PLAY

1. MOST WANTED FAST EDDIE D.J. INTERNATIONAL
2. TOUCH ME 49ERS 4TH & B WAY
3. INSECT BOXCAR ARISTA
4. IT'S ME, CATHY (FOLLOW MY HEART) HUBERT KAH CURB
5. THE HUMPTY DANCE DIGITAL UNDERGROUND TOMMY BOY

### 12" SINGLES SALES

1. ALL OR NOTHING MILLI VANILLI ARISTA
2. LOVE UNDER NEW MANAGEMENT MIKI HOWARD ATLANTIC
3. ESCAPE (REMIX) JANET JACKSON A&M
4. GOT TO GET LEILA K WITH ROB 'N' RAZ ARISTA
5. WHOLE WIDE WORLD A'ME LORAIN RCA

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

## DANCE

# Cover Girls 'Can't Go Wrong' Aim To Build On Dance-Hit Base

BY LARRY FLICK

NEW YORK—When Andy "Panda" Tripoli formed the Cover Girls in 1987, the concept of a Latin-style three-girl group was nonexistent. Take a look around now; it seems like every label in the industry has one.

"The Cover Girls happened about a year before Exposé," says Panda, "but not everyone remembers that."

The confusion hardly seems to have hurt the Girls. They have worked their way through the competitive ranks with relative ease. Their self-titled Fever/Sutra Records debut squeezed out hit after hit in the clubs, the most notable being "Show Me," which was not only a dance-floor staple for several months, but also peaked in the upper regions of Billboard's Dance charts.

The group is now signed to Capitol Records, and the title of its second album, "We Can't Go Wrong," could not be more appropriate. Its initial single, "My Heart Skips A Beat," produced by the superhot David Cole and Robert Clivilles, is made inroads both in the clubs and at radio and was strong enough to make a noticeable dent on Billboard's Hot 100 chart. Now the album's title track has secured a spot in the top 10 of Billboard's Hot 100. The Bronx, N.Y.-born trio attributes all of this to taking charge of their careers.

"We're much more involved in the selection of songs we sing and how they're produced," says lead vocalist Angel Sabater. "In fact, I've begun writing material my-

self. We're very much in control of what happens now."

Panda agrees: "Everything was imposed on them at first: from the songs they sang to the way they dressed. We all realized that was wrong and changed things around."

Very often, shifting power and control in the careers of people who achieve relatively quick success can spell trouble. For competitors Exposé, "taking control" resulted in turmoil that did little more than generate negative press and hurt feelings. Others have been even less lucky. If there is any controversy brewing in the Cover Girls camp, they sure don't know about it.

"These girls are my best friends," says Sabater. "I couldn't ask to be in a better situation. And as for Fever, they take really good care of us. We have no complaints."

The release of the "power ballad" "We Can't Go Wrong" was a successful effort for the Girls to broaden their musical base. "We've aimed to show that we've got more to us than dance music," says Sabater. "Not that we're trying to leave dance music behind, we want everyone to see that there are other sides to us." The next Cover Girls release will be a Clivilles & Cole remix of "All That Glitters" with an accompanying videoclip scheduled as well.

Promotional efforts are in full effect, with the trio in the midst of a national tour with New Kids On The Block and plans afoot to travel to Japan, where the album went gold, for 10 shows.

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# Talent

## IN THIS SECTION

Hugh Harris Wows Roxy Crowd

Highway 101 Runs Rough In New York

Tom Petty, Heartbreakers Play Hometown

New On The Charts: Anything Box

## Spoken-Word Sets Are Talk Of The Town Readings Are New Trend In Clubs, On Albums

BY BRUCE HARING

NEW YORK—It has been written that music hath charms to soothe the savage beast. Spoken-word readings are now attempting to take on a similar role.

Artists like Jim Carroll, Henry Rollins, Marianne Faithfull, and Ray Manzarek are the marquee names involved in spoken-word readings, but such names as Allen Ginsberg, Danny Sugarman, Michael McClure, Hunter S. Thompson, and Timothy Leary also make the spoken-word rounds, a growing phenomenon in the college and alternative club circuit.

The record industry has already taken notice of the trend. Jumping into the spoken-word pool in the next few months are Atlantic Records and Island Records. Atlantic will release "Soundbites From The Counterculture" in mid-March, a spoken-word compilation that includes live bits from such speakers as Jello Biafra, Rollins, Carroll, Eugene McCarthy, Abby Hoffman, and Bob Guccione Jr.

Island plans a double-barreled shot of spoken words in June. Al-

ready out is Ginsberg's "The Lion For Real," released on the independently distributed Great Jones label but due to move to Island's major

*'You're not getting people with bongos and berets'*

distribution in June. It will join William Burroughs' forthcoming "Dead City Radio."

Fans are advised to leave the bongo drums at home if they plan to attend one of the live readings, says Stephen Gordon of Savoy Music, who books many spoken-word club dates.

"It's definitely a '90s vibe," Gordon says. "You're not getting people with bongos and berets snapping their fingers. When I put together a show with Rollins and Carroll at the Great American Music Hall in San Francisco, 90% of the audience had leather jackets. It looked like a punk convention."

Gordon says spoken-word shows have appeared at such venues as the

Bottom Line in New York, Fillmore Auditorium in San Francisco, Caine Hall in Seattle, Bogart's in Long Beach, Calif., and the Axis in Boston. "I think you'll find a lot of the singer/songwriters will get into this spoken-word thing," Gordon says. "An example now is Jimmy Buffett with his book. He's not just doing music anymore."

Also shaking the limitations of rock singing is Carroll, who had two  
*(Continued on next page)*



**Blues With A Smile.** A blissful-looking B.B. King celebrates his 40th anniversary as a performer with a concert at the Beacon Theatre in New York, on a bill with John Mayall & the Bluesbreakers and Koko Taylor. Following a three-month world tour with U2, King is playing U.S. clubs and theaters through early spring, with dates set by Associated Booking. His most recent album, "King Of The Blues: 1989," has received a Grammy nomination and his performance with U2 on the single "When Love Comes To Town" garnered King a second Grammy nod. (Photo: Chuck Pulin)

## Bogosian's 'Sex, Drugs, Rock & Roll'; Gorky Park's Good Will; Ridgeley's Return

**WELCOME TO THE JUNGLE:** The man is silhouetted against a backdrop as blue-gray as the light of dawn. He plays air guitar as a speed metal riff screeches overhead. "I want to rock the house," he howls. And in the next 90 minutes, actor **Eric Bogosian** does just that, mesmerizing the crowd at the Orpheum Theater on Manhattan's Lower East Side with his one-man show, "Sex, Drugs, Rock & Roll."

All three title elements infuse the production, a string of dramatic monologues every bit as intense and involving as Bogosian's role in "Talk Radio," the Oliver Stone film of Bogosian's play that launched him to national fame. Swinging from one wild side to another, Bogosian is a haranguing subway beggar, a smug British rock star, a Brooklyn thug, a frantic street person, a cold business mogul, a cigar-chomping suburbanite, a swaggering rapper, a self-absorbed paranoid, a stoned artist.

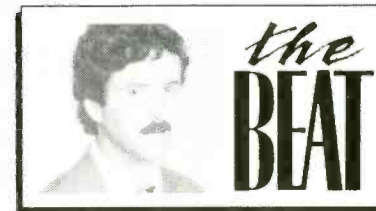
As the self-satisfied rocker talking to an imaginary talk show host, Bogosian's lance punctures music business pretenses as sharply as did "Spinal Tap." Yes, it is great to be back on top, the star tells his host, "considering the band hasn't done anything for about 10 years."

The rocker simultaneously glamorizes his drug-soaked past with mates "Nigel" and "Trevor" while fashionably preaching "just say no." And he urges fans to buy his new record, noting that "20% of the proceeds go directly to the Amazon Indians" to whom he also is shipping digital wristwatches and Sony Walkmans—"to do some real good for a change."

As the show reaches its climax, Bogosian's closing monologue evokes **Bob Dylan's** lament about having a head full of ideas driving him insane. At its best, "Sex, Drugs, Rock & Roll" is as visceral as a heavy metal assault, as street smart as the sharpest rap. After a limited run at the Orpheum, Bogosian is due to bring this show to **HBO**.

**ON THE BEAT:** Those busy, busy folks at the **Hard Rock Cafe** threw the opening-night bash for "Sex, Drugs, Rock & Roll" in a week that drew a string of biz happenings to the Manhattan rock museum and hamburger joint. Comedian **Judy Tenuta** added her "goddess gown" and accordion to the cafe's memorabilia collection. Reunited Cream compatriots **Jack Bruce** and **Ginger Baker** followed with bass and

drums donations, respectively, during a stop on the tour to promote Bruce's Epic release "A Question Of Time." Then **Richard Marx** stopped in after his Radio City Music Hall debut to hang a triple-platinum copy of his EMI album "Repeat Offender"... **Carla Olson** of the **Textones** will be joined by ex-Stones guitarist **Mick Taylor** at the Roxy March 4 for a live recording session... **Ben Vaughn's** upcoming Enigma disk, "Dressed In Black," offers guest spots from **John Hiatt**, **Alex Chilton**, **Foster & Lloyd**, **Peter Holsapple** of the **dBs**, **Gordon Gano** of the **Violent Femmes**, and **Marshall Crenshaw**... **Marti Jones** has signed with RCA Records, with an album due in May.



by Thom Duffy

**HAMMER AND SICKLE:** Metal Hammer, the West Germany-based heavy metal magazine, has begun printing an edition in Russian for distribution in the Soviet Union. The monthly magazine, launched by owner **Juergen Wigglinghaus** in 1984, now circulates internationally in nine languages.

**BY GEORGE:** You've heard the hits, now read the book. **George Michael** is expected to publish his autobiography later this year... **Ex Wham!** partner **Andrew Ridgeley**, meanwhile, will be back on the airwaves with his first solo release on Columbia and the single "Shake."

**JUST SAY NYET:** The Soviet rock band **Gorky Park**, which played last summer's Music Peace Festival in Moscow with headliners **Bon Jovi**, is out generating good will—and good promotion for its debut album on PolyGram—with a U.S. tour of high schools. The band members are talking with teenaged fans about issues including drug abuse, world peace, and life in the Soviet Bloc. The encounters are being taped with segments broadcast on the USA Network show "Youthquake." Band manager **Dennis Berardi** hopes to give an American high school class the chance to travel to the Soviet Union and produce a television program with Soviet teens.

**MILLI WHO?** A recent story in The New York Times reports that one sign of the approach of middle age is a failure to recognize the names of artists on top 40 radio. The Beat observes that a sure sign of the arrival of middle age is instant recognition of most artists' names on album rock radio.

## New Chicago Hall Of Fame Honors Jazz-Blues-Gospel

BY MOIRA McCORMICK

CHICAGO—The Jazz-Blues-Gospel Hall of Fame has been established here, with the stated purpose of "honoring the creators and performers" of all three musical genres, according to president Charles Colbert. "It also seeks to preserve the study of the art of these musics and originate contemporary and archival programs," Colbert says.

The J-B-G Hall of Fame is a not-for-profit corporation partially supported by a grant from the Chicago Office of Fine Arts, with additional funding provided by the MacArthur Foundation, the Woods Charitable Funds, and the Illinois Arts Council. Its permanent repository is the Chicago Public Library; its temporary housing is the library's Cultural Center, while the new Harold Washington Library Center is under construction.

The Hall of Fame was founded by Charles Suber, now its secretary and executive director. "Our mandate is to honor jazz, blues, and gospel artists, and at the same time make their recordings available to one and all," says Suber.

A listening room on the eighth floor of the new facility will be equipped with at least 20 headphones, says Suber. Additionally, glass cases containing music memorabilia, and numerous photos, will be

on display. Throughout the school year, related live programs, featuring performances and narration, will be held at neighborhood libraries under the heading Project Outreach.

On July 27 of last year, a press conference was held to announce three pairs of "trustees" inductions—Louis Armstrong and Ella Fitzgerald for jazz; Muddy Waters and Willie Dixon for blues; and Prof. Thomas Dorsey and Mahalia Jackson for gospel. "Future trustees," says Suber, "will be nonperformers who have contributed to the growth and development of these art forms."

Some time this month, nationally recognized as Black History Month, the J-B-G Hall of Fame officers are expected to announce the premier class of 100-125 inductees, says Suber. A series of 30-minute radio programs honoring inductees are scheduled to air the last week of February on Chicago's urban, jazz, and public radio stations. All programs will carry the tag, "You may listen to the recording at the Chicago Public Library."

"We have no intention of overreaching established halls of fame which deal with these genres of music," says Suber, who adds that J-B-G is the only hall of fame to incorporate all three. "The other halls of fame, such as those in Memphis and Mississippi, will be pictured on our walls."

# TALENT

## 'TRENDY' IS THE WORD ON READINGS

(Continued from preceding page)

albums out on Atlantic Records in the '70s. Carroll recently emerged on the spoken-word circuit after a rehabilitation period in California. "He can make the same money for doing readings," Gordon says. "He has a wide audience; he gets a lot of 16-year-olds who read [Carroll's popular novel] 'The Basketball Diaries,' the art crowd, and just people who read books and listened to his records."

Teaming up in another contemporary spoken-word tour are ex-Doors keyboardist Manzarek and beat poet McClure, with Manzarek creating music pieces to go with McClure poetry; Rollins, who does his own poetry and song lyrics; and such mavericks as Thompson, G. Gordon Liddy, and Leary, who serve as speakers more than readers.

"There's a different audience for everybody," says David Swinson, the co-producer of "Soundbites." "You have fanatic fans and the curious."

Bar service also depends on the attraction, according to Stephen Zepeda, a booking agent for Bogart's in Long Beach. "With G. Gordon Liddy, he's a fairly conservative guy, so you get that type of audience."

Swinson says Atlantic hopes to cross the "Soundbites" record "a little bit into the mainstream. But there's some real controversial things on it; it covers everything from AIDS to sex to politics."

"Soundbites" will be augmented by a four-minute clip culled from live performances at Bogart's.

"I'd like to do 100,000 records,"

says Atlantic A&R representative Toby Emmerich. "I think if we're successful in the premarketing, we should ship 40,000-50,000 albums."

Emmerich says Atlantic's alternative music department will be a key to making the record happen. "We would like to go into college bookstores, work college radio. Dr. Timothy Leary and Hunter Thompson are interested in talking about it, so we might go to the talk shows. I also think public radio is a place where we could promote it."

Kim Buie, VP of West Coast A&R at Island, says the audience and potential sales on the spoken-word recordings "are unknown."

"That's what we're trying to find out. We can't say its appeal will be limited to intellectuals. Maybe artists and musicians might like the idea. It's unknown, but we'll find out. We're not afraid of taking chances; certainly, a record like this can be as important to Island as a Tone Loc or U2."

Island will market the Burroughs/Ginsberg project through music and bookstores, Buie says. "We've been investigating marketing through the audio divisions of book publishers, so we have the advantage of marketing in the literary world, which makes the most sense."

College radio will also be serviced and lobbied on the works, Buie says, adding that Island is looking at working with other spoken-word artists.

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PAUL McCARTNEY	Centrum Worcester, Mass.	Feb. 8-9	\$728,545 \$28.50	29,600 sellout	Don Law Co.
DIANA ROSS RHONDA HANSOME	Fox Theatre Detroit	Feb. 9-11	\$711,440 \$50/\$30	23,761 sellout	Brass Ring Prods.
BILLY JOEL	Maple Leaf Gardens Toronto	Feb. 6	\$433,655 (\$512,580 Canadian) \$30	17,086 sellout	Nederlander Org.
THE B-52'S LOVE TRACTOR	Radio City Music Hall New York	Feb. 6-8	\$419,600 \$25/\$22.50	17,622 sellout	Radio City Music Hall Prods.
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	The Spectrum Philadelphia	Feb. 6	\$274,081 \$19.50/\$17.50	19,280 sellout	Electric Factory Concerts
RICHARD MARX POCD	Radio City Music Hall New York	Feb. 9-10	\$272,025 \$25/\$22.50	11,804 sellout	Radio City Music Hall Prods.
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Veterans Memorial Arena Hartford Civic Center Hartford, Conn.	Feb. 8	\$249,602 \$19.50	13,145 sellout	Cross Country Concerts
KENNY ROGERS/DOLLY PARTON	Olympic Saddledome Calgary, Alberta	Feb. 8	\$248,350 (\$295,040 Canadian) \$27.50/\$25.50	11,297 14,747	North American Tours
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Palace of Auburn Hills Auburn Hills, Mich.	Feb. 11	\$246,520 \$20	12,326 sellout	Cellar Door Prods.
KENNY ROGERS/DOLLY PARTON	Saskatchewan Place, Saskatoon, Saskatchewan	Feb. 10	\$240,028 (\$287,073 Canadian) \$27.50	10,439 sellout	North American Tours
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Centrum Worcester, Mass.	Feb. 7	\$231,933 \$19.50	12,400 sellout	Don Law Co.
THE O'JAYS/LEVERT RALPH HARRIS	Shubert Theatre Philadelphia	Feb. 9-11	\$224,568 \$32.50/\$28/\$25	9,056 10,368 sellout	Electric Factory Concerts
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Providence Civic Center Providence, R.I.	Feb. 1	\$177,301 \$19.50	9,558 12,215	Don Law Co.
MOTLEY CRUE WARRANT	Barton Coliseum Arkansas State Fairgrounds Little Rock, Ark.	Feb. 6	\$175,000 \$17.50	10,000 sellout	Mid-South Concerts
ANDREW DICE CLAY	Rochester Community War Memorial Rochester, N.Y.	Feb. 10	\$173,900 \$20	8,840 sellout	Metropolitan Entertainment
TOM PETTY & THE HEARTBREAKERS LENNY KRAVITZ	Arena Univ. of Dayton Dayton, Ohio	Feb. 10	\$172,708 \$17.50	10,130 sellout	Jam Prods.
WHITESNAKE KIX	Centrum Worcester, Mass.	Feb. 11	\$167,992 \$19.50	9,053 12,000	in-house
BILL COSBY	Place Des Arts, Montreal	Feb. 4	\$165,964 (\$196,169 Canadian) \$37.50/\$32.50/ \$29.50	5,610 sellout	Donald K. Donald Prods. Lou Robin
NEW KIDS ON THE BLOCK COVER GIRLS BOBBY ROSS AVILA	Frank Erwin Center Univ. of Texas Austin, Texas	Feb. 6	\$164,544 \$19.50/\$17.50	17,327 sellout	PACE Concerts
THE CULT BONHAM DANGEROUS TOYS	Boston Garden Boston	Feb. 2	\$151,015 \$18.50	8,163 sellout	Don Law Co.
WHITESNAKE KIX	Providence Civic Center Providence, R.I.	Feb. 9	\$136,733 \$18.50	7,391 10,200	Frank J. Russo
JIMMY BUFFETT & THE CORAL REEFER BAND GREG TAYLOR	Frank Erwin Center Univ. of Texas Austin, Texas	Jan. 22	\$134,430 \$18.50/\$17.50/ \$15.50	7,780 8,700	PACE Concerts
CORWAY TWITTY/MERLE HAGGARD/GEORGE JONES	Macon Coliseum Macon, Ga.	Feb. 11	\$129,535 \$17.50	8,139 8,975	Jayson Promotions
GEORGE STRAIT PATTY LOVELESS	G. Rolie White Coliseum Texas A&M Univ. College Station, Texas	Feb. 2	\$125,610 \$17.50/\$15	7,615 sellout	Varnell Enterprises

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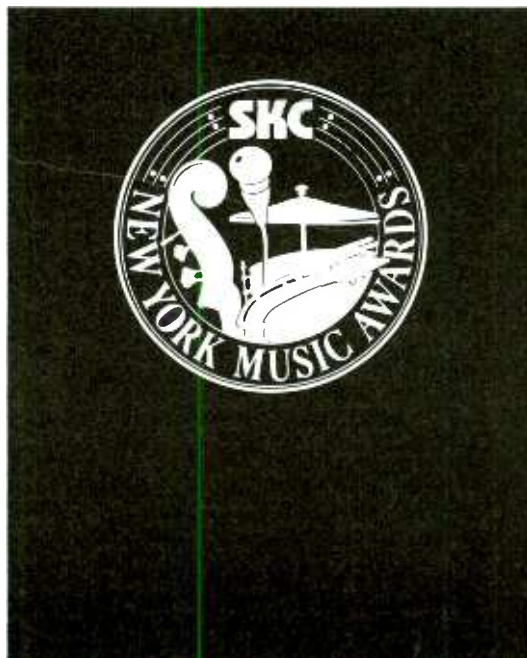
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## TALENT IN ACTION

**HUGH HARRIS**

*The Roxy  
West Hollywood, Calif.*

**C**HARISMA was the name of the game at this Feb. 7 show, as the young Englishman mesmerized a

full house of industry observers.

Though Harris' debut, "Words For Our Years," has received reviews that have verged on the fanatical in some quarters, Capitol has not yet seen major sales on this unique performer's album. His current major-market road trip should change that—put this man in front of an audience, and they're sold.

Harris is no easy sales job, it's true. On record, his slurred, melismatic singing is not easily apprehended casually. While many of his songs boast a crackling funk backbeat, just as many are unconventionally ethereal. And his lyrics are intensely personal emotional mazes.

On stage, however, Harris welcomes his listeners into a trance of

his own making. He performs as one possessed, transfixed behind the mike, breaking away to conduct his four-piece band with fluttering fingers, fly around the stage with abandon, or even pound on his drummer's tom-toms. Comparisons to vintage Van Morrison abounded.

At the Roxy, Harris played the best numbers from his album—"Alice," "Mr. Woman Loves Mrs. Man," "Twilight Session"—and a bounty of unrecorded material. Highlighting the show was a rocking version (one of two played that night) of "Rhythm Of Life" backed by saxophonist/label mate David Koz.

The impact of this performance on the crowd (especially on the female members of the audience, many of whom appeared stunned) was evidence of this singer/writer's undeniable star quality. But a search for easy comparisons is futile—Hugh Harris is one of a kind.

CHRIS MORRIS

### TOM PETTY & THE HEARTBREAKERS

**LENNY KRAVITZ**

*Stephen C. O'Connell Center  
Gainesville, Fla.*

**R**IDING HIGH ON the success of his Grammy-nominated solo album "Full Moon Fever," Tom Petty played his first hometown concert in seven years as something of a conquering hero. He had clearly been missed.

Petty & the Heartbreakers rocked through a two-hour set of favorites, a few surprises, and more than one emotional reminiscence. With "Love Is A Long Road" opening the set, guitarist Mike Campbell alternated between chunky, Chuck Berry-esque riffing and his crystalline leads, shining on "Breakdown," "Runnin' Down A Dream," and a thundering "Refugee," playing mandolin on numbers including "Southern Accents" and "Yer So Bad." An all-percussion segment featured Petty and bassist Howie Epstein pounding African drums, while Campbell played a hammered dulcimer.

Three of the four Heartbreakers came out of Gainesville with Petty (Wisconsin native Epstein joined in 1982) and they play together with the telepathy and seamlessness of longtime collaborators. So a version of Chuck Berry's "Down The Road Apiece"—with vocals by drummer Stan Lynch—was presented with the same precision as old Heartbreaker gems like "American Girl."

Keyboard man Benmont Tench is the glue that holds these songs together; his organ fills and piano runs flow beneath every song and give them further ambiance.

And Petty proved he can still command an audience. Throughout the show, from the rollicking "A Mind With A Heart Of Its Own" to the current hit "Free Fallin'" and a gentle reworking of Thunderclap Newman's "Something In The Air," his vocals were strong and direct. Not that this audience needed any urging to cheer on its favorite hometown boy.

Dreadlocked singer/guitarist

Lenny Kravitz and his five-piece band opened the concert with a set of funky rockers from his Virgin debut, "Let Love Rule." His muscular, Prince-like vocals communicated clearly, and his band cooked up a potent rock'n'roll stew with covers like Jimi Hendrix's "If Six Was Nine" and the title hit from his album.

BILL DEYOUNG

### HIGHWAY 101

*Lone Star Roadhouse, New York*

**C**OUNTRY MUSIC's deserving vocal group of the year has previously been stiff in Gotham, but this time they were too loose. Highway 101's strength lies in delicately beautiful harmony vocals in a traditional country context. Yet at this Jan. 23 date, the Warner Bros. act moved too far toward flash.

The opener, "(Do You Love Me) Just Say Yes," immediately showed an annoying tendency toward showy, high-volume guitar riffs and cymbal cracks—tough competition for Paulette Carson's wispy Parton-ish soprano. It really wasn't until a late-set rendition of the new single "Walkin' Talkin' Cryin' Barely Beatin' Broken Heart" that any song was delivered as cleanly and respectfully as on record.

For example, "Honky Tonk Heart," while well-served musically, was marred by lead guitarist Jack Daniels' and bassist Curtis Stone's cutting up. On "Whiskey, If You Were A Woman," a raucous crowd shout of the word "whiskey" was inexplicably sought, and unfortunately received.

Now, these are sweet, sensitive, sad songs, but 101 apparently wanted to come off as loud as drummer Cactus Moser's zebra-striped outfit and Carlson's Prince-like full-length jacket and reptilian tights. A cover of "The Last Time" was appropriate, then, but only reminded that the Stones tour was long over.

Better was a nicely turned "Sweet Baby James," while the encore of "Twist And Shout" at least made sense in light of band members backing Rodney Dangerfield's version in "Back To School."

JIM BESSMAN

## NEW ON THE CHARTS

Anything Box, a group named after a science fiction story, is receiving national attention with its first single, "Living In Oblivion" on Epic Records. The song, which broke on top 40 dance station KNRJ in Houston, is a hit in the South Central states and has debuted on the Hot 100 Singles chart.

"I was living in oblivion two years ago," says band leader Claude S. "It's a state of mind where you don't know where you're going or what to do. Luckily, music saved me." The 25-year-old New Jersey native, who writes most of Anything Box's material and is the group's lead vocalist, began singing in an East Coast punk band called Plastic Surgery and founded his present outfit three years ago with key-

boardist Dania Morales. Claude and Morales met third member Paul Rijnders after their current producer and manager, Jon St.



**ANYTHING BOX.** Shown, from left, are Dania Morales, Claude S., and Paul Rijnders.

James, invited them to move to Los Angeles.

St. James, who has produced successful dance acts like Stacy Q and Bardeux, operates his own management company, Formula 1, with partner Chris Lawmaster. St. James urged Epic to sign Anything Box and took the group under his wing after receiving its demo tape. "I listened to half of their demo and I was already reaching for the phone," he says. "That's never happened to me before. Claude's voice is what sold me. It's very definitive."

The trio is currently working with St. James on its debut album, which is scheduled for an early spring release, and plans to begin touring in the Southwest next month.

JIM RICHLIANO

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# Retail

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## CD Center Looks To Sound Future Renamed Chain Eyes Major Expansion

BY LARRY FLICK

NEW YORK—Compact Disk Center's name change to Sound Future appears to be indicative of more than the Dallas-based chain's decision to broaden its inventory to include other prerecorded configurations. It reflects an aggressive plan to transform the five-unit operation into one of the country's largest music retail entities.

Chief operating officer Michael McGee says Sound Future will grow to 300 stores, via franchising, within five years. "By infusing the company with the capital of the franchise, it's completely realistic to plot out an accelerated growth process of 20 stores within the next 12 months, 30 stores during the 12 months after that, and so on," he says.

McGee acknowledges the plan is very aggressive but says he is confident that it can be done. The Texas music industry evidently is taking the chain's plan seriously. When rumors were swirling around the supposed sale of Amarillo, Texas-based Western Merchandisers (Billboard, Feb. 3), Sound Future found itself at the heart of the speculation, as it was mentioned in the same sentence as Super Club N.V., the Belgian company that has been on an acquisition binge. According to the misinformed speculation, either Sound Future or Super Club acquired Western Merchandisers' Hasting's Books, Music & Video chain. McGee laughs about that rumor, but on the other hand, does not rule out the possibility of acquisition if the right opportunity comes along.

One of the factors prompting the rumors was Sound Future's connection to the Hunt family, at one time one of the wealthiest families in Texas. Alinda Wikert, who joined the company in May 1989, serves as Sound Future's chairman of the board and CEO, and is part of the Hunt family, McGee says. But he declines to elaborate on the company's financial strength other than to say, "We have substantial resources behind us." Moreover, he maintains that franchising capital will propel growth. Sound Future charges a franchising fee of \$19,500, although that figure is negotiable for someone wanting to do more than a single store. In fact, one franchise already is operating, with other potential franchisees involved in negotiations. "Franchising seems to be phenomenally successful," says McGee. "Look what it's done for Blockbuster. Any business that has a proven concept and formula for success can do it if they have a system and operations in place, have a strong advertising presence, and can supply ongoing support."

McGee says he does not know of any U.S. record chains that have grown through franchising but

points out that in Canada the Top 40 chain has used that strategy to achieve growth.

McGee says that the locations of a portion of the first 20 stores have been confirmed: These outlets will stretch farther west than Sound Future's core of five outlets dispersed within the Dallas/Fort Worth region. The new markets include the Texas cities of San Antonio and Houston, as well as Phoenix and Oklahoma City.

Sound Future's transition began when the chain altered its CD-exclusive inventory of 10,000 disks per shop to include about 8,000 prerecorded cassettes and 1,000 laserdiscs in the chain's stores, which range from 2,500 square feet to 4,000 square feet. The company's existing stores are mostly freestanding or in strip centers.

"People in our area who have been buying CDs for a while now know what we have to offer," McGee says. "Adding cassettes brings in a whole new segment of people who are not already familiar with us."

Indeed, one month after adding cassettes to its inventory, the chain reported a 10% gross increase in sales, and the growth pattern has been steadily upward ever since. During the all-important Christmas rush, McGee says sales were up 25%.

When Sound Future added laserdiscs to the inventory, it also started offering laserdisk players. The chain was already selling CD players, but there are no plans to add cassette players to the merchandising mix.

"People will always be looking for the next thing," McGee says. "Right now, laserdiscs seem to be among the prospects. Our stock of laserdisk and equipment is not very large at the moment, but it is increasing as interest grows."

Contrasting the hi-tech quality of merchandise available is what McGee calls an "old-fashioned approach" to customer service. Each potential employee at Sound Future is required to pass an extensive music exam before being hired.

"The test helps us place people in areas where their knowledge is strongest, as well as provide the best possible service," McGee says.

The chain's pricing policy consists of charging \$8.99 for cassettes and \$14.99 for front-line CDs. Repeat customers are rewarded with a program called VIP Disc-count. After buying 12 disks or cassettes, the 13th is free. After buying 30 items, customers are given a lifetime 10% discount on non-sale merchandise.

McGee asserts that such customer perks will continue throughout Sound Future's growth process. In fact, he views such consumer-friendly policies as being a primary factor in setting the chain apart from the competition.

"We have the people on board to spread out and enforce the various

ideals and concepts that we've worked so hard to develop here," he says. "We will eventually be the top chain in the country, because we'll have the best to offer."

## Music Plus Pitches Product Via Phone

### New 900 Line Offers Artist Commentary, Song Snippets, Consumer Info

BY DEBORAH RUSSELL

LOS ANGELES—Music consumers pondering the "to buy or not to buy" question now can make a phone call and be pitched by the very artists whose product they may be considering purchasing.

Music buyers who frequent Show Industries' 70 Music Plus stores in Southern California now are privy to the Music Plus Preview Line, a 900 number through which—for 99 cents per minute—they can listen to commentary and music by such artists as Gloria Estefan, Kate Bush, Bobby Brown, the Red Hot Chili Peppers, and Chunky A, among others.

Angie Diehl, director of advertising for the Los Angeles-based chain, categorizes the 900 number as an experiment and adds that, ultimately, Music Plus would like to switch over to an 800 toll-free line so that the customers' cost would be eliminated. Moreover, that service would allow the customer to directly order records played during the phone call from Music Plus.

Currently, by dialing 1-900-872-PLUS and following a few simple computerized directions, callers can program a Touch-Tone phone to hear the recorded voice of any artist offered on the service. Callers can terminate the message at any time, as well as pause and rewind the message in the event of a distraction. Messages run between one and three minutes, and conclude with

Record companies are picking up on the new popularity of spoken-word readings in clubs and colleges... see page 37



The Doctor Is In. Pangaea/I.R.S. jazz recording artist Fared Haque drops by Radio Doctors in downtown Milwaukee for a lunchtime in-store performance. Haque, known for his work with Tito Puente, Paquito D'Rivera, and Sting, plans to tour soon to promote his current album, "Manresa."

price information, relevant touring updates, and/or promotional giveaways. Callers then are invited to enter their ZIP code to determine the location of the Music Plus store nearest them.

The Preview Line debuted in mid-December, and Diehl says she is confident that once the financial logistics are fully ironed out, the service will be "a win" for all parties involved. She describes the line as a natural medium, which will inspire customers to buy new releases and experiment with new artists.

The Preview Line almost serves as the chain's private radio station, she says, adding that it has been nicknamed "Music Plus Radio." It will "give callers a chance to hear an artist's second single that may not be as strong at radio as the label may have hoped, or expose an artist who just doesn't get airplay as a matter of course," she adds.

Label response has been overwhelming, says Diehl, with the record companies clamoring to promote their artists via the service. Every two weeks, the Preview Line will offer a new slate of artists drawn from a broad spectrum of musical genres, she says.

Results from the initial run show that the Red Hot Chili Peppers garnered the most calls, with Brown running a close second. Bush, Estefan, and Chunky A clinched a three-

way tie for third place. Diehl declines to release the number of overall phone calls received by the 900 line.

Jim Chiado, CBS branch manager in Los Angeles, says he placed Estefan and Bush in the promotion because "it's another way to reach the consumer." He says the promotion allows CBS to feature artists who in some cases may receive attention from the print media but are not getting airplay on radio or MTV.

Chiado adds that the promotion needs refinement, particularly a conversion to an 800 number.

In the experimental stage, label participation is free, he says. "At some point in time, we will probably pay," he adds.

Thus far, advertising for the 900 line has been limited to a test campaign broadcast on MTV to subscribers of Southern California's Century Cable system. From Dec. 29-Jan. 2, close to 40 spots advertising the Preview Line reached 155,000 households, and Diehl notes that a very loose tracking system indicated a marked increase in calls following the MTV spots. Additional advertising includes in-store shelf talkers, promotional fliers, and a full-page ad in the L.A. Weekly.

Diehl predicts more television advertising in the future, and is eager to see the Preview Line develop into a profitable medium.

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# Indie Label Reaches Next Plateau Of Chart Success With Concurrent Black Singles Hits

BY BRUCE HARING

IT WAS A HAZY February afternoon at the Billboard offices. The phone rang, as it's wont to do on Fridays, the day Grass Route is lovingly tucked into bed for the next edition.

Calling was Eddie O'Loughlin, president of Next Plateau Records.

"Hello, Ed," I said, for that was his name. He had news for me. Important news.

"Paul Grein [Billboard's music researcher/chart analyst] says we're the first independent label in seven years to have two singles chart simultaneously on the Hot Black Singles chart," he rasped into the phone.

I sat back suddenly in my chair, kicking the champagne bottles underneath the desk. Two singles. Two different producers, O'Loughlin added. And this Grein guy.

Sounds like a story. As it turns out, Next Plateau is indeed the first indie label since 1983 to achieve the double dip. Motown, in its pre-A&M-distribution days, was the last to perform the feat.

Next Plateau scores with Sybil's "Walk On By," produced by O'Loughlin (his first hands-on effort in eight years), and Salt-N-Pepa's "Expression," produced by Cheryl James, aka Salt, her first behind-the-board job.

**BAYWATCH:** The march against

counterfeiters continues this week with word that Great Bay Distributing of Baltimore has met with the local police concerning activities that are eating into the trade of a city retailer.

"One of these [counterfeiters] is selling in front of one of the local retailers," says Joyce Lynn, Great Bay president. "It's a small, black music



account, and we're very concerned." Police were called because the street-corner counterfeiter was selling "cheaper than the retailer can buy it and cheaper than I can sell it," Lynn reports.

So far, the initiative has had mixed results. The police have been given information on the counterfeiter, but appear reluctant to act because "counterfeiting is a federal offense, which means it's [a matter for] the FBI," says Lynn. Still, she promises, "We'll keep at it. If we don't help our accounts, who will? If we get enough of the manufacturers behind it, the squeaky wheel gets the grease."

As reported in last week's Grass Route, plans are under way to do just that. Artists Against Counterfeit Tapes is a National Assn. of Recording Merchandisers committee that's

working with a private detective on counterfeiting problems. More information is available from Fred Munao at Select Records, 212-691-1200.

**ROIR A DUB-DUB:** Reachout International Records has entered another phase of the reggae market with its release of the dub version of a RAS Records release, "Sanchez No. 1." The ROIR version is called "Sanchez No. 1 Dub."

Dub, in case you don't know, goes back to the '40s in Jamaica, where the B-sides of singles would traditionally carry mostly instrumental versions of the A-side, with vocals and other effects "dubbed" into certain portions of the tracks, much in the manner of hip-hop sampling.

Coming ROIR dub releases by Lee (Scratch) Perry, Scientist, and Niney The Observer are planned. More info at 212-477-0563.

**SEEDS AND SPROUTS:** David Dennard and Patrick Keel of Dallas, who have spent time as major-label solo recording artists and sidemen, have formed Dragon Street Records, targeting the alternative music market. Dragon Street plans its first release for April. More info on the new label is at 214-748-3746. Also keying in to the alternative music market is 529 Phonovisual, a new Nashville firm that aims to aid acts with recorded product but no label or distribution deals. More info at 615-834-9405.

FOR WEEK ENDING FEBRUARY 24, 1990

Billboard

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## TOP COMPACT DISKS™

				POP™	
				Compiled from a national sample of retail sales reports.	
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★★ No. 1 ★★ 3 weeks at No. 1	
1	1	1	54	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
2	2	2	13	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2
3	4	3	27	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
4	3	6	21	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
5	6	4	17	BILLY JOEL STORM FRONT	COLUMBIA CK44366
6	5	5	46	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
7	7	7	42	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
8	9	9	11	QUINCY JONES BACK ON THE BLOCK	QWEST 2-26020/WARNER BROS.
9	12	14	3	ALANNAH MYLES ALANNAH MYLES	ATLANTIC 81956-2
10	11	11	12	KENNY G LIVE	ARISTA A2CD-8613
11	10	10	14	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE
12	8	8	22	AEROSMITH PUMP	GEFFEN GHS2-24254
13	18	15	18	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
14	13	13	5	MICHAEL BOLTON SOUL PROVIDER	COLUMBIA CK 45012
15	15	12	12	BOBBY BROWN DANCE! ... YA KNOW IT!	MCA MCAD-6342
16	30	23	3	TECHNOTRONIC PUMP UP THE JAM - THE ALBUM	SBK CDP-93422
17	21	—	18	GLORIA ESTEFAN CUTS BOTH WAYS	EPIC EK 45217
18	16	—	2	KAOMA WORLD BEAT	EPIC EK46010
19	NEW ▶	—	1	ROXETTE LOOK SHARP!	EMI E2-91098
20	17	29	6	THE SMITHEREENS SMITHEREENS 11	ENIGMA C2-91194
21	NEW ▶	—	1	TANITA TIKARAM THE SWEET KEEPER	REPRISE 2-26091/WARNER BROS.
22	27	19	3	JOAN JETT THE HIT LIST	BLACKHEART ZK45473/EPIC
23	22	27	24	SKID ROW SKID ROW	ATLANTIC 2-81936
24	NEW ▶	—	1	CHICAGO GREATEST HITS 1982-1989	REPRISE 2-26080
25	RE-ENTRY	—	40	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
26	23	—	2	SOUNDTRACK BORN ON THE FOURTH OF JULY	MCA MCAD 6340
27	14	20	10	HARRY CONNICK, JR. MUSIC FROM "WHEN HARRY MET SALLY ..."	COLUMBIA CK 45319
28	19	18	23	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
29	24	21	19	SOUL II SOUL KEEP ON MOVIN'	VIRGIN 91267-2
30	20	17	25	DON HENLEY THE END OF THE INNOCENCE	GEFFEN GHS 2-24217

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**RETAIL TRACK**



by Geoff Mayfield

**STRANGE BEDFELLOWS:** The old saw that "politics makes strange bedfellows" leads this columnist to pose a question about the dozen or so state bills that are being either debated or proposed regarding the sale of albums with explicit lyrics and/or graphics to minors. Ever since it first grabbed the spotlight in 1985, the Parents' Music Resource Center has repeatedly stressed that this issue would best be addressed on a voluntary basis, rather than through legislation.

If that is indeed the organization's stance, my question is, shouldn't the PMRC join arms with record companies and retailers to fight off these proposed state measures? Such a gesture would not only prove that the PMRC stands by its stated conviction regarding legislation, but might also create a stronger foundation on which record labels and the group can find a mutually satisfactory solution that addresses parents' concerns without endangering First Amendment rights. Since Rep. Jean Dixon (R-Mo.) has used PMRC research and opinions as fodder for proposed bills in her own state, and in others, it seems that now is the time for PMRC movers Tipper Gore, Susan Baker, and Jennifer Norwood to distance their group from these legislative efforts.

**AND WHILE WE'RE ON** the subject of lyrics and graphics, let me state my personal opinion that those who would seek to throw the ultimate responsibility to solve this controversy on the shoulders of the music retailer have very little understanding of the realities of the marketplace.

The threat of legislation raises the stakes, but ultimately, my take on the PMRC's concerns remains basically unchanged from the opinion I formed in 1985: The responsibility for this issue rests not with record companies or music stores, but with parents.

It seems naive to throw the music industry under a microscope for the influence it can exert on a youth's development when the same troubling topics found on albums can be found in so many other arenas. Strong language, sexual innuendo, and glorification of violence are not the sole province of pop music—kids can find these words and topics on cable TV, in movies, and in the hallways of most junior high schools. Thus, moral and behavioral standards must be set in the home, because even if some genius designs the ultimate solution for this ongoing controversy, children will still be exposed to these influences.

I know many executives at labels and in music retailing who share the PMRC's concerns, but rather than ask a third party to monitor the music that interests their children, they do so themselves. The senior VP at one label, for example, would not let his 12-year-old son buy an Ice-T recording because the father took the trouble to become familiar with the artist's music. To me, this example proves that the best place for parents to solve this issue is in the home.

**RELATED NOTES:** During the Feb. 7-10 sales conference that Geffen Records held at La Quinta Hotel near Palm Springs, Calif., guest speakers Lew Garrett, VP of sales for Camelot Music, and Dusty Bowling, national music buyer for Lieberman Enterprises, urged the Geffen team not to underestimate the heat and pressures that merchandisers face as a result of the lyrics and graphics brouhaha... At Owensboro, Ky.-based WaxWorks/VideoWorks, head music buyer Harold Guilfoil reports that "for the time being," the company's 119 Disc Jockey stores are passing on any titles that bear warning stickers. Interestingly, Guilfoil says his chain has taken a lot of flak over the contents of rap recordings, but hardly any for metal acts.

**Vinyl Retailers Give Format New Spin**  
*Unavailable Records Reach U.S. Market As Imports*

**NEW YORK**—While vinyl continues to disappear from the major labels (Billboard, Jan. 20), some small retailers have turned to imports of the configuration. Although the strategy could be viewed as parallel importing, it has yet to be challenged by the Recording Industry Assn. of America.

One retailer, who did not want to be identified, says he has developed a lucrative niche by mining overseas vinyl, particularly for 7-inch singles not available in this country. He reports that the store has moved about

\$15,000 worth of imported 7-inch vinyl singles in the last six months, including titles by Billy Joel, the Beach Boys, and Milli Vanilli.

"How can they tell us not to [import] records like [the Beach Boys'] 'Still Cruisin' if it's not available in this country?" the retailer asks, noting that he has moved 350 vinyl copies of that song. He wonders how importing such records can be considered a parallel import issue.

But Stephen D'Onofrio, an attorney and director of anti-piracy with

the RIAA, says that any importing of deleted vinyl "could potentially raise a conflict. Parallel import is a very broad term that the record industry has picked up, but what you're really talking about is unauthorized importation or distribution of sound recordings." The RIAA, however, has yet to investigate the issue because the organization's member labels have not voiced concerns on it.

*This story was prepared by Bruce Haring and Ed Christman.*



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## ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number. ▲=Simultaneous release on CD.

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CA MCAC-6370/NA

**CATERWAUL**  
Portent Hue

▲ LP I.R.S. IRS-82030/NA  
CA IRSC-82030/NA

**THE CHANT**  
Two Car Mirage

▲ LP Safety Net/DB Net 12/NA  
CA CATCH 12/NA

**CLIVE GREGSON AND CHRISTINE COLLISTER**  
A Change In The Weather

▲ LP Rhino R11H-70914/NA  
CA R41H-70914/NA

**MERLE HAGGARD**  
More Of The Best Of Merle Haggard

▲ CD Rhino R21S-70917/NA  
CA R41H-70917/NA

**SCREAMIN' JAY HAWKINS**  
Voodoo Time, The Best Of Screamin' Jay Hawkins

▲ CD Rhino R21S-70947/NA  
CA R41H-70947/NA

**COLIN HAY BAND**  
Wayfaring Sons

▲ LP MCA MCA-6346/NA  
CA MCAC-6346/NA

**GEORGE HOWARD**  
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▲ LP MCA MCA-6335/NA  
CA MCAC-6335/NA

**JANATA**  
Janata

▲ LP PolyGram 842258-1/NA  
CA 842258-4/NA

**JOHNNY MAESTRO & THE CRESTS**  
The Best Of Johnny Maestro & The Crests

▲ LP Rhino R11H-70948/NA  
CA R41H-70948/NA

**MC 900-F.T. JESUS**  
Hell With The Lid Off

▲ LP Nettwerk 82032/NA  
CA 82032/NA

**SCOTT MERRITT**  
Violet And Black

▲ LP I.R.S. IRS-82017/NA  
CA IRSC-82017/NA

**MISSION U.K.**  
Carved In Sand

▲ LP PolyGram 842251-1/NA  
CA 842251-4/NA

**NEW RIDERS OF THE PURPLE SAGE**  
Keep On Keepin' On

▲ CD MU MCD-31109/NA  
CA M-30109/NA

**RICH NICE**  
Information To Raise A Nation

▲ LP Motown MOT-6288/NA  
CA MOTC-6288/NA

**OINGO BOINGO**  
Dark At The End Of The Tunnel

▲ LP MCA MCA-6365/NA  
CA MCAC-6365/NA

**JEFF REDD**  
A Quiet Storm

▲ LP Uptown 42299/NA  
CA 42299/NA

**SMOKEY ROBINSON**  
Love, Smokey

▲ LP Motown MOT-6268/NA  
CA MOTC-6268/NA

**JIMMIE RODGERS**  
The Best Of Jimmie Rodgers

▲ CD Rhino R21S-70942/NA  
CA R41H-70942/NA

**SLIDE**  
Down So Long

▲ LP PolyGram 838964-1/NA  
CA 838964-4/NA

**THE WINDBREAKERS**  
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FOR WEEK ENDING FEBRUARY 24, 1990

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## NEW AGE ALBUMS™

			Compiled from a national sample of retail store sales reports.		
THIS WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST	
			LABEL & NUMBER/DISTRIBUTING LABEL		
1	1	41	<b>NO BLUE THING</b> MUSIC WEST MW-103	RAY LYNCH	★★ NO. 1 ★★ 25 weeks at No. 1
2	2	45	<b>DANCING WITH THE LION</b> COLUMBIA OC 45154	ANDREAS VOLLENWEIDER	
3	3	23	<b>NIKI NANA</b> PRIVATE MUSIC 2056	YANNI	
4	4	71	<b>CRISTOFORI'S DREAM</b> NARADA 61021/MCA	DAVID LANZ	
5	6	7	<b>YELLOWSTONE: THE MUSIC OF NATURE</b> AMERICAN GRAMPHONE AG3089	MANNHEIM STEAMROLLER	
6	5	23	<b>ELDORADO</b> PRIVATE MUSIC 2054	PATRICK O'HEARN	
7	7	13	<b>GARDEN CITY</b> CYPRESS YD 0133	JOHN TESH	
8	9	55	<b>WATERMARK ●</b> Geffen 24233	ENYA	
9	11	39	<b>THE NARADA COLLECTION TWO</b> NARADA N-39117/MCA	NARADA ARTISTS	
10	14	11	<b>THEMES</b> POLYDOR 839 518-2	VANGELIS	
11	8	19	<b>AND IT RAINED ALL THROUGH THE NIGHT</b> NOUVEAU 228	BILL WOLFER	
12	16	5	<b>ABACUS MOON</b> SONIC ATMOSPHERES 80026	DON HARRISS	
13	13	71	<b>DEEP BREAKFAST ●</b> MUSIC WEST MW-102	RAY LYNCH	
14	15	15	<b>LILY ON THE BEACH</b> PRIVATE MUSIC 2057	TANGERINE DREAM	
15	12	49	<b>WINDHAM HILL SAMPLER '89</b> WINDHAM HILL 1082/A&M	VARIOUS ARTISTS	
16	10	67	<b>DECEMBER ▲<sup>2</sup></b> WINDHAM HILL 1025/A&M	GEORGE WINSTON	
17	19	11	<b>BIG MAP IDEA</b> ECM 839 253	STEVE TIBBETTS	
18	23	43	<b>WINTER INTO SPRING ▲</b> WINDHAM HILL 1019/A&M	GEORGE WINSTON	
19	17	35	<b>THE NATURE OF THINGS</b> SHINING STAR SSP 113	BRUCE BECVAR	
20	18	31	<b>LIVING THE NORTHERN SUMMER</b> MUSIC WEST MW-133	JIM CHAPPELL	
21	20	19	<b>HISTORY OF MY HEART</b> PRIVATE MUSIC 2058	SUZANNE CIANI	
22	24	3	<b>MOMENTS, DREAMS &amp; VISIONS</b> SILVER WAVE SD509	PETER KATER	
23	<b>NEW ▶</b>		<b>CHAPTER II</b> NOUVEAU A 381-2	CELESTIAL NAVIGATIONS	
24	21	11	<b>INSTRUMENTS OF PEACE</b> SOUNDINGS OF THE PLANET SP-7139	SOUNDINGS ENSEMBLE/SINGH KAUR	
25	22	3	<b>MYSTIQUE SAMPLER ONE</b> NARADA N-62009/MCA	NARADA ARTISTS	

● 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.

# Gospel LECTERN



by Bob Darden

**T**YSCOT ARTIST John P. Kee is a busy man these days. He's currently basking in the unexpected success of the **New Life Community Choir's** "Wait On Him," he's working on another solo album to follow "Yes Lord," and he's heading up one of the more ambitious charity projects in recent years, "There Is Hope."

Kee is a prolific and popular songwriter who has written for everybody from the **Rev. James Cleveland** on down. Most of his songs go out as demos where he's backed by the small **New Life Community Choir** of Brooklyn, N.Y.

"It was time to pay them back and do an album for them," Kee says with his low, gravelly voice. "We had a small budget, kept it simple, and kept the tunes traditional. Well, the shocker is that overnight it has become a hit. 'Wait On Him' is doing incredible business in New York, for instance. I'm still in shock about it. We just got back from a great tour of Florida."

"Actually, we're getting more requests than I can handle. I'm going to try and keep them to a minimum until I finish up my existing projects and the weather breaks. In the meantime, we're getting calls from white churches in Texas, Washington state, even the hills of Tennessee—where the man told me all they've ever heard is 'hillbilly gospel' before now!"

Kee attributes the project's success to its contemporary production under traditional vocals and songs. It has done so well that **Spectra** is helping Tyscot with the distribution, taking it far afield from standard gospel outlets.

"I've already begun working on music for **New Life's** second album," he says. "But instead of just sit-

ting down and writing eight or 10 new songs, I'm trying to find music that's in the same style as 'Wait On Him.' There are a lot of older people who love this music and still buy albums, and I want to reach them with it."

Kee's solo album is aimed at younger listeners. Kee, who was once addicted to cocaine, says he understands the pressures facing today's kids.

"I think that's a problem in the gospel music industry—we want to touch young people, but sometimes we deny the real message of deliverance," he says. "The album is upbeat and contemporary. There's one song that starts traditional, but bam!, goes into a rockin' contemporary groove. The message is real strong and the music is attractive to young people. So I guess you could say that's my tactic for the solo al-

## New Life's 'Wait On Him' is an overnight hit for Kee

bum. It's something a lot of artists struggle with. Can we be commercial and still keep the power of the message? It should be out in June or July."

The charity album began a couple years ago when Kee learned of a young professional football player who had contracted AIDS through a blood transfusion and wanted to do something to help him.

"When the young man decided he couldn't face the publicity anymore, we decided this was a project that still needed doing," Kee says. "Artists like **Commissioned**, **Yolanda Adams**, **Daryl Coley**, and others all joined us for a song."

**WHAT'S THE BUZZ?** Gospel insiders are still talking about **Chagall Guevara's** performance at the Extravaganza '90 in Nashville. The band, which features **Steve Taylor**, **Dave Perkins**, and former **Myrrh** head **Lynn Nichols**, drew a rave review in the paper and a host of phone calls from label execs. Also faring well at the Extravaganza was **Say So**, managed by **Avant Guard's** **Walt Quinn**.

# Jazz BLUE NOTES



by Jeff Levenson

**D**RESSED FOR SUCCESS: What an interesting sign of the times. The obits for songwriter **Jimmy Van Heusen**, who died at the age of 77 on Feb. 6, made a point of saying he was born **Edward Chester Babcock**, but that early in his career he renamed himself after that period's most celebrated shirt company. Presumably, he was looking to bone up on his sophistication and *savoir-faire*, and what better way to doll up a drab moniker than to align oneself with a class-act shirt. Hmmm. Ironically, it must have worked. Van Heusen stitched together evergreens the way most of us button our collars. Among them were classics of the '40s and '50s embraced by the jazz community and by pop vocalists (notably **Frank Sinatra**)—"Darn That Dream," "Imagination," "But Beautiful," "All The Way," "The Tender Trap," "Swingin' On A Star," "The Second Time Around." Given Van Heusen's success (he was one of 10 composers elected to the **Songwriters Hall of Fame**), how can you knock a guy who just happens to seek inspiration and identity from a shirt. By the way, **Donny Hathaway**. I've been meaning to ask you . . .

**BRILLIANT CORNERS, U.S.A.:** The **Thelonious Monk Institute of Jazz**, an educational facility dedicated exclusively to the music we all know and love, was established in 1986 with affiliated support from **Duke Univ.** and **North Carolina Central Univ.** Its home campus in **Durham, N.C.**, should be completed in 1992. To benefit that end, a gala concert is scheduled for **March 24** featuring two distinguished jazzmen at opposite ends of the music's historical time line: vibist **Lionel Hampton**, celebrating nearly 60 (!) years in the biz, and pianist **Bill Cunliffe**, a relative youngblood who won last

year's **Monk international piano competition**. That annual event, it turns out, has served as a launching point in the careers of some noteworthy participants. **Marcus Roberts**, winner in 1987, is about to release "Deep In The Shed" on **RCA/Novus**. And **Joey DeFrancesco**, finalist that same year, is ready to roll with "Where Were You?" on **Columbia**. This year's contest, scheduled for November, will honor the trumpet tradition. The **Louis Armstrong International Jazz Trumpet Competition** will have some tough judges of talent: **Wynton Marsalis**, **Clark Terry**, and **Snooky Young**.

**A SPECIAL NOTE:** **Clarence (C) Sharpe** may have been jazz's best-kept secret. He was a spirited altoist out of Philadelphia who, early in his career, recorded with **Lee Morgan** and **Archie Shepp**, yet rarely ventured

## Jimmy Van Heusen stitched a collection of evergreens

into the studio after that. He was the prototypical New York street musician, a badass bebopper with a twisted horn (held together by rubber bands and mercy), who would soar like **Bird** and convince you on the spot that no other saxophonist could possibly sound more alive. After months of battling throat cancer, Sharpe came in off the streets. He died on Jan. 28.

**STUFF:** Keyboardist **Lonnie Liston Smith** has just signed with Baltimore-based **Startrak Records**. His first album, "Love Goddess," is scheduled for release in March. It features guest shots by **Phyllis Hyman**, **Grover Washington**, **Najee**, **Jean Carne**, and **Norman Connors** . . . Organist **Jimmy McGriff**, who sends me Christmas cards each year (now *there's* an attentive artist), has been signed by **Headfirst**. His debut effort is slated for the spring . . . As further evidence that various jazz forms and world music were made for each other, two separate but equal talent agencies have merged their interests. **Scott Southard Talent** and the **International Music Network** are now one, with the newly established company retaining the **IMN** name.

FOR WEEK ENDING FEBRUARY 24, 1990

Billboard

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			ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★ NO. 1 ★★	
1	1	33	MISSISSIPPI MASS CHOIR MALACO 6003	MISSISSIPPI MASS CHOIR
2	2	17	L.A. MASS CHOIR LIGHT 72028	CAN'T HOLD BACK
3	5	13	SHIRLEY CAESAR WORD 8447/A&M	I REMEMBER MAMA
4	10	5	COMMISSIONED LIGHT 72026	ORDINARY JUST WON'T DO
5	4	29	THOMAS WHITFIELD & CO SOUND OF GOSPEL 179	AND THEY SANG A HYMN
6	12	5	GEORGIA MASS CHOIR SAVOY 7098/MALACO	HOLD ON, HELP IS ON THE WAY
7	3	41	BEAU WILLIAMS LIGHT 72021	WONDERFUL
8	16	5	NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE TYSCOT 89415	WAIT ON HIM
9	7	33	TIMOTHY WRIGHT SAVOY 14795/MALACO	WHO'S ON THE LORD'S SIDE
10	6	17	THE WILLIAMS BROTHERS MALACO 4420	AIN'T LOVE WONDERFUL
11	8	29	THE WEST ANGELES C.O.G.I.C. SPARROW 1189	SAINTS IN PRAISE VOL I
12	9	21	THE JACKSON SOUTHERNAIRES MALACO 4435	ON THE THIRD DAY
13	14	17	JAMES CLEVELAND SAVOY 7097/MALACO	BREATHE ON ME
14	11	17	YOUNG ARTISTS FOR CHRIST SOUND OF GOSPEL 184	YOUNG ARTISTS FOR CHRIST
15	27	5	DR. JONATHAN GREER/CATHEDRAL OF FAITH CHOIR SAVOY 14797/MALACO	HE'S WORTHY
16	13	29	KEITH HUNTER/WITNESS FOR CHRIST CHOIR SOUND OF GOSPEL 177	GOD IS A GOOD GOD
17	17	5	THE CLARK SISTERS WORD 8419/A&M	BRINGING IT BACK HOME
18	32	21	BISHOP JEFF BANKS SAVOY 14796/MALACO	THE STORM IS OVER
19	18	57	BEBE & CECE WINANS SPARROW 1169	HEAVEN
20	25	13	J. L. FERRELL/N.Y. SEMINAR MASS CHOIR SOUND OF GOSPEL 186	MOVING BY THE SPIRIT
21	24	57	MYRNA SUMMERS/REV. TIMOTHY WRIGHT SAVOY 14794/MALACO	WE'RE GONNA MAKE IT
22	19	65	REV. MILTON BRUNSON REJOICE 8418/A&M	AVAILABLE TO YOU
23	15	37	THE NEW JERSEY MASS GOSPEL CHOIR LIGHT 72023	HEROS
24	21	53	LUTHER BARNES & THE RED BUDD GOSPEL CHOIR ATLANTA INT'L 10135	SO SATISFIED
25	33	5	FUTREL LIGHT 72029	WORTH THE WAIT
26	29	53	REV. JAMES MOORE MALACO 4429	REV. JAMES MOORE LIVE
27	NEW▶		RON WINANS SPARROW 7504	FAMILY & FRIENDS CHOIR II
28	31	17	JESSE DIXON I AM 8432/A&M	I KNOW WHAT PRAYER CAN DO
29	22	37	THE GOSPEL MUSIC WORKSHOP SAVOY 7096/MALACO	LIVE IN ST. LOUIS MO.
30	NEW▶		REV. NICKS/ST. JAMES BAPTIST CHURCH CHOIR SOUND OF GOSPEL 178	HOLD BACK THE NIGHT
31	NEW▶		MOM AND POP WINANS SPARROW 1215	MOM AND POP WINANS
32	20	25	VICKIE WINANS LIGHT 72020	TOTAL VICTORY
33	26	57	SLIM & THE SUPREME ANGELS MELEND0 2259	DEATH AND THE BEAUTIFUL LADIES
34	NEW▶		THE GOSPEL KEYNOTES MALACO 4439	I'M YOURS LORD
35	23	21	VANESSA BELL ARMSTRONG JIVE 1200/RCA	WONDERFUL ONE
36	30	69	L.A. MASS CHOIR LIGHT 75017	GIVE HIM THE GLORY!
37	NEW▶		PHILIP BAILEY MYRRH 8448/A&M	FAMILY AFFAIR
38	34	101	SHIRLEY CAESAR REJOICE 8385/A&M	LIVE IN CHICAGO
39	37	5	JERRY Q. PARRIES/CHRISTIAN FAMILY CHOIR SOUND OF GOSPEL 182	TIME WINDING UP
40	35	53	NICHOLAS COMMAND 1013	LIVE IN MEMPHIS

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# TOP LATIN ALBUMS™

	THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.		
				ARTIST	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
POP	1	2	5	KAOMA	LAMBADA	EPIC 46010
	2	1	55	ANA GABRIEL	TIERRA DE NADIE	CBS 80054
	3	3	13	ISABEL PANTOJA	SE ME ENAMORA EL ALMA	RCA 9952
	4	5	7	RICARDO MONTANER	UN TOQUE DE MISTERIO	TH-RODVEN X
	5	6	39	JULIO IGLESIAS	RAICES	CBS 80123
	6	—	1	JOSE LUIS RODRIGUEZ	JOSE LUIS RODRIGUEZ/MARIACHI VARGAS	POLYGRAM LATINO 842085/POLYGRAM-LATINO
	7	8	19	ROBERTO CARLOS	SONRIE	CBS DCL-80179
	8	4	39	JOSE LUIS RODRIGUEZ	TENGO DERECHO A SER FELIZ	POLYGRAM 838351-4
	9	9	37	FRANCO DE VITA	AL NORTE DEL SUR	CBS 80093
	10	7	19	DYANGO	SUSPIROS	CAPITOL-EMI LATIN 421266/CAPITOL-EMI LATIN
	11	15	5	BRAULIO	LOS EXITOS DE BRAULIO	CBS 80185
	12	10	59	CHAYANNE	CHAYANNE	CBS 80051
	13	11	13	MIRIAN HERNANDEZ	MIRIAN HERNANDEZ	CAPITOL-EMI LATIN 42162/CAPITOL-EMI LATIN
	14	12	7	DANIOLA ROMO	QUIERO AMANECER CON ALGUIEN	CAPITOL-EMI LATIN
	15	21	3	CAMILO SESTO	EL AMOR DE VIDA	GLOBO 9942
	16	13	5	TERESA GUERRA	LOS CREADORES DE LA LAMBADA	TH-RODVEN 2678
	17	14	31	LOS BUKIS	Y PARA SIEMPRE	FONOVISSA 8828
	18	19	33	MARISELA	MARISELA	ARIOLA 9577
	19	—	75	YOLANDITA MONGE	VIVENCIAS	CBS 10552
	20	25	7	RAPHAEL	MARAVILLOSO CORAZON	CBS 80250
	21	16	7	XUXA XUXA	GLOBO 9113	
	22	—	1	PAOLO SALVATORE	LAMBADA	CAPITOL-EMI LATIN 422295/CAPITOL-EMI LATIN
	23	18	29	EMMANUEL	QUISIERA	CBS 80124
	24	20	97	ISABEL PANTOJA	DESDE ANDALUCIA	RCA 6956
	25	—	35	JOSE JOSE	QUE ES EL AMOR	ARIOLA 9666-4
TROPICAL/SALSA	1	2	15	FRANKY RUIZ	MAS GRANDE QUE NUNCA	TH-RODVEN 2664
	2	1	25	LUIS ENRIQUE	MI MUNDO	CBS 80146
	3	3	5	LALO RODRIGUEZ	SEXACIONAL!	TH-RODVEN 2661
	4	5	25	JUAN LUIS GUERRA Y LA 440	OJALA QUE LLUEVA CAFE	KAREN 126
	5	4	7	LA PATRULLA 15	EL CANTINERO	TTH 001
	6	9	59	EDDIE SANTIAGO	INVASION DE LA PRIVACIDAD	TH-RODVEN 2575
	7	19	3	LOS HERMANOS ROSARIO	FUERA DE SERIE	KAREN 133
	8	14	5	BOBBY VALENTIN	AQUI ESTA LA SALSA	SONOTONE 21501
	9	8	37	EL GRAN COMBO	AMAME	COMBO 2060
	10	15	29	TITO NIEVES	YO QUIERO CANTAR	RMM 1683
	11	11	11	WILFRIDO VARGAS	ANIMACION	SONOTONE 1432
	12	10	5	VARIOS ARTISTAS	LOS GRANDES DEL MERENGUE	KAREN 128
	13	22	15	GRUPO NICHE	GRANDES EXITOS	GLOBO 9878
	14	13	15	CONJUNTO CHANEY	EL CONJUNTO DEL AMOR	HIT MAKERS HM-76
	15	18	3	JOHNNY Y REY	NIGHT GOLD	POLYGRAM LATINO 4214/POLYGRAM-LATINO
	16	6	17	GILBERTO SANTARROSA	SALSA EN MOVIMIENTO	COMBO 2062
	17	7	27	CHANTELLE	CHANTELLE CON UN TOQUE DE CLASE	WEA LATINA 56559
	18	—	39	LAS CHICAS DEL CAN	CARIBE	SONOTONE 1422
	19	17	11	WILLIE CHIRINO	ACUARELA DEL CARIBE	CBS 80228
	20	—	29	MAX TORRES	APRENDERE	CAPITOL-EMI LATIN 42134/EMI-CAPITOL LATIN
	21	21	11	GRUPO NICHE	LO MEJOR DEL GRUPO NICHE	SONOTONE 5811
	22	—	1	DAVID CEDENO	LA MUJER DE MI VIDA	LIBERTAD 1009
	23	12	25	HANSEL SOLO	CBS 80148	
	24	—	1	ISMAEL RIVERA	LA LEYENDA SIGUE	CBS 80184/IM
	25	—	1	BENNY SADEL	DIGALE QUE SI	APACHE 1002
REGIONAL MEXICAN	1	1	25	BRONCO	A TODO GALOPE	FONOVISSA 8830
	2	3	31	VICENTE FERNANDEZ	POR TU MALDITO AMOR	CBS 80127
	3	2	7	GRUPO MAZZ	NO TE OLVIDARE	CAPITOL-EMI LATIN 42186/CAPITOL-EMI LATIN
	4	4	27	RAMON AYALA	TRISTES RECUERDOS	FREDDIE 1474
	5	5	19	LOS TIGRES DEL NORTE	MI BUENA SUERTE	FONOVISSA 8831
	6	6	17	LOS CAMINANTES	NO CANTAN MAL LAS RANCHERAS	LUNA 71184
	7	10	35	FITO OLIVARES	LA NEGRA CATALINA	GIL 2031
	8	24	13	GRUPO LA FIEBRE	ON THE RIGHT	CBS 80168
	9	7	17	LOS FLAMERS	LOS FLAMERS	RCA 9857
	10	11	11	JUAN VALENTIN	CANCIONES DE MI PUEBLO	CAPITOL-EMI LATIN 42138
	11	8	15	LOS YONICS	A TU RECUERDO	FONOVISSA 8832
	12	9	55	LA MAFIA	EXPLOSIVO	CBS 80072
	13	12	7	LOS HUMILDES	NI ME VIENE NI ME VA	FONOVISSA 8827
	14	21	9	SELINA Y LOS DINOS	SELINA	CAPITOL-EMI LATIN 42144/CAPITOL-EMI LATIN
	15	13	15	GRUPO LA SOMBRA	CHI-TOWN BOY'S ARE BACK	FREDDIE 1490
	16	17	7	JOHNNY HERNANDEZ	NO ME HAGAN MENOS	CAPITOL-EMI LATIN 42134
	17	25	23	EMILIO NAVAIRA	EMILIO NAVAIRA AND THE RIO BAND	CBS CRL-80140
	18	—	1	LOS IRACUNDOS	12 INOLVIDABLES	GLOBO 9732
	19	18	63	ANTONIO AGUILAR	CON BANDA	MUSART 2021
	20	16	113	LINDA RONSTADT	CANCIONES DE MI PADRE	ELEKTRA 60765
	21	20	11	VARIOS ARTISTAS	DE LO NUESTRO LO MEJOR	CBS 80156
	22	—	47	LOS TIGRES DEL NORTE	LOS CORRIDOS PROHIBIDOS	FONOVISSA 8815
	23	15	21	LOS TEMERARIOS	INCONTENIBLES	TH-MEX 2513
	24	14	67	BRONCO	UN GOLPE MAS	FONOVISSA 8808
	25	—	15	ANTONIO AGUILAR	15 CORRIDOS NORTENOS	MUSART 2074

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## Latin Notas



by Carlos Agudelo

**SAFE AT THE PLATE PRODUCTIONS**, which, according to a press release, "is a 2-year-old production company who [sic] has spent most of that time investigating the Spanish-speaking rock market," almost killed and buried the nascent rock-in-Spanish movement in this country with a tour that almost everybody interested in the success of the genre has characterized as a disaster. Apparently the folks at Safe At The Plate learned very little during those two years of "experience," since they didn't know where and when to promote the events. Nowhere was there more than a week's promotion before the concerts. In New York, for example, the promo campaign started four days before the show, after a change of venue and date. Radio advertising for the event in the Southwest and California was bought in Anglo stations. Where there was a bit of success, i.e., Chicago and Puerto Rico, it was because of the personal involvement of people who knew what they were doing. In the end, a tour planned for 20 concerts in 18 cities was reduced to eight concerts. By the time the crew arrived in New York, the promoters, who had already run out of money, shifted their focus to damage control. The whole Southwest leg of the tour was canceled, as were the Miami date and two of the shows scheduled for Puerto Rico.

The only thing that prevented a total loss was the music. Both **Duncan Dhu** and **Miguel Mateos** delivered a powerful sound—mature, engaging, and refreshing. The reaction of the audience, at least in New York (where most listened standing up), was very encouraging. Duncan Dhu proved why it is one of the best Spanish groups in action today, and Ma-

teos certainly fulfilled the expectations of the cheering crowd. However unfortunate the outcome, the tour showed that the public is there for whoever has the know-how to draw it in. **Ralph Mercado** and **Henry Cardenas**, two major promoters with enough experience to make rock in Spanish succeed, have already pledged to book such acts. Notwithstanding the failings of Out . . . , excuse me, *Safe At The Plate*, rock in Spanish still has a future here.

**MARIA CRISTINA RUIZ** has left WQBA-FM (Super Q) Miami to work at crosstown top 40/dance station WPOW. Ruiz has been replaced as PD by **Agustin Acosta**, at least until the sale of the station from

### Rock-in-Spanish tour a bad slide for Safe At The Plate

Susquehanna Broadcasting to Tichenor Spanish Radio, already approved by the FCC, is completed in 30-40 days. Ruiz's air slot, 1-4 p.m. Monday-Friday, will be filled by **Juan Carlos Marceca** . . . The latest about the persistent rumors that **Betty Pino**, PD at WCMQ-FM (FM 92) Miami, is leaving the station is that the station maintains that rumors are unfounded and that the situation is under control, after heavy negotiations between senior management and the popular programmer/announcer. (For more Pino rumors, see Vox Jox, page 14.)

**"BAILANDO,"** A NEW TV MUSIC PROGRAM, began broadcasting Feb. 17 on the Univision network. The half-hour weekly show is hosted by popular singer **Franco**. Its format includes contemporary Spanish dance music as well as current video-clips, live performances, and interviews with Hispanic pop artists. The show is taped on location before a live studio audience in San Antonio, Texas.

## Classical KEEPING SCORE



by Is Horowitz

**BROADCASTING THE QUESTION:** Vocal and contemporary music are still off limits for many classical public radio stations concerned with audience reach. But not all. The dispute in programming philosophy continues to agitate the broadcast community.

The perennial question arose again at the annual conference of the **Assn. of Music Personnel in Public Radio**, in Las Vegas, Feb. 4-8. A panel on "The Future Of Classical Music" heard success stories from protagonists on both sides of the question. Good results were achieved in both narrow and broad repertoire concepts, it was said.

In a related matter, public radio stations see some growth opportunities in troubles besetting their commercial colleagues. The sale of some commercial classical stations, outright format changes, and the watering down of classical "standards" by others have listeners in some territories looking elsewhere for musical nourishment.

The "Future" panel, moderated by **Tim Emmons**, of WNIU De Kalb, Ill., heard suggestions that public radio stations may well benefit from this disaffection. Overall, there has been little or no general listener for classics over the past decade.

**Jo Ann Urofsky**, of WAER Syracuse, N.Y., was re-elected president of AMPPR. **Georgette Bronfman**, of KWMU St. Louis, was named secretary, and **John Burk**, of KNAU Flagstaff, Ariz., treasurer. More than 100 stations were represented at the conference.

**FRISCO FUTURES:** When current recording plans for the San Francisco Symphony under **Herbert Blomstedt** for London Records are completed in the spring of 1991,

the label will have 17 CDs by the orchestra in its catalog, fleshing out a program that began little more than two years ago.

The next flurry of recordings begins in May. A Beethoven Symphony No. 1 is slated, to be paired with an "Eroica," still to be scheduled. Orff's "Carmina Burana" is also inked in for that time period, as is the Reger Piano Concerto, with the composer's tireless protagonist **Rudolf Serkin** as soloist. Further work before London's microphones in May will see Schubert's Symphony No. 8 recorded, to help fill out an all-Schubert disk. Companion works include the "Rosamunde Overture," already recorded, and the Symphony No. 5, to be done in October.

San Francisco and Blomstedt have inked in a Bruck-

### B'casters continue to debate narrow vs. broad programming

ner Symphony No. 6 for October in a two-CD set to hold additional repertoire still to be chosen. Works by Hindemith, Sibelius, and Mendelssohn are scheduled during May 1991.

**PASSING NOTES:** The return of **Mstislav Rostropovich** to the Soviet Union in mid-February, after 16 years of exile, has been commemorated by a live recording of his concerts in Moscow and Leningrad by Sony Classical with his own National Symphony Orchestra. As soloist, he'll be heard in the Dvorak Cello Concerto, and as conductor in the Tchaikovsky 6th Symphony. The National's affiliate artist conductor, **Randall Craig Fleischer**, will be on the podium for the Dvorak.

A Billboard review last week of Bach's "Goldberg Variations" by **Daniel Barenboim** as the only work on a two-CD Erato package suggested that it was of somewhat skimpy value despite a superior performance. What this reviewer was unaware of at the time is that the set will be sold at the price of a single CD, a bargain any way you look at it. . . . **Catherine Comet** will become music director of the American Symphony Orchestra next season.

# Film Syndicate Strikes Commercial/Creative Balance

BY DEBORAH RUSSELL

LOS ANGELES—Best known as the producer of all the New Kids On The Block short- and longform music clips, Bryan Johnson has learned a lot about commerciality vs. creativity.

Johnson, the founder and executive producer behind the 2-year-old, L.A.-based Film Syndicate, recently garnered industry attention as the video producer for the New Kids' shortform clips, which propelled the adolescent heartthrobs up the album and singles charts. The Film Syndicate also produced the longform video "New Kids On The Block: Hangin' Tough Live" and its compilation companion piece, "New Kids On The Block: Hangin' Tough." The live-concert longform made news recently when CBS Music Video shipped 850,000 units, surpassing Michael Jackson's record-breaking "Moonwalker," and both New Kids longforms continue to jockey for top 10 positions on Billboard's Top Music Videocassettes sales chart.

"When you say you did the 'New Kids,' it's kind of like there isn't a sense of legitimacy there," Johnson says. "I don't know if it's jealousy, or if it's just complete surprise. I mean, the New Kids are just so big, they're so phenomenally successful."

In fact, Johnson has even said that he produced the New Kids videos with sales in mind. He justifies such blatant commercialism by claiming the videos captured the group's personality and provided a palpable connection to their audience.

"The videos really hooked into a consciousness of these young girls who have certain feelings in their hearts and in their heads," Johnson says. "These guys are just a pure symbol for that, the conduit for those feelings. That's the key. Now you have to ask yourself, do you do that in an artistic way or a purely commercial way? Most videos are pure exploitation."

The New Kids success means that more people return Johnson's calls, but it also means that he and director Doug Nichol are now inundated with tapes from every New Kids wannabe band on the market.

"I turn down more things than I accept, which is a good position to be in, but it's also a frustrating position," says Johnson, who left Propaganda Films to start The Film Syndicate. "Sometimes, the jobs I want to

accept for the money are not for bands I'd really like to do. I mean, you only get so much money for what you do, and we work under such deadlines and such tight budgets that you have to make choices for yourself; you have to make videos that you think people will get something out of. You know, Doug did the New Kids, but I also thought he was perfect for Toni Childs' ['Many Rivers To Cross']."

*'I turn down more things than I accept, which is a good position to be in'*

In addition to Nichol, who also has cinematographer credits on "Moonwalker" and U2's "Rattle & Hum," the Film Syndicate has two other house directors. Cindy Keefer, the Film Syndicate's alternative music aficionado, recently wrapped clips for Electric Angels' "Rattlesnake Kisses" and Judson Spence's "Drift Away." And Mark Lindquist, who once ran the animation department on "Pee-Wee's Playhouse," is celebrating the success of Michael Penn's "No Myth."

Meanwhile, Johnson and Nashville-based Scene Three Productions director John Lloyd Miller have wrapped a pair of new videos for the Smitherens.

"The Smitherens sort of rebel against all [the clichés] you often find in videos," says Johnson. "The clip may not be the best lit or the best shot, but it's the performance; it's the feeling of the rock'n'roll music. It's that rebellion against the fact that they even have to do videos."

Johnson fears music video has not lived up to its potential. Instead of increased competition stimulating more creativity, Johnson says he finds the opposite to be true.

"Before, there was less competition and more creativity," he says. "But now you're not even competing with other music clips on MTV; you're competing with those 10-second animated MTV IDs. To a 13-year-old, a four-minute video could tend to look kind of lame next to those. It's no coincidence that [Peter Gabriel's] 'Sledgehammer' was such a hit. It was a constant feast for the eyes."

While he tries to avoid the clichés he sees as running rampant in the industry today, Johnson notes that sometimes it is a losing battle. One of the biggest creative constraints is money. And even though average-to-low budgets run between \$50,000 and \$80,000, there is "never enough money," Johnson says. "As a result, all you might have money to do is film the band in a warehouse. But what band plays in this big, empty, cold space where no one comes to see them?"

"There's nothing worse than having a great idea but not having the money to do it," he says. "It's funny because all commercial directors want to make videos and all video directors want to make commercials for exactly the opposite reasons."

Label personnel, locked into the tried-and-true mentality, can be a creative impediment as well, Johnson says.

"In video, you constantly are searching for new ideas," he says. "But you can have the best idea in the world and the label or the band will say, 'We want 'Janie's Got A Gun,' but different.' It's frustrating."

## VIDEO TRACK

LOS ANGELES

**PROPAGANDA FILMS** director David Hogan and his crew recently transformed the South Bay Studios into an abstract cabaret to set the mood for a pair of new videos by the Church. Chris O'Brien produced "Metropolis" and "You're Still Beautiful," two performance clips that feature bizarre imagery and a cast of indescribable characters. The tunes come from the band's Arista album, "Gold Afternoon Fix."

Joseph Sassone of Mark Freedman Productions recently produced videos for Janata and XYZ. Oley Sassone directed Janata's "The River," a tune culled from the band's eponymous new PolyGram album, and Mark Rezyka directed XYZ's "What Keeps Me Loving You," a new single from its self-titled release on Enigma.

NEW YORK

**QUEEN LATIFAH'S** new video, "Come Into My House," is a colorful dance clip laced with international flair. The concept features dancers of all nations converging on Queen Latifah's house, and includes exotic belly dancers and natives of Senegal dancing alongside Willie The Ninja, a well-known "Voguer" on the New York club scene. Simeon Soffer directed the clip, staged at Veritas Studios, and Meike Kopp produced for Soffer/Pantelich Productions.

Sebastian Casadesus directed "If You Don't Know Me By Now," a Hugh Masekela video energized by a number of young Harlem street dancers. The Red Car Productions crew shot location footage on city streets and in some public schools. Ron Mohrhoff produced.

At this point in his career, Johnson, who started out making commercials at N. Lee Lacy, has accepted the fact that he will have to rely on his first area of expertise to support his second. Last year, he made most of his money doing on-air promos for the Fox television network and from the New Kids clips. He says that while he

loves making music videos, the emphasis remains on quality over quantity.

"I would like to do videos that matter," he explains. "I'd rather do less videos and pay more attention to them. If I ever got to the point where I was just cranking out 'video wallpaper,' I don't know what I'd do."



The Film Syndicate's Cindy Keefer, third from right, completes work on Atlantic act Electric Angel's debut video, "Rattlesnake Kisses." Pictured, from left, are Angel Jonathan Daniel; Christina Appelgate of "Married With Children"; John Schubert and Shane, Electric Angels; Keefer; Ryan Roxie, Electric Angels; and Atlantic video producer Lynn Spinnato.

The Film Syndicate's Cindy Keefer recently directed "Rattlesnake Kisses" for Electric Angels. The Atlantic Records concept clip was shot at the Blue Willow in New York, and Bryan Johnson and Jim Czarnecki produced.

OTHER CITIES

**TANYA TUCKER** DONS HER "Walking Shoes" in her latest video from the Capitol release "Tennessee Woman." Scene Three Productions'

Marc W. Ball directed the clip with producer Kitty Moon.

MGMM's Sidney Bartholemew and Martin Coppin recently directed Robin Beck's Phonogram video "Don't Lose Any Sleep." David Palmer produced the clip, staged at the Moonraker Ranch in Mohave, Calif. Meanwhile, Matthew Broadley directed Deano's "If Ever" video on Phantasy Records. Grace Wells produced for MGMM. The crew shot on location at the Great Linford Manor in England.

## NEW VIDEOCLIPS

This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer/production house, and director. Please send information to Billboard, New Video-clips, Suite 700, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210.

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Control Production Co.  
Leo Sanchez

**TOM PETTY**

A Face In The Crowd

Full Moon Fever/MCA  
Debbie Samuelsen, Karen Livingston/Epoch Films  
Jesse Dylan

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**Magnificent Ed.** Profile Records' Special Ed, second from left, appears with "Cosby" kid Malcolm-Jamal Warner in his new clip, "Magnificent." Warner directed the video as well as appearing in it. Pictured, from left, are producer J. Kevin Swan, Ed, DJ Akshun, Warner, and Special Ed dancers (partially behind Warner).

## TO OUR READERS

The Eye is on jury duty this week. As soon as Citizen Newman rides the streets of Gotham of crime, her column will return.



# Ex-Hitsville Studio Still At It In L.A.

## Opened As Soundworks West Jan. 15

BY SUSAN NUNZIATA

LOS ANGELES—Different owners, a new name, and an expanded focus have not stopped history from lingering in the air at the former Motown Hitsville Studios.

Alan Ramer and Robert Diez D'Aux purchased the facility, now Soundworks West, from the Gordy Company last August. On Jan. 15, Studio A officially opened, and Studio B, with a 1,100-square-foot THX dubbing room, will be launched March 1.

While Studio A's control room has been completely redesigned, the recording studio, which had 89 No. 1 hits recorded in it over the years, has remained intact, even down to the original floors.

Hailing from production backgrounds, the partners seek to "bring the audio technology of television and motion pictures into the 21st century," says Ramer.

In Soundworks West, the owners address shortcomings they discovered in their film and video production careers, most notably the methods used in creating sound for picture.

"We're advocating multitrack digital techniques and on-line video editing," says Ramer. "We're taking the function to educate the video industry."

An integral part of this educational effort is the studio's staff, which includes chief engineer Roger Nichols, director of recording operations Paul Sloman, mastering engineer John Matousek, studio manager Candy Moore-Dooley, chief technical engineer Ron Lagerloff, and account executive Clyde Tate.

Soundworks West is also in the expansion mode. In early February, the owners purchased the facility next door, formerly the commercial division of Odyssey Films, which "dovetails perfectly into our plans," says Ramer. The building has a 67-by-80-foot soundstage, giving Soundworks West a place to shoot the videos that it can score at its recording facilities.

The building will serve as home base for FourScore Productions, a MIDI production service launched by Joel Moss and Steve Goldman and previously headquartered in Soundworks West's basement. Other tenants at the second facility include Hawk Productions, Living Proof Records, and Soundworks West's film and TV offices.

In late August, a redesigned Studio C and mastering room opened for business. Among the projects completed in Studio C were 21st Century TV trailers for Orion film releases, mixes on a Stevie Nicks concert video for Modern Records, a record project for the Nymphs on Geffen, and two Kenny Rogers TV specials—"Kenny Rogers' Christmas Show" and "Kenny Rogers' Classic Weekend"—for Guber/Peters. In addition, producer Michael Masser and engineer Russ Terrana worked on Whitney Houston tracks for Arista.

The mastering room has been

used on projects for Wing/PolyGram, MCA/Motown, Frontline Records, A&M Records, and Warner Bros.

Studio A features a Neve VR-P

*'This is a boutique kind of operation—everything a client could want for hi-tech audio they've got here'*

72-input flying fader console that offers postproduction facilities for 8-bus mixdown with left-, center-, and right-channel surround monitoring facilities for film, stereo television, or record formats.

A TimeLine Lynx controls up to six tape machines, with a Boss 2

computer editing system serving as an alternative editing controller.

A Sony 3348 48-track digital recorder, Mitsubishi X-880 32-track digital recorder with Apogee filters, and a Studer A-820 24-track analog recorder with Dolby SR noise reduction are among the featured tape machines.

The trilevel control room for Studio B, which includes a Foley pit, features a Neve VR-P MkII 72-input production console with flying faders.

The facility also contains two New England Digital Synclaviers and one Direct-To-Disk.

"I've been an independent for the last 18 years and I've actually been looking for a facility that could do everything," says Nichols. "This is a boutique kind of operation. Everything a client could want for hi-tech audio they've got here."

## AUDIO TRACK

IN THE SEVEN YEARS since D&D Recording opened its doors as an eight-track studio, the facility has grown into a substantial three-room operation.

D&D, 320 W. 37th St., New York, houses a newly purchased 24-track MIDI studio featuring an MCI 636 console with JH 150 automation (Studio B), a 24-track mixing room and large live studio with another MCI 636 (Studio A), and a 12-track MIDI programming/production room (Studio C).

Owners David Lotwin and Douglas Grama took a practical approach to building their business. They note that while other studios purchased the latest in equipment technology, D&D was being built on a solid foundation of proven equipment. The list includes an Akai S900 sampler, Yamaha DX7IIFD, and Korg M-1.

Lotwin and Grama attribute the studio's appeal, in part, to its "homey atmosphere" and "familylike" environment, as well as the "home-grown" talent of its six-member staff.

Jeff Beck recently stopped in to work on his upcoming single, "In The House," for Epic. Junior Vasquez produced, with Marc Plati and Arty Oganyan engineering, assisted by Rick Sparks.

Malcolm Jamal Warner worked on a project with his group Miles Long, which he will soon be shopping to various labels. Warner and the band produced, with Kieran Walsh engineering. Craig Marcus assisted.

Producer Todd Terry worked on Joyce Simms' vocals for her upcoming *Sleeping Bag* album, and mixed tracks for an upcoming single by Warlock act Royal House. Mike Rogers and Walsh engineered. Joey Gardner produced tracks and vocals on Tommy Boy act TKA for its upcoming album, engineered by Oganyan.

Rogers and Walsh worked the board when producer David Pres-

chel of Modern Management tracked the metal debut by Slaughterhouse (recently signed to Metal Blade). Cedric "Ced G" Miller brought in a number of projects, including the Ultramagnetic MC's and Ray Roll for SBK Records. Walsh and Oganyan engineered.

Tommy Musto and Frankie "Bones" mixed tracks for A&M artist Robert Owens, with Rogers at the controls.

### NEW YORK

VANESSA WILLIAMS WAS in Marathon Recording cutting vocals with producers Kenny Hariston and Trevor Gail. Matt Wells and Will Schilling engineered, with Dug Larsen assisting. Mick Jones produced cuts for Cheap Trick and Lou Gramm. Larsen engineered. RCA jazz artist Wynton Marsalis mixed new cuts, with Delfeayo Marsalis producing. Patrick Smith engineered, assisted by Chris Savino.

Paul Laurence worked simultaneously in rooms B, G, and D at Sound Track, scoring, tracking, and producing the Orpheus Pictures release "Def By Temptation." The film features Melba Moore, Freddie Jackson, and Najee, among others. Ron Banks, Bobby Giammarco, Michael Fossenkemper, and Taso Economou shared engineering credits. Scott Canto, Mike Korash, and Rick Armstrong assisted. Arista artist Jermaine Jackson completed his next release. Erik Nuri used the facility's Solid State Logic Screen Sound digital workstation to edit and assemble the project, with Giammarco engineering. Jeffrey Osborne continued work with producer Barry Eastmond. Dave Lebowitz assisted Earl Cohen on the sessions.

### LOS ANGELES

DELICIOUS VINYL WAS IN Studio One at Paramount Recording sequencing music for the new Young M.C. tour. The Stray Cats tracked on



**Hunt In Session.** At work in Image Recorders, from left, are director John McTiernan, engineer Tim Boyle, and composer Basil Poledouris, scoring "The Hunt For Red October." The Paramount Pictures film, due out March 2, features a score recorded, mixed, and electronically edited with two Sony 48-track digital multitrack recorders. Sessions took place at The Burbank Studios, Evergreen Studios at CBS/MTM, Record Plant/Los Angeles, and Image, where the SSL console, foreground, was used. An 85-piece symphony orchestra, 24-member chorus, and synth work from Michael Boddicker are part of the score. Audio Intervisual Design's Jim Pace provided tech supervision, synchronization, and equipment rental. (Photo: David Goggin)

the facility's new automated SSL in Studio Two. Barry Conley engineered. Mike Ross of Delicious Vinyl mixed the first single from Def Jef's debut project. Syd Charisse tracked and mixed music for her new exercise video in studios one and three. Yas Maeda was at the board.

John Du Prez composed music for the motion picture "Teenage Mutant Ninja Turtles" at Mad Hatter. Chief engineer Larry Mah engineered, assisted by Darren Mora. Eric Marinalth worked on his new album with producer John Patitucci. Russ Ferrante was on keys, and Chick Corea played on a number of tracks. Robert Read assisted. Bernie Kirsh engineered. Claire Fisher arranged orchestration on "Graffiti Bridge" from Prince's new album. Arnie Frazier engineered.

Laura Branigan was in Alpha tracking vocals for her new single, "Unison," on Atlantic. Peter Bunnetta and Rick Chudacoff produced, with Leon Johnson at the board. Steve Engelman assisted. Curio was in completing tracks and overdubs for its debut album on Motown. Stewart Levine produced, with Daren Klein at the board. Joe Schwartz assisted. T.J. Knowles recorded the new theme song for ABC's fall network promotion. Gary Brandt engineered the 24-track digital project, assisted by Engelman and Schwartz.

Larry Robinson was in the Rock House remixing Foster Sylver's new A&M single. John Van Nest engineered; Scott Seymann assisted.

At Artisan Sound Recorders, engineer Greg Fulginiti mastered 7-inch projects for Aerosmith with Dave Donnelly; Elton John for Chris Thomas; Joe Satriani for Chris Lord-Alge; Starship for Tom Lord-Alge; Jane Child; and Junkyard for Tom Werman.

### NASHVILLE

RECENT SESSIONS AT Suite 2000 include overdubbing and digital al-

bum mixing for Dave Olney. Jim Rooney and Tommy Goldsmith produced. Also, Chris and Loren Rowan worked on tracks. Musicians on the project included Sam Bush, Jerry Douglas, Roy Huskey Jr., Edgar Meyer, and Larry "Larue" Atamanuik. Richard Adler engineered.

The Nitty Gritty Dirt Band was in Scruggs Studio tracking on the Neve 82/83 for MCA. Snake Reynolds engineered; Randy Scruggs produced.

### OTHER CITIES

JULIO IGLESIAS WOKED ON his next release at Criteria Recording, Miami, with producer Ramon Arcusa. Carlos Alvarez and Carlos Nieto engineered. Brazilian producer Fernando Adour tracked vocals in the upstairs SSL room for CBS International artist Emmanuel. Eric Schilling and Nieto engineered, assisted by Steve Whaley.

Elvin Bishop was in Starlight, Richmond, Calif., working on his second album for Alligator Records. Bill Thompson was at the desk, assisted by Lynn Levy and Whit Lehnberg. Rap act Digital Underground worked on 12-inch mixes for an upcoming Tommy Boy album. Steve Counter engineered.

At Musiplex in Atlanta, Motown artist Lateasha and producer Keni Burke worked on "Love Strikes Twice" for her upcoming album. George Pappas was at the console, assisted by Dale Abbott. Plane & Cimple continued tracking vocals with producer Phred Mosbey. Pappas engineered; Abbott assisted.

Bill Noland finished production on the latest Field Trip album for Slash Records ( slated for release March 27). The 12-song album, "Head Gear," was recorded at Dave Wellhausen Studios, San Francisco, and mixed at Master Control in Burbank.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



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 36-Convenience Stores  
 37-Drug Chains  
 38-Variety/General Merchandise  
 39-Book Stores  
 40-Other Retailers

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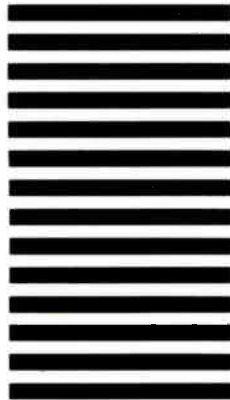
- 91-Music Publishers, songwriters  
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# Billboard® Home Video

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## Heard Any Good Books Lately? Vid Shops Renting Spoken-Word Audio

BY PAUL SWEETING

NEW YORK—As growth in the videocassette rental market slows, video specialty dealers are beginning to look more earnestly for alternative sources of revenue. And their gaze is increasingly falling on spoken-word audio, or books on tape.

Books on tape are not new, but their emergence as a mainstream consumer product is relatively recent, dating to the early '80s. That's when major publishing houses like Simon & Schuster, Random House, and Harper & Row introduced spoken audio lines under their own labels, rather than licensing the audio rights to their properties to third party producers/distributors.

Spoken-word audio was a \$250 million business last year, according to industry estimates.

But as video retailers and audio publishers edge closer together, new questions have arisen regarding video specialists' efforts to translate spoken-word audio into a rental product similar to their video rental operations. Under the record rental bill passed by Congress in 1986, it may not be legal to rent prerecorded audiocassettes without the permission of the copyright owner.

That prohibition, not yet tested in court, has led to a split among audio publishers over how aggressively to pursue video stores as a distribution channel, and created confusion among retailers over what they can and cannot rent.

Books on tape come in two basic formats: abridged and unabridged. The abridged editions are by far the more common, consisting typically of two cassettes and running about three hours. The abridgments are essentially condensed versions of the actual manuscript, sometimes with sound effects and a mood-setting musical score.

Most publishers use a single reader to perform the script, although, in some cases, multiple voices are used to reflect different characters in the book, making the presentation similar to the radio dramas of the '30s and '40s. Increasingly, audio publishers are lining up renowned actors or the authors themselves to read the scripts to provide another marketing hook.

Unabridged books on tape have been around longer, but remain a niche product in the audio publishing business. The unabridged editions, which include the entire book without deletions, often run 12 hours or more and include as many cassettes as required. Prices tend to run from \$49.95

up.

While less viable as a retail product because of the price, two companies, Books On Tape in Los Angeles and Recorded Books in New York, have built mail-order rental businesses with unabridged editions.

*'I think video stores will be a great help in introducing audio'*

The primary distribution channel for spoken-word audio is bookstores, although it can also be found in some record stores and mass merchants that have racked book departments.

For years, however, audio publishers have sought to broaden their distribution horizons, in part so they are not so dependent on the major book chains like B. Dalton and Waldenbooks. Thus, video stores offer a potentially attractive new market if rentals issue can be resolved.

David Earle, owner of the Video Station in Decatur, Ala., got into books on tape a year ago. "I became very interested and went up and sat down with Ingram [Video] because they are such large book distributors," Earle says. "At the time, many video stores were just getting involved... We got into it and got hold of the required reading list from the schools here in Decatur. That was our big break."

Earle rents books on tape for \$1 day. His costs vary between \$4 and \$9 per title. "It's not what a lot of video retailers think," he says. "It's not Nintendo video games, but it's a very steady business."

It may also be illegal. Although the record rental legislation passed in 1986 was not designed specifically to cover spoken-word audio, two sources close to the U.S. Copyright Office say the language of the law can be read to include it. While not offering official positions, both sources interpret the language to preclude the rental of books on tape without the permission of the copyright owner.

"Most video stores are not sure which way to go on rental or sale. They are asking us for guidance," says Peter Waraksa, audio marketing manager for Ingram. "Our response is that, primarily, sell-through is the best way to go. Some of our accounts are renting and have had some success with it, but I think [rentals and sales] will support each other. We are not promoting rentals."

Ingram is making its Super Six

program, originally designed for bookstores, available to video stores. Each month, Ingram sends retailers the six top-selling audio titles two deep in a countertop display.

More adventurous retailers can also avail themselves of Ingram's Audio Select program. Waraksa calls it a "do-it-yourself racking program" that includes a defined inventory of 64 or 96 titles in Ingram-supplied display fixtures. The inventory is updated every two months. "It's for accounts that want title selection assistance," Waraksa says.

Other distributors involved in promoting spoken-word audio to video stores include Baker & Taylor, another large book distributor, and Star Video.

(Continued on page 57)



Seeing Red. Jim Schwartz, left, president of Schwartz Brothers Inc., greets John D'Amico, the actor portraying Mikhail Gorbachev in Orion's "The Package."

## Pacific Arts, PBS Link In Home Vid Venture

BY JIM McCULLAUGH

LOS ANGELES—Independent Pacific Arts Video has inked a worldwide, multiyear deal with the Public Broadcasting Service to create a PBS Home Video label for retail distribution.

While some PBS product has been licensed to other software marketers in the past, it is the first time public television programs will be available to the consumer in a dedicated-label approach rather than on a specific-title basis.

Initial PBS product—drawn from a sizable library—should be hitting the market in the fall, according to George Steele, Pacific Arts president. Once the label is established, adds Steele, there is a strong likelihood that previously licensed product will gravitate back to the PBS label when those other deals expire.

Steele anticipates having about 12 initial PBS releases in the third quarter as a "PBS starter kit" and five more titles in the fourth quarter, with a more aggressive release schedule in 1991.

No titles have been officially selected for the launch, says Steele, but "we're in the process of selecting the programming now. The genres include history, documentary, instructional, music, and other categories."

Price points, he says, will be "at the sell-through levels. We know there's a certain driver at \$19.95, a faster driver at \$14.95, and a real fast driver at \$9.95. We think there will be tiered pricing but we'll be exploring a variety of levels. Our mission is to develop a home video label for PBS so it

gives consumers an opportunity to create a home library." He notes that most Pacific Arts Video titles are already at sell-through levels.

"We'll be able to cover all the levels of our customer mix, including the traditional video dealer, rackjobber, bookstore, and others," says Steele.

PBS, for its part, will promote and

sell product via on-air spots in a "synergistic arrangement," says Steele, as PBS member stations will be able to purchase PBS Home Video programs from Pacific Arts for direct sales to viewers and members.

PBS has had a PBS Video division that has been marketing videocas-

(Continued on next page)

## LA Ent. Buys Comet Chain Buyer Gets Freestanding Stores

NEW YORK—LA Entertainment, the Century City-based operator of supermarket video concessions, has acquired Comet Entertainment, a chain of 18 video specialty stores based in Billings, Mont. The transaction, expected to be completed in about 30 days, was effected through a stock swap in which Comet stockholders will receive shares of LA Entertainment. Both companies are traded on the NASDAQ exchange.

Comet operates stores in five states under two names, Video Excitement and Video Library. The stores are located in Montana, Idaho, Utah, Arizona, and California. In addition to the 18 company-owned outlets, there are seven franchised locations under the Video Excitement name in Montana and Wyoming.

The deal marks LA Entertainment's first acquisition of freestanding video stores. The company operates two such stores of its own, including an LA Entertainment location in Los Angeles and one Supermarket Video in Seattle.

"Our strategy has been to seek out acquisitions in both the freestanding and supermarket areas," says Lawrence Kieves, president of LA Entertainment. The company operates video concessions in 27 Safeway stores and 23 independent supermarkets, primarily in the Pacific Northwest.

In addition to freestanding locations, LA Entertainment was interested in Comet as a means of expanding into supermarkets in areas serviced by Video Excitement or Video Library stores, Kieves says.

"There is a fair amount of synergy between freestanding locations and supermarkets," Kieves says. "It's very important that we have a good complement of new releases [in supermarket locations] on street date. We find, however, that on secondary releases, we can put them into supermarkets 30 to 90 days after street date and do a pretty good rental business. We can maximize revenue from such titles by bringing them into our freestanding locations and then, af-

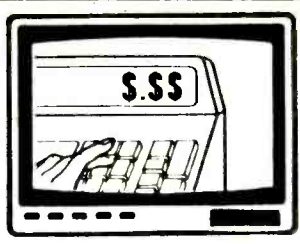
(Continued on next page)

# THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE (STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	<b>Hard To Kill</b> (Warner Bros.)	9,213,631	1,301 7,082	—	9,213,631
2	<b>Driving Miss Daisy</b> (Warner Bros.)	6,494,882	1,302 4,988	8	32,941,528
3	<b>Stella</b> (Buena Vista)	3,650,726	1,213 3,010	7	9,275,988
4	<b>Born on the Fourth</b> (Universal)	3,004,400	1,295 2,320	7	48,358,094
5	<b>Loose Cannons</b> (Tri-Star)	2,239,830	1,214 1,845	—	2,239,830
6	<b>Stanley &amp; Iris</b> (MGM/UA)	2,102,831	907 2,318	—	2,102,831
7	<b>Tango &amp; Cash</b> (Warner Bros.)	1,782,802	1,288 1,384	7	56,214,881
8	<b>War of the Roses</b> (Fox)	1,732,715	1,054 1,643	9	77,452,536
9	<b>Internal Affairs</b> (Paramount)	1,713,111	983 1,743	4	21,994,042
10	<b>Steel Magnolias</b> (Tri-Star)	1,606,880	1,328 1,210	12	69,303,290
11	<b>Tremors</b> (Universal)	1,442,955	1,159 1,245	3	12,915,995
12	<b>Little Mermaid</b> (Buena Vista)	1,340,199	1,323 1,013	12	72,144,014
13	<b>Flashback</b> (Paramount)	1,328,871	875 1,519	1	5,067,968
14	<b>Always</b> (Universal)	1,267,500	1,014 1,250	7	38,505,060
15	<b>Back To The Future Part II</b> (Universal)	1,170,000	1,040 1,125	11	113,345,936
16	<b>Glory</b> (Tri-Star)	1,149,850	377 3,050	8	13,213,894
17	<b>Look Who's Talking</b> (Tri-Star)	1,031,715	909 1,135	16	129,423,765
18	<b>Heart Condition</b> (New Line Cinema)	799,933	880 909	1	3,537,708
19	<b>Roger &amp; Me</b> (Warner Bros.)	673,486	265 2,541	7	4,408,047
20	<b>Ski Patrol</b> (Triumph)	613,597	520 1,180	4	6,084,622
21	<b>Enemies, A Love Story</b> (Fox)	612,763	145 4,226	8	4,387,024
22	<b>Music Box</b> (Tri-Star)	335,960	296 1,135	7	4,742,357
23	<b>All Dogs Go to Heaven</b> (MGM/UA)	312,775	487 642	12	24,683,709
24	<b>Christmas Vacation</b> (Warner Bros.)	277,463	229 1,212	10	69,096,292
25	<b>Henry V</b> (Goldwyn)	234,167	50 4,683	12	3,369,951
26	<b>My Left Foot</b> (Miramax)	203,497	50 4,070	13	2,652,711
27	<b>Blaze</b> (Buena Vista)	202,214	410 493	7	18,727,036
28	<b>She-Devil</b> (Orion)	171,437	322 532	9	14,723,772
29	<b>Haunting of Morella</b> (Concorde)	125,940	60 2,099	—	125,940
30	<b>Harlem Nights</b> (Paramount)	124,828	127 983	12	59,594,578
31	<b>The Bear</b> (Tri-Star)	107,200	268 400	15	30,696,791
32	<b>Streets</b> (Concorde)	106,141	59 1,799	3	309,060
33	<b>Brain Dead</b> (Concorde)	99,110	55 1,802	3	334,417
34	<b>Everybody Wins</b> (Orion)	95,061	230 230	3	1,299,327
35	<b>Camille, Claudel</b> (Orion Classics)	82,124	17 4,831	7	952,308
36	<b>Leatherface</b> (New Line Cinema)	81,602	439 439	4	5,697,588
37	<b>Family Business</b> (Tri-Star)	69,890	241 290	8	12,085,939
38	<b>Mystery Train</b> (Orion Classics)	67,074	18 3,726	13	856,099
39	<b>Drugstore Cowboy</b> (Avenue)	66,933	37 1,809	18	3,976,377
40	<b>The Fabulous Baker Boys</b> (Fox)	62,967	87 724	18	17,849,031

## HOME VIDEO

### STORE MONITOR



by Earl Paige

**LOWDOWN ON LASER:** Consumer electronics hardware chains are showing a lot more interest in videodisks, according to **Rodney Kerr**, director of sales training at eight-store **Sound Advice**, Miami, which just opened three of its units in the past 60 days. "The point is, most of our 1989 volume was from five stores and we grossed \$300,000 from our Laser Studio sections," says Kerr. Sound Advice rents at \$1.99 per day, with Kerr not agreeing with those retailers who fear videodisk rental will drive up prices. "Our rental is not that significant," Kerr says, indicating that rental's importance is for building sales. "Most videodisk customers already have a VCR. If they wanted to rent, they'd rent a tape." What gets Kerr steamed is that the videodisk segment of the industry is still being inhibited by sluggish product availability. "We just received 'Batman,' and 'Who Framed Roger Rabbit' came out in January," he says.

Although there is a lot of laserdisk product at a suggested price of \$34.95, Kerr believes the average price now is about \$29.95, with more and more product below that—which puts laserdisk in the sell-through ballpark, Kerr contends. But without the big titles day and date with the tape, laserdisk is still too much an audiophile or videophile product and exists apart from all the excitement happening in tape rental. Kerr pleaded his case in a Billboard Commentary (Billboard, Oct. 14), in which he insisted he does not buy "fear of bootlegging" as the main reason against simultaneous release. Kerr's passion for video derives from his entry into home video in 1980 at **Video Concepts**, where he worked for six years. "In those days, we had to create a transaction with the price \$75 and then \$70 upon return to get around the whole First Sale doctrine hassle at the time, when rental was being discouraged," says Kerr, who got the videodisk bug when he went to work at ill-fated **Laserland**. Kerr now sees **Laserland** as "being ahead of its time" and says some stores that survived are flourishing. One other area Kerr believes in is CD. "Sound Advice was in CD, then got out. We are looking at it again," he says, believing that the videodisk and CD will converge at last.

**AARDVARK SEASON:** Many of the **Video Software Dealers Assn.** chapters are holding their first meetings

since the Jan. 9-11 leadership conference in Las Vegas to discuss what is and what is not a trade show. "We're OK as long as we don't call them an 'Expo.' That's how this whole business of aardvark came up. Someone at the conference said, 'Let's call them aardvarks,' and it just caught on," says **Fina Damian**, head of **Dafi Video** and the **Los Angeles Chapter**. The comic relief with reference to the anteaterlike mammal helped direct attention to the real issue: how to make exhibitor fees more uniform at VSDA meetings and prevent a proliferation of larger events. "I won't say that discussions in Las Vegas were not heated at times. It was just a case of none of us realizing the total picture until we sat down and started looking at it." Damian was concerned because the **Los Angeles Chapter** must cover expenses at the **Sheraton Universal Hotel**. "Our cost is the highest of anyone's," says Damian, who believes the chapter will go on with the 30-40 exhibits it usually has at meetings. **Rick Veingrad**, head of three-store **Video Connection**, Miami, and of the **Southern Florida Chapter**, is also relieved. Southern Florida kicks off its year Tuesday (20) at the **Holiday Inn** at **Calder Race Track** and will offer exhibitor tables as usual. "We have to do this to raise funds and cover all the phone calls and other expenses. Right now we have \$300 in the bank."

**GUERRILLA MARKETING II:** **Allan Caplan** is out on the VSDA chapter circuit again, and **Veingrad** in Florida is excited about hosting the controversial chairman of **Applause Video** Tuesday (20). "It may be old hat to say you're having Allan Caplan, but he's never been down here before. We're billing it as 'Guerrilla Marketing II' and looking for a turnout."

**WHERE'S JOHN FARR?** If there is anyone challenging **Caplan** on the speaker and seminar circuit, it's **John Farr**, VP of sales at **Commtron Corp.**, who says he is not sure he will be so involved in a 1990 series as in recent years that found **Farr** and **Caplan** constantly on the go. For one thing, **Farr** says he is now on the VSDA speaker circuit and, "I have 280 employees. There's just a limit at some point." **Farr** was in **Los Angeles** for a **Commtron Corp.** dealer day and seminar Feb. 12, arriving directly from the **Camelot Enterprises** golf tourney in **Florida**, "and I will fly right out because we have meetings in **Des Moines, [Iowa],** the next day." How busy is **Farr**? **Bob Prudhomme**, West Coast director of sales, **Orion Home Video**, says, "It's incredible to go see him there in **Des Moines**. He's almost never off the phone. He has a credo. He is in touch with all 16 branch managers three times a week. That alone is an awesome commitment."

### LA ENTERTAINMENT ACQUIRES COMET CHAIN

(Continued from preceding page)

ter rental activity is peaked, rotating them into the supermarkets."

Another potential area of synergy, according to **Kieves**, is the disposal of previously viewed copies of movies. "Supermarkets have much higher potential store traffic than video stores," he says. "So if you put some hot promotional items such as previously viewed titles into supermarkets, you can do... a better business than in freestanding stores."

**LA Entertainment's** supermarket concessions take up about 1,500 square feet and carry 1,250-4,000 pieces of inventory. "They're not kiosks," **Kieves** says.

**Comet** began operating nine years ago under the **Video Library** name. As it expanded outside **Montana**, however, it found that name already registered so adopted the **Video Excitement** moniker, according to **Comet** president **Rebecca Reno**. The chain now consists of seven **Video Library** and 11 **Video Excitement** stores, plus the seven franchised locations.

Though no specific plans have been developed, **Kieves** says it is "likely"

that the locations will be converted to **LA Entertainment** outlets "in markets where it's appropriate."

**Reno** says the company plans additional retail expansion, although she declines to identify markets. The company "is not franchising aggressively right now," **Reno** says.

**Reno** will continue in her post of

president of **Comet** and will join the board of **LA Entertainment**.

Meanwhile, plans are on for remodeling and inventory expansion in **Comet** outlets. By April 1, 10 locations will be carrying **CDs**, **cassettes**, **accessories**, and other products. **Lieberman** will rack audio.

PAUL SWEETING

### NEW PBS HOME VID LABEL SET

(Continued from preceding page)

ettes to the educational and institutional market since 1980, according to **PBS** president **Bruce Christensen**. The **PBS-Pacific Arts** agreement is intended to "extend the reach of **PBS** programs into the home video arena," he says, and in no way affects **PBS Video**, which had 1989 revenues of \$4.5 million.

**Steele** says the deal also does not affect the **Pacific Arts Video** label.

Commenting on the significance of the deal for **Pacific Arts**, **Steele** says, "It provides us an opportunity to continue acquiring and releasing the

types of programs we think we stand for, a continuing of our programming philosophy.

"It also provides us an opportunity to take this programming and establish a franchise within our industry. It provides an opportunity to establish a life-style mindset. As a result, there's the opportunity to get into areas of distribution we've never been in before.

"There's an opportunity to deal with broadcast timetables and releases. There's a tremendous opportunity for preplanning," he says.

## Dave's Video Plans Second Studio Day

BY CHRIS MCGOWAN

**LASER TOWN MEETING:** Last July, Dave's Video, The Laser Place hosted an event called Studio Day, wherein laserdisk consumers got to meet and chat informally with video label executives one afternoon at the Sherman Oaks, Calif., store. "It was an opportunity for those people who decide what will go on laserdisks to meet the backbone of the industry, the consumers, and get their feedback," says Linda Lukas, co-owner of the 3,000-square-foot, laser-dedicated outlet.

Laserdisk consumers in turn got to voice suggestions, praise, and gripes. "It was tremendously successful and the place was packed. It was very beneficial all the way around and quite enlightening for the executives, who were strongly

in support of our making it an annual event," adds Lukas. That said, Dave's Video will hold the second annual Studio Day on March 3, from noon to 4 p.m. (call 818-906-3472). Top brass from all the major laser

### LASER SCANS

distributors will attend, promises Lukas.

**HERCULES** and Neil Young Unchained! Image Entertainment has packed with VidAmerica to distribute 13 of the latter's titles on laserdisk, including music video titles "Neil Young In Berlin" and "Yes-songs," and such midnight-movie fare as "Hercules," "Hercules Un-

chained," and "Don't Mess With My Sister."

**ON AN EDUCATIONAL NOTE:** We discussed Voyager Company's encyclopedic laserdisks in the last (Feb. 10) Laser Scans. CEL Educational Resources, based in New York, is another firm exploring educational and interactive waters. CEL's 40-disk set "The Video Encyclopedia Of The 20th Century" contains hundreds of news clips that document key historic events of the last 90 years. Also available on VHS, the "Video Encyclopedia" has been purchased for more than 1,000 schools, according to CEL. In the laser format, the set can be accessed through HyperCard programs run on Macintosh computers hooked to the laser players.

(Continued on page 58)



Jeff Tuckman

This month the movies that will be available on home video, will have box office receipts of over 500 million dollars. Great independent product along with catalog promotions will make February one of the most profitable months for the retailers this year. As studios continue to show profits with their hit movies on home video, the retailer and the consumer will benefit from movies coming to the home video market quicker than they are

now. This month we have these following movies to enjoy.

Fans waited in long lines over the summer to see **LETHAL WEAPON 2**. Wait no more, Gibson and Glover are back on home video. While many sequels do not work, the beauty about this movie is that it not only stands up to the original, it is even better! Lethal Weapon 2 more than doubled **LETHAL WEAPON 1** at the box office. The chemistry between the two main stars is terrific, and the adding of Joe Pesci as the accountant was a stroke of genius. This movie can be watched more than once, and between the action and laughter each time something new will stay with you.

**PARENTHOOD** is so good that even if you don't have children, you can appreciate what goes on between the parents and their children. What makes the film work is the ensemble cast of actors that worked together so well. Ron Howard shaped the characters to take real situations that parents face everyday and slightly exaggerate them. Some of the actors brought their own children to the set, and after they would finish a scene with the child actors, they would have to deal with their own kids. How to raise a child the proper way has been puzzling to mankind for centuries. This movie continues the debate.

**THE PACKAGE** is an espionage thriller that will keep your attention throughout the film. Gene Hackman plays a career soldier who gets the assignment of bringing back a prisoner Tommy Lee Jones (the package) back from Europe to the United States to be court-martialed. Hackman doesn't know it, but the Pentagon has set up the package to assassinate the Soviet Prime Minister in Chicago. Hackman is set-up, and what he has to do is get to Tommy Lee Jones before he can carry out his assignment. Stay tuned for the exciting ending!

**FRIDAY THE 13TH #8 - JASON TAKES MANHATTAN.** Camp Crystal Lake has been used so often, that Jason has to take his act on the road. So where does he go? - Manhattan. Does he go to a deli or a Broadway show? How about a baseball or basketball game? He could take in football, but he would have to go to New Jersey. In Friday the 13th Jason takes Manhattan or really Jason takes a cruise ship. Jason does his thing to the teenagers on the ship, and the ones who survive will have Jason chasing them all through the streets and subways of Manhattan. The Friday the 13th series has grossed over 200 million dollars at the box office. Number 9 is on the way.

#### BAKER & TAYLOR MARKETING TIPS:

February is the time of the year that romance is in the air. With that in mind, why not set up a section of videos in your stores that relate to love and relationships. There are hundreds of movies that fall in this category. You can have fun with your customers in this section of films. When they rent a video from this section, why not give them a romance card, chocolate heart, or any premium

item related to love?

In your children's section take the Valentine videos, and when they are rented, give the kids their very own hats, balloons, candy, or other items for them to take home with them. Be different. All of us strive for that in our personal lives, why not as a retailer? Anyone can beat your price on any given day. Creativity is hard to beat, and you will survive.

#### MUSIC ON VIDEO:

Each week on the Billboard Video Sale Charts twelve to fifteen titles are music videos or concerts. This month Columbia Music Video is releasing four videos for all of us to enjoy.

**25x5: THE CONTINUING ADVENTURES OF THE ROLLING STONES** is truly the definitive video of one of the greatest bands of all time. After the Stones successful tour of America, the timing on this video couldn't be better. This video contains two hours of the Stones telling their own story with words and their music. From their early years to the Steel Wheels Tour, this video is a must to see and own. It is only rock & roll.

**GLORIA ESTEFAN & MIAMI SOUND MACHINE EVOLUTION** takes a look at this group from their first dance video "Dr. Beat" to the haunting "Anything For You" and "Don't Wanna Lose You." The groups current single "Here We Are" and their newest single "Oye Mi Canto" are also included on this video. This is the greatest hits of the Miami Sound Machine.

**ALICE COOPER VIDEO TRASH** brings Alice Cooper back into the limelight of rock artists on video. Alice just finished a very successful tour of Europe, and in February begins a U.S. tour. The hit single "Poison" is featured on this video, along with his new single "House of Fire." Alice Cooper was at the forefront of music videos and we're glad to have him back.

**KATE BUSH THE SENSUAL WORLD OF VIDEOS:** These are the videos we get to experience from her new album. She not only produces great music, her videos mesmerize the viewers. Each video is preceded with an interview with Kate where she speaks about her music and the visual effects of each piece.

#### SLEEPER OF THE MONTH:

**APARTMENT ZERO** is currently playing at theaters across the country to rave reviews from the critics, and the people who have gone to see it. This is an independent film that is definitely a must-see. Apartment Zero is a psychological suspense thriller that will keep you wondering who did it, and why. Word of mouth on this movie will have your customers renting it, and telling their friends about it. Colin Firth and Hart Bochner star in this film, and each character is fascinating unto themselves. Is this a sleeper? Find out for yourself: Apartment Zero available March 8th.

All things considered

If you have any questions for Jeff on videos you cannot find or news about the industry, write to:

Jeff Tuckman  
Baker & Taylor Video  
8140 N. Lehigh  
Morton Grove, IL 60053

Jeff can be heard the last Friday of every month on Roy Leonard's "Monthly Video Show" WGN Radio, 720 am in Chicago. Jeff can also be heard every Thursday morning on Roy's weekly update of the latest video releases.

Jeff can also be heard monthly on KTAR 620 am, Phoenix, Arizona with Lisa Ma'aly



**BAKER & TAYLOR Video**  
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FOR WEEK ENDING FEBRUARY 24, 1990

Billboard

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# TOP VIDEODISKS™

Compiled from a national sample of retail store sales reports.								
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	2	3	<b>WHO FRAMED ROGER RABBIT</b>	Amblin Entertainment Pioneer/Image Ent. 942	Bob Hoskins Christopher Lloyd	1988	PG	29.99
2	<b>NEW ▶</b>		<b>STAR TREK V: THE FINAL FRONTIER</b>	Paramount Pictures Pioneer LDCA, Inc. LV32044	William Shatner Leonard Nimoy	1989	PG	24.95
3	5	3	<b>BAMBI</b>	Walt Disney Home Video Pioneer/Image Ent. 940	Animated	1942	G	29.99
4	<b>NEW ▶</b>		<b>INDIANA JONES AND THE LAST CRUSADE</b>	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95
5	1	7	<b>WHEN HARRY MET SALLY ...</b>	Nelson Home Entertainment Pioneer LDCA, Inc. 77326	Billy Crystal Meg Ryan	1989	R	24.95
6	<b>NEW ▶</b>		<b>DO THE RIGHT THING</b>	Universal City Studios Pioneer/Image Ent. 40894	Danny Aiello Ossie Davis	1989	R	34.98
7	3	11	<b>GHOSTBUSTERS II</b>	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 50166	Bill Murray Dan Aykroyd	1989	PG	24.95
8	6	23	<b>RAIN MAN</b>	MGM/UA Home Video Pioneer LDCA, Inc. 101648	Dustin Hoffman Tom Cruise	1988	R	29.95
9	9	15	<b>LAWRENCE OF ARABIA</b>	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 30133	Peter O'Toole	1962	PG	49.95
10	17	25	<b>RAIDERS OF THE LOST ARK</b>	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	34.95
11	8	5	<b>WORKING GIRL</b>	CBS-Fox Video Pioneer LDCA, Inc. 1709-80	Melanie Griffith Harrison Ford	1989	R	39.98
12	11	39	<b>DIE HARD</b>	CBS-Fox Video Pioneer/Image Ent. 1666-80	Bruce Willis Bonnie Bedelia	1988	R	49.98
13	7	5	<b>ROAD HOUSE</b>	MGM/UA Home Video Pioneer LDCA, Inc. ML101703	Patrick Swayze Ben Gazzara	1989	R	24.95
14	<b>NEW ▶</b>		<b>UNCLE BUCK</b>	Universal City Studios Pioneer/Image Ent. 40900	John Candy	1989	PG	34.98
15	14	69	<b>TOP GUN</b>	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
16	4	33	<b>GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◆</b>	Turner Entertainment Co. Pioneer LDCA, Inc. 901678	Clark Gable Vivien Leigh	1939	G	49.95
17	10	25	<b>THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION ▲ ◆</b>	Turner Entertainment Co. Pioneer LDCA, Inc. ML101656	Judy Garland Ray Bolger	1939	G	24.95
18	12	19	<b>THE LAND BEFORE TIME</b>	Amblin Entertainment MCA Home Video 80864	Animated	1988	PG	24.98
19	13	23	<b>STAR WARS</b>	CBS-Fox Video Pioneer/Image Ent. 5023	Mark Hamill Carrie Fisher	1977	PG	69.95
20	19	3	<b>JANET JACKSON'S RHYTHM NATION 1814 ▲</b>	A&M Records Inc. Pioneer/Image Ent. 38408	Janet Jackson	1989	NR	29.98

◆ 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 or \$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.



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# TOP VIDEOCASSETTES 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	1	7	WHEN HARRY MET SALLY...	Nelson Home Entertainment 7732	Billy Crystal Meg Ryan	1989	R
2	10	2	TURNER & HOOCH	Touchstone Pictures Touchstone Home Video 911	Tom Hanks	1989	PG
3	2	5	LICENCE TO KILL	CBS-Fox Video 4755	Timothy Dalton	1989	PG-13
4	5	6	WEEKEND AT BERNIE'S	IVE 68904	Andrew McCarthy Jonathan Silverman	1989	PG-13
5	4	8	ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
6	3	7	LOCK UP	IVE 68901	Sylvester Stallone	1989	R
7	6	4	DO THE RIGHT THING	Universal City Studios MCA Home Video 80894	Danny Aiello Ossie Davis	1989	R
8	<b>NEW ▶</b>		INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13
9	7	7	STAR TREK V: THE FINAL FRONTIER	Paramount Pictures Paramount Home Video 32044	William Shatner Leonard Nimoy	1989	PG
10	16	2	THE KARATE KID PART III	RCA/Columbia Pictures Home Video 50173-5	Ralph Macchio Pat Morita	1989	PG
11	13	2	UNCLE BUCK	Universal City Studios MCA Home Video 80891	John Candy	1989	PG
12	20	2	KICKBOXER	Kings Road Entertainment HBO Video 0233	Jean-Claude Van Damme	1989	R
13	8	8	SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
14	9	12	K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
15	12	7	GREAT BALLS OF FIRE	Orion Pictures Orion Home Video 8743	Dennis Quaid Winona Ryder	1989	PG-13
16	11	11	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video 50163-5	Bill Murray Dan Aykroyd	1989	PG
17	14	3	EDDIE AND THE CRUISERS II: EDDIE LIVES!	IVE 62029	Michael Pare	1989	PG-13
18	17	18	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
19	15	14	SAY ANYTHING	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-13
20	29	2	UHF	Orion Pictures Orion Home Video 8739	"Weird Al" Yankovic	1989	PG-13
21	<b>NEW ▶</b>		PINK CADILLAC	Warner Bros. Inc. Warner Home Video 11877	Clint Eastwood Bernadette Peters	1989	PG-13
22	<b>NEW ▶</b>		NEW YORK STORIES	Touchstone Pictures Touchstone Home Video 952	Woody Allen Rosanna Arquette	1989	PG
23	19	12	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13
24	18	14	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
25	22	7	RENEGADES	Morgan Creek Productions MCA Home Video 80895	Kiefer Sutherland Lou Diamond Phillips	1989	R
26	21	7	ADVENTURES OF BARON MUNCHAUSEN	RCA/Columbia Pictures Home Video 50153-5	John Neville Eric Idle	1989	PG
27	23	13	SCROOGED	Paramount Pictures Paramount Home Video 32054	Bill Murray	1988	PG-13
28	24	23	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
29	25	6	WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN	Orion Classics Orion Home Video 5043	Carmen Maura Fernando Guillen	1988	R
30	27	18	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
31	26	18	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
32	30	24	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
33	28	7	A NIGHTMARE ON ELM STREET 5: THE DREAM CHILD	New Line Cinema Media Home Entertainment M012550	Robert Englund	1989	NR
34	31	15	SCANDAL	Miramax Films HBO Video 0332	John Hurt Joanne Whalley-Kilmer	1989	NR
35	32	17	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
36	36	3	THE HEIST	HBO Pictures HBO Video 0363	Pierce Brosnan Tom Skerritt	1989	NR
37	33	4	LISTEN TO ME	Weintraub Ent. Group RCA/Columbia Home Video 10323	Kirk Cameron Jami Gertz	1989	PG-13
38	34	25	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
39	35	11	THE MIGHTY QUINN	CBS-Fox Video 4761	Denzel Washington Robert Townsend	1989	R
40	39	15	DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R

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## HEARD ANY GOOD BOOKS?

(Continued from page 53)

Waraksa notes that some audio publishers have signed agreements with distributors allowing the rental of their product. Among those are Random House and Listen For Pleasure, two of the audio publishers most aggressively pursuing video stores as a distribution channel.

Among the publishers not signing agreements to allow rentals are Simon & Schuster and Harper Audio, which also distributes the 1,200-title Caedmon Audio line.

One reason for their hesitation to allow rentals is the uncertain royalty situation, according to Harper Audio publisher Susan Knopf.

Unlike the movie industry, in which royalties are typically calculated as a percentage of gross revenues, authors receive a royalty on the sale of each book. In the audio industry, royalties generally range from 8% to 10% of the retail price.

That system has worked until now because there is no book-rental business to speak of. Commercial renting libraries were fairly common in the '40s and '50s, but the expansion of public libraries and the introduction of the mass-market paperback did them in. Thus, publishers are uncertain how authors' royalties should be calculated if a significant rental business develops for books on tape.

Simon & Schuster sales and marketing VP Seth Gershel also sees marketing reasons dictating against a rental business. "From a marketing perspective, I don't believe this is a product for rental," Gershel says. "I think we're better off approaching it as a sell-through product... I have no problem being in the video market and we're really glad that the video retailer is interested. But we're not going to try to be something we're not for the sake of the video retailer."

Even those publishers who have made a wary peace with rentals hope it is merely a step toward a video-store-based sell-through market. "I think video stores will be a great help in introducing audio," says Jane Friedman, publisher of Random House Audio. "People will discover that audio tapes are out there by falling over them in the video stores... My hope is that video stores will eventually start selling audios."

"We're working with both rentals and sales," says Sandy Gilbert, director of sales and marketing for Listen For Pleasure. "I'm a firm believer that rental leads to retail [sales]."

"We are selling, but primarily rentals are doing a lot better than sales," says Marc Queller, manager of Video Home Center in Manalapan, N.J., which offers 150 audio titles. "We're starting to develop a large rental base." Video Home Center rents books on tape for \$1 a night or \$3 for five nights. Most customers prefer the five-night rental, according to Queller.

"The future [of books on tape in video stores] depends on the retailers' mentality," Waraksa says. "If they approach it with a sideline mentality, it will remain a sideline. But if they approach it as a product with equal potential to video, it could become a serious business."

Assistance in preparing this story provided by JoAnn Greco in New York and Earl Paige in Los Angeles.

## REACH FOR THE BEST!

"You'll love this flick. The fight sequences are fantastic!" -Chicago Tribune



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*Field of Dreams*, *The Great White Hope*,

*Three Fugitives*) is their unorthodox

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*The Way We Were*, *A Star Is Born*)

their trainer; together they teach

**Eric Roberts** (*Runaway Train*, *Star 80*,

*The Pope Of Greenwich Village*),

**Christopher Penn** (*Footloose*,

*Rumblefish*, *At Close Range*, *All The Right*

*Moves*) and their teammates that

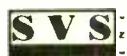
winning is not a sometime thing — it's

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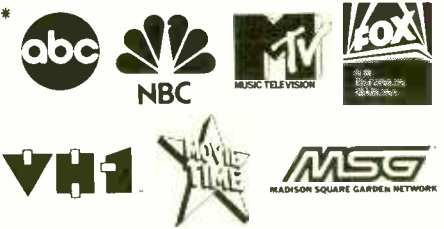
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**PRE-ORDER DATE: MARCH 5, 1990**  
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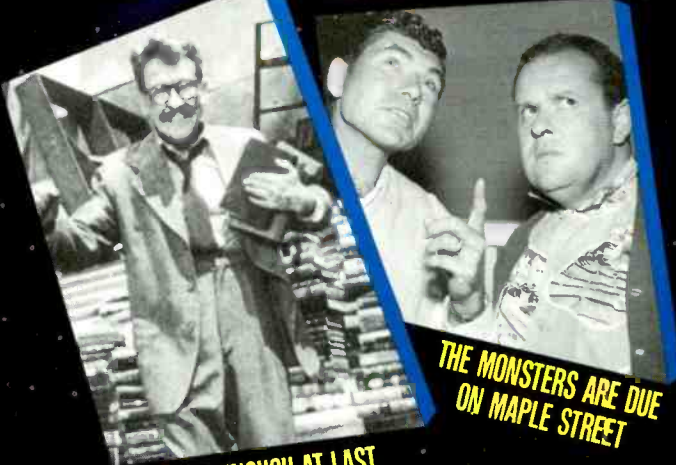
Volume 1 (Cat. #2451)



THE INVADERS

NOTHING IN THE DARK

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TIME ENOUGH AT LAST

THE MONSTERS ARE DUE ON MAPLE STREET

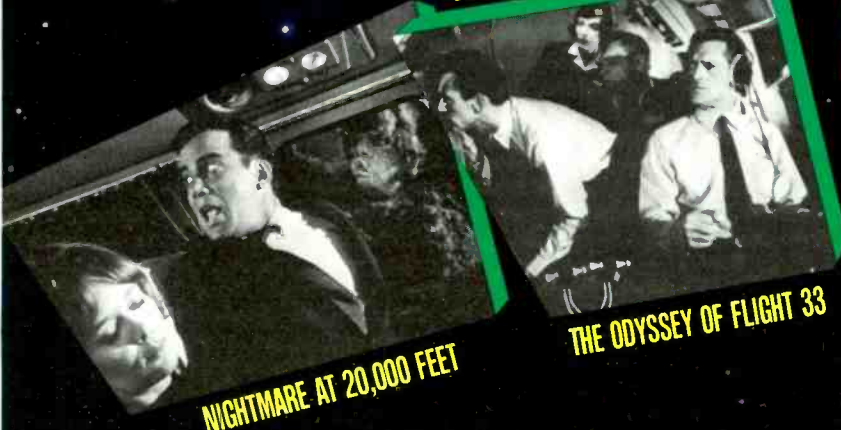
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## LASER SCANS

(Continued from page 55)

**BACK TO THE LION:** A little more than three months ago, we reported that laserdisk executive **George Feltenstein** had left his post as director of programming at **MGM/UA Home Video** to join the **Criterion Collection** (Billboard, Nov. 4). Recently, however, Feltenstein's old firm made him "an offer I couldn't refuse" to come back and Feltenstein is now once again at **MGM/UA**, this time with a new title: director of laserdisk sales and marketing.

**FREDDY, PATTY, W.C., AND GROUCHO:** Recent laserdisk releases from **Image Entertainment** include Robert Englund in "A Nightmare On Elm Street 5: The Dream Child," Natasha Richardson in "Patty Hearst," the retrospectives "W.C. Fields: Straight Up" and "The Marx Brothers In A Nutshell" (\$39.95 each), and the zany French duo Gerard Depardieu and Pierre Richard in "Les Comperes" (\$49.95).

**COMING IN MARCH:** **Warner Home Video** will bow "Cookie" with Peter Falk and Dianne Wiest, "Damn Yankees" with Tab Hunter and Gwen Verdon, and "The Pajama Game" with Doris Day (\$24.98 each). **MCA** will release "Field Of Dreams" with Kevin Costner, and "Shocker," directed by Wes Craven (\$34.98 each). **RCA/Columbia** will launch "The Big Picture" with Kevin Bacon (\$34.95), "Mr. Deeds Goes To Town" with Gary Cooper (\$34.95), and "Lost Horizon" with Ronald Colman and Jane Wyatt (\$39.95).

**LASER REVIEWS:** "E.T. The Extra-Terrestrial" (**MCA Home Video**, widescreen, CAV, special collectors' edition, \$59.98) and "The Land Before Time" (**MCA Home Video**, CAV, special collectors' edition, \$49.98) both allow viewing at any speed (forward or backward) and crystal-clear freeze-framing, thanks to these disks being in the CAV format (most laserdisks are in CLV, which allows more minutes of video per side but fewer special effects). Dedicated fans can closely study each "E.T." special effect, and kids can enjoy slow-motion viewing of the primeval animated adventures of dinosaurs Cera and Spike in "The Land Before Time." Also included with each title are supplementary sections featuring theatrical trailers, production notes, and biographical profiles. Both special editions should appeal to the many hardcore fans of these hit movies.

"Rio Revisited" (**PolyGram Music Video**, \$24.95) is an excellent showcase for the digital audio offered by laserdisks and also a must-have collectors' item for fans of jazz and bossa nova. The disk features Brazil's legendary composer Antonio Carlos Jobim and the sultry vocalist Gal Costa performing 14 of Jobim's classic tunes, including "Chega De Saudade" (which launched bossa nova in Brazil), "One Note Samba," "Desafinado," "Wave," "Gabriela," "Dindi," and many more standards. The sound and video quality are superb, as are the performances and material.

## TOP VIDEOCASSETTES SALES

## newsline...

**AND NOW, A FEW WORDS FROM OUR SPONSORS:** The selling of advertising time on prerecorded cassettes has always engendered a certain amount of controversy, in part because of fears that videos could someday become cluttered with advertising. Now it appears those fears may be realized sooner than even the skeptics anticipated.

Warner Home Video is pitching major advertising agencies on 19 titles slated for 1990 release for which it is seeking sponsorship. Unlike most video sponsorship deals, which have tended to involve a single, longer, often specially created commercial, Warner is offering to sell 30 second spots, with the stipulation that it retains the right to sell an additional 30-seconds to a different advertiser on the same movie.

For example, according to details of Warner's pitch obtained by Billboard, the studio is estimating sales of 220,000 units for "National Lampoon's Christmas Vacation," due later this year. Potential sponsors are offered 60 seconds for \$480,000, or 30 seconds for \$240,000.

Interestingly, those prices are considerably higher than the going rate for most sponsorship deals. Nelson Entertainment, for example, was asking \$400,000 for a spot on "When Harry Met Sally . . .," or about \$1.21 per cassette, based on sales of about 330,000 units. That was almost \$1 less per cassette than Warner's asking price. Coca-Cola, moreover, eventually paid considerably less than \$1.21 per cassette for its spot on "Harry," according to sources familiar with the deal.

**A DIFFERENT PERSPECTIVE:** While sell-through has dominated the industry headlines lately, some studio execs are taking pains to remind people that the business is still dominated by rentals. Speaking in Milan to mark the opening of the studio's Italian office, CBS/Fox CEO George Krieger reiterated the company's continuing support of the rental business. "People in Europe look at what's going on over here and everybody's talking about sell-through," Krieger said in a subsequent interview. "All we were saying in Europe was that we're big supporters of rental. It's the heart of the movie business. We're all for sell-through, but it's a different business. Video rental is at the foundation of movies getting made today."

Krieger also sees rentals as undergirding the sell-through business. "If there wasn't rental, there wouldn't be sell-through," he says. "If it wasn't for rental, the VCR base wouldn't be there and we wouldn't be talking about sell-through today."

**HEAVY BIDDING:** The American Video Assn., a retailer-owned buying co-op representing 2,800 members with 5,200 stores, is generating enough video software volume that suppliers are aggressively bidding to service the organization. At present, the Chandler, Ariz.-based AVA buys some lines direct, but most of its \$22 million in annual home video purchases is spent with Commtron Corp. However, John Farr, VP sales, says, "You may see another distributor at [AVA's] next convention," where he predicts there will be "heavy bidding" for AVA's business.

**WHIPPING LASER:** When Pioneer LDCA made available enough laserdisk copies of the \$29.95-listed "Indiana Jones And The Last Crusade" for Feb. 1 (released simultaneously with the tape), "We anticipated what we thought would be a three-month supply," says Dave Wallace, marketing manager. "But the demand was higher than our wildest guesses. We just about sold out on Feb. 9. We've gone back immediately to remanufacture. Demand is still building." Wallace, who says three times as many letter-box format editions were manufactured as pan-and-scan, attributes the surge in the player base. "The last time this happened was with 'When Harry Met Sally . . .' But we knew that a week before street date. On this title, the pre-orders didn't exceed the existing quantities on hand a week before street date. But after Indy's first weekend, retailers came back to us on Feb. 5 and bought everything we had left." Wallace does not speculate on what the disk can do saleswise, but "initial demand is exceeding all-time veterans like 'Top Gun.' It could possibly exceed 'E.T.' [Film critics] Siskel & Ebert haven't hurt either by pushing the format," he says.

**LIVE RENTAL:** One of last year's sleepers that racked up a cool \$95 million at the box office—"Dead Poet's Society"—makes its rental appearance April 4 from Touchstone Home Video. The studio vows to support the title with its most "comprehensive video rental marketing program ever." In fact, says the studio, research indicates that consumer rental interest in the film is even higher than for its very successful "Three Men And A Baby." Examples: 74% of VCR owners say they plan to rent the film and 73% of theatrical audiences want to see it again. The marketing program is said to be in the "multi-million-dollar" range, which includes Touchstone's largest network TV ad blitz ever for a rental title, in-store materials, and "expanded Rent & Sell support," which includes preproduced sell-off radio spots. The studio also vows to hold the line on the title's \$89.95 suggested list for one full year.

**THAT'S LOYALTY.** Super Club North America, which has acquired Record Bar, Turtle's, several video specialty chains, and wholesaler Best during its current acquisition/expansion course, has not been too successful at recruiting store personnel from the Camelot chain. John Farr, VP sales, Commtron, told dealers at a "Motivating Employees For Peak Performance" seminar in L.A., sponsored by Commtron Feb. 12, that some Camelot employees had even turned down salary increases as high as \$25,000

(Continued on page 65)

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				<b>★ ★ NO. 1 ★ ★</b>				
1	1	13	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13	24.98
2	2	19	BAMBI	Walt Disney Home Video 942	Animated	1942	G	26.99
3	36	2	INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Paramount Home Video 31859	Harrison Ford Sean Connery	1989	PG-13	24.95
4	3	144	THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 60001	Judy Garland Ray Bolger	1939	G	24.95
5	5	13	NEW KIDS ON THE BLOCK: HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	NR	19.98
6	6	21	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G	24.95
7	4	17	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG	22.99
8	7	28	NEW KIDS ON THE BLOCK: HANGIN' TOUGH	CBS Music Video Enterprises 14V-49022	New Kids On The Block	1989	NR	14.95
9	8	14	PAULA ABDUL: STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	NR	19.98
10	11	4	DIE HARD	CBS-Fox Video 1666	Bruce Willis Bonnie Bedelia	1988	R	19.98
11	10	16	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
12	9	4	JANE FONDA'S LIGHT AEROBIC AND STRESS REDUCTION WORKOUT	Jane Fonda Warner Home Video 652	Jane Fonda	1990	NR	29.98
13	15	83	LETHAL WEAPON	Warner Bros. Inc. Warner Home Video 11709	Mel Gibson Danny Glover	1987	R	19.98
14	12	16	JANET JACKSON'S RHYTHM NATION 1814 ▲	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	NR	24.98
15	13	17	TEENAGE MUTANT NINJA TURTLES: CASE OF THE KILLER PIZZAS	Family Home Entertainment 27314	Animated	1989	NR	14.95
16	<b>NEW ▶</b>		INDY TRILOGY-PACK	Paramount Pictures Paramount Home Video 31860	Harrison Ford	NL	PG	64.85
17	16	118	GONE WITH THE WIND: THE FIFTIETH ANNIV. ED. ▲ ◆	Turner Entertainment Co. MGM/UA Home Video 901678	Clark Gable Vivien Leigh	1939	G	89.95
18	14	8	BOBBY BROWN: HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	NR	19.95
19	<b>RE-ENTRY</b>		RAIDERS OF THE LOST ARK	Paramount Pictures Paramount Home Video 1376	Harrison Ford	1981	PG	14.95
20	18	8	THE LITTLE MERMAID	Starmaker Ent. Inc. 2001	Animated	1978	G	9.95
21	19	11	1990 PLAYMATE VIDEO CALENDAR	HBO Video 0312	Various Artists	1989	NR	29.99
22	17	24	THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE	Eddie Murphy Television Enterprises, Inc. Paramount Home Video 12741	Eddie Murphy	1989	NR	19.95
23	20	12	BON JOVI: NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	NR	19.95
24	21	56	JANE FONDA'S COMPLETE WORKOUT	Jane Fonda Warner Home Video 650	Jane Fonda	1989	NR	29.98
25	26	71	CINDERELLA	Walt Disney Home Video 410	Animated	1950	G	26.99
26	23	68	E.T. THE EXTRA-TERRESTRIAL	Amblin Entertainment MCA Home Video 77012	Henry Thomas Dee Wallace	1982	PG	24.95
27	24	2	WARRANT: DIRTY ROTTEN FILTHY STINKING RICH-LIVE!	CBS Music Video Enterprises 19V-49031	Warrant	1990	NR	19.98
28	22	4	KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT	Fox Hills Video M032466	Kathy Smith	1990	NR	19.95
29	25	17	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	NR	14.98
30	33	29	BEETLEJUICE	Warner Bros. Inc. Warner Home Video 11785	Michael Keaton	1988	PG	19.95
31	29	11	BEGINNING CALLANETICS	Callan Productions Corp. MCA Home Video 80892	Callan Pinckney	1989	NR	24.95
32	28	3	PAUL MCCARTNEY: PUT IT THERE	PolyGram Music Video 081 649-3	Paul McCartney	1990	NR	24.95
33	27	109	DIRTY DANCING	Vestron Pictures Inc. Vestron Video 6013	Patrick Swayze Jennifer Grey	1987	PG-13	24.98
34	32	60	BACK TO THE FUTURE ▲ ◆	Amblin Entertainment MCA Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	19.95
35	<b>NEW ▶</b>		PLAYBOY PLAYMATES AT PLAY	Playboy Video HBO Video 0315	Various Artists	1990	NR	29.99
36	38	42	KATHY SMITH'S FAT BURNING WORKOUT	Fox Hills Video FH1059	Kathy Smith	1988	NR	19.95
37	39	8	DEPECHE MODE 101	Warner Reprise Video 38155-3	Depeche Mode	1989	NR	19.98
38	35	155	JANE FONDA'S LOW IMPACT AEROBIC WORKOUT ▲ ◆	Jane Fonda Warner Home Video 070	Jane Fonda	1986	NR	29.98
39	31	209	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	29.98
40	34	10	POISON: SIGHT FOR SORE EARS	Enigma Music Video PolyGram Music Video 75910	Poison	1989	NR	19.95

◆ 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 or \$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.



**Pillaging Is Hard Work.** Tim Robbins, right, stars as the title character in Orion Home Video's "Erik The Viking," due April 26. Also appearing are Imogen Stubbs, left, and Monty Python's Terry Jones, who wrote and directed the film.

FOR WEEK ENDING FEBRUARY 24, 1990

**Billboard**

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## TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
1	1	19	<b>BAMBI</b> Walt Disney Home Video 942	1942	26.99
2	2	21	<b>THE LAND BEFORE TIME</b> Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	4	18	<b>TEEN MUTANT NINJA TURTLES: KILLER PIZZAS</b> Family Home Entertainment 27314	1989	14.95
4	3	71	<b>CINDERELLA</b> Walt Disney Home Video 410	1950	26.99
5	6	77	<b>CHARLOTTE'S WEB</b> Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
6	5	230	<b>DUMBO</b> ▲◆ Walt Disney Home Video 24	1941	29.95
7	7	54	<b>TEEN MUTANT NINJA TURTLES: HOT RODDING ...</b> Family Home Entertainment 23980	1989	14.95
8	11	69	<b>TEEN MUTANT NINJA TURTLES: HEROES ...</b> Family Home Entertainment 23978	1988	14.95
9	9	39	<b>TEEN MUTANT NINJA TURTLES: THE SHREDDER ...</b> Family Home Entertainment 23981	1987	14.95
10	8	8	<b>THE LITTLE MERMAID</b> Starmaker Ent. Inc. 2001	1978	9.95
11	10	175	<b>ALICE IN WONDERLAND</b> ▲◆ Walt Disney Home Video 36	1951	29.95
12	13	17	<b>WINNIE THE POOH: THE GREAT HONEY POT ROBBERY</b> Walt Disney Home Video 903	1989	12.99
13	15	17	<b>WINNIE THE POOH: THE WISHING BEAR</b> Walt Disney Home Video 920	1989	12.99
14	18	17	<b>WINNIE THE POOH: NEW FOUND FRIENDS</b> Walt Disney Home Video 902	1989	12.99
15	16	13	<b>RESCUE RANGERS: CRIMEBUSTERS</b> Walt Disney Home Video 923	1989	12.99
16	12	123	<b>LADY AND THE TRAMP</b> Walt Disney Home Video 582	1955	29.95
17	17	4	<b>BEETLEJUICE VOLUME 1</b> Warner Home Video 11940	1989	14.95
18	14	125	<b>AN AMERICAN TAIL</b> ◆ Amblin Entertainment/MCA Home Video 80536	1986	29.95
19	19	58	<b>THE JETSONS MEET THE FLINTSTONES</b> Hanna-Barbera Home Video 1119	1987	29.95
20	20	39	<b>NUTS ABOUT CHIP 'N' DALE</b> Walt Disney Home Video 447	1989	14.95
21	21	2	<b>BEETLEJUICE VOLUME 2</b> Warner Home Video 11941	1989	14.95
22	22	2	<b>FRED FLINTSTONE WOOS AGAIN</b> Hanna-Barbera Home Video 1170	1990	9.95
23	23	2	<b>BEDROCK WEDLOCK</b> Hanna-Barbera Home Video 1171	1990	29.95
24	24	2	<b>BIG SCREEN SWEETHEARTS</b> Hanna-Barbera Home Video 1172	1990	29.95
25	25	2	<b>BEETLEJUICE VOLUME 3</b> Warner Home Video 11942	1989	14.95

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## AEC Revs Up Interest In Revenue-Sharing B-Supplier's Program Has Attracted 1,000 Retailers

NEW YORK—American Entertainment Co., a Bensalem, Pa.-based B-movie supplier, says it has nearly 1,000 retailers participating in its revenue sharing program after its first two releases.

AEC, a subsidiary of AAA Distributors, introduced its program late last year and shipped its first two titles, "Blind Faith" and "Free Amerika Broadcasting," in January. The company plans to release a minimum of two new titles per month.

All AEC titles are offered to retailers on a revenue sharing plan or for outright purchase. The dealer price to purchase outright is \$39.95, or \$34.95 each if both of a month's releases are bought.

Under the revenue sharing program, dealers pay \$9.95 per cassette up front, and one-third of gross rental revenue for six months. After that time, retailers can purchase the titles outright for \$5 each, continue under the revenue sharing program, or return the cassettes to AEC.

Under its Auto-Order program, in which retailers agree to take all titles released by AEC, the upfront fee is reduced to \$7.95.

Unlike most other revenue sharing programs, AEC's system, called Rev Share, operates on the "honor system," according to president Barry Gerber. Retailers are not required to provide computerized tracking of rental transactions nor any paper trail for AEC to audit.

"We've tried to streamline revenue sharing to make it as simple as possible for the retailer," Gerber says. "We might get stuck by a few people, but over time we think they can be weeded out. Basically, I don't think good businessmen will bite the hand that feeds. We're offering a way to make a profit and we think they'll see it's in their interest to cooperate."

AEC decided to offer the revenue

sharing program because "we saw that B's are having a lot of trouble penetrating the marketplace," Gerber says. "Mostly that's because the money isn't there to bring them in, not because of a lack of inclination."

The one-third of revenues remitted to AEC is lower than for most other revenue sharing programs, in which the distributor/supplier takes 50% or more of rental revenues. "We wanted the program to be as attractive to the retailer as possible," Gerber says. "I would rather work on a smaller percentage and get the volume. To be honest, it's a calculated risk."

AEC's next releases include "Scream Dream," a slice-and-dice affair, and two titles previously distributed by Monterey Home

Video—"Young And Free" and "From Hell To Borneo."

According to Gerber, the latter two had limited releases by Monterey and were pulled from the market after fewer than 1,000 cassettes of each were in circulation. "We have a special relationship with Monterey," Gerber says. "We don't own the titles but we will be releasing them through our [revenue sharing] program."

Street date for the three titles is March 5.

In addition to the roughly 1,000 retailers who took the first two AEC releases under its revenue sharing program, Gerber says the company sold about an equal amount of product through its purchase option. **PAUL SWEETING**

FOR WEEK ENDING FEBRUARY 24, 1990

**Billboard**

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## TOP SPECIAL INTEREST VIDEOCASSETTES SALES

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Program Supplier, Catalog Number	Suggested List Price
<b>HEALTH AND FITNESS™</b>					
1	2	55	<b>JANE FONDA'S COMPLETE WORKOUT</b> ★★ NO. 1 ★★	Warner Home Video 650	29.98
2	1	163	<b>CALLANETICS</b> ◆	MCA Home Video 80429	24.95
3	4	17	<b>BEGINNING CALLANETICS</b>	MCA Home Video 80892	24.95
4	3	163	<b>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</b> ◆	Warner Home Video 070	29.98
5	5	163	<b>KATHY SMITH'S ULTIMATE VIDEO WORKOUT</b>	JCI Video 8100	14.95
6	6	67	<b>KATHY SMITH'S FAT-BURNING WORKOUT</b>	Fox Hills Video FH1059	19.95
7	14	163	<b>KATHY SMITH'S BODY BASICS</b>	JCI Video 8111	14.95
8	7	5	<b>KATHY SMITH'S ULTIMATE STOMACH AND THIGHS WORKOUT</b>	Fox Hills Video M032466	19.95
9	12	163	<b>JANE FONDA'S NEW WORKOUT</b> ◆	Warner Home Video 069	29.98
10	16	3	<b>JANE FONDA'S LIGHT AEROBIC WORKOUT</b>	Warner Home Video 652	29.98
11	11	51	<b>ANGELA LANSBURY: POSITIVE MOVES</b>	Wood Knapp Video WK1016	29.95
12	8	101	<b>START UP WITH JANE FONDA</b>	Warner Home Video 077	19.95
13	15	163	<b>JANE FONDA'S EASY GOING WORKOUT</b> ◆	Warner Home Video 058	29.98
14	10	69	<b>SUPER CALLANETICS</b>	MCA Home Video 80809	24.95
15	9	45	<b>SHIRLEY MACLAINE'S INNER WORKOUT</b>	Vestron Video 5270	29.98
16	RE-ENTRY		<b>KATHY SMITH'S TONEUP</b>	JCI Video 8112	14.95
17	18	29	<b>KATHY SMITH'S PREGNANCY WORKOUT</b>	Fox Hills Video M032223	19.95
18	17	145	<b>JANE FONDA'S P. B. &amp; R. WORKOUT</b>	Warner Home Video 046	29.98
19	RE-ENTRY		<b>RICHARD SIMMONS AND THE SILVER FOXES</b>	Warner Home Video 158	24.95
20	RE-ENTRY		<b>RAQUEL: LOSE 10LBS. IN 3 WEEKS</b>	HBO Video 9892	19.99

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**Nightmare Chair.** Mitch Pileggi, who plays mass murderer Horace Pinker in director Wes Craven's "Shocker," proves that technology is not always foolproof as the authorities have more than a little trouble trying to carry out the ultimate sentence. The MCA Home Video title hits the rental racks March 22.

# Survey: 33% Overbought 'Batman'

■ BY PAUL SWEETING

NEW YORK—While many in the industry have attributed retailers' cautious buying of first-quarter sell-through titles in part to overbuying on "Batman," the first empirical examination of the issue appears to bear out the anecdotal impressions, at least as far as video specialists are concerned. A survey of 314 specialists conducted in January by Video Marketing Newsletter found that, despite Warner Home Video's decision to unilaterally cut orders by 10%-15%, one-third of respondents would have brought in fewer copies of the fourth-quarter blockbuster if

they had it to do over again.

Only 9% of respondents said they would have brought in more copies. More than half said they were happy with their order level.

Significantly, the larger the retail operation, the more likely they were to feel they overbought the title. Fully half of chains with 50 or more units said they would buy fewer copies if they had it to do over again, compared with only 31% of single-store operators.

The chains purchased many more copies per store than did mom-and-pops, the survey found, but dedicated a smaller percentage of their orders to rental shelves. Overall, just

more than half of "Batman" copies bought by specialists of any size were put out for sale. The survey defined specialists as stores attributing more than half their revenue to the sale and/or rental of prerecorded video.

The median number of "Batman" copies brought in by single-store operators was 15, of which 8, or slightly more than half, went onto rental shelves. Chains of two to nine stores brought in 34 copies per store, of which 18 were for rental. Chains with 10-50 units brought in 69 copies, including 25 for rental; and 51-plus-unit chains brought in 83 copies per store, including 38 for rental.



**War Zone.** Sean Penn, left, and Michael J. Fox share a peaceful moment in the Vietnam combat environment of "Casualties Of War." The RCA/Columbia Pictures Home Video title hits the rental racks March 21.

## NEWSLINE

(Continued from page 59)

to leave. Word is, says Farr, that they have become one of the "most frustrating" home entertainment chains to try to recruit from. Reason? Camelot's and head Paul David's enormous emphasis on "human resources." Farr made his comments in the context of telling dealers that employees respond more favorably to factors like achievement, recognition, responsibility/authority, advancement, and growth—and that salary is not always what gets and keeps employees.

**A FEW GOOD MEN:** In a disclosure pursuant to its Chapter 11 bankruptcy filing, Interstate Video puts part of the blame for its troubles on the U.S. Marines. Interstate had operated two rental outlets and electronics repair shops on the Twentynine Palms Marine Base in Twentynine Palms, Calif. Since filing for Chapter 11, both those outlets have been closed. It seems that a few good men can equal a lot of bad debts. "The reason for the closure of the two Marine Base stores," Interstate's statement says, "was difficulty in collecting debts generated at those two locations. During the time that the Marine Base stores were in operation approximately \$120,000 in bad debts were accumulated due to renters failing to return tapes and equipment and failing to pay late charges." The matter has been turned over to a collection agency.

**GOING DOWN, DOWN UNDER:** Vestron Inc. has licensed all its theatrical, nontheatrical, video, and television programming to Communications and Entertainment Ltd. for the territories of Australia and New Zealand. The rights in those markets were previously controlled by Vestron Australia. CEL is a wholly owned subsidiary of Pro-Image Studios. For the home video market, all product will be marketed on the Vestron label and distributed by CEL Home Video. Jon Peisinger, chairman of Vestron International Group, says, "The licensing of our Australian rights reflects Vestron Inc.'s previously announced intention of divesting itself of certain assets and operating units."

**A STICKY SITUATION:** A security sticker incorporating a hologram device is being used as a means of preventing video piracy in West Germany. Introduced at the beginning of this year by the German Federation Against Copyright Theft (GVU), the method is being used by 16 West German companies on some 3 million videocassettes.

Comments Gerhard Schulze, Gvu managing director: "The hologram provides good protection against counterfeits. By comparing the logo on the sticker with the conventional print of the company logo on the videocassette, the video dealer and the consumer are able to check the authenticity of the tape." Gvu spot checks in more than 1,500 video outlets since 1985 and 2,000 searches in collaboration with local police and legal authorities have resulted in the confiscation of at least 300,000 illicit videocassettes.

**LET HE WHO IS WITHOUT SIN . . .** Charles H. Keating has been in the news lately in connection with the collapse of the Lincoln Savings & Loan in California, and for his alleged attempts to influence five senators to head off regulators looking into Lincoln's operations. But according to a recent article on the Op/Ed page of the Washington Post, reprinted in the current VSDA Reports, Keating had a previous career as an anti-smut campaigner. As a member of President Nixon's Commission on Obscenity and Pornography, Keating dissented vigorously from the commission's report, which recommended only limited steps be taken to regulate adult material. He once showed up to testify before Congress bearing half a ton of books and magazines he deemed obscene. While we would never generalize from a single example, it seems that although Keating was eager to personally enjoy the ill-gotten fruits of "free enterprise," he saw no reason for the government not to regulate forms of commerce he found offensive.

**RCA/COLUMBIA AND JEMPSA** have signed an agreement giving RCA/Columbia worldwide home video rights to nine future Jempsa feature films, excluding the territories of Argentina, Uruguay, Paraguay, and Chile. Projects and elements are to be selected and approved by RCA/Columbia.

## VIDEO REVIEWS

*This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Richard T. Ryan, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.*

**"Find Your Way Back: A Salute To The Space Shuttle," Cabin Fever Entertainment, 30 minutes, \$19.95.**

On Sept. 29, 1988, the nation held its breath as the space shuttle Discovery lifted off from Cape Canaveral, Fla., and soared into orbit. America had returned to space.

This program documents the rebuilding of the space program following the Challenger tragedy and the renewed commitment to explore the space frontier.

Viewers are offered a look at the space program from the early days when President Kennedy promised to put a man on the moon. There are also interviews with the crew of the Discovery, who discuss what they think the future holds for America in outer space, as well as some spectacular footage shot in outer space.

All of this is done against a driving rock score that features numbers by such performers as Bryan Ferry, Steve Winwood, and Pat Benatar. Those who grew up with the space program will enjoy this brief look back, while youngsters will be intrigued by the clever juxtaposition of music and action. For space fanatics, this one is a must! Attractively priced, look for this one to post some equally attractive sell-through numbers. **RICHARD T. RYAN**

**"Baby Massage And Exercise," actiVideo, 30 minutes, \$24.95.**

This program provides a thorough, and thoroughly relaxing, guide to infant massage and exercise. Baby massage is currently being touted—with quite a bit of justification, it appears—as a remedy for colicky infants, but its benefits can be considerable for less-hyper little ones as well.

The major portion of the tape is a live demonstration of baby massage, which, according to its adherents, helps babies relax, benefits circulation and breathing, helps develop physical coordination and

muscle tone, reduces irritability from colic and teething, and provides an excellent parent-child bonding experience. The demonstration is easy to follow and is accompanied by gentle narration and soothing music.

The viewer is informed that the babies used in the video are accustomed to massage, and it shows—their blissful expression and serene demeanor should be enough to convince any new parent that massage is worth a try.

The exercise section is shorter, but equally simple to follow. The program ends with specialized exercises for relief from colic and teething and a series of recommendations (such as which types of oils to use during massage). Recommended viewing for parents of newborns and those who are expecting. Available from actiVideo, 312-404-0030.

**MOIRA McCORMICK**

**"The Art Of Ribbon Craft With Susan Sirkis," Concept Associates, 68 minutes, \$29.95.**

Perhaps credit is due to those who pursue knowledge of those things Victorian—especially in this case. Sirkis, a nationally recognized artist and needlepoint expert, spent years researching out-of-print Victorian pattern books for material for this program.

However, ribbon-tying is one of those arts not likely to make a remarkable comeback. Most women, the obvious target audience, probably don't have time in their busy days to even think about this subject, much less learn the art.

**LACEY BETHEL**

**"Ranching: The Living Legacy Of The American West," Cabin Fever Entertainment, 31 minutes, \$19.95.**

Cattle drives, rodeos, mustangs, cowboys—all the symbols that are associated with the American West—have been lovingly captured in this tribute to our past. A visual scrapbook, the program offers hundreds of still photographs, each of which is worth far more than a thousand words. However, there is also narration and music by Charlie Daniels.

When he sings "Wyoming On My Mind," and the backdrops consist of a series of stunningly beautiful still shots that capture all the majesty and simplicity of life out West, it is easy to see the attraction. This

should be a big mover in the West, although there are certain other sections that might profit from careful promotion. (Thirteen different states are represented in the program.)

From the children who will grow up to be cowboys to those who have spent a lifetime on the range, this program has captured the glory and the hardship that is ranching—and that, by extension, is America.

**R.T.R.**

**"Blue Angels: A Backstage Pass," Cabin Fever Entertainment, 30 minutes, \$19.95.**

For more than four decades, the Navy's flight demonstration squadron, better known simply as the Blue Angels, have thrilled people at air shows across the nation.

Viewers can now meet these daring pilots and watch them as they prepare for an upcoming aerial ballet. They are also treated to some incredibly exciting footage taken at the various shows from both the ground and special cockpit cameras.

Although the potential is here for a gripping program, it is only partially realized. The score, which features numbers by Van Halen, Tom Petty & the Heartbreakers, Huey Lewis & the News, and Lionel Richie, is dynamite. However, that only serves to heighten the flatness of the narration—a fact that is compounded by the ill-at-ease attitudes that a number of the pilots display in front of the cameras. Still, this program should find a ready niche market with pilots, military historians, and ex-Navy pilots and crew members.

**R.T.R.**

**"Ladies Sing The Blues," V.I.E.W. Video, 60 minutes, \$29.95.**

Blues lovers are going to be feeling anything but after they see this program. Viewers are treated to a host of bravura performances by such legendary performers as Bessie Smith, who offers a searing "St. Louis Blues," and Ethel Waters, who gives a soulful version of "Quicksand."

However, the program's best moments occur when the Queen of the Blues, Billie Holiday, shows how she earned her nickname with an understated yet terribly poignant rendition of "When You Lose Your Money—Blues." Backed by Coleman Hawkins, Lester Young, Ben-

(Continued on next page)

## VIDEO PEOPLE

**Bob Roberts** is promoted to VP domestic sales for Buena Vista Home Video, Los Angeles. He had been director of national sales. At the same time, **Kelley Avery** is promoted to VP brand marketing. She had been director of marketing.

**Sam Pirnazar**, formerly VP of domestic distribution, is promoted to executive VP at Vidmark Entertainment, Los Angeles.

**Sandra Gong** is promoted to executive director, accounting, for the home video division of Paramount Pictures, Los Angeles. She had been director, video accounting. At the same time, **Andi Marygold** is named director, national credit, for the home video division of Paramount Pictures. She had been the director of credit administration at Media Home Entertainment.

**Dennis Moore**, previously product manager, is upped to director of marketing for International Video Entertainment, Los Angeles.

**Bryan Curtis** is named video manager for Waldenbooks. He had been video buyer. Prior to joining Waldenbooks, he was sales promotion manager for Ingram Video.

**Mark Anzick** is named director of engineering for Allied Film & Video. He had been video engineering supervisor and corporate video program manager.

**Laura McCormack** is promoted to marketing manager, from advertising manager, at RCA/Columbia Pictures Home Video, Los Angeles. At the same time, **Tracey Colona** joins the company as advertising manager.

**Wolf Schneider** joins American Film magazine, Los Angeles, as editor. Most recently, she had been with Showtime Networks Inc. as director of public relations, West Coast. Prior to that, she was with the Hollywood Reporter as film reporter and states editor. American Film, as is Billboard, is owned by BPI Communications Inc., a division of Affiliated Publications.

**Fran Salamon** is named director of marketing and advertising at Ingram Video. She was Portland, Ore., branch manager and director of the Western division.

**Johna Madigan** is named customer service supervisor of Hanna-Barbera Home Video, Los Angeles. She was national accounts customer service manager for Louvredrape.

**Ann Everett**, previously regional field coordinator for Warner Home Video, joins SGE Home Video, Los Angeles, in the newly created position of South-east regional sales and marketing director.

## Weiss Taking AVA President's Post Early

LOS ANGELES—Michael Weiss has been abruptly elevated to president of home video trade association and retailer buyer co-op American Video Assn. as part of the trade group's recent and dramatic expansion of activity.

AVA, boasting 2,800 members with 5,200 stores, was founded by

John Power almost 10 years ago. In 1988, Power, 44, arranged to convert AVA into a member-owned co-op; last year Power dramatically announced he was stepping down as president (Billboard, July 29).

Weiss—hired this past September after AVA's eight directors reviewed more than 100 candidates—

## ITA To Hold 20th Seminar In Calif.

NEW YORK—The International Tape/Disc Assn. (ITA) will hold its 20th Annual Seminar for the audio/video/data industry on March 14-18 at the Doubletree Resort at Desert Princess Country Club in Palm Springs, Calif. The theme of the convention is "The Impact Of Technology And Marketing On The Global Market Of The '90s."

The keynote address will be given by Murray Weidenbaum, director of the Center for the Study of American Business at Washington Univ. and former chairman of the

Council of Economic Advisors to President Reagan.

The seminar will feature panel discussions on a variety of topics, including improvements in video duplication; the pros and cons of duplicating in the EP and LP

### Topics will include dubbing, defectives

modes; future videotape technology; digital laser dubbing; defective

or field-damaged videocassettes; the development of an ITA standard on videocassette duplication; the possibilities of using limited-play cassettes to tap into the market for videocassette premiums; the comeback of the laserdisk; the dynamics of the special-interest video market and methods by which blank-tape companies can increase consumer sales.

Also under discussion will be the implications of high-definition television for the tape and disk industries; the maturation and marketplace acceptance of magneto-optical technology; consumer buying trends of tape players and recorders; and the future of consumer DAT. There will also be an overview of consumers' home video habits by the Nielsen home video index.

Panelists include representatives from the Video Software Dealers Assn., GoodTimes Home Video Corp., MCA Home Entertainment, HBO Home Video, Media Home Entertainment, Orion Home Video, Paramount Home Video, Tower Video, Audio Video Plus, Warner New Media, Agfa-Gevaert, 3M, Macrovision, VTR Productions, Pioneer Electronics, Image Entertainment, Maxell, TDK Electronics, West Coast Video Duplicating, Celebrity Duplicating, Sony Duplication Systems Division, and others.

## VIDEO REVIEWS

(Continued from preceding page)

ny Webster, Roy Eldridge, and Gerry Mulligan, arguably the greatest blues band ever assembled, Holiday manages a true tour de force.

Ida Cox, Dinah Washington, Lena Horne, and Peggy Lee are among the other featured performers. Shot entirely in black-and-white, the program offers top-notch visuals. Unfortunately, the audio is off just a bit in some of the earlier segments. Still, that is a small sacrifice.

This may start out as a renter, but will wind up a heavy sell-through title because once people see it, they are going to want to add it to their collections. R.T.R.

**"Chicago Bears: The Winning Attitude," MPI Home Video, 40 minutes, \$14.95.**

For anyone unfamiliar with the routine of a professional football team, this program might be an eye-opener. Viewers are taken to the summer camp of the NFL's Chicago

Bears, where they meet the players and coaches. They also watch the training sessions the Bears go through as they prepare for the season.

However, in life, sports, and video, timing is everything. If this program had been produced two years ago, the numbers might have been extraordinary. In fact, it is possible, given the allure of the Bears and the Mike Ditka mystique—not to mention the "Super Bowl Shuffle"—that the program might have even done well outside the environs of the Windy City. However, this year has proved to be a major disaster for Ditka's club. R.T.R.

## COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES\*

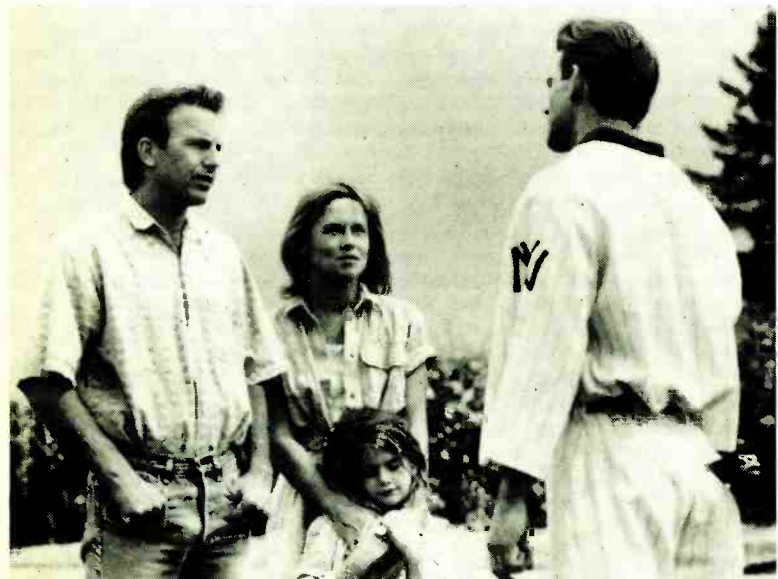
TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
<b>BABAR: THE MOVIE (G)</b> Animated IVE/\$89.95	2/27/90 (3/13/90)	\$1.3 (510)	Poster, Sellsheet, Admat
<b>FIELD OF DREAMS (PG)</b> Kevin Costner, Amy Madigan, Burt Lancaster MCA/None	2/21/90 (3/8/90)	\$63.2 (1,052)	Poster
<b>FORCED MARCH (NA)</b> Chris Sarandon, Renee Soutendijk SGE/\$89.95	2/27/90 (3/15/90)	\$.012 (1)	Poster
<b>MILLENNIUM (PG-13)</b> Cheryl Ladd, Kris Kristofferson, Daniel J. Travanti IVE/\$89.95	2/27/90 (3/13/90)	\$4.5 (486)	Poster, Sellsheet, Admat
<b>PHANTOM OF THE OPERA (R)</b> Robert Englund RCA/Columbia/\$89.95	2/20/90 3/7/90	\$4	(1,468) Poster

\* INFORMATION FURNISHED BY VIDEO FORECASTER.

### OTHER TITLES

<b>BLACK COBRA II</b> Fred Williamson, Nicholas Hammond Southgate/\$79.95 Prebook cutoff: 2/21/90; Street: 3/9/90	<b>LOIS GIBBS AND THE LOVE CANAL</b> Marsha Mason Trylon/\$99.95 Prebook cutoff: 2/22/90; Street: 3/13/90
<b>CASABLANCA EXPRESS</b> Jason Connery, Glenn Ford, Donald Pleasance Trylon/\$79.95 Prebook cutoff: 2/22/90; Street: 3/14/90	<b>THE NUN'S STORY</b> Audrey Hepburn Warner/\$19.98 Prebook cutoff: 3/15/90; Street: 4/4/90
<b>DUEL OF FISTS</b> David Chiang, Tang Ti, Ti Lung Southgate/\$69.95 Prebook cutoff: 2/26/90; Street: 3/9/90	<b>RIVER BEND</b> Steve James, Margaret Avery Paramount/None Prebook cutoff: 3/6/90; Street: 3/29/90

To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.



**He's Out Standing In His Field.** Kevin Costner, left, stars in "Field Of Dreams," which will be released by MCA Home Video on March 8. Co-starring with Costner are Amy Madigan, Gaby Hoffman, front, and Dwier Brown.



**The Gospel According To Wunsch.** "I hope you're not going to switch to accordion now," quips CBS Records/Nashville senior VP/GM Roy Wunsch, right. At left is W.O. Smith. The cellist is Lisa Williamson, an alumna of the W.O. Smith Nashville Community Music School, who left for the Oberlin Conservatory with a Dean's Scholarship and a new instrument presented by CBS Records.

## Small Country Publishers Find Niche Indies Flourish Outside Majors' Sphere

BY EDWARD MORRIS

NASHVILLE—The emergence of multinational giants onto the country music publishing scene here has had some beneficial side effects for small independent publishers. Without exception, the owners and managers of indies contacted for this survey say they see no signs that the majors are squeezing them out of the song market.

Within the past few years, Nashville has witnessed the merging of Warner Bros. and Chappell and the sale of Tree to CBS/Sony, Com-

bine to EMI, and Cedarwood and Welk to PolyGram. But now there appears to be a thriving new crop of independents.

Woody Bomar, a partner in Little Big Town Music, asserts that the consolidation of catalogs under major publishers is driving many established songwriters toward the small indies, where they perceive their songs will be better handled.

"A writer wants to walk in the [publisher's] door with a new song," Bomar says, "and play it for somebody who'll get excited about it and hit the streets frantically plugging it." He adds that indies can be a haven for writers who are willing to forgo large advances in return for publishing experience and individual attention.

A longtime plugger and ultimately general manager of Combine Music, Bomar formed Little Big Town with talent manager and accountant Kerry O'Neil. His company now has 10 staff writers, including Bob DiPiero and John Scott Sherrill, both of whom are part of the Reprise Records act Billy Hill. There are, Bomar estimates, about 700 songs in his catalog.

"Our secret of having as much success as we have in such a short time," Bomar says, "has come from being able to sign some top writers right at the start." Little Big Town numbers among its singles Wild Rose's "Go Down Swingin'," Billy Hill's "Nickel To My

Name," the Forester Sisters' "Don't You," and Shenandoah's "Church On Cumberland Road."

Tom Collins, owner of Tom Collins Music, says that Nashville's indies are attracting the attention of European subpublishers who need country material to work. These subpublishers are routinely left out in the cold when multinationals absorb formerly independent companies into their own networks. "They're sort of hesitant to go out and promote a catalog," says Kevin Lamb, general manager and VP of Maypop Music, "if they think it's going to be jerked out from under them in the near future."

Collins, who says his company is probably Nashville's biggest indie, sees another plus in contending against the giants: "We're having to work to a stronger degree as far as maintaining ourselves on the market. But it seems like—creatively—things are really starting to pop again like they did a few years ago." Collins has fourteen writers and two pluggers and says that he manages to get an average of 40% of his songs cut. Among his current hits are Alabama's "Southern Star," Ronnie Milsap's "Stranger Things Have Happened," and Steve Wariner's "When I Could Come Home To You."

Karen Conrad, who owns and runs AMR Publications, says that in her four years of operation she

(Continued on page 72)

## Pinkard & Bowden Champion Homer & Jethro Hall Of Fame Nod Overdue For Comedy Team

PINKARD & BOWDEN . . . ON RADIO, and on **Homer & Jethro**: Filing their teeth for an upcoming Country Radio Seminar panel, **Sandy Pinkard & Richard Bowden** have gotten in some early licks. In the February issue of the Country Music Assn.'s *Close Up* publication (that has dramatically improved under the direction of its editorial team—**Kelley Gattis, Teresa George, and Lorie Hollabaugh**), the Warner Bros. act provides new insight into the world of country radio. The hilarious interview includes these gems:

*Close Up: If you were asked to develop an award-winning radio promotion, what would it be?* P&B: Giveaways are the key to radio promotions. We're considering shrink-wrapping country hams to our CDs and tapes. If that doesn't work, then maybe threatening phone calls.

*CU: For an artist, how important is it to get to the top of the charts?* P&B: You're asking us?! The top of the charts is alluring to most artists, but we prefer the edge of the charts. It keeps you in better physical condition.

*CU: What are your predictions about country music for the '90s?* P&B: **Roy Acuff** will become a movie superstar in a sci-fi called "2001—A Space Opry" . . . **Shotgun Red** will narrowly escape death in a dry-cleaning accident . . . We'll see the new breed of country artists bringing country music into the mainstream, causing a revitalization of the legends who preceded them. Hopefully, this will include **Homer & Jethro's** induction into the Country Music Hall of Fame.

The latter idea is actually a sore point with Pinkard & Bowden along with many others in the country music community. Homer & Jethro definitely deserve to be enshrined in the Country Music Hall of Fame. And as soon as possible. The comedy duo from Knoxville, Tenn., scored with seven hits on Billboard's Country Singles chart, starting with "I Feel That Old Age Coming On" in 1949 and ending with the Beatles parody "I Want To Hold Your Hand." ("How Much Is) That Hound Dog In The Window" turned out to be the duo's top country hit, peaking at No. 2 in 1953. "The Battle Of Kookamonga," a Grammy-winning takeoff on **Johnny Horton's** "Battle Of New Orleans," reached No. 14 on Billboard's pop chart in 1959. They started on WNOX in Knoxville, igniting a radio-TV-record career that made them American favorites. Name your shows—they were on them: the "Renfro Valley Barn Dance," "Midwestern Hayride," WLW in Cincinnati (where on one memorable day Homer & Jethro were fired, along with **Chet Atkins, Rosemary Clooney, Merle Travis, and Roy Lanin**), "The Don

McNeil Breakfast Club," "The National Barn Dance," **Johnny Carson's** "Tonight Show," "The **Dean Martin** Show," and "The **Johnny Cash** Show." They also worked with **Atkins** as the Nashville String Band. After **Henry D. "Homer" Haynes** died in 1971, **Kenneth C. "Jethro" Burns** eventually continued in music, including backing the late **Steve Goodman** on his recordings and tour dates. Burns died last year.

"It's one of history's oversights that they aren't in the Country Music Hall of Fame," one country music insider told Nashville Scene. "And it's too bad it didn't happen when they were alive."

Agreed. Let's get **Homer & Jethro** into the coveted hall as soon as possible. How about 1990 for starters?

And thanks to Pinkard & Bowden for keeping this cause on the front burner.



by Gerry Wood

**ALABAMA IN TENNESSEE:** Alabama will perform at the Country Radio Seminar's Super Faces Show, March 1, 7:30 p.m., at Opryland's Roy Acuff Theatre. The show is once again being sponsored by the Academy of Country Music. Meanwhile, the popular New Faces Show at the Opryland Hotel will spotlight 10 fast-rising acts: **Daniele Alexander, Suzy Bogguss, Jann Browne, Mary Chapin Carpenter, Lionel Cartwright, the Kentucky Headhunters, the Lonesome Strangers, Lorrie Morgan, Travis Tritt, and Wild Rose.** "This promises to be one of the most exciting shows of recent years," predicts **Charlie Monk**, chairman of the New Faces Show CRS committee. "This was the hardest year for the committee to make its selections because there were so many talented new artists gaining significant national attention over the past year." Right, **Charlie**. Such as **Clint Black**, perhaps? **Monk**, the MC everyone loves to hate, will be back despite popular demand.

**HOT STUFF FROM A HOT WRITER:** **Richard Schweid**, a frequent chronicler of the Nashville media and music scene for *The Nashville Tennessean*, is known to love all things Cajun—from music to food. His book, "Hot Peppers: Cajuns And Capsicum In New Iberia, Louisiana," has been released through Ten Speed Press. It's a fascinating, highly readable journey into the culture and cuisine of Cajun country with a penetrating look at the Tabasco story centered in New Iberia. Hopefully, the sales will be hotter than a pili-pili pepper on the Fourth of July. Contact 415-845-8414 for information on obtaining the book.

## Lawson Runs Away With 5 Bluegrass Awards At SPBGMA

NASHVILLE—Taking five trophies, Sugar Hill Records' **Doyle Lawson & Quicksilver** emerged as the top winner at the Society For The Preservation Of Bluegrass Music Of America's national convention here, Feb. 2-4. The organization also conducted its annual bluegrass band contest.

Band contest winners were **Dusty Miller, Kingsport, Tenn.**, which won the first-place cash prize of \$5,000; **New Tradition, Nashville**, \$3,000; and the **Kentucky Ramblers, Louisville, Ky.**, \$1,000.

Selected by registrant vote, the general award categories and winners were as follows: SPBGMA Preservation Hall Of Greats, **Larry Sparks, John Duffey, Charlie Moore**; entertainer of the year, **Bill Mounce**; promoter, **Melvin Goins**; radio station, **WRVU-FM Nashville (Vanderbilt Univ.)**; DJ, **Judy Masters, WPAY-FM, Portsmouth, Ohio**; songwriter, **Pete Goble, Leroy Drumm**; album, "I Heard The Angels Singing," **Doyle Lawson & Quicksilver, Sugar Hill**; bluegrass bass fiddle, **Travis Lewis**; bluegrass dobro, **Josh Graves**; bluegrass rhythm guitar, **Wallace "Josh" Crowe**.

Also, bluegrass lead guitar, **Doc Watson**; bluegrass mandolin, **Lawson**; bluegrass banjo, **Raymond**

**Fairchild**; bluegrass fiddle, **Kenny Baker**; old-time banjo, **Elmer Bird**; old-time fiddle, **Chubby Wise**; contemporary female vocalist, **Sheri Easter**; traditional female vocalist, **Emma Smith**; overall female vocalist, **Polly Lewis**.

And, contemporary male vocalist, **Tony Rice**; traditional male vocalist, **Bobby Osborne**; overall male vocalist, **Larry Sparks**; old-time string band, **Foster Family String Band**; contemporary gospel bluegrass band, **Doyle Lawson & Quicksilver**; traditional gospel bluegrass band, the **Lewis Family**; overall gospel bluegrass band, **Doyle Lawson & Quicksilver**.

Also, entertaining bluegrass band, **Bill Mounce & His Outlaws**; contemporary bluegrass band, **Doyle Lawson & Quicksilver**; traditional bluegrass band, **Jim & Jesse**; vocal bluegrass band, the **Country Gentlemen**; instrumental bluegrass band, **Raymond Fairchild & the Crowe Brothers**; overall bluegrass band, **Doyle Lawson & Quicksilver**; regional newsletter, **Kentucky Friends Of Bluegrass Assn. Newsletter**; newsletter editor, **Dottie Sallee, Ohio/Kentucky Bluegrass Assn.**; overall bluegrass publication, **International Bluegrass**; bluegrass feature writer, **Neil Rosenberg**.

# HOT COUNTRY SINGLES & TRACKS™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	3	12	<b>ON SECOND THOUGHT</b> R.LANDIS (E.RABBITT)	◆ EDDIE RABBITT CAPITOL 44527
2	2	7	11	<b>NO MATTER HOW HIGH</b> J.BOWEN (E.STEVENS, J.SCARBURY)	◆ THE OAK RIDGE BOYS MCA 53757
3	3	1	12	<b>SOUTHERN STAR</b> B.BECKETT,ALABAMA (R.MURRAH, S.DEAN, R.ALVES)	ALABAMA RCA 9083-7
4	7	13	8	<b>CHAINS</b> T.BROWN (H.BYNUM, B.RENEAU)	◆ PATTY LOVELESS MCA 53764
5	11	15	11	<b>FAST MOVIN' TRAIN</b> S.HENDRICKS, T.DUBOIS, RESTLESS HEART (D.LOGGINS)	◆ RESTLESS HEART RCA 9115-7
6	4	2	14	<b>STATUE OF A FOOL</b> S.BUCKINGHAM (J.CRUTCHFIELD)	◆ RICKY VAN SHELTON COLUMBIA 38 73077/CBS
7	13	23	5	<b>HARD ROCK BOTTOM OF YOUR HEART</b> K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS. 7-19935
8	5	4	15	<b>NOBODY'S HOME</b> J.STROUD, M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
9	8	10	13	<b>OVERNIGHT SUCCESS</b> J.BOWEN, G.STRAIT (S.D.SHAFFER)	GEORGE STRAIT MCA 53755
10	6	6	17	<b>START ALL OVER AGAIN</b> P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
11	10	11	14	<b>WHERE'VE YOU BEEN</b> A.REYNOLDS (J.VEZNER, D.HENRY)	◆ KATHY MATTEA MERCURY 876 262-7
12	17	18	14	<b>LEAVE IT ALONE</b> W.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
13	9	12	17	<b>I CAN'T TURN THE TIDE</b> K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	◆ BAILLIE AND THE BOYS RCA 9076-7
14	21	27	8	<b>SEEN' MY FATHER IN ME</b> J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 91116-7
15	19	19	12	<b>HEARTBREAK HURRICANE</b> R.SKAGGS, S.BUCKINGHAM (J.RUSHING, L.CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
16	20	20	10	<b>SOONER OR LATER</b> B.BECKETT (S.LONGACRE, B.FOSTER, B.LABOUNTY)	EDDY RAVEN CAPITOL 44528
17	15	14	10	<b>LITTLE GIRL</b> J.BOWEN, R.MCINTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCINTIRE MCA 53763
18	18	17	11	<b>KEEP IT IN THE MIDDLE OF THE ROAD</b> T.DUBOIS, R.SHARP (S.LEMAIRE, J.PENNINGTON)	◆ EXILE ARISTA 9911
19	22	21	7	<b>NOT COUNTING YOU</b> A.REYNOLDS (G.BROOKS)	GARTH BROOKS CAPITOL 44492
20	12	5	18	<b>MY ARMS STAY OPEN ALL NIGHT</b> J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 44469
21	25	40	4	<b>FIVE MINUTES</b> B.BECKETT (B.N.CHAPMAN)	LORRIE MORGAN RCA 91118-7
22	16	8	19	<b>WHEN I COULD COME HOME TO YOU</b> J.BOWEN (S.WARINER, R.MURRAH)	STEVE WARINER MCA 53738
23	24	35	14	<b>TELL ME WHY</b> S.FISHELL (G.DAVIES, H.STINSON)	◆ JANN BROWNE CURB 10568
24	14	9	14	<b>ONE MAN WOMAN</b> B.MAHER (P.KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
25	30	42	8	<b>QUITTIN' TIME</b> J.JENNINGS, M.C.CARPENTER (R.ROYER, R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38 73202/CBS
26	23	26	13	<b>IF YOU WANT TO BE MY WOMAN</b> M.HAGGARD, M.YEARY, K.SUESOV (M.HAGGARD)	MERLE HAGGARD EPIC 34 73076/CBS
27	34	41	7	<b>HERE IN THE REAL WORLD</b> K.STEGALL, S.HENDRICKS (A.JACKSON, M.IRWIN)	◆ ALAN JACKSON ARISTA 9922
28	26	32	13	<b>TIME'S UP</b> SOUTHERN PACIFIC, J.E. NORMAN (W.WALDMAN, H.STINSON, K.WELCH)	SOUTHERN PACIFIC & CARLENE CARTER WARNER BROS. 7-22714
29	37	49	6	<b>OKLAHOMA SWING</b> T.BROWN (V.GILL, T.DUBOIS)	VINCE GILL WITH REBA MCA 53780
30	27	22	25	<b>OUT OF YOUR SHOES</b> B.BECKETT (J.WOOD, PRYAN, S.SPIVEY)	◆ LORRIE MORGAN RCA 9016-7
31	29	25	23	<b>A WOMAN IN LOVE</b> R.MILSAP, R.GALBRAITH, T.COLLINS (D.MILLETT, C.WRIGHT)	◆ RONNIE MILSAP RCA 9027-7
32	32	34	24	<b>I'VE BEEN LOVED BY THE BEST</b> D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	◆ DON WILLIAMS RCA 9017-7
33	33	30	25	<b>IF TOMORROW NEVER COMES</b> A.REYNOLDS (K.BLAZY, G.BROOKS)	◆ GARTH BROOKS CAPITOL 44430
34	28	24	24	<b>TWO DOZEN ROSES</b> R.HALL, R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38 69061/CBS
35	40	53	5	<b>JUST AS LONG AS I HAVE YOU</b> D.WILLIAMS, G.FUNDIS (D.LOGGINS, J.D.MARTIN)	DON WILLIAMS RCA 9119-7
36	47	72	3	<b>STRANGER THINGS HAVE HAPPENED</b> R.MILSAP, R.GALBRAITH, T.COLLINS (K.STEGALL, R.MURRAH)	RONNIE MILSAP RCA 9120-7
37	67	—	2	<b>MAYBE</b> J.E.NORMAN, S.DORFF (B.RICE, M.S.RICE)	◆ KENNY ROGERS (WITH HOLLY DUNN) REPRISE 3904/WARNER BROS.
38	38	33	22	<b>THAT JUST ABOUT DOES IT</b> B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	◆ VERN GOSDIN COLUMBIA 38 69084/CBS

○ Products with airplay gains this week. ◆ Videoclip availability. • Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	51	65	3	<b>AIN'T NOBODY'S BUSINESS</b> B.BECKETT, H.WILLIAMS, JR., J.E.NORMAN (J.WITHERSPOON)	HANK WILLIAMS, JR. WARNER/CURB 7-19957/WARNER BROS.
40	35	28	21	<b>IT'S YOU AGAIN</b> J.BOWEN, S.EWING (S.EWING, M.GEIGER, W.MULLIS)	SKIP EWING MCA 53732
41	36	31	20	<b>IT AIN'T NOthin'</b> G.FUNDIS, K.WHITLEY (T.HASELDEN)	◆ KEITH WHITLEY RCA 9059-7
42	31	16	20	<b>IN MY EYES</b> T.BROWN, S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53723
43	43	43	21	<b>WHO'S LONELY NOW</b> P.WORLEY, E.SEAY (K.BROOKS, D.COOK)	◆ HIGHWAY 101 WARNER BROS. 7-22779
44	42	36	22	<b>TILL I CAN'T TAKE IT ANYMORE</b> N.LARKIN (C.OTIS, J.BURTON)	◆ BILLY JOE ROYAL ATLANTIC 7-88815
45	39	29	20	<b>MANY A LONG &amp; LONESOME HIGHWAY</b> R.CROWELL, T.BROWN (R.CROWELL, W.JENNINGS)	◆ RODNEY CROWELL COLUMBIA 38 73042/CBS
46	52	56	4	<b>RIGHT IN THE WRONG DIRECTION</b> B.MONTGOMERY (V.GOSDIN, H.COCHRAN, M.VICKERY)	VERN GOSDIN COLUMBIA 38 73221/CBS
47	44	38	23	<b>THERE GOES MY HEART AGAIN</b> H.DUNN, C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	◆ HOLLY DUNN WARNER BROS. 7-22796
48	46	47	23	<b>IT'S JUST A MATTER OF TIME</b> R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	◆ RANDY TRAVIS WARNER BROS. 7-28841
49	56	73	3	<b>WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART</b> P.WORLEY, E.SEAY (R.MILLER, J.TUBB)	HIGHWAY 101 WARNER BROS. 7-19968
50	55	63	7	<b>GO DOWN SWINGIN'</b> J.STROUD (S.RAMOS, J.VANDIVER)	WILD ROSE CAPITOL 44529
51	59	60	4	<b>TIME FOR ME TO FLY</b> R.SKAGGS (K.CRONIN)	DOLLY PARTON COLUMBIA 38 73226/CBS
52	49	48	22	<b>SHE'S GONE, GONE, GONE</b> J.BOWEN, G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL CAPITOL 66024
53	65	70	4	<b>BACK WHERE I COME FROM</b> J.E.NORMAN, M.MCANALLY (M.MCANALLY)	MAC MCANALLY WARNER BROS. 7-22662
54	53	46	26	<b>COUNTRY CLUB</b> G.BROWN (C.JONES, D.LORD)	◆ TRAVIS TRITT WARNER BROS. 7-22882
55	72	—	2	<b>LOVE ON ARRIVAL</b> K.LEHNING (D.SEALS)	DAN SEALS CAPITOL 44435
56	63	62	13	<b>SHE'S A LITTLE PAST FORTY</b> B.KILLEN, R.MCDOWELL, J.MEADOR (R.MCDOWELL, B.KILLEN, J.PENNINGTON)	RONNIE MCDOWELL CURB 10558
57	54	52	26	<b>THE RACE IS ON</b> R.L.SCRUGGS, M.MILLER (D.ROLLINS)	◆ SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
58	69	69	5	<b>THIS HEART</b> S.BUCKINGHAM (T.MENSY, T.HASELDEN)	SWEETHEARTS OF THE RODEO COLUMBIA 38 73213/CBS
59	48	39	21	<b>THERE YOU ARE</b> F.FOSTER (M.REID, K.FLEMING)	◆ WILLIE NELSON COLUMBIA 38 73015/CBS
60	61	59	25	<b>THE LONELY SIDE OF LOVE</b> T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
61	74	—	2	<b>SEE IF I CARE</b> R.HALL, R.BYRNE (W.WALDRIDGE, R.BYRNE)	SHENANDOAH COLUMBIA 38 73237/CBS
62	NEW ▶	1	1	<b>DUMAS WALKER</b> THE KENTUCKY HEADHUNTERS (THE KENTUCKY HEADHUNTERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 876 536-7
63	NEW ▶	1	1	<b>BRING BACK YOUR LOVE TO ME</b> R.SCRUGGS, E.T.CONLEY (J.HIATT)	EARL THOMAS CONLEY RCA 9121-7
64	57	51	17	<b>AMY'S EYES</b> J.BRADLEY (T.BROWN, J.PHUNT)	◆ CHARLEY PRIDE 16TH AVENUE 70435
65	66	57	21	<b>WHEN IT'S GONE</b> R.SCRUGGS, NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	◆ NITTY GRITTY DIRT BAND MCA 66023
66	62	61	26	<b>NEVER HAD IT SO GOOD</b> J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	◆ MARY CHAPIN CARPENTER COLUMBIA 38 69050/CBS
67	68	66	26	<b>TIL LOVE COMES AGAIN</b> J.BOWEN, R.MCINTIRE (B.REGAN, E.HILL)	REBA MCINTIRE MCA 53694
68	NEW ▶	1	1	<b>MISTER DJ</b> J.STROUD (C.DANIELS, T.CRAIN, T.DIGREGARIO, C.HAYWARD, F.EDWARDS)	THE CHARLIE DANIELS BAND EPIC 34 73236/CBS
69	70	68	14	<b>THE GREAT DIVIDE</b> P.WORLEY, E.SEAY, G.BROWN (J.LINDLEY, R.TRAVIS)	GENE WATSON WARNER BROS. 7-22751
70	60	58	20	<b>SIMPLE MAN</b> J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGARIO)	◆ THE CHARLIE DANIELS BAND EPIC 34 73030/CBS
71	73	75	3	<b>SOMETHING WITH A RING TO IT</b> D.JOHNSON, T.BROWN (M.COLLIE, A.TIPPIN)	◆ MARK COLLIE MCA 53778
72	RE-ENTRY	3	3	<b>A BOTTLE OF WINE AND PATSY CLINE</b> O.BRADLEY (L.GRAVELLE, T.ROCCO)	MARSHA THORNTON MCA 53762
73	58	54	12	<b>WHO'S GONNA KNOW</b> J.BOWEN, C.TWITTY, D.HENRY (R.MAINEGRA, J.GRIFFIN, R.YANCEY)	CONWAY TWITTY MCA 53759
74	NEW ▶	1	1	<b>HELP ME HOLD ON</b> G.BROWN (T.TRITT, P.TERRY)	TRAVIS TRITT WARNER BROS. 7-19918
75	NEW ▶	1	1	<b>THE HIGHWAY</b> F.FOSTER (T.CONNERS, R.WESLEY)	WILLIE NELSON COLUMBIA 38 73249/CBS



Tell Me Why—  
Jann Browne reached the top 20 with her debut single  
"You Ain't Down Home"

Tell Me Why—  
Jann Browne's newest single and album title track is  
racing up the charts

Tell Me Why—  
Jann Browne's video is in heavy rotation on  
both TNN and CMT

Listen. You'll know why.

Jann Browne  
Tell Me Why  
Album Available February 20th





# COUNTRY \*\*\*\*\* CORNER



by Marie Ratliff

**ALBUM ANOMALY:** Normally, you would expect a bulletted title to be moving up on a chart—or at least holding at the same number. Because of a unique set of circumstances on the Top Country Albums chart this week, you will see the **Kentucky Headhunters'** "Pickin' On Nashville" album (Mercury) maintaining a bullet while dropping in the numbers from 4 to 5. While the Headhunters gained more than enough points to earn the bullet, the tremendous growth of the new **Ricky Van Shelton** "RVS III" package on Columbia boosted it from 5 to 2; and though "Simple Man" by the **Charlie Daniels Band** (Epic) lost a little ground, it still remains comfortably in front of the Headhunters.

**REAL EXCITEMENT FOR 'REAL WORLD':** "It has the phones going crazy," says PD **Tim Wall**, KKIX Fayetteville, Ark., of **Alan Jackson's** "Here In The Real World" (Arista), which moves 34-27 on the Hot Country Singles & Tracks chart. "We introduced it on our 'Make It Or Break It' show and we had requests the next day, which is very unusual for us."

Stations registering strong jumps include KNIX Phoenix, KVOO Tulsa, Okla., WYNK Baton Rouge, La., KEBC Oklahoma City, and WFMS Indianapolis. Going on it for the first time this week are KAJA San Antonio, Texas, KYGO Denver, WYRK Buffalo, N.Y., WBEE Rochester, N.Y., WUSN Chicago, and both WQIK and WCRJ in Jacksonville, Fla.

**IT'S TWO FOR TRITT:** **Travis Tritt** follows his debut top-tenner, "Country Club," with "Help Me Hold On" (Warner Bros.), which hits the chart at No. 74 amid a swarm of positive comments. "It's a neat record; I have a feeling it will be very big," says MD **Brian Ansley**, WGUS Augusta, Ga.

"It's just great," adds MD **Kevin Ray**, WWKA Orlando, Fla. "I hear a montage of other artists' sounds in this song, and it sounds like a hit. Warner Bros. has so much success with the name Travis—first there was **Randy Travis** and now **Travis Tritt**." With tongue firmly in cheek, Ray adds, "I hear their next new artist will be called **Travis Travis**."

Among the early believers in "Help Me Hold On": KSON San Diego, WYAY Atlanta, WDAF Kansas City, Mo., KEEY Minneapolis-St. Paul, KUPL Portland, KCKC and KNTF San Bernardino, Calif., WLVK Charlotte, N.C., WMIL Milwaukee, and WIVK Knoxville, Tenn.

**POP HIT GOES COUNTRY:** It's rare that a country version of a song is released while the pop version is still hot (and on the same label, too), but it's happening now with "Black Velvet." The song is already inside the top 20 on the Hot 100 Singles chart by **Alannah Myles** (Atlantic), as **Robin Lee's** version (also on Atlantic) registers some impressive early action in East Coast markets like WWYZ Hartford, Conn., WFLS Fredericksburg, Va., and WCMS Norfolk, Va. It also has new adds this week at WNOE New Orleans, WLVK Charlotte, WESC Greenville, S.C., and KSAN San Francisco.

Says KSAN's MD **Carl Brown**: "It's really a hot record for us. We got instant phone response the first time we played it."

**DOUG STONE'S DEBUT** on Epic, "I'd Be Better Off (In A Pine Box)," hits the Hot Country Radio Breakouts box at No. 8 on the strength of heavy play at WAMZ Louisville, Ky., and first-week attention at KPLX Dallas, KXXY and KEBC Oklahoma City, WTQR Winston-Salem, N.C., WYNK Baton Rouge, La., KCKC San Bernardino, and KVOO Tulsa.

"It's incredible," says MD **Chuck Todd**, WSTH Columbus, Ga. "The first time we played it was at 11:30 p.m. and the phones went nuts, which is very strange at that hour. I never saw a new artist do that before."

## Billboard HOT COUNTRY RADIO BREAKOUTS

1. **One Step Over The Line** The Nitty Gritty Dirt Band fea. Hiatt & Cash MCA
2. **Did It For Love** Sawyer Brown Capitol/Curb
3. **If A Man Could Live On Love Alone** Skip Ewing MCA
4. **Everybody Wants To Be Hank Williams** Larry Boone Mercury
5. **Crocodile Tears** Lee Roy Parnell Arista
6. **Pardon Me** Moe Bandy & Becky Hobbs Curb
7. **Listen To The Radio** Jonathan Edwards Curb
8. **I'd Be Better Off (In A Pine Box)** Doug Stone Epic
9. **Goodbye, So Long, Hello** Prairie Oyster RCA
10. **I'm Over You** Keith Whitley RCA

Hot Country Radio Breakouts is a weekly national compilation of the top ten records which have not yet appeared on the Hot Country Singles chart but are showing growth in radio airplay. 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.

## RADIO IS STONED!



"This is no dinosaur"  
**Jay Phillips-KXXY Radio-Oklahoma City, OK**

"It's a stone HIT!!!"  
**Joe Ladd-KIKK Radio-Houston, TX**

"Saw the video and added it the next day"  
**Johnny Dark-WCAO Radio-Baltimore, MD**

"Popped the cassette in the car and I couldn't believe my ears. It's been ages since a song has moved me like that—It's on the air!"  
**Coyote Calhoun-WAMZ Radio-Louisville, KY**

"I'll bet a lot of major artists are wondering why they didn't record such a great song!"  
**Bob Moody-WPOC Radio-Baltimore, MD**

"You've got a monster on your hands...compares to 'He Stopped Lovin' Her Today'—makes you want to go to a bar alone and pull the label off a long neck!"  
**Max Raines-WHOK Radio-Lancaster, OH**

"A powerful lyric, a soulful song, it has all the legs it needs!"  
**Les Acree-WTQR Radio-Winston-Salem, NC**

"Instant add—One of those very few songs that you know is a hit the very first time you listen—WHAT A RECORD!!!"  
**Pat Martin-WTSO Radio-Madison, WI**

"Very impressed with the extremely smooth vocals!"  
**David Combs-KAFF Radio-Flagstaff, AZ**

"If you don't hear this one you must already be in a pine box!"  
**Charlie Cook-McVay Media-Consultant**

"Lyrics jump out and grab you!"  
**Skip Phillips-WWIT Radio-Canton, NC**

"Lyrically I don't think it can miss. Young or old, male or female, every one can relate to this song. Doug delivers an outstanding vocal performance!"  
**Tom Rivers-WQYK Radio-St. Petersburg, FL**

"After putting the record on, I just couldn't quit listening. I had to play it over and over. A super record!"  
**Carl Brown-KSAN Radio-Oakland, CA**

"After pre-viewing the record at home, I realized it had hit written all over it and couldn't wait to get it on the air!"  
**H. David Allen-KRKT Radio-Albany, OR**

"Out of the box add. Potential record of the year!!!"  
**Jim Howie-WPCM Radio-Burlington, NC**

"A good song and an even better record. A very believable performance that hooks you into listening!"  
**Tim Murphy-KMPS Radio-Seattle, WA**

"It's songs like this that make country music so great. Has all the elements of a good cry in your beer country tear-jerker!"  
**Dandalion-WRZK Radio-Hershey, PA**

"Doug Stone is down home enough to be anybody's friend, with the voice, talent and personality to be a star!"  
**Rick Braswell-WPAP Radio-Panama City, FL**

"Doug Stone is a cross between Ricky Van Shelton and Randy Travis. You have a definite hit on your hands!"  
**Rick Cardarelli-WSLR Radio-Akron, OH**

"You're stone deaf if you don't hear this one. It sounds better each time you hear it but it sounds great the first time you hear it!"  
**R. J. Curtis-KNIX Radio-Phoenix, AZ**

"I love it!!!"  
**Kitty Ledbetter-WSDC Radio-Charlotte, NC**

"Like him, love the video!!!"  
**Dixie Lee-WYAY Radio-Atlanta, GA**

"The TV was on in another room, the voice and the song drew me in to watch the rest of the video. I was so impressed I wanted to sit in front of the TV till it came on again!"  
**Brad West-WYNK Radio-Baton Rouge, LA**

"Why wait on a record this strong. Best first effort I've heard. This traditional record tested 100% positive in a contemporary market!"  
**Ken Tucker-WXXX Radio-Parkersburg, WV**

"Been on the air for one day and already getting calls!"  
**Jim Asker-WFLS Radio-Fredricksburg, VA**

"One of the best songs that I've heard in a long, long time. I got hooked in the first minute and a half. I'm proud to join the Stone Age!"  
**Don Jeffery-KIKF Radio-Anaheim, CA**

"On his first release, Doug Stone gives a 'hard-as-rocks' country delivery and not only makes one feel the emptiness and pain of a love lost, but see it as well with very strong visual images!"  
**Dorrie Hummel-KTTS Radio-Springfield, MO**

"We don't need rock when we've got Stone. Doug that is!"  
**Mark Tudor-WLVK Radio-Charlotte, NC**

"Already got calls for it!"  
**Clint Marsh-WKKG Radio-Columbus, IN**

"I'd be stone-cold crazy not to play this record!"  
**Mike Harris-WDXE Radio-Lawrenceburg, TN**

"Has the soul of a country hit!"  
**Len Roberts-Drake/Chenault-Consultant**

"POWERFUL!! It's a rare find!"  
**Jessica James-KQUS Radio-Hot Springs, AR**

"The most positive reaction I've seen in a long time to the best hurtin' song I've heard in a long time!"  
**Robynn Jaymes-WYYD Radio-Amherst, VA**

"Out of the box add. Potential record of the year!"  
**Jim Howie-WPCM Radio-Burlington, NC**

"The best 'Stone' record since 'Chiseled in'. Recommending to all my clients!"  
**Moon Mullins-Pollack Media-Consultant**

"A Stone Cold SMASH—you'd be better off adding it NOW!"  
**Jim Quinton-WCHK Radio-Canton, GA**

"Soon to be a mammoth record—hot enough to end the ice age!"  
**Mac Daniels-KPLX Radio-Dallas, TX**

"Every country hook known to man!"  
**Chris Olivarez-KROP Radio-Brawley, CA**

"Piercing vocals—straight up COUNTRY. HE'S GOOD!"  
**Pat Quinn-WZLI Radio-Toccoa, GA**

"I've never added a record mid-week in my twenty-two year career, my phones lit up immediately and I had to play it twice the first hour. This is a home run. There's more hooks on this thing than a Russian trawler!"  
**Dale Van Horn-WQDR Radio-Raleigh, NC**

"Kind of song we want and need!"  
**Dave Kunkel-WAOV Radio-Vincennes, IN**

## DOUG STONE

"I'D BE BETTER OFF (IN A PINE BOX)"  
THE SINGLE THAT'S KNOCKING 'EM DEAD AT RADIO!

RETAIL IS NEXT! DOUG STONE album instore 3/27

ON EPIC CASSETTES AND COMPACT DISCS.

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# TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	41	<b>CLINT BLACK</b> ▲ RCA 9668-1 (8.98) (CD)	KILLIN' TIME
2	5	18	4	<b>RICKY VAN SHELTON</b> COLUMBIA 45250 / CBS (CD)	RVS III
3	2	3	19	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
4	3	2	16	<b>THE CHARLIE DANIELS BAND</b> EPIC 45316 / CBS (CD)	SIMPLE MAN
5	4	4	15	<b>THE KENTUCKY HEADHUNTERS</b> MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
6	7	7	36	<b>LORRIE MORGAN</b> RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
7	10	11	44	<b>KATHY MATTEA</b> MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
8	9	8	41	<b>GARTH BROOKS</b> CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
9	8	5	22	<b>REBA MCENTIRE</b> MCA 8034 (8.98) (CD)	REBA LIVE
10	6	6	36	<b>DOLLY PARTON</b> COLUMBIA 44384 / CBS (CD)	WHITE LIMOZEEN
11	11	12	31	<b>VERN GOSDIN</b> COLUMBIA 45104 / CBS (CD)	ALONE
12	12	10	20	<b>SAWYER BROWN</b> CAPITOL / CURB 92358 / CAPITOL (8.98) (CD)	THE BOYS ARE BACK
13	15	17	52	<b>GEORGE STRAIT</b> ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
14	13	9	19	<b>DWIGHT YOAKAM</b> REPRISE 25989 / WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
15	16	16	15	<b>RODNEY CROWELL</b> COLUMBIA 45242 / CBS (CD)	KEYS TO THE HIGHWAY
16	17	14	53	<b>SHENANDOAH</b> COLUMBIA 44468 / CBS (CD)	THE ROAD NOT TAKEN
17	31	36	3	<b>THE DESERT ROSE BAND</b> MCA / CURB 42332 / MCA (8.98) (CD)	PAGES OF LIFE
18	18	15	71	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 44221 / CBS (CD)	LOVING PROOF
19	19	19	52	<b>HANK WILLIAMS, JR.</b> ▲ WARNER / CURB 25834 / WARNER BROS. (8.98) (CD)	GREATEST HITS III
20	20	23	72	<b>PATTY LOVELESS</b> MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
21	14	13	27	<b>KEITH WHITLEY</b> RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
22	22	22	37	<b>K.D. LANG &amp; THE RECLINES</b> SIRE 25877 / WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
23	21	24	44	<b>THE JUDDS</b> ● CURB / RCA 9595 / RCA (8.98) (CD)	RIVER OF TIME
24	23	29	144	<b>RANDY TRAVIS</b> ▲ <sup>3</sup> WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
25	24	21	51	<b>BILLY JOE ROYAL</b> ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
26	26	27	53	<b>ALABAMA</b> ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
27	30	41	82	<b>RANDY TRAVIS</b> ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
28	<b>NEW</b> ▶	1	1	<b>HANK WILLIAMS, JR.</b> WARNER / CURB 26090 / WARNER BROS. (8.98) (CD)	LONE WOLF
29	27	26	40	<b>KENNY ROGERS</b> REPRISE 1-25792 / WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
30	29	28	79	<b>THE JUDDS</b> ▲ RCA / CURB 8318-1 / RCA (8.98) (CD)	GREATEST HITS
31	25	20	28	<b>WILLIE NELSON</b> COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
32	36	37	18	<b>PAUL OVERTREET</b> RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
33	<b>NEW</b> ▶	1	1	<b>RESTLESS HEART</b> RCA 9961-2 (8.98) (CD)	FAST MOVIN' TRAIN
34	28	25	75	<b>K.T. OSLIN</b> ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
35	34	31	132	<b>PATSY CLINE</b> ▲ <sup>2</sup> MCA 12 (8.98) (CD)	GREATEST HITS
36	33	32	26	<b>TANYA TUCKER</b> CAPITOL 91814 (8.98) (CD)	GREATEST HITS
37	32	30	88	<b>KEITH WHITLEY</b> ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
38	40	42	22	<b>THE OAK RIDGE BOYS</b> MCA 42311 (8.98) (CD)	AMERICAN DREAMS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	37	34	40	<b>REBA MCENTIRE</b> ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
40	38	43	49	<b>BAILLIE AND THE BOYS</b> RCA 8454 (8.98) (CD)	TURN THE TIDE
41	39	35	19	<b>HIGHWAY 101</b> WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
42	45	40	28	<b>MARY CHAPIN CARPENTER</b> COLUMBIA 44228 / CBS (CD)	STATE OF THE HEART
43	42	45	209	<b>ALABAMA</b> ▲ <sup>3</sup> RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
44	35	33	40	<b>NITTY GRITTY DIRT BAND</b> MCA 12500 (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
45	48	44	192	<b>RANDY TRAVIS</b> ▲ <sup>2</sup> WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
46	41	38	95	<b>RODNEY CROWELL</b> COLUMBIA 44076 / CBS (CD)	DIAMONDS & DIRT
47	51	57	3	<b>JO-EL SONNIER</b> RCA 59718 (8.98) (CD)	HAVE A LITTLE FAITH
48	43	39	18	<b>ANNE MURRAY</b> CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
49	47	49	223	<b>GEORGE STRAIT</b> ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
50	50	47	126	<b>GEORGE STRAIT</b> ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
51	44	46	16	<b>THE STATLER BROTHERS</b> MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
52	46	48	155	<b>RICKY VAN SHELTON</b> ▲ COLUMBIA 40602 / CBS (CD)	WILD EYED DREAM
53	49	—	2	<b>SOUTHERN PACIFIC</b> WARNER BROS. 25895 (8.98) (CD)	COUNTY LINE
54	55	53	134	<b>K.T. OSLIN</b> ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
55	60	52	33	<b>RICKY SKAGGS</b> EPIC 45027 / CBS (CD)	KENTUCKY THUNDER
56	59	59	7	<b>VINCE GILL</b> MCA 42321 (8.98) (CD)	WHEN I CALL YOUR NAME
57	57	51	44	<b>STEVE WARINER</b> MCA 42272 (8.98) (CD)	I GOT DREAMS
58	53	54	17	<b>MARTY STUART</b> MCA 42312 (8.98) (CD)	HILLBILLY ROCK
59	56	58	107	<b>VERN GOSDIN</b> COLUMBIA 40982 / CBS (CD)	CHISELED IN STONE
60	52	50	19	<b>SKIP EWING</b> MCA 42301 (8.98) (CD)	THE WILL TO LOVE
61	54	55	41	<b>THE CHARLIE DANIELS BAND</b> ▲ EPIC 38795 / CBS (CD)	A DECADE OF HITS
62	64	61	93	<b>BILLY JOE ROYAL</b> ● ATLANTIC 90658-1 (8.98) (CD)	THE ROYAL TREATMENT
63	61	62	88	<b>K.D. LANG</b> SIRE 25724 / WARNER BROS. (8.98) (CD)	SHADOWLAND
64	62	63	68	<b>RESTLESS HEART</b> RCA 8317-1 (8.98) (CD)	BIG DREAMS IN A SMALL TOWN
65	58	64	300	<b>HANK WILLIAMS, JR.</b> ▲ <sup>2</sup> WARNER / CURB 60193 / WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
66	65	65	34	<b>EDDY RAVEN</b> UNIVERSAL 76003 / MCA (8.98) (CD)	TEMPORARY SANITY
67	72	56	49	<b>ROSANNE CASH</b> COLUMBIA 45054 / CBS (CD)	HITS 1979 - 1989
68	73	69	349	<b>WILLIE NELSON</b> ▲ <sup>2</sup> COLUMBIA KC 237542 / CBS (CD)	GREATEST HITS
69	70	—	46	<b>GEORGE JONES</b> EPIC 44078 / CBS (CD)	ONE WOMAN MAN
70	67	67	32	<b>LIONEL CARTWRIGHT</b> MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT
71	RE-ENTRY	193	193	<b>THE JUDDS</b> ▲ RCA / CURB AHL 1-5319 / RCA (8.98) (CD)	WHY NOT ME
72	75	—	32	<b>MERLE HAGGARD</b> EPIC 44283 / CBS (CD)	5:01 BLUES
73	69	72	28	<b>CANYON</b> 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
74	63	66	35	<b>SUZY BOGGOSS</b> CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
75	<b>NEW</b> ▶	1	1	<b>LARRY BOONE</b> MERCURY 842 156 2 (CD)	DOWN THAT RIVER ROAD


○ Albums with the greatest sales gains this week. (CD) Compact disk available. ● 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. \*CBS Records and PolyGram Records do not issue a suggested list price for their product.



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**"A BOTTLE OF WINE AND PATSY CLINE"**  
AVAILABLE ON  
**MARSHA THORNTON'S**  
NEW MCA RELEASE. MCA-42319  
PRODUCED BY OWEN BRADLEY  
**MCA RECORDS** THE BEST IN COUNTRY MUSIC  
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# Billboard Bows Country Chart Technology

NASHVILLE—On Jan. 22, Billboard officials from New York and Nashville introduced the new technology and methodology for the Billboard Hot Country Singles chart at a press conference and reception here for leaders of the country music industry. Held at Mario's Restaurant, the two-hour function featured short speeches by John Babcock Jr., group publisher, Billboard; Michael Ellis, director of charts, Billboard; Gerry Wood, general manager/Nashville; Marie Ratliff, country chart manager; and Paul Gorup, VP of operations, Broadcast Data Systems. A question-and-answer session followed. (Photos: Beth Gwinn)



Billboard's Michael Ellis, left, and John Babcock Jr., center, enjoy the reception with Rick Blackburn of Atlantic Records.



Michael Ellis, foreground, elicits reactions from Joe Galante, left, John Babcock Jr., center, and Aristo's Jeff Walker.



Phran Schwartz of Arista Records and Mike Sirls of RCA chat with John Babcock Jr. In the background is Janet Bozeman, CMA's membership director.



While Joe Wallace of BDS, right background, talks with RCA's Jack Weston, the Nashville Tennessean's key entertainment writer, Robert K. Oermmann, left foreground, speaks with Warner Bros.' Bob Sapori.



John Babcock Jr. and Marie Ratliff, center, greet independent promoter Barbara Kelly.



Music Row publisher David Ross, left, publishing executive Bob Mather, center, and Ed Benson, associate director of the Country Music Assn., are pictured at the Billboard function.



Frank Mull, background, mulls over the import of a discussion between Joe Casey of CBS, left, and John Babcock Jr.



Joe Galante of RCA, left, discusses changes in the Hot Country Singles chart with Billboard's Gerry Wood, center, and John Babcock Jr.



Nashville NARAS president and head of SBK Productions Jimmy Gilmer, left, is welcomed to the reception by Gerry Wood.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.	BMI/Blue Fire, BMI) HL	ASCAP/Millhouse, BMI/Songs Of PolyGram, BMI)
39 AIN'T NOBODY'S BUSINESS (Powerforce, BMI/Hear No Evil, BMI)	55	LOVE ON ARRIVAL (Pink Pig, BMI)	67
64 AMY'S EYES (Loose Ends, ASCAP/Prater, ASCAP)	45	MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Wilkin' David, BMI/Blue Sky Rider, BMI)	44
53 BACK WHERE I COME FROM (Beginner, ASCAP)	37	MAYBE (Swallowfork, ASCAP/EMI April, ASCAP)	51
72 A BOTTLE OF WINE AND PATSY CLINE (Willesden, BMI/PolyGram International, ASCAP)	68	MISTER DJ (Cabin Fever, BMI)	28
63 BRING BACK YOUR LOVE TO ME (Whistling Moon Traveler, BMI/Careers, BMI)	20	MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM/CLM	34
4 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP) HL	66	NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL	49
54 COUNTRY CLUB (Triumvirate, BMI) HL	2	NO MATTER HOW HIGH (ESP, BMI)	22
62 DUMAS WALKER (Three Headed, ASCAP/Pri, ASCAP/Head Cheese, ASCAP)	8	NOBODY'S HOME (Howlin'Hits, ASCAP) CPP	65
5 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP) HL	19	NOT COUNTING YOU (Major Bob, ASCAP)	11
21 FIVE MINUTES (BMG, ASCAP)	29	OKLAHOMA SWING (Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP)	73
50 GO DOWN SWINGIN' (Wrensong, ASCAP/Miller's Daughter, ASCAP/Love This Town, ASCAP)	1	ON SECOND THOUGHT (Eddie Rabbitt, BMI) HL	43
69 THE GREAT DIVIDE (Tennessee Hills, BMI/Three Story, ASCAP) WBM	24	ONE MAN WOMAN (Irving, BMI) CPP	31
7 HARD ROCK BOTTOM OF YOUR HEART (Careers, BMI) HL	30	OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)	
15 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	9	OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP	
74 HELP ME HOLD ON (Tree, BMI/Post Oak, BMI/End Of August, ASCAP)	25	QUITTING TIME (Grog, ASCAP)	
27 HERE IN THE REAL WORLD (Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)	57	THE RACE IS ON (Tree, BMI/Glad, BMI) HL	
75 THE HIGHWAY (J.D. Sandefur III, BMI)	46	RIGHT IN THE WRONG DIRECTION (Hookem, ASCAP/Tree, BMI)	
13 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM	61	SEE IF I CARE (Colgems-EMI, ASCAP)	
33 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	14	SEEMIN' MY FATHER IN ME (Scarlet Moon, BMI) CLM	
26 IF YOU WANT TO BE MY WOMAN (Owen Publications, BMI)	56	SHE'S A LITTLE PAST FORTY (Tree, BMI/Pacific Island, BMI) HL	
42 IN MY EYES (Silverline, BMI/Long Run, BMI) WBM	52	SHE'S GONE, GONE, GONE (Tree, BMI) HL	
41 IT AIN'T NOthin' (Millhouse, BMI) HL	70	SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI) WBM	
48 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/Iza, BMI) HL	71	SOMETHING WITH A RING TO IT (Ha-Deb, ASCAP/Acuff-Rose, BMI)	
40 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP	16	SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI)	
32 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) CPP/HL	3	SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP	
35 JUST AS LONG AS I HAVE YOU (MCA, ASCAP) HL	10	START ALL OVER AGAIN (Bar None, BMI/Bug, BMI) HL	
18 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI) HL	6	STATUE OF A FOOL (Sure Fire, BMI)	
12 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HL/CLM	36	STRANGER THINGS HAVE HAPPENED (Tom Collins, BMI/Murrah, BMI)	
17 LITTLE GIRL (W.B.M., SESAC)	23	TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM	
60 THE LONELY SIDE OF LOVE (Songs Of PolyGram,	38	THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP	
	47	THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI) CPP	
	59	THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP	
	58	THIS HEART (Cross Keys, ASCAP/Miss Dot,	

### SHEET MUSIC AGENTS

are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

- CLM Cherry Lane
- CPP Columbia Pictures
- HL Hal Leonard
- WBM Warner Bros.
- MSC Music Sales Corp.

## NEW ON THE CHARTS

Music business buzz says the self-titled debut album from country newcomer Marsha Thornton will contribute to the genre a collection of instant classics. The second single, "A Bottle Of Wine And Patsy Cline," from her MCA album enters Billboard's Hot Country Singles chart this week at No. 72 with a bullet.

Now 25, Thornton was raised in Killen, Ala., near the Florence/Muscle Shoals area. The daughter of a letter carrier who played in

country and bluegrass bands and a nurse who sang soprano in a gospel quartet, Thornton says, "There was always music around the house."

Her favorite artists were Emmylou Harris, Linda Ronstadt, and Patsy Cline. At 16, Thornton was hired to sing in the Opryland theme park in Nashville. She starred for six years in the park's "Country Music USA" show and spent one season performing in the mountain resort town of Gatlinburg, Tenn.

Thornton initially made her name on "Music Row" by doing demo work. Judy Bryte of Opryland Talent introduced Thornton to legendary producer Owen Bradley, and he agreed to produce her debut project.

Her swing-flavored style leans toward the traditional side of country. She is booked by World Class Talent, 1522 Demonbreun, Nashville, Tenn. 37203; 615-244-1964. She is managed by Greg Oswald (contact through World Class agency).

DEBBIE HOLLEY



MARSHA THORNTON

## SMALL COUNTRY PUBS FIND NICHE

(Continued from page 67)

has had no increasing difficulty in getting her songs heard and cut. AMR's writers are Karen Staley, Bob Regan, Ed Hill, and Jonathan Yudkin.

While she says she sees the value of having writers who are also recording artists, Conrad asserts that is not a preference: "I'm just as happy for someone to be a songwriter. That way, they're not spending so much time thinking about their career and what they're going to hold back for their albums. It just gives me more songs to run with."

AMR has racked up cuts recently on albums by Kathy Mattea, Randy Travis, Dolly Parton, Conway Twitty, Anne Murray, Lorrie Morgan, and Gene Watson. Conrad says she is working on a subpublishing deal but has not yet made it final.

Prior to establishing AMR, which now has about 550 songs in its catalog, Conrad ran the Blendingwell and Sister John operations for six years.

Maypop, which is owned by

members of the group Alabama, has 11 staff writers and three pluggers. Although it has had a glittering array of hits in its relatively short lifetime, Lamb says Maypop is far from being the first place record labels stop when they're taking their artists around to listen to songs. "It's been our experience that they go to the majors first," he observes.

"A lot of the major publishing companies do deals we can't make," Lamb continues. "It's a lot more difficult for smaller independents to do co-publishing deals, let's say. But on the other hand, I'm talking to a lot of writers who are saying, 'Look, we're tired of being at companies where there are 40 or 50 writers.'"

In the more than 1,000 songs in Maypop's catalogs are Conway Twitty's recent singles "Who's Gonna Know" and "House On Old Lonesome Road," the Temptations' "All I Want From You," Earl Thomas Conley's "What I'd Say," and Southern Pacific's "All Is Lost."

Thanks largely to the staff presence of singer/songwriter Garth Brooks, Bob Doyle's Major Bob Music is making a name for itself. The company's only other staff writer is Larry Bastian, who had a string of hits with other publishers before coming to Major Bob.

Doyle agrees that the consolidation process has freed a lot of good writers: "There are established writers out there. Because the draws aren't what they used to be, [these writers] are interested in [publishers] who work, who'll get out there and hustle their songs."

Except for AMR and Major Bob, the indies surveyed here already have subpublishing agreements in place.

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# CONGRATULATIONS, JOHN

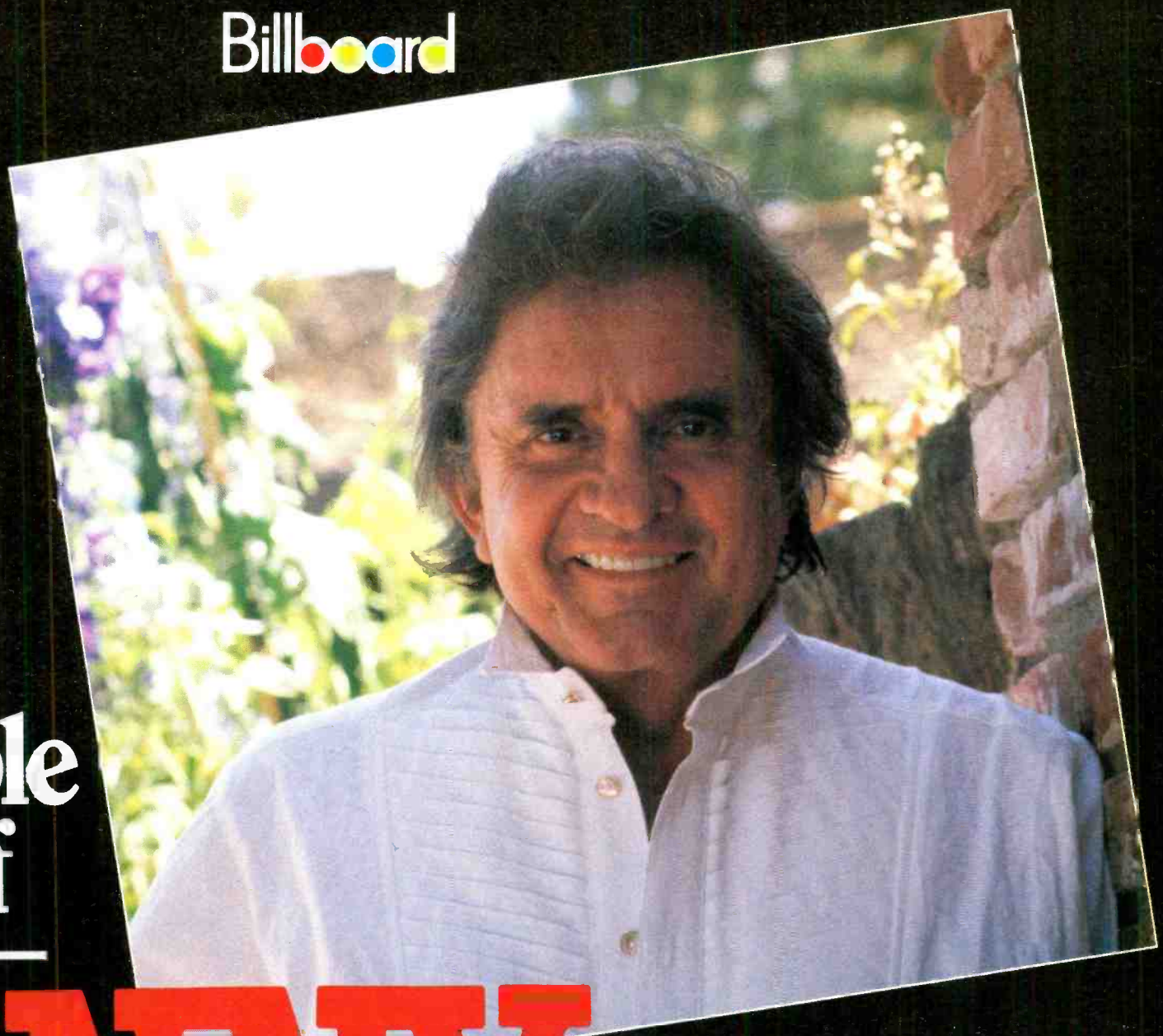
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Billboard



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Remarkable  
Journey of

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JOHNNY

35th  
Anniversary

CASH

BOOM CHICKA BOOM BOOM CHICKA BOOM BOOM CHICKA BOOM

# JOHNNY CASH

A LEGEND...

Time and  
time again.

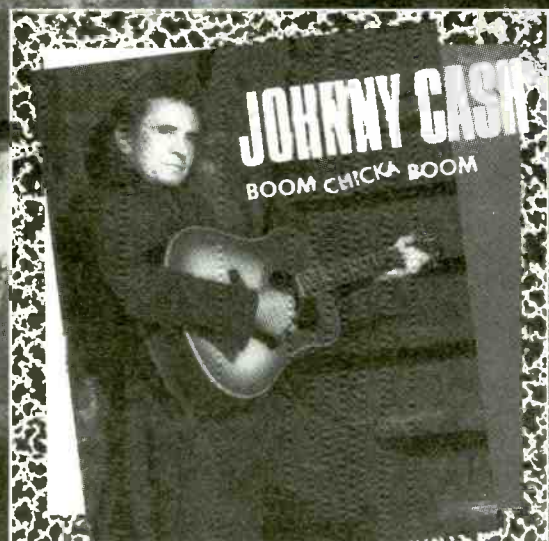
Congratulations  
to Johnny Cash for

**35**

years of his special  
brand of music.



the legend continues...  
in stores now...



By ROBERT K. OERMANN

**Y**ou keep coming back to the same word: dignity. There are a lot of qualities that describe Johnny Cash—things like honesty, candor, a sense of fair play, humor, patriotism, personal integrity, sympathy for the less fortunate, loneliness, spirituality, a desire for social justice, perhaps even some melancholy.

But in the end, you keep coming back to that one word that seems to best describe this American icon. Johnny Cash carries himself with dignity; he bears the weight of his own legend with dignity; he suffers the slings and arrows of tabloid-level fame with dignity. And perhaps more important, he respects the dignity of others.

Johnny today.



# The Remarkable Journey of JOHNNY CASH



Johnny backstage with a fan.



Johnny in 1980.



The Man in Black.



Johnny and June.

## Bearing the Weight of 'Living Legend' With Soul-Deep Dignity

For 35 years Cash has been the voice of those who have no voice of their own, the forgotten prisoner, the taken-for-granted laborer, the ignored homemaker, the exploited miner, the viciously cheated Native American, the oppressed migrant worker, the victims of racism, the downtrodden poor. Using his music, his celebrity status, and the example he sets with his life, Cash has tried to give these Americans back the dignity society has tried to take away.

The government and media seldom give the poor any credit for understanding social and economic problems. As a child of poverty, Cash has a far greater understanding of social and economic problems than "experts" might expect.

People without formal education are seldom quoted or consulted for opinions. Like many self-educated people, Cash is as intelligent or more so than those who hold Ph.D. degrees. He's a keen-eyed observer of life, a philosophical conversationalist, an occasional author, and an avid reader, none of which are qualities one normally associates with a professional musician.

Big men are often gentle men. The towering Cash is no exception. People meeting him for the first time often are stricken by how tender he seems.

Because he stands as such a monument of American popular culture, such a man of dignity, you don't expect him to be wacky. But Cash can surprise you with his left-field sense of the absurd. Put simply, he's a funny guy.

At times he's a sad one, too. Every now and then you'll see him in the midst of a crowd with a look of deep desolation. To employ an old cliché, it is lonely at the top. Johnny is loved by fans and associates throughout the world, but apart from his family members and a few old comrades, he has few really close friends. It is an irony of fame that those who are household names dwell in solitude.

Johnny Cash is a restless man.

The turbulence of his struggle as an addictive personality is well documented. It's as if something is always boiling inside him.

His life is in constant motion. Endless, grinding, soul-numbing traveling is a fact of life of every country star's ex-

istence. Since Cash's name means "country music" all over the planet, he has even more obligations to fulfill than most.

He's generous.

It seldom makes the news, but every now and then in Nashville you'll hear a story of how he quietly slipped a needy fellow-picker a few thousand dollars, paid a hospital bill, or bailed someone out of debt. Even in an industry as devoted to charitable work as the country field is, Johnny Cash is remarkable.

There's something regal about him.

If it's possible to think of an Arkansas cotton farmer's son as royalty, Cash is. In fact, the whole Cash/Carter dynasty sometimes seems like Nashville's version of the House of Windsor. Only someone with nobility could take the ceaseless glare of the spotlight as graciously as Cash does. It's that dignity again.

The robes of royalty don't suit him, however. For a superstar, Cash is strikingly not vain. More often than not, he dresses for comfort, not style. Unlike most celebrities, the majority of the photos of Cash you'll find in newspaper and magazine files are candid shots, not ultra-flattering studio portraits.

And perhaps that is as it should be. The pictures aren't perfect and neither is Cash. He'd be the first to tell you he's no saint.

Every once in a while you get a glimpse of something wild inside him, an almost scary peep at something dark and tempestuous. A quick glance of fierce impatience or a sudden burst of anger is sometimes all it is, but you get the sense that behind it is a smoldering spirit of rebellion that could have made him a delinquent rather than a star.

He has been a hellion and a rounder. There are nearly as many Music City tales of Johnny Cash escapades as there are stories of his goodness.

Maybe what pulled him back from the precipice of iniquity, vice, and madness was the fact that he never let go of some of the sturdy, enduring, bedrock values of his rural youth—concern and kindness for others, the value of hard work, being a good neighbor, a certain common decency, and most of all, religion.

He's not an evangelist, a preacher, or a Bible beater. And he certainly respects the non-Christian beliefs of others. But Johnny Cash definitely has "that old-time religion" in his bones, the kind of religion that gives you solace, inner peace, and, yes, dignity.

Cash has developed a spiritual core that's balanced, evenhanded, judicious. It's a morality that takes its strength from the Commandments of Moses, its fiber from the warp and woof of modern life, and its passion from a mighty big heart.

During the tumultuous '60s, he assumed an almost heroic stature as a force of equanimity, righteousness, steadiness, and sanity.

They call him The Man in Black. Not the Superstar in Black. Not the Saint in Black. Not the Sinner in Black. Just a man.

**They call him the Man in Black. Not the Superstar in Black. Not the Saint in Black. Not the Sinner in Black. Just a man.**

"I'm aware of who I am and where I am and what I am," Cash says. "I try to be just that. And I think a few people appreciate that."

He's guided by his simple humanity, by his ingrained sense of right and wrong. Cash is remarkably focused for someone who is barraged with requests, demands, and pleas every day of his life.

"I haven't ever backed a cause that I've regretted," he says, "but I've backed a few fruitless ones, like prison reform."

"People pull me from so many directions, so many different angles. Some are good, some are ridiculous, some are insulting, some take a lot of time."

"And some of them are important, like 'folks that care about human rights.'"

It's probably unfair to ask Cash to explain what makes him tick. Last year, a number of celebrity friends did it for him when he received the first Johnny Cash Americanism Award, a tribute formerly given as the B'Nai B'Rith Anti-Defamation League honor to humanitarians.

•Charlie Douglas of Nashville Network Radio: "Johnny Cash has stood in the heat of the kitchen. He's never tried to shuffle the bill off to someone else. More than 20 years ago, Johnny was willing to stand up and be counted."

(Continued on page J-14)

# JOHNNY CASH 35th Anniversary

## THE CASH CHRONICLES: His Climb to Fame and Staying Power Inspire a Classic American Success Story

By JOHN LOMAX III

*"There are times onstage that the song and I are one, and there is a total projection of the songs and myself to the audience. Know what I mean? But a new song that I love... a really great song, gives me such a lift that I forget the miles and the years, and that song and I become one."*

Johnny Cash was born on Feb. 26, 1932 in Kingsland, Ark., one of six children born to Ray and Carrie Cash. In 57 years, he has risen from the black dirt of that Arkansas farm to the white light of worldwide fame as a writer and singer of many of the finest country songs ever recorded. At this stage in his career he can justifiably be called a "Living Legend" and he is unquestionably the most important person in country music during the second half of the 20th century.

He's been a star for so long now—about 62% of his life and nearly 96% of his adult years—that many details of his life are well known throughout the industry as well as by fans, both casual and ardent, all over the world. Still, the basic elements in his climb to fame and his remarkable ability to hold onto major success in a very tough and transitory business are worthy of a quick summary, for they represent a classic American tale.

The Cash family moved to Dyess, Ark., a "New Deal" farming town in 1935, during the heart of the Great Depression. Though Johnny says the family wasn't poor, theirs was not an easy life. At four he began carrying water to the men in the cotton fields and six years later he took his place among them. There was farm work or school from sunrise to sunset, six days a week. There was church on Sunday. Then there was about half a day of free time for the kids before the week began anew.

*'J.R. was a very good boy when he was a kid growing up. I'll say one thing about him, that very few parents can say when raising a teenager. He did lots of things he shouldn't have, but he never told a lie about it. That's worth something!'*

*Ray Cash, August 1980, Country Music magazine*

Fortunately, there was music, singing with family members at home, raising voices on high at church and listening to the songs on the battery-powered radio (Dyess didn't get electricity until 1946). The radio was a special treat that brought country music from Nashville and the blues and gospel songs that were also important influences in Cash's adolescence.

*"The songs carried me up above the mud, the work, and the hot sun. I was taught that music was a joyful thing... I think music is a beautiful gift that's been given to man and any area that you can explore and find something in it, I think you gain."*

*Johnny Cash to Peter Guralnick, Country Music, 1980*

Cash graduated from Dyess High School in 1950, even though he made a "D" in English one semester. (Think about that.)

*"I thought the inscription under his senior picture in his high school yearbook was apropos in its foresight. It reads, 'Be a live wire and you won't get stepped on.'"*

*Rosanne Cash*

Waylon Jennings, June, John, George Jones, Hank Williams Jr., and Anita Carter.



He briefly tried factory work in Detroit before enlisting in the U.S. Air Force. He served for four years, most of that time in Germany, where he formed his first group, The Landsberg Barbarians. At first they played the songs of others: Hank Williams, Hank Snow, and Ernest Tubb were particularly favored, but gradually Cash began working his own poems into songs.



Johnny wins five CMA awards in 1969. Jerry Lee Lewis presents.



Johnny and Kris Kristofferson.



Johnny and Willie.

cording facility for hundreds of miles. It took some persistence on Cash's part (and doubtless a better selling job on Phillips than the appliances received), but Sam soon became interested enough to begin recording Cash late in 1954.

(It's fascinating to note that Elvis Presley's first charted record, "Baby, Let's Play House," [Sun 217], hit the Billboard country lists just four months before Cash's debut, "Cry! Cry! Cry!" [Sun 221] in July and November of 1955, respectively. Presley moved to RCA, ironically on the same week that "Cry! Cry! Cry!" entered the charts. Presley's first pop hit, "Heartbreak Hotel," hit the charts in March 1956; Cash made his pop debut six months later with "I Walk The Line").

Cash was on his way then and, given the accomplishments  
(Continued on page J-16)

John, Gene Autry and Clint Black.



## Career Lights

Here are some highlights of Johnny Cash's 35-year career:

- He has recorded more than 1,500 songs and they can be found on about 500 albums, counting only American and European releases.
- More of his albums (44) remain in print today than most artists ever make.
- He is the youngest person ever chosen for the Country Music Hall of Fame and he stands a good chance of becoming the only person besides Hank Williams ever selected for the country and rock music Hall of Fame.
- He has placed 48 singles on the Billboard Hot 100 pop charts, about the same number as the Rolling Stones and the Beach Boys.
- He has tallied more pop hit singles than Barbra Streisand, Michael Jackson (including his Jackson 5 hits), the Four Seasons, David Bowie, the Supremes, Elton John, Billy Joel, Kenny Rogers, the combined totals of Art Garfunkel, Paul Simon, and Simon & Garfunkel, Marvin Gaye, B.B. King, Roy Orbison, Kool & the Gang, Linda Ronstadt, Diana Ross, the combined total of all of the Osmond Family, Jerry Lee Lewis and the combined total of Lionel Richie and the Commodores.
- He has won seven Grammy Awards, the most recent in 1987. Two of his Grammys came for writing liner notes, for his "At Folsom Prison" album and Bob Dylan's "Nashville Skyline" record.
- Cash's 1987 Grammy came through his participation in "The Class Of '55" recordings with the late Roy Orbison, Carl Perkins and Jerry Lee Lewis. The project represented a rebirth of "The Million Dollar Quartet" recordings featuring Cash, Perkins, Lewis and the late Elvis Presley and, interestingly enough, it predated Orbison's participation in The Traveling Wilburys.
- He has had chart success as a solo artist, as part of a duet, as the leader of a trio, and as a part of the award-winning Highwayman quartet.
- Long before the term "concept album" was coined, Cash created such thematically unified albums as "Ride This Train" (1960); "Blood, Sweat, & Tears" (1963); "Bitter Tears" (1964); and "Johnny Cash Sings Ballads Of The True West" (1965).
- People forget just how hot Johnny Cash was when his sales career was at its zenith. In the fall of 1969, Johnny Cash was the hottest act in the world, selling around 250,000 albums per month of his "Folsom Prison" and "San Quentin" albums. At that time, he was even outselling the Beatles.



Johnny at premiere of his "Gospel Road" movie in 1972.

• As Rich Kinezle observed in Country Music magazine 10 years ago, Cash "strengthened the bonds between folk and country music so that both sides saw their similarities as well as their differences. He helped to liberalize Nashville so that it could accept the unconventional and the controversial and he did as much as anyone to make the 'out-law' phenomenon possible."

• As host of "The Johnny Cash Show" on ABC-TV (1969-1971), he served up  
(Continued on page J-17)

Waylon, Jessi Colter, John, June, and Ray Charles.





# Congratulations Mr. Cash!

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worthy accomplishments,  
while others stay awake  
and do them!

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# JOHNNY CASH 35th Anniversary

By GERRY WOOD

**T**he Man in Black has owned the white and black of Billboard's country and pop charts for some 35 years. From his first chart appearance back in 1955 with his Sun Records No. 14 hit single "Cry, Cry, Cry," to his latest Mercury Records album "Boom-Chicka-Boom," the Cash chart chronology is an impressive volume indeed. His pop chart history is surpassed only by his country chart success that, counting duets, is now 132 and rising. Add that to vocal visits to other artists' records (including the Carter Family's "The World Needs A Melody" and, a year later, the Carter's "Praise The Lord And Pass The Soup," and to 48 pop chart appearances), and you've got a career that could easily reach 200 chart songs during this decade.

It's safe to say that nobody has had a greater chart impact on country music and related genres than J.R. Cash. Name your style. Rock. Rockabilly. Country. Folk. Pop. And even songs that prod the social conscience such as "The Ballad Of Ira Hayes," a 1964 No. 3 hit about the Indian who helped raise the flag at Iwo Jima during World War II. He's still at it: on his new Mercury album, Cash wrote a powerful new ballad, "Don't Go Near The Water," that poignantly penetrates the environmental tragedy of water pollution.

And, Johnny isn't too proud to have two hits off the same song. "Folsom Prison Blues" hit Billboard's country, juke-

pen That Way" that snatched similar positions on the non-country charts.

By 1959 Cash had switched to Columbia Records, and it didn't take long for "Don't Take Your Guns To Town" to reach the chart summit. But it would be four years before he reached the top again, although he wrote the song "Tennessee Flat-Top Box," 27 years later recorded by his daughter Rosanne and taken to No. 1 (though she still claims that she didn't know who wrote the song when it was pitched to her).

In 1963 Cash made a classic out of Merle Kilgore's "Ring Of Fire," and, in the process, launched Kilgore's career as a writer ("Wolverton Mountain"), artist, and manager (Hank Williams Jr.). One of his all-time favorites, "Orange Blossom Special," in 1965 climbed to No. 3 on the Billboard country chart and hit the top 80 of the pop chart. 1968 started a hat-trick of No. 1s: "Folsom Prison Blues," "Daddy Sang Bass," and Shel Silverstein's wacky "A Boy Named Sue."

Besides being a great songwriter himself, Cash has boosted the careers of other writers, such as the aforementioned Kilgore and Silverstein, and, in 1970, a young Nashville janitor-writer who was struggling to get a major cut: Kris Kristofferson. The song was "Sunday Morning Coming Down." Cash took it to No. 1 country, No. 46 pop. "Man In Black" came a year later. Some 30 years after Vaughn Monroe gained a No. 1 pop hit with the ethereal and first cosmic cowboy song, "Ghost Riders In The Sky," Cash rode those invisible steeds back to the upper stratosphere of the country chart.

His first Mercury chart hit came in 1987 with "The Night Hank Williams Came To Town," featuring guest vocalist Waylon Jennings. Hank Williams Jr. joined him for a hit Mercury single, "That Old Wheel," that spent 20 weeks on the Billboard chart and greeted the new year of 1989. It was from his hit Mercury album "Water From The Wells Of Home," a montage of duets. Other hot duet pairings came with June Carter (the memorable and still vibrant "Jackson" in 1967 and 1970's "If I Were A Carpenter" were two of their nine hits; Mother Maybelle Carter; the Carter Family; Waylon (No. 2 in 1978 with "There Ain't No Good Chain Gang"); and the made-in-heaven double-pairing with his friends and super-nova stars—Kris, Waylon, and Willie—on the audio and video triumph, "Highwayman."

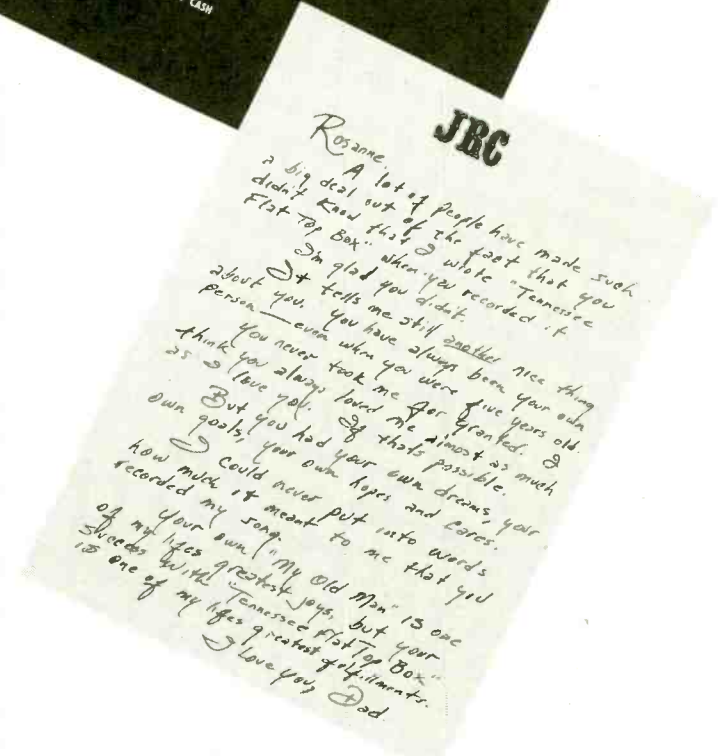
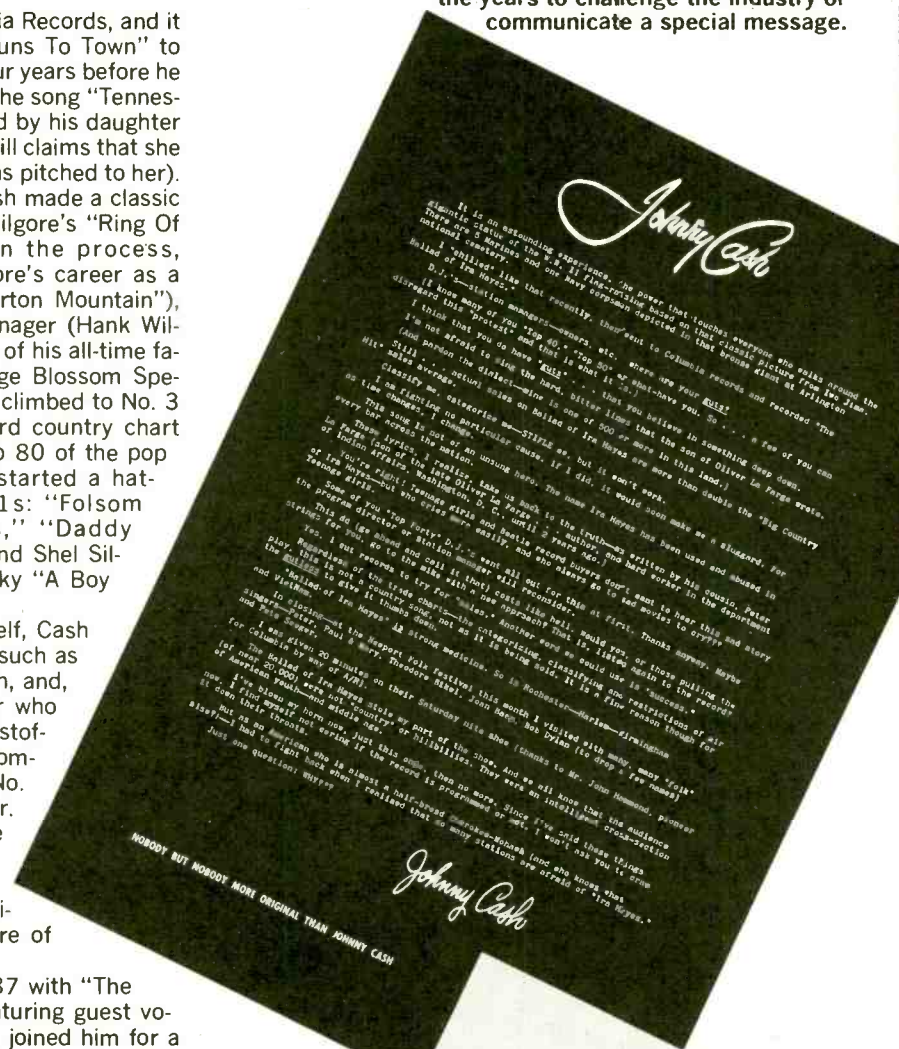
"As an artist, he's one of the cornerstones of our industry," advises Harold Shedd, creative VP and head of A&R for PolyGram/Nashville, who is looking ahead to the new album that has chart success written all over it. "He's writing better than he ever has in the past—the songs on the album are just really pieces of art."

Paul Lucks, PolyGram's Nashville VP/GM, agrees, noting, "There's no doubt in our minds that this guy can be in the top 10 again." Lucks praises Cash as "the ultimate artist, legend, entertainer, writer, and performer, and one of the most recognizable names in music, period, not just country music." He cites a recent Cash concert at the Bottom Line in New York: "A bunch of college programmers begged for tickets ... These are blue-haired punks. We arranged for

(Continued on page J-24)

## THE CASH RECORD: Man In Black Paints Chart History in Gold and Platinum Rainbow as Performer and Writer

Johnny Cash has used ads in Billboard over the years to challenge the industry or communicate a special message.



"The Class Of '55"—Roy Orbison, Jerry Lee Lewis, Carl Perkins, Johnny, producer Chips Moman.

box, disk jockey, and best-seller charts with its Sun Records version back in 1956. A dozen years later, a new live version of Folsom soared to No. 1 on the country chart on Columbia Records.

The 1968-'70 period was a curious coda in Cash's chart career. But, first a word from the Fabulous '50s. Just as Sun Records in Memphis was exploding onto the national and international and eternal music scene with such rock and rockabilly acts as Elvis Presley, Carl Perkins, Jerry Lee Lewis, Charlie Rich, Bill Justis, and Roy Orbison, along came Johnny Cash with his first No. 1 selection, "I Walk The Line," and the No. 2 best-seller in all formats of music. He followed it up with another chart-topper, "There You Go," and two more Sun One's: "Ballad Of A Teenage Queen" (also the No. 1 Billboard DJ and best-seller hit), and "Guess Things Hap-

John and legendary sideman Luther Perkins in the late '50s.

"Million Dollar Quartet"—Jerry Lee Lewis, Carl Perkins, John, and Elvis.

Johnny and the Tennessee Three in 1967.

John and Elvis in December 1957.





Dear John . . .

You always have . . .  
and you always will . . .  
set the standards  
in Country Music . . . .

Congratulations  
Your friend . . .

A handwritten signature in black ink, appearing to read 'Kenny Rogers', written in a cursive style.

# JOHNNY CASH 35th Anniversary

## THE WORLD OF JOHNNY CASH: Country Music's Global Ambassador Finds Legend Stronger Than Language

By LOUIS B. ROBIN

Johnny Cash is one of those few persons that has the rare distinction of not only still being in public demand after 35 years, but having that clamor for his singing extend internationally. For the past 21 years I have had the pleasure of helping to plan and implement Johnny Cash's worldwide activities.

Johnny first toured in England in the 1960s as the fresh flavor of his new country songs brought lengthy trips that paved the way for America's "new wave."

In the early '70s, the Cash concert tours moved triumphantly through Australia, New Zealand, Scandinavia, West Germany, Holland, Switzerland, France, Austria, and biannually in England and Ireland. Then the geography covered expanded to Czechoslovakia (1978), Hungary, Poland, Finland, Belgium, and Spain.

The following are some anecdotes, insights, and highlights concerning these travels.

**Czechoslovakia:** In the Eastern bloc countries, the government is the manager, booking agent, and promoter of all local talent and the buyer for any foreign talent playing in their country. So, after negotiation with Pragoconcert representatives in "halting" English over dinner after a Johnny Cash concert in Frankfurt, West Germany, we agreed to play four shows in two days at the 11,000-seat Olympic Ice Hall in Prague. I suggested that maybe only two shows should be scheduled and see how sales were going before deciding on four, as we were not sure how many of the Czech people had access to the Cash music over the years. But they reassured us all shows would be sold out.

Indeed, all four shows were sold out, and people came by special buses from all over the country. They had signs at all bus stops that said "Johnny Cash Bus Leaves Here At . . . Hours." Johnny's concern about whether the people knew his music was quickly dispelled as the response was deafening during the show for Johnny, June, and the Carter Family.

During our stay in Prague the U.S. ambassador had a reception at his home for local dignitaries where an all-girl Czech folk band played several of Johnny's hits. It turns out the people of the Eastern countries have kept up with American music through the very able help of Voice of America and Radio Free Europe programs beamed their way, plus the few records and tapes that are smuggled in from the West, copied, and passed from person to person. The U.S. ambassador said that Johnny Cash and his music had done more for U.S.-Czech relations in two days than any diplomatic activities could have accomplished in two years.

As our school bus departed Prague for Nuremburg, West Germany, we stopped in downtown Pilsner, Czechoslovakia, while the band went into a bar to use the restroom. We were able to leave only after a round of toasts to the "Man in Black" who had been quickly recognized, even dressed as casually as he was.

Later that day at the border, the Czech customs and immigration officials wouldn't let us leave until Johnny, June, and the Carters got their guitars off the bus and sang seven or eight songs inside the command post to these 20 people who stood and stared emotionless at the performance while all border traffic was at a standstill outside.

**Australia/New Zealand:** These two fabulous countries make you feel like you are back home within a day of arrival. Johnny has had the pleasure of being part of the first color TV show, shot during an outside concert in Perth in 1974; playing before 6,000 people from a flatbed truck in the interior of Queensland; at a Velodrome in Tasmania; and performing before 13,000 people at the first outdoor concert played in Sydney, at the race track. Completion of that tour brought us as close to the South Pole as one can comfortably play, in Dunedin, South Island, New Zealand.

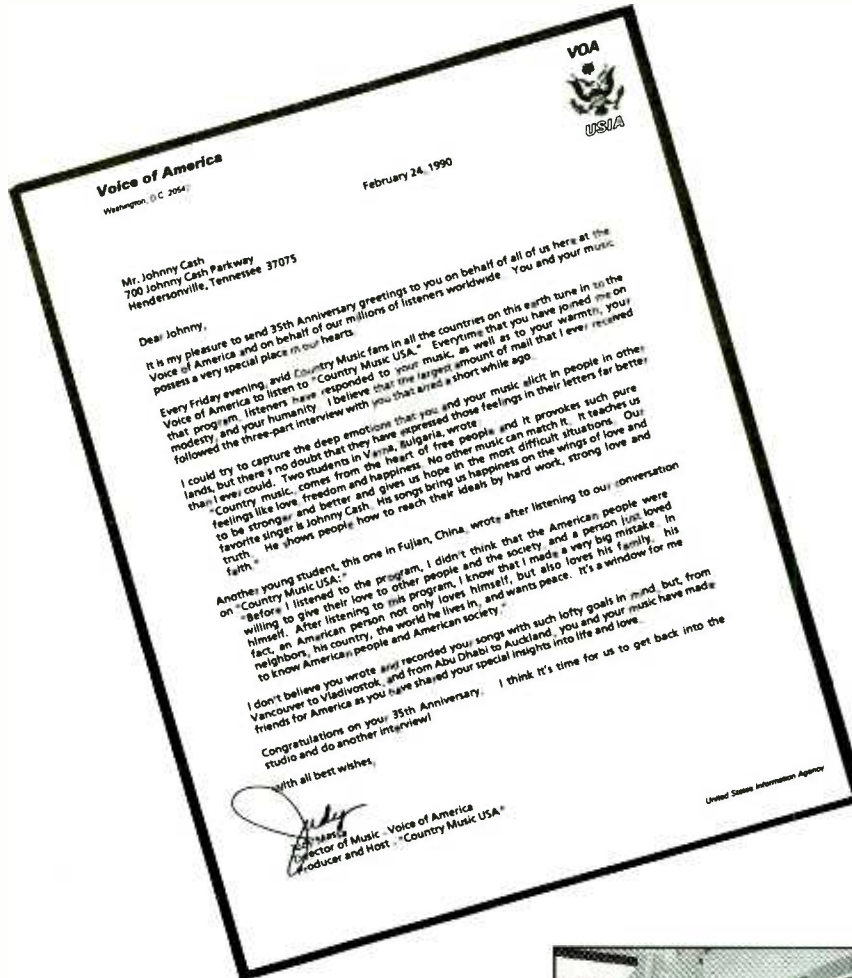
**Hungary:** The Hungarian government booked Johnny for two concerts at the new 10,000-seat sports arena in Budapest in 1983. We flew in from Nuremburg, West Germany in a Lear jet. The first official welcome came in a unique manner when the controller at the Budapest airport tower radioed our pilot to tell Johnny that he was looking forward to seeing the show the next night.

I asked the government agency promoter why he wanted to play the show on a Monday night. He said that Monday is family night, and there is no TV broadcasting in Hungary that night. So, therefore, families would hopefully take time

to better communicate with each other and possibly even all go to a concert like the one Johnny was to give to two sold-out audiences.

The arena had closed-circuit video screens on the scoreboard where our concert videos were played with Hungarian subtitles of Johnny's lyrics as he sang them. Hence, everyone was able to follow along perfectly while they watched "Folsom Prison Blues" and "One Piece At A Time," etc.

Finland: Finland seems to be the least likely place for



country music to abound, being so removed from the main part of Europe (and only 185 miles from Leningrad). But nothing is farther from the truth. In 1983, we were booked into a new building that looked less like a sports arena, for which purpose it was built, than a warehouse which would have justified the acoustical properties that prevailed.

The arena was located in the small town of Lahiti, about 100 miles north of Helsinki, the capital. The full house numbered about 5,500, but the majority of people came up on chartered "rooters" trains from Helsinki, which pulled into a siding next to the arena with their loads of "well-lubricated" fans all wearing new Stetson hats, cowboy shirts, and boots. They were ready for a wild night of country song, which they received. It can be assumed that many never found their way back to the train.

**Northern Ireland:** Probably the hairiest times of international touring have come from our trips to Belfast. First of all, the people are delightful and love Johnny Cash, whose song, "40 Shades Of Green" is almost like a national anthem in Ireland.

The time we played Belfast in 1979, a deal was struck with the IRA and the Protestants for a truce on the day of our show. We also invited leaders of both factions to the show but seated them on opposite sides of the hall. It was probably the first time they had been in the same place together enjoying themselves. Unfortunately the bombing began at noon the next day after we left town, when the current

(Continued on page J-23)



Johnny and Carl Perkins waiting for a plane, 1971.



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# JOHNNY CASH 35th Anniversary



## THE CASH COLLECTION

Compiled by JOHN L. SMITH

**T**he following is a chronological album discography including all known major U.S. releases, bootleg, and significant foreign issues. Also included are those albums on which Johnny Cash appeared as a guest artist dueting on other performers' albums.

1957

**"Hot And Blue Guitar" (Sun)**—First Sun album release by Johnny Cash & the Tennessee Two (Marshall Grant and Luther Perkins). It was released in September 1957 and contained the monster hit "I Walk The Line."

1958

**"Songs That Made Him Famous" (Sun)**

1959

**"The Fabulous Johnny Cash" (CBS)**—Cash officially signed with Columbia Records in August 1958. This is his first album on the new label and was released in January 1959.

**"Hymns By Johnny Cash" (CBS)**

**"Songs Of Our Soil" (CBS)**—This album includes "Old Apache Squaw," which was considered by CBS as being too controversial at the time for a single release. They did, however, consent to including it on this album.

**"Greatest Johnny Cash" (Sun)**

1960

**"Johnny Cash Sings Hank Williams" (Sun)**

**"The Rebel—Johnny Yuma" (CBS)**—This extended-play release included a version of the soundtrack song Cash did for the Nick Adams ABC-TV series "The Rebel." The remaining three songs appear here for the first time as well.

**"Ride This Train" (CBS)**—An excellent historical "travelog" concept album combining narrations and songs. Cash would repeat this theme on several future albums.

**"Now There Was A Song" (CBS)**—This album was recorded in its entirety at one session, Feb. 17, 1960. The session took four and one half hours and no master required more than three takes to complete.

1961

**"Lure Of The Grand Canyon" (CBS)**—Cash does a lengthy narrative of a trip to the bottom of the Grand Canyon on mules. This album was reissued in May 1970 in the CBS "Masterworks Series" with a new album cover.

**"Now Here's Johnny Cash" (Sun)**

1962

**"Hymns From The Heart" (CBS)**

**"The Sound Of Johnny Cash" (CBS)**

**"All Aboard The Blue Train" (Sun)**

1963

**"Blood, Sweat, And Tears" (CBS)**—This includes perhaps the best contemporary version of "John Henry" ever recorded. It also marks the first appearance by the Carter Family (Mother Maybelle, June, Helen, and Anita) on Cash's sessions.

**"Ring Of Fire" (CBS)**—The musical track from the title song "Ring Of Fire" was overdubbed in 1963 with Cash doing the vocal in Spanish.

**"The Christmas Spirit" (CBS)**

1964

**"Keep On The Sunnyside" (Carter Family) (CBS)**—Cash is included as "special guest" on this Carter Family album and takes the part of A.P. Carter as on the original versions.

**"I Walk The Line" (CBS)**—Contains recut versions of original Sun masters, including "I Walk The Line."

**"The Original Sun Sound Of Johnny Cash" (Sun)**—This is the last Cash album on the original Sun label and was released in November 1964 and included some previously unissued material. In 1970, an eastern distributing company began reissuing copies of the seven Sun albums and while they used the same album jackets and sleeves as the original Sun releases, they also carried the notation "stereo" on the covers.

**"Bitter Tears" (CBS)**—This release could be considered a "protest" album. It included the controversial "Ballad Of Ira Hayes" which was banned from some radio stations prompting Cash to take out a full page ad in Billboard challenging DJs to have the "guts" to play it.

**"Orange Blossom Special" (CBS)**—Boots Randolph plays saxophone on "Orange Blossom Special." When this title was included in the "Victoria Station" promotion album the vocal was redone but Cash reused the original musical

1965

**"Orange Blossom Special" (CBS)**—Boots Randolph plays saxophone on "Orange Blossom Special." When this title was included in the "Victoria Station" promotion album the vocal was redone but Cash reused the original musical

**"Orange Blossom Special" (CBS)**—Boots Randolph plays saxophone on "Orange Blossom Special." When this title was included in the "Victoria Station" promotion album the vocal was redone but Cash reused the original musical

track mainly because he wanted to keep the Randolph sound.

**"Sons Of Katie Elder" (CBS)**—This is the soundtrack album from the Paramount Picture of the same name starring John Wayne. However, Cash's song, "Sons Of Katie Elder," while included on the album, was not actually used in the film.

**"Ballads Of The True West" (2 LPs) (CBS)**—Concept album dealing with the characters and color of the Old West. Mother Maybelle Carter played autoharp on much of this double album.

**"Johnny Horton—On Stage" (CBS)**—This album was a collection of Johnny Horton tapes found after his death. Cash assisted in its release and he and the Tennessee Three overdubbed themselves on "Rock Island Line," which was also released as a single.

1966

**"Mean As Hell" (CBS)**—This release contained material from the double album "Ballads Of The True West."

**"Everybody Loves A Nut" (CBS)**—This rather comedic album in content included "The Bug That Tried To Crawl Around The World," which would later be released along with a children's story book in an extended-play package in 1970.

**"Happiness Is You" (CBS)**

1967

**"Johnny Cash's Greatest Hits" (CBS)**

**"Carryin' On" (w/June Carter Cash) (CBS)**

1968

**"From Sea To Shining Sea" (CBS)**

**"Johnny Cash At Folsom Prison" (CBS)**—This is the live album recorded at Folsom Prison on Jan. 13, 1968, and released in July of that year. Some believe this started a "second" career for Johnny Cash. His live version of "Folsom Prison Blues" was No. 1 on the Billboard country charts for four weeks and climbed to No. 32 on the Pop charts.

1969

**"The Holy Land" (CBS)**—The narratives for this album were done on location in the Holy Land using a handheld cassette tape recorder. It was during the making of this album that Luther Perkins, a member of the original Tennessee Two, died in a fire at his home. He was later replaced by Bob Wootton.

**"Nashville Skyline" (Bob Dylan) (CBS)**—Cash and Bob Dylan sing a duet on "Girl From The North Country." In 1977 the remainder of the Cash/Dylan session from Feb. 18, 1969 appeared on two bootleg albums.

**"Johnny Cash At San Quentin" (CBS)**—This, his second live prison performance recorded Feb. 24, 1969, included "A Boy Named Sue" performed at this concert by Cash for the first time. The album was released in June 1969. It reached No. 2 for three weeks on the Billboard pop charts and was No. 1 for five weeks on the country charts.

**"Johnny Cash" (CBS)**

**"Original Golden Hits—Vol. One" (Sun Int'l)**—In 1969 Shelby Singleton bought the original Sun masters from Sam Phillips. Singleton created the "Sun International" label and over the next several years reissued all of the original Sun material. These albums often included alternate versions and, at times, previously unissued masters from those Sun days. This was released in August 1969.

**"Original Golden Hits—Volume Two" (Sun Int'l)**

**"Story Songs of Trains And Rivers" (Sun Int'l)**

**"Get Rhythm" (Sun Int'l)**

**"Showtime" (Sun Int'l)**—This album was studio overdubbed with applause to give a "live" audience effect.

1970

**"Hello, I'm Johnny Cash" (CBS)**—This album included perhaps the best liner notes ever appearing on a Cash album and were written by producer Bob Johnston.

**"The Bug That Tried To Crawl Around The World" (CBS)**—Extended-play album including a children's story book.

**"The Singing Story Teller" (Sun Int'l)**—Includes the previously unissued original Sun master of "I Couldn't Keep From Crying."

**"The World Of Johnny Cash" (2 LPs) (CBS)**

**"Jackson" (w/June Carter Cash) (CBS)**—This is basically a reissue of "Carryin' On" from 1967 with a more contemporary album photograph.

**"Johnny Cash Sings I Walk The Line" (Share)**

**"Johnny Cash Sings Folsom Prison Blues" (Share)**

**"Johnny Cash—The Blue Train" (Share)**

**"Johnny Cash Sings The Greatest Hits" (Share)**

**"The Legend" (2 LPs) (Sun Int'l)**

**"The Walls Of A Prison" (CBS)**

**"Sunday Down South" (w/Jerry Lee Lewis) (Sun Int'l)**—This is not a duet album, but includes Cash on side one and Jerry Lee Lewis on side two.

**"The Johnny Cash Show" (CBS)**—This album is made up of live segments from Cash's ABC-TV shows.

**"The Rough Cut King Of Country Music" (Sun Int'l)**—Includes previously unissued original Sun masters "Cold, Cold Heart," "You're My Baby," and "Fools' Hall Of Fame."

**"I Walk The Line" (CBS)**—Soundtrack for the motion picture (Continued on page J-18)



# the statler brothers

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WE GOT PAID BY CASH



STATLER BROTHERS PRODUCTIONS INC.  
STATLER BROTHERS  
STATLER BROTHERS MUSIC INC.  
MERCURY RECORDS  
MARSHALL GRANT, AGENT

## VERSE 1

IT STARTED MARCH OF '64 MANY YEARS AGO  
WE WERE HIRED BY JOHNNY CASH TO OPEN UP HIS SHOW  
4 BOYS, A WORN-OUT CADILLAC WITH A ROADMAP ON THE DASH  
FOR THE NEXT 8 AND ½ YEARS WE GOT PAID BY CASH

## VERSE 2

HE TOOK US DOWN TO NASHVILLE TO COLUMBIA STUDIO  
NOT KNOWING WHERE WE CAME FROM, THEY TOLD US WHERE TO GO  
BUT JOHNNY SAID "I LIKE 'EM" "DON'T YOU GIVE THEM NO TRASH"  
YOU SEE WE WERE JOHNNY'S LITTLE BOYS AND WE GOT PAID BY CASH

## CHORUS

WE WERE THERE WHEN JUNE BECAME JOHNNY'S LOVING BRIDE  
AND WE SANG THE HYMN THAT MORNING OUR BUDDY LUTHER DIED  
AND WE WERE THERE WHEN THE SON WAS BORN THAT FILLED THEM BOTH WITH PRIDE  
AND WE WERE THERE WHEN JOHN REMEMBERED GOD WAS ON HIS SIDE

## VERSE 3

WE WATCHED HIM ON THE CONCERT STAGE AND WATCHED HIM WRITE HIS SONGS  
AND SAW THE THINGS WE HAD TO DO AND THE THINGS THAT COULD GO WRONG  
AND IF WE HAD TO START AGAIN WE'D DO IT IN A FLASH  
CAUSE WE LEARNED MORE THAN WE EARNED WHEN WE GOT PAID BY CASH

## VERSE 4

THEN CAME THE TIME WHEN OUR CAREER DEMANDED THAT WE GO  
AND THRU SOME TEARS WE ALL SHOOK HANDS THAT LAST AND FINAL SHOW  
ALL THOSE YEARS WE NEVER HAD A CONTRACT OR A CLASH  
WHATEVER WE MAY BE TODAY WE OWE IT ALL TO CASH

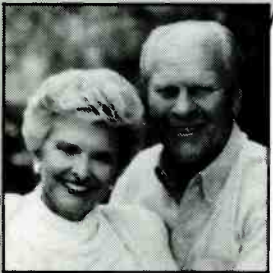
## CHORUS

NOW JOHN WILL TELL YOU THERE WERE YEARS WHEN TIMES WERE GOOD AND BAD  
BUT WE CAN TELL YOU THEY WERE SOME OF THE BEST WE EVER HAD  
CARL PERKINS AND THE CARTERS AND THE TENNESSE THREE  
WE WERE ONE BIG HAPPY FAMILY AND WOULD HAVE DONE IT ALL FOR FREE

THE ENTERTAINERS ..... ON AND OFF THE RECORD

**P.S. DEAR OLE JOHNNY,  
WE FINALLY FOUND OUT HOW YOU GOT THAT  
SCAR ON YOUR CHIN. DO YOU WANT US TO  
TELL JUNE? LOVE.  
HAROLD PHIL JIMMY DON**

# The Remarkable Journey of JOHNNY CASH



GERALD R. FORD

February 24, 1990

Dear Johnny:

Betty and I join your countless friends and admirers in congratulating you on 35 years of outstanding success as one of America's finest entertainers.

We love your great music and style. We are most grateful for your friendship, which we treasure.

You have our warmest, best wishes for many more years of success.

Sincerely,

*Betty Jerry Ford*



RONALD REAGAN

February 24, 1990

Dear Johnny:

Nancy and I are very pleased to join with so many others in honoring you today. Not only do I get to wish you a happy birthday, but I get the opportunity to congratulate you on a lifetime of achievement!

Indeed, you have gladdened the ears, hearts and minds of audiences the world over. Your musical talents are legendary and your accomplishments span the entire spectrum of the entertainment industry. We also know you as a charitable and kindhearted man who, by sharing your most personal experiences, inspired millions to regain faith, to keep heart and to "Walk the Line". For this and for so much more, we thank you and we wish you every continued success and happiness.

With warm personal regards,

Sincerely,

*Ronald Reagan*

Mr. Johnny Cash



JIMMY CARTER

February 24, 1990

To Johnny Cash

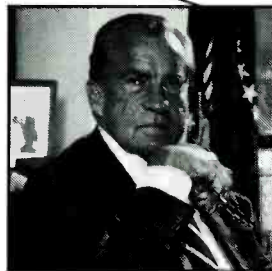
Rosalynn and I are pleased to join your family and friends in congratulating you on your 35 year career in entertainment. As one of today's most versatile performers, you have touched the lives of many people over the years. You serve as an outstanding example for aspiring artists.

We also want to take this opportunity to wish you a happy birthday. Your life has been a blessing to all with whom you have shared your friendship and talent.

With best wishes for continued success and happiness,

Sincerely,

*Jimmy Carter*



RICHARD NIXON

February 24, 1990

*Dear Johnny,*

Yours is truly the voice of America, as rich and strong as our nation itself. Mrs. Nixon and I are proud to join your countless other friends around the world to join your birthday and your 35th anniversary. As we begin a new decade, we look forward to hearing that voice of yours ringing out loud and clear when we begin a new century in ten years!

With warm regards,

Sincerely,

*Richard Nixon*

Mr. Johnny Cash



Once upon a time, in 1974, a struggling gospel quartet sat in a circle with the Man In Black in a Las Vegas hotel suite. The Man said 'don't hang your heads Boys, because there's magic here. If you quit now no one will ever know it but us. So, give it all you've got and you will be a major act someday!'

The quartet walked out of that hotel suite knowing that things would be okay, because Johnny Cash had said so.

THANK YOU, JOHN, FOR BELIEVING IN US.

*Gene* *Ken* *Quinn*  
*Quinn*

**The Oak Ridge Boys**®

# CONGRATULATIONS JOHN —

Thanks for letting Artist Consultants  
be part of the Legend for the past two decades

Jon Robin

# JOHNNY CASH

## LIVING LEGEND

(Continued from page J-3)

•**Jo Walker-Meador** of the **Country Music Assn.:** "Johnny Cash is the ideal American."

•**Connie Bradley** of **ASCAP:** "Johnny's been known worldwide as The Man in Black, but we know he has a heart of gold."

•**Guy Clark:** "Johnny Cash cares. Johnny Cash dares. Johnny Cash gives a damn."

•**Rosanne Cash:** "You sparked something in me. It was tolerance. And that's what I love about you."

•**June Carter Cash:** "He sings an honest song in an honest way and tells an honest story. He's a good man, Johnny Cash."

The next time you see him, take a good look in his eyes, especially if June, Rosanne, John Carter, Mama Carrie, sister Reba or any of the other members of his celebrated clan are around. In the midst of his craggy, stalwart, weathered features you'll see something that drives him that's soft and warm. It's something simple, yet so deep and complex—love.

Look once more and you'll see that something else. Dignity.

**W.S. Holland** came of age in the Memphis music scene of the mid-'50s alongside Johnny Cash. As part of the Sun Records group of musicians, Holland became Carl Perkins' drummer during the "Blue Suede Shoes" era. He moved to Cash's band in 1960 and has been with The Man in Black ever since. His thoughts on the man he has known for more than 35 years:

"There's not a way to describe Johnny Cash. We could talk for a year and I couldn't have said the things to describe him. Nobody can.

"Even after knowing him 35-36 years and workin' with him for 30 years, sometimes it's still a little odd just to go up to him and *talk*, you know? He just doesn't do that a lot.

"There's been a lot of times when I'll suggest things for us to do to relax after a tour, like go fishin' or this and that. But something always happens. He doesn't do enough of that.

"Even in the beginning, back at Sun Records, it was easy to see that he was gonna be different. We all worked together and got to know each other working the 200-300 mile radius of Memphis. John was always the one with the look, the one you noticed the most.

"You can't explain that look. He still has it today. It's kind of like a giant standin' on the stage. He's never lost that.

"I can't visualize him doing anything for a living except what he does. John's been able to handle it really good.

"You know, I hear and read a lot of stories about all the problems and troubles that Johnny's had. And really and truly, I never did see any of that. I've never seen him take any drugs and I've been around him 30 years.

"In other words, he's never been on a stage when he couldn't sing a song and put on a show that everybody in that audience was happy with.

"He's just as fine a human being as you can be. He's always done what he says he would do. When he says something, you can depend on it.

"Johnny's one of the most intelligent people I've ever been around. He just has a knack to be that way. I've always described him as a borderline genius. I don't know how anybody can remember as much as he does. He can remember words and knows more songs—not just his songs, but things from back in the '30s and '40s. Every word of 'em.

"I guess you could say in a lot of ways he's a strange person. He does so many things that are really funny. But he doesn't know they're funny. Little things that are just different from most people.

"He has given away more money than any 10 average people will make in a lifetime. Been that way all his life. I think he feels like it all comes back, and it always has.

"When I started in this business with him, we made an agreement on the amount of money that I'd make. And come payday, it was always more.

"I can't remember a time when he's actually told me to do anything, or to act in any way like he was actually the boss, or thought he was better than anybody else around him. I can't remember a time when he's treated anybody, me especially, like anybody that works for him. That has never changed about him.

"I don't think there's ever been anybody who's enjoyed doing anything or working for anybody for 30 years as much as I have with him. I wouldn't trade a minute of it."

Best known as the singer of the "Have Gun Will Travel" TV theme song "The Ballad Of Palladin," **Johnny Western** was Cash's concert front man, session guitarist, and traveling companion from 1958-1965. Since then he has retained his fascination and friendship with The Man in Black.

# JOHNNY CASH

His reflections on Cash's character:

"I think he's probably the most magnetic person that I've ever been around in this business. He's the most charismatic and compassionate man that I've ever been around in my life. He probably also is the most complicated man I've ever been around in my life.

"If you saw him on a stage in Las Vegas, you could surround him with 20 or 30 topless showgirls and still nobody's gonna look at anybody but him. And there are only a handful of people you could really say that about. Presley was one. Probably Sinatra. Harry Belafonte in his prime. Cash is just definitely in that category.

"I remember the first time I heard him on the radio, I damn near wrecked the car. Honest to God, I was driving down the Hollywood Freeway and they played 'Folsom Prison.' I was just totally devastated by that voice. I was all over the highway; I mean, I was just mesmerized by the guy. That simple, driving sound was so different than anything else. I couldn't wait to see a picture of him. And then he looked just like I thought he was supposed to look.

"It was November of 1958 when I started working with him. When I first met him... he was friendly, he was pleasant, he was great with people. Totally dedicated to the work, but still havin' fun. He handled the public so well. He just met everybody head-on.

"He and Vivian were married and he had bought Johnny Carson's house in Encino in the San Fernando Valley, a big, rambling, ranch-type house. It became kind of like a general meeting place for almost everybody in the [country] music business. Rosanne and the girls were young and he really was a good father. He really, really cared about the girls and did a lot of things with them back then.

"He was fairly uncomplicated at the time, but he was very deep. You know, he's terribly intelligent, an extremely high IQ. He instinctively knew upfront what he wanted and needed.

"I think the pressures started once he got to the stratosphere stage and became what probably is the biggest name country music has ever created, even surpassing Hank Williams.

"The changes were very subtle at first. Little things began to stack up as the pressure got bigger and bigger and bigger. There were so many demands on his time. He started to withdraw. I think he was seeking a little solitude.

"He started hangin' out with Elvis and picked up a couple of mannerisms that Presley was famous for.

"The low point, absolutely, was the amphetamine addiction. When that started, his marriage was deteriorating. I think he was trying to escape.

"But Johnny Cash is a survivor. Definitely. And he will continue to survive. He will pull himself up by his bootstraps because he's very, very strong. Whatever his weaknesses are, they're not weaknesses of character.

"I've seen him in the absolute bluest, deepest, darkest doldrums where he was almost impossible to be around. And I've seen him paranoid. I've seen him funny; he loves to laugh and tell jokes, especially when the ladies aren't around and he can let a few bad words slip out.

"He's written some very, very deep poetry, stuff that would make Edna St. Vincent Millay take notice. He's fascinated with that kind of writing, but he doesn't flaunt that to the public. There probably aren't two dozen people who have ever seen that stuff. And he's been doing this since childhood. So I think you're dealing with a very, very unique personality. He's just not your ordinary guy at all.

"Yet he can absolutely fit in with the ordinary guy. Here's a man who dines with presidents and on the other hand is adored by the common man. I've never seen anything quite like it. He doesn't think anything of going into a sharecropper's shack and sitting down and sharing one of his favorite foods in the world, corn bread in a mason jar with buttermilk poured over the top. But he would also fit in if the biggest producer in Beverly Hills invited him and June over to a party.

"We were over at Levenworth years ago, and I saw hardened criminals—triple murderers that you would be afraid to be in the same room with—crying and trying to touch him. They could identify so much with what he was trying to do with prison reform. They were actually bawling just trying to be next to him for a moment or two. It was like God had just walked through 'the walls,' that's what it meant to them. It was unreal. It really shook my tree.

"You know you're dealing with greatness... one of a kind."  
John L. Smith of Des Moines, Iowa, is Johnny Cash's discographer, a meticulous compiler of the Country Music Hall of Famer's recording sessions, compositions, musical accomplishments, and commercial releases. His regular job is as a telephone company employee, but he is also a student of anthropology who specializes in the Plains Indians.

(Continued on page J-23)

Tammy Wynette

Dear John,

How wonderful it is to have a friend like you! I love you!

What you have done for Country Music and the talent in Country music is unbelievable! I can't tell you how much you mean to all of us. You're one of a kind! There will never be another!

Happy 35<sup>th</sup> Anniversary!

I love you!  
T

TAMMY WYNETTE ENTERPRISES

1222 16th Ave. So.  
Nashville, TN 37212  
Phone: (615) 321-5308

# JOHNNY CASH 35th Anniversary

## THE CASH CHRONICLES

(Continued from page J-4)

listed in the accompanying box (page J-4), a strong case could be made that he has transcended his country base to become one of the most successful entertainers in any kind of music.

*'Johnny Cash is like a virus. You can't help but pay attention to him. He's a walking James Whitcomb Riley poem. When you hear him sing a song it sounds like he's saying, 'I'm glad I'm singing this song and I want you to listen.' It comes out as clear as if he's standing on the courthouse steps, pounding a hammer.'*

*Merle Travis, member, Country Music Hall of Fame*

Here are another couple of yardsticks to measure Cash's remarkable career longevity; he's been a star longer than the majority of the 1989 Country Music Assn. Award winners have been alive. Or, look at it this way: Johnny Cash was a star before Mick Jagger became a teenager.

*'Johnny and I shared a mutual interest in folk music; we both associated country and folk music. In the '60s we were maybe the only people who did. I think that Johnny Cash, in his area, made the same kind of contribution as Woody Guthrie did in his area.'*

*Hugh Cherry, West Coast DJ, MC, and scriptwriter*

You can learn a lot about our nation when you listen to the songs Johnny Cash has recorded: Songs about trail drives and railroads, prisoners and presidents, guitar players and gunslingers, steel-driving men and teenage queens. America has gone through a lot of changes since he enjoyed his first hit in the third year of Eisenhower's first term. Seven presidents have moved into the White House since then and popular music has endured more twists and turns than a drunken snake. But Johnny Cash has been at the top of his profession for all that time.

*'Cash somehow conveys gentleness and power at the same time. He always gave autographs in crowds. He showed his fans a kindness and concern that added enormously to their love for him.'*

*Clive Davis, Inside The Music Business*

How does a performer stay at the top in this slippery business for 3 1/2 decades? Here is what Johnny has to say:

*'It doesn't matter how big you get, if you don't give the people what they want to hear, they'll throw it back at you. Learning that lesson and applying it gives you what I call 'staying power.'*

But there's more to "staying power" than just telling people what they want to hear, otherwise everyone who said, "you're beautiful, I really love you, each and every one of you" would remain a star forever. Here's another Cash insight:

*'We try to give you everything we have in a concert—a slice of life, a few highs, a few lows. We sing it the way we feel it, we tell it the way we know it. We share things with you that we think you feel.'*

There's a key—"sharing things that we think you feel"—for that forges a link between performer and audience that helps dissolve the distance between the artist and his fans. A star has to have a tremendous amount of empathy to do this and when our creator ladled out the empathy Johnny Cash must have gone through the line several times. Here's what the late Mary Parker, a former House of Cash employee, once had to say:

*'He is always thinking and doing for others. You can't help loving him and his music.'*

You can call this quality being "other-directed" and it's another key to Cash's success. When his fans pay \$5, \$10, or \$20 to hear him sing, they know that he considers himself no more or less important in the mind of the creator than any one of them.

Here's a classic example of Cash's constant consideration of others, told by Lou Robin, Cash's manager and agent for the past 21 years.

*'This was oh, about 15 years ago, I guess. I was out on the road with them and they had a date in a school gymnasium. Course that meant that the locker room became our dressing room. Everyone else was out in the wings and I couldn't find Johnny. We were about ready to go on, so I went looking for him. I found him in the locker room, looking in all the lockers with a rolled-up \$20 bill in his hands. I asked him what he was doing and he told me that he was looking to find*

*the locker with the rattiest pair of tennis shoes in them. Then he was going to slide that \$20 through the slots so that the kid could buy a new pair of tennis shoes. He said, 'I only had one pair of shoes when I was growing up, just think of how excited some kid is going to be when they find that \$20 and how puzzled they are going to be about how it got there.'*

But empathy and being "other-directed" alone aren't the only answers. The truly great performers know how to transfer feelings from the stage to the seats. They are *communicators* whose voices bring their songs to life. When Johnny Cash sings "Five Feet High And Rising," you can feel your legs getting wet. When he sings about "Folsom Prison" those dark, dank walls surround you and when he tells the story of Ira Hayes, you are a Marine on Iwo Jima; you hear the sound of mortars, you smell the burnt cordite and you see Old Glory flapping in the breeze atop that bloody Asian hill.

*'Emotions are based in my songs and they're pretty well universal emotions. About pain, heartbreak, despair, disappointment, loneliness. That's not something really to sing about but when you do, and communicate to a person who's experienced that, they say, 'Hey, he knows how I feel.' As far as I'm concerned that's what performing—is—communicating those emotions.'*

*Johnny Cash to Bill Flanagan, Musician magazine, 1988*

Johnny Cash can also be seen as an "emotional engineer," for he's always building bridges in the mind. Bridges that join himself to his audience, that link old folks with young people, bridges that fuse musical styles, that solder men to women, bridges that carry people from today's torment to tomorrow's triumphs.

Johnny Cash is known all over the world as a musical legend. But, around Nashville he is equally revered for the personal attention he gives to people without number who have fallen victim to the perils of drugs, alcohol, bad company and/or the absence of a guiding light in their lives. He and his wife since 1968, June Carter Cash, have acted as surrogate father and mother to many, many people in the community. They are like batteries for the psyche: they recharge your soul, they reinforce your will, and they rebuild your con-

**THE FACE  
THAT SHAPED  
THE FACE OF  
AMERICAN  
MUSIC.**

**JOHNNY  
CASH**

*Through four decades,  
Columbia Records  
has been proud  
to be part of  
the legend  
that is  
Johnny Cash.*

\*Columbia Reg. U.S. Pat. & Tm. Off. by CBS Records Inc. ©1990 CBS Records Inc.

*Today,  
that association  
continues with  
the first great  
recording and  
concert event  
of the '90s.*

*Johnny Cash,  
Waylon Jennings,  
Kris Kristofferson,  
Willie Nelson.  
HIGHWAYMAN 2*

**COLUMBIA RECORDS  
SALUTES THE  
UNMISTAKABLE  
JOHNNY CASH.  
A PROFILE  
IN GREATNESS  
FOR 35 YEARS.**

# JOHNNY CASH 35th Anniversary

fidence.

As the new decade dawns and he celebrates the beginning of his 58th year, Johnny Cash can look forward to a schedule that's as crowded as that of someone 30 years younger. Last month PolyGram released his latest album, "Boom-Chicka-Boom," and earlier this month the second "Highwayman" project with Willie Nelson, Waylon Jennings, and Kris Kristofferson was issued. Next month he travels to Europe for a tour that includes a concert in Berlin. In July he'll be making another performing visit to Japan.

*'You see, I always have considered myself a student, still do. Never thought of it attending college) . . . I guess I just had to get my education my own way.'*

*Johnny Cash to Peter Guralnick, Country Music, 1980*  
As the world moves into the '90s, few sure things remain in our lives. There's death and taxes . . . and there's John Cash and his troupe, out there entertaining people all over the world, representing country music, Nashville, and themselves admirably and as always, being a large voice that expresses the hopes, fears, loves, and dreams of all of us. May the Lord and our own best wishes always travel with him!

*'We'll continue playing to different kinds of audiences. It's fascinating to walk through different doors, see different groups of people, to understand and feel what they react to.'*

*'Johnny [Cash] is one of the very, very few artists who appeals both to young people and to adults. He is unique, he has charisma, and he has originality. Furthermore, he will go on and on and on.'*

*Clive Davis, Oct. 18, 1969*

Author's Note: Most of the unattributed Cash quotes come from the outstanding exhibit of his life on view at the Country Music Hall of Fame Museum & Media Center in Nashville.

## CAREER LIGHTS

*(Continued from page J-4)*

60 hours of prime-time TV, which featured performers like Bob Dylan, Stevie Wonder, Linda Ronstadt, Ray Charles, Neil Young, James Taylor, Neil Diamond, Joni Mitchell, Gordon Lightfoot, Kenny Rogers, Roy Orbison, Hank Williams Jr., Dennis Hopper, Judy Collins, Charley Pride, the Oak Ridge Boys, Patti Page, and Merle Haggard, most rarely seen on TV back then.

• His 1975 autobiography "Man In Black" has so far sold around 1.5 million copies, about 300,000 in hardcover.

• He is one of the very few people in the history of music to sell more than 50 million records.

• He has placed at least two singles on the country charts for 35 consecutive years, including an amazing 25 hits between 1958 and 1960.

• He produced and co-scripted a movie about the life of Jesus, "Gospel Road," and filmed it in Israel. The film is distributed by Billy Graham's organization and is still in great demand today.

• He has starred in four additional theatrical films including one of the last great westerns, "A Gunfight," with Kirk Douglas. In addition, he has been a featured star in seven TV movies including "The Pride Of Jesse Hallam," a hard-hitting, poignant story of one man's struggle against illiteracy. The show has proven to be a valuable tool in the battle against illiteracy.

• He has posted over 130 hits on the Billboard country singles chart, more than anyone in history, except George Jones. (Discounting duets by both men, Cash's total exceeds Jones.)

• He has won over two dozen songwriting awards from BMI; two of his songs, "Folsom Prison Blues" and "I Walk The Line" have earned million-performance citations from BMI.

• Over a hundred acts have recorded Cash's "I Walk The Line."

• He has toured extensively for 35 years on a scope far beyond the normal tour bus routine of U.S. honky-tonks, state fairs, and showrooms, Hundreds of thousands of fans in Ja-

pan, Australia, New Zealand, and throughout Europe have seen the Johnny Cash Show. He has toured in Vietnam and, through the U.S. State Department, he has appeared in concert in many Eastern European nations such as Hungary, Poland, and Czechoslovakia.

• He has fathered four daughters (Rosanne, Tara, Cindy, and Kathy) and a son (John Carter), all of whom have performed with him at one time or another. In addition, Rosanne has become one of country music's top singer-songwriters.

• Cash's influence on younger musicians in the rock/pop field is as strong as it was in the '60s: A group of European musicians last year released "Til Things Get Brighter," an album 100% composed of Johnny Cash covers by such acts as Michelle Shocked and Marc Almond. In addition, fresh recordings of Cash classics like "I Still Miss Someone" and "Big River" have recently been made by Stevie Nicks and the Beat Farmers.

JOHN LOMAX III

CONGRATULATIONS  
ON 35 YEARS  
OF SUCCESS

THANKS FOR ALL THE,  
"Goodnight Bill Walkers"

Bill & Jeanine Walker

THANKS FOR THE  
INSPIRATION

With Love, Rosanne

# Congratulations

## JOHNNY CASH on your 35 years!

Johnny Hayes  
Newman, Hayes & Dixon Insurance  
361 West Main Street  
Hendersonville, Tennessee 37075

# JOHNNY CASH 35th Anniversary

## THE CASH COLLECTION

(Continued from page J-10)

picture of the same name starring Gregory Peck and Tuesday Weld.  
"Little Fauss And Big Halsey" (CBS)—Soundtrack for the motion picture of the same name starring Robert Redford.  
1971

"The Sound Behind Johnny Cash" (CBS)—Instrumental album by the Tennessee Three (Marshall Grant, W.S. Holland, and Bob Wootton).

"Man In Black" (CBS)

"Sings Hank Williams" (w/Jerry Lee Lewis) (Sun Int'l)—This is not a duet album but features Cash on side one and Jerry Lee Lewis on side two.

"The Man, The World, And His Music" (2 LPs) (Sun Int'l)

"The Johnny Cash Collection" (CBS)

"Understand Your Man" (CBS)

"Original Golden Hits—Vol. Three" (Sun Int'l)  
1972

"A Thing Called Love" (CBS)

"Give My Love To Rose" (CBS)

"America" (CBS)—Some of the material included in this tribute to America album was originally intended only for the Apollo 14 space flight. However, it was decided to use it on this album. This album also includes a song titled "Big Foot" which was written by Cash as he rode through the South Dakota Badlands immediately following a tour of the Wounded Knee Battlefield in December 1968.

"Travelin' Minstrel Band" (Carter Family) (CBS)—Cash appears as a guest artist on this Carter Family release and is included on two songs.

"The Johnny Cash Songbook" (CBS)

"The Johnny Cash Family Christmas" (CBS)—This album includes songs by the Statler Brothers, Carter Family, Tommy Cash, Carl Perkins, and producer Larry Butler.

"Jesus Sound Explosion" (Explo)—Cash is included with "I See Men As Trees Walking" and was recorded live in June 1972 in Dallas, Texas during Expo '72 for the Campus Crusade for Christ organization.

"Evangel Temple Choir" (Ezra)—Cash appears on "Amazing Grace." This Ezra label was created by Cash for this album release and a later single release of his own "Man In White." The Evangel Temple Choir was used as background on several Cash releases.  
1973

"Any Old Wind That Blows" (CBS)

"Gospel Road" (2 LPs) (CBS)—Soundtrack from the Cash written and produced film of the same name depicting the life of Jesus.

"Johnny Cash And His Woman" (CBS)

"Sunday Morning Coming Down" (CBS)

"Ballads Of The American Indian" (CBS)—This is basically a reissue of "Bitter Tears" from 1964 with a more contemporary album photograph. CBS replaced "Custer" with "Big Foot" for this release.  
1974

"Ragged Old Flag" (CBS)—The title song from this album was recorded live at the House of Cash on Jan. 28, 1974 at a luncheon for CBS Records. It was reissued as a single in 1989 as a result of the Supreme Court flag-burning ruling.

"Five Feet High And Rising" (CBS)

"Three Generations" (CBS)—Cash produced this album which includes Mother Maybelle and her daughters and grandchildren.

"The Junkie And The Juicehead" (CBS)—This album, released in September 1974, includes one song each by Rosanne Cash, Carlene Carter, and a duet with Cash and Rosey Nix. Rosanne and Carlene have gone on to music careers of their own.

"At Ostraker Prison" (CBS)—Another live prison performance by Cash, this one at Ostraker Prison in Stockholm, Sweden on Oct. 3, 1972 and only released in Europe but not until December 1974. The concert was filmed and shown in Europe by Granada TV.

"Live At SPE-E" (Key)—Recorded at Wembley Stadium in England in September 1973 and released only in Europe.  
1975

"Children's Album" (CBS)

"Precious Memories" (CBS)—Cash dedicated this collection of religious music to the memory of his brother Jack who died as the result of an accident in a high school classroom.

"John R. Cash" (CBS)

"Earl Scruggs Anniversary Album—Vol. One" (CBS)—Cash appears as a guest artist on three songs.

"Look At Them Beans" (CBS)

"Appalachian Pride" (w/June Carter Cash) (CBS)—Cash produced this June Carter Cash album.  
1976

"Old Fashioned Down Home" (Oak Ridge Boys) (CBS)—Cash is a guest artist on one cut.

"Strawberry Cake" (CBS)—Recorded live during two shows at the Palladium Theater in London, England. During one of the performances the theater had to be evacuated because of a bomb threat.

"Earl Scruggs Anniversary Album—Vol. Two" (CBS)—Cash appears as a guest artist on two songs.

"One Piece At A Time" (CBS)

"Bob Luman—Alive And Well" (Epic)—Cash produced this album for the late Bob Luman. Rumor has it that Waylon Jennings provided background vocals on several songs on this album.  
1977

"Last Gunfighter Ballad" (CBS)

"The Rambler" (CBS)

"Destination Victoria Station" (CBS)—Special promotional issue for the Victoria Station restaurant chain. Contains some reissues of past material.

"Nashville Sunset" (w/Bob Dylan) (Bootleg)—This is a bootleg release from the Cash/Dylan session of Feb. 18, 1969 and is slightly different in content from the one below.

"Cash/Dylan" (Bootleg)—Second bootleg release from the Feb. 18, 1969 session.

"The Boy From Arkansas" (6 LPs) (Bootleg)—This is a set of six bootleg albums, four of which are made up of actual soundtracks

**Baptist Hospital**  
NASHVILLE, TENNESSEE

February 1990

Dear Johnny,  
Congratulations on your 35 successful years in the music business, and on this special tribute from *Billboard*. You certainly deserve every good thing they say about you.

Few entertainers have made so many toes tap or so many hearts throb through the magic of their music.

You are indeed a star among stars and we are proud to count you as a friend, a good Christian and a great American.

Best wishes to you on this momentous occasion from all of your many friends at Baptist Hospital in Nashville. Happy Birthday!

Sincerely,

*C. David Stringfield*

C. David Stringfield  
President

2000 Church Street • Nashville, Tennessee 37236

# JOHNNY CASH 35th Anniversary

rom Cash's ABC-TV series, one is the soundtrack of a BBC radio broadcast and one is a collection of previously released material.

**"The Sun Story—Vol. One—Johnny Cash" (Sun Int'l)**  
1978

**"The Unissued Johnny Cash" (Bear Family)**—This European release contains all previously unissued early CBS masters with the exception of two songs recorded in German which were originally released in Europe as a single.

**"I Would Like To See You Again" (CBS)**—This album includes a brief appearance by Cash's son, John Carter Cash, on "Who's Gene Autry." In 1988 the two would duet again on "Water From The Wells Of Home."

**"Greatest Hits—Vol. Three" (CBS)**—This album includes two duets with Cash and Waylon Jennings originally issued as a single. The Cash-Jennings friendship goes back to the mid-1960s.

**"Gone Girl" (CBS)**

**"Johnny Cash—Superbilly" (Sun Int'l)**

**"The Original Johnny Cash" (Sun Int'l)**

1979

**"Johnny And June" (Bear Family)**—This European album includes several previously unissued early CBS masters including the first duet ever with June Carter, "How Did You Get Away From Me." Two additional Cash songs in German are included as well.

**"Ernest Tubbs—The Legend And The Legacy" (2 LPs) (First Generation)**—Cash, as well as a number of other artists, overdubbed various songs on this double-album package without the knowledge of Ernest Tubbs. Cash did two.

**"Johnny Cash's Silver Anniversary Album" (CBS)**—This album included "Ghost Riders In The Sky."

**"Tall Man" (Bear Family)**—This European album includes several previously unissued early CBS masters including two songs in German.

**"A Believer Sings The Truth" (2 LPs) (Cachet)**—This double gospel album is perhaps Cash's most ambitious venture aside from the "Gospel Road" film and soundtrack. It took the better part of six months in 1979 to complete with some very extensive overdub sessions. It also became a family project, of sorts, with Cindy and Rosanne Cash and son-in-law Rodney Crowell appearing on several cuts.

**"B.C. Goodpasture Christian School" (BCG)**—Cash did this album with the band and orchestra of the Goodpasture Christian School where John Carter Cash was attending at the time.

**"Johnny Cash Sings I Walk The Line" (Sun Int'l)**—These four albums are reissues of the SHARE releases from 1970.

**"Johnny Cash Sings Folsom Prison Blues" (Sun Int'l)**

**"Johnny Cash—The Blue Train" (Sun Int'l)**

**"Johnny Cash Sings The Greatest Hits" (Sun Int'l)**

**"The Stars Come Out On Sesame Street" (Children's Television Workshop)**—Cash is included as guest artist with two songs.

1980

**"Rockabilly Blues" (CBS)**—This album marks the return of Jack Clement as a producer for Cash's sessions. They originally had worked together in the early Sun days. Clement has appeared as a musician on several of Cash's sessions prior to this album, however.

**"Classic Christmas" (CBS)**

**"The Legend Of Jesse James" (A&M)**—This is a concept album with Cash appearing as Frank James. He later appeared in a made-for-TV movie playing Frank James with Kris Kristofferson as Jesse James. Cash appears on four songs.

**"Take A Little Time" (Curly Seckler, Nashville Grass, and Marty Stuart) (CMH)**—Cash appears as a guest artist on two songs.

**"Roses In The Snow" (Emmylou Harris) (Warner Bros.)**—Cash appears as guest artist on one song.

1981

**"The Baron" (CBS)**—A music video was made from the title song.

**"Encore" (CBS)**

1982

**"The Dukes Of Hazzard" (CBS)**—Cash is included with one song, "The General Lee."

**"The Survivors" (CBS)**—This is a live performance of a Stuttgart, West Germany show from April 23, 1981. During the show Carl Perkins and Jerry Lee Lewis, former Sun label mates of Cash's, appeared unexpectedly and joined Cash on stage.

**"Johnny Cash" (3 LPs) (Time-Life)**—This is three-record set, released by the Time-Life Corp., included one previously unissued CBS master, "The Frozen Logger."

**"The Adventures Of Johnny Cash" (CBS)**

**"The Big Hits" (CBS)**

**"At Ostraker Prison" (reissue) (Bear Family)**

**"Busy Bee Cafe" (Marty Stuart) (Sugar Hill)**—Cash is included as a guest artist with Doc and Merle Watson and does three songs.

1983

**"Johnny 99" (CBS)**—This album includes two songs written by rock legend Bruce Springsteen, "Highway Patrol" and "Johnny 99." The latter was also a music video.

**"Star Spangled Country" (Sparc)**—Cash appears as guest artist singing "The Love That Never Failed," a previously unissued master.

**"Bill Monroe's Friends" (MCA)**—Cash appears as guest artist on one song.

**"Love Me Tender" (Julie Andrews) (Julie)**—Cash appears as guest artist on one song.

**"Koncert V Praze (In Prague—Live)" (CBS)**—This is a live performance from April 11, 1979 in Prague, Czechoslovakia. However, for whatever reason, it was not released until 1983 and then only in Europe.

1984

**"The Sun Years" (5 LPs) (Sun Int'l)**—This is a five-record set released by Charly Records in Europe and is made up of original Sun material. Included are original versions, alternate takes, and previously unissued material from the Sun days. A booklet containing many early photographs is also included. The highlight of this package is perhaps the previously unissued "One More Ride" (pre-CBS version) and "Leave That Junk Alone."

**"I Believe" (Arrival)**—This gospel album includes four previously unissued songs.  
(Continued on page J-20)

Dear John,

For the past 15 years I have organised festivals and tours overseas for countless Country Music stars. But for the past decade I have had the privilege and pleasure of bringing to Europe a legend..... Johnny Cash.

I love you and salute your 35 years in our industry.

Trisha.

TW  
I

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# JOHNNY CASH 35th Anniversary

## THE CASH COLLECTION

(Continued from page J-19)

unissued songs from the 1979 "marathon" sessions.

"Super Jammin'" (Earl Scruggs) (CBS)—Cash appears as guest artist on one song.

"Bitter Tears" (revised edition) (Bear Family)—This European re-issue also included "Big Foot" and "Old Apache Squaw" and the album sleeve shows photographs of Cash's 1968 tour of the Wounded Knee Battlefield in South Dakota.

"Friendship" (Ray Charles) (CBS)—Cash appears as guest artist on one song.

1985

"Highwayman" (w/Willie, Waylon and Kris) (CBS)—This album includes "Big River" and uses the long-omitted verse that was cut at

the original Sun session, Nov. 12, 1957, because of length. The title song was also a music video.

"I Will Dance With You" (Karen Brooks) (Warner Bros.)—Cash appears as guest artist on one song.

"Rainbow" (CBS)—Includes Waylon Jennings with some background vocals.

1986

"Sweet Mother Texas" (w/Waylon Jennings) (RCA)—Cash appears as guest artist on one song.

"No More Night" (Glen Campbell) (Word)—Cash appears as guest artist on one song.

"Heroes" (w/Waylon Jennings) (CBS)—This is Cash's last album on CBS, ending an association that began in 1958. CBS did, however, release a double album of previously issued material in April 1987.

"Class of '55" (w/J.L. Lewis, R. Orbison, C. Perkins) (Mercury/

PolyGram)—The four former Sun Records label mates returned to Memphis to record this album.

"Believe In Him" (Word)—Jessi Colter (Mrs. Waylon Jennings) duets with Cash on "Old Rugged Cross."

"They Came To America" (Word)—Cash appears as guest artist on one song.

"Take The Long Way Home" (John Schneider) (MCA)—Cash appears as guest artist on one song.

"A Matter Of Life" (David Allan Coe) (CBS)—Cash appears as guest artist on one song.

"The Sun Years" (11 LPs) (Bear Family)—This European 11-record box includes various original Sun artists. The Cash material includes some alternate takes of previously released material.

"The Sun Story" (Rhino)

1987

"The Vintage Years: 1955-1963" (Rhino)—A collection of previously released original Sun and CBS material.

"Johnny Cash—Columbia Records 1958-1986" (2 LPs) (CBS)—This two-record set was released by CBS Records shortly after Cash left the label for Mercury/PolyGram and includes an alternate version of "You Dreamer You" never used before.

"Johnny Cash Is Coming To Town" (Mercury/PolyGram)—This is Cash's first album release on the Mercury/PolyGram label, April 1987. It includes an Elvis Costello-written song, "The Big Light," showing Cash's musical versatility. Two music videos were made using "Six Tons" and "Let Him Roll," the latter with Waylon Jennings.

"Wildwood Flower" (Carter Family) (House Of Cash)—This was released only on cassette by the House Of Cash label with Cash providing background vocals on several of the songs similar to his earlier participation on the "Keep The Sunnyside" Carter Family album in 1964.

"We The People" (Folk Era)—Cash is included with a narration throughout, along with four previously released songs. This was only released on CD.

1988

"Amazing Grace" (JoAnne Cash Yates) (Jana)—This is a cassette only of Cash's sister. The two do a duet on the title song.

"Wildwood Flower" (Carter Family) (Mercury/PolyGram)—This is a cassette-only reissue of the above House Of Cash label release only now on Mercury/PolyGram. In Europe, however, it was re-

*John, you are an inspiration to both of us.*

Paul & Emmylou

*Congratulations, Johnny, on your  
first 35 th.*

*Love,*

*Anne Murray*



# JOHNNY CASH

leased by Mercury/PolyGram as an album.

"Classic Cash—Hall Of Fame Series" (Mercury/PolyGram)—For this album Cash remade 20 songs from the early Sun and CBS days. It was initially intended as a European release but was also issued in the U.S. to coincide with the Country Music Hall of Fame exhibit honoring Johnny Cash.

"Water From The Wells Of Home" (Mercury/PolyGram)—This album includes a number of guest artists among whom are Paul and Linda McCartney. Cash also does two duets with his son John Carter Cash.

1989

"Joanne Cash Yates Live" (Jana)—This is a music and video cassette of a live performance by Cash's sister during which he sings four songs.

"Will The Circle Be Unbroken, Vol. 2" (2 LPs) (Nitty Gritty Dirt Band) (Universal)—Cash appears as a guest artist on two songs. The title song was also a music video.

"Johnny Cash—The Spoken Word New Testament" (Thomas Nelson Organization)—A 14-cassette package of Cash reading the New King James Version of the New Testament.

1990

"Boom-Chicka-Boom" (Mercury/PolyGram)—This album is basic Johnny Cash highlighted by "A Backstage Pass To A Willie Nelson Concert," the classic "Cat's In The Cradle," and "Farmer's Almanac."

"Highwayman 2" (w/Willie, Waylon and Kris) (CBS)—This is a follow-up to the first album released in 1985.

**CREDITS:** Executive Editor, Hugh Waddell; Special Issues Editors, Ed Ochs & Robyn Wells; Editorial by Robert K. Oermann, music writer, historian and reporter with The Tennessean in Nashville, John Lomax III, music writer and manager in Nashville, Gerry Wood, Billboard's Nashville GM, and Louis B. Robin, President of Artist Consultants Productions Inc., Los Angeles; Discography by John L. Smith of Des Moines, Iowa; Photos courtesy of House Of Cash; Cover & design, Steve Stewart; Cover photo by Alan Messer.

CONGRATULATIONS, JOHNNY  
on your  
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## JOHNNY CASH

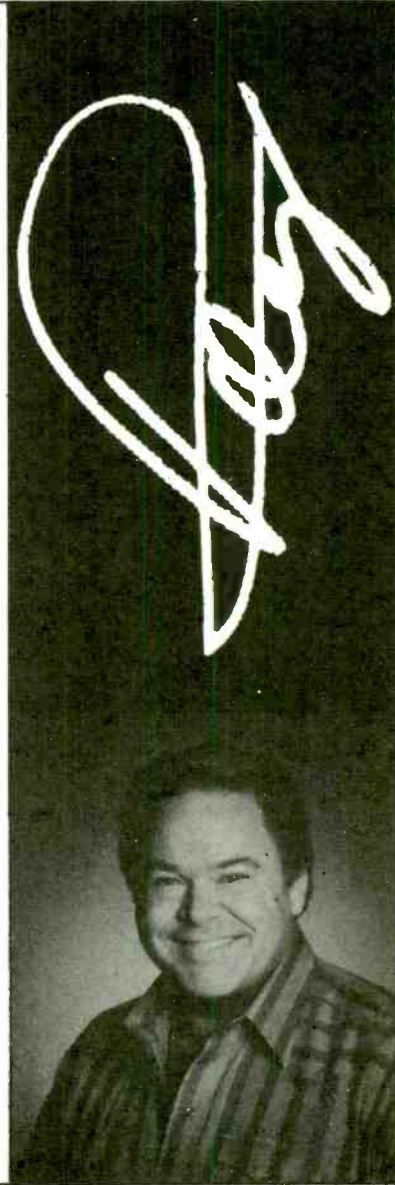
Congratulations Johnny of Your 35th Anniversary and on Your Birthday!  
From the Citizens of Hendersonville, Mayor Montie Davis,  
and the Board of Mayor and Aldermen



Another Dear John Letter;

I have known all the  
Johnny Cash's in the  
past, I like this one  
the best.

Congratulations  
& Love



Credit  
where credit  
is due.  
and CASH,  
anytime!

Congratulations,  
Johnny,  
on the legend  
you've created—  
one piece  
at a time.



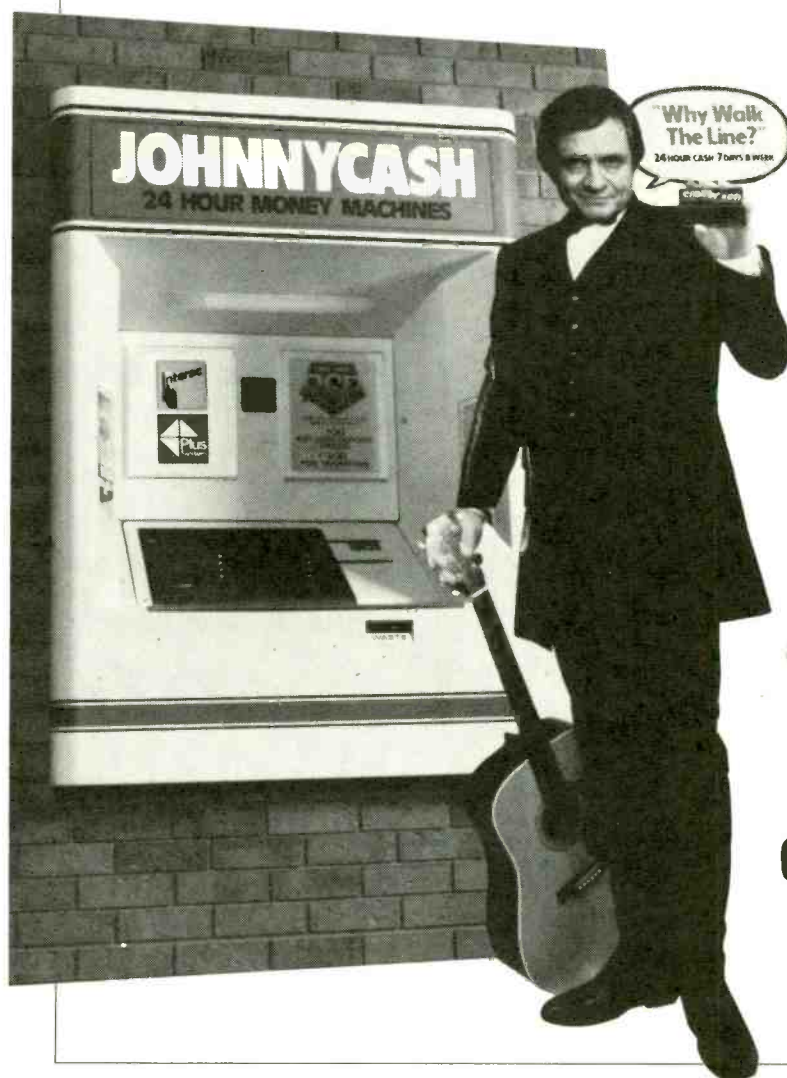
*Free International*

Buddy Killen • Donna Hilley

JOHN,  
HAPPY 35 YEARS

AND HERE'S TO  
MANY MORE  
I'M PROUD TO HAVE BEEN  
PART OF IT.

YOUR FRIEND,  
LARRY BUTLER



**JOHNNY'S  
BIG IN  
BANKING,  
TOO!**

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'Cash' in the 90's!"*



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## LIVING LEGEND

(Continued from page J-15)

"I have seen John sing 'Ira Hayes' to a gymnasium filled with Sioux Indians.

"I have seen him bring an obviously inebriated Indian, who appeared ready to charge the stage one night in Rapid City, to a complete standstill and almost draw himself to attention when John started 'As Long As The Grass Shall Grow.'

"I was with John in December 1969, when he finally got to tour the Wounded Knee Battlefield. Before the tour we all crowded into a small trading post at the foot of the hill where the mass grave was located. John made some comment about how it was too bad he did not have a guitar so he could put on a show right there. From somewhere someone produced an old beat-up guitar and there in that small log cabin trading post in a remote part of South Dakota stood Johnny Cash doing 'I Walk The Line,' 'Folsom Prison Blues,' and 'Jackson' with June for a handful of Indians.

"Following that, we were all given a history lesson by the descendants of the many Sioux who were buried on the hilltop on Pine Ridge. And given in such detail, one could almost hear the gunfire, the men yelling encouragement, the women and children crying, the death, the dying.

"And it was as John, June, and I drove through the Badlands following the tour that I witnessed the birth of the song 'Big Foot' that would eventually appear on his 'America' album.

"The road we took followed the same route Big Foot and his Miniconju band used in 1890. June slept in the back seat as we drove silently through the country. At times, John would ask me some historical facts about the events surrounding Wounded Knee and he would write on a piece of paper and then put it back in his pocket. Then silence followed again, followed by more questions and more note taking. Finally, when we arrived at the airport, John informed June and myself that he had written a song about the events of Wounded Knee.

"And with only the slap of his hand on his leg to keep time, he sang us the song 'Big Foot.'

"They are just black and white song titles and albums on the printed page . . . but each has its own story and memory for me. Imagine the memories John must have after 35 years writing and recording, traveling, and performing."

## GLOBAL AMBASSADOR

(Continued from page J-8)

cy exchange was blown up (where Johnny had been only two hours earlier).

Another time the show played at a country festival in downtown Belfast where not only did the fans come dressed as cowboys carrying six-shooters, but you could buy all of the above paraphernalia at souvenir stands around the inside of the building. During the Cash segment of the show, these people were shooting what was hoped were blanks in their revelry. Most of those on stage thought they were hearing fireworks. Johnny knew better, but it didn't affect his show. The greatest fear was that someone might use live ammunition intentionally, because when a show is taking place in a "war zone" anything goes. The length of the show and the subsequent exit from the building through the fans was interminable to those of us who had security responsibility, but all ended without incident.

Poland: In the summer of 1987 Johnny and the show were invited to be the stars of the famous SOPOT Folk Festival in Gdansk, Poland. The entire show was televised live on Intersvision Network throughout all of Eastern Europe and Russia.

We visited the home of Solidarity at the Gdansk shipyard and "secretly" arranged a meeting with Lech Walesa at his church in Gdansk the Sunday morning after the show. But, the government sponsors found out about our plan and said that no other American artist would be allowed in Poland for the next 10 years if we went, as it would be a great embarrassment for the concert agency. So, Johnny sent his profound regrets to Lech and told him that he (Johnny) had said, "Long Live Solidarity!" to a cheering throng in broken Polish at the show the night before and sent along his wholehearted encouragement.

England: England has been a never-ending pipeline of Johnny Cash interest and excitement over the years, through the myriad festivals, television shows, and major theater appearances, whether before the man on the steet or royalty. One never knows what industry giants will show up as surprise performers at a Cash concert. Witness last year at Royal Albert Hall when Elvis Costello and Nick Lowe joined in on the live stage fun. Another interesting day in the life of "Cash On Tour In England" was when John and June spent a day with Paul McCartney at his studio recording "Moon Over Jamaica" for the recent Cash Mercury album, "Water From The Wells Of Home." This song was written a few months earlier with the parties sitting on the veranda of the Cash estate in Montego Bay, Jamaica while on holiday.

International performers always enjoy the adventure of accumulating gold and platinum records from as many countries as possible. Based on the population of a given country, the qualifications for being awarded these records are based on varying sales quantities. For instance, in Sweden, Johnny has a platinum record which was earned for selling 100,000 units for the "Folsom Prison" album. Their platinum records differ from the gold not by color but by the fact that it has a diamond inserted in the center of the record where the spindle normally goes. In Eastern Europe whatever records sales license arrangements are made by the labels from the West, i.e. CBS, they cannot be paid in Western currency. Hence, if a label is lucky they might get paid in art work or possibly Indian Rupees, but it is a matter of barter. Therefore, when Johnny Cash received a gold record for his sales in Czechoslovakia at a formal presentation ceremony, it was pointed out that unfortunately there were no royalties for him to spend along with this honor unless he cared to use such royalties toward a local vacation. It can safely be said that gold records in the Eastern bloc are an honor in the truest sense of the word.

Johnny Cash enjoys international acclaim, not just as a country singer, but as a great American entertainer to many who don't differentiate the term "country" from their world of music. But wherever Johnny goes, he portrays an American who promotes America's folk music, believes in God,

(Continued on page J-24)



*John,*

*You've been our inspiration  
for over 35 years.*

*KEEP ON INSPIRING!*

*Love, Hank Williams Jr.  
and Merle Kilgore*

## GLOBAL AMBASSADOR

(Continued from page J-23)

and, where it is most appropriate, pleads for peace and understanding from the stage even if it is in some foreign language from which he learned the few vital words.

Next stops in the odyssey: Iceland and Romania in March. But there's still no place like America!



**JOSHUA CASH GATLIN AND I  
THINK YOU'D BE A GOOD MAN TO RIDE THE RIVER WITH.**

**KEEP THE FAITH**

Larry Wayne and Joshua Cash

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ELIZABETH TAYLOR

February 24, 1990

Dear Johnny,

You have always been a good and loving friend, not only to me, but to all the people you have touched with your goodness and honesty.

May your Birthday be filled with the true spirit of love and kindness, that you so unselfishly give, time after time.

Happy Birthday!

All my love,

  
Elizabeth Taylor

## THE CASH RECORD

(Continued from page J-6)

these guys to meet him backstage, and it was like they had met God... This is obviously going to give us a marketing angle at some point—and we'll probably work a couple of cuts off this album at college and alternative radio."

Be it college or country, alternative or adult contemporary, the man in black is one hell of a gold and platinum writer and performer. Other Cash-written gems include "Get Rhythm," "Big River," the Irish hit "40 Shades Of Green," "Five Feet High And Rising," and a masterpiece if there ever was one—"I Still Miss Someone."

As much as Cash has boosted his profession by his singing and writing, the result still can't touch what he has done for others. Not only did he have open ears for newcomers like Kristofferson, he had an open heart. He could sing and write with Bob Dylan—and somehow Dylan came away the better for it by recording his remarkable "Nashville Skyline" album that included the Cash/Dylan duet "Girl From The North Country." With songs about Ira Hayes and, more recently, ominous environmental situations ("Don't Go Near The Water" from "Boom-Chicka-Boom"), Cash proves he not only has an open heart, but an open soul and a timeless social and humanitarian conscience.

And that's what gilds the Man in Black and paints his future in platinum and those rare colors reserved for only the chosen few. Of all the heroes and heroines of American music, Johnny Cash deserves the rainbow.

**HAPPY BIRTHDAY,  
JOHNNY CASH...**

*and congratulations on 35 dazzling years  
in the showbiz ring of fire! Love and good  
wishes to you, June, and your whole family.*

**STEPHEN AND TABITHA KING**

Speaking for all the  
underdogs, outlaws,  
and outcasts you've  
inspired and encouraged,  
thanks for giving us something  
to live up to.

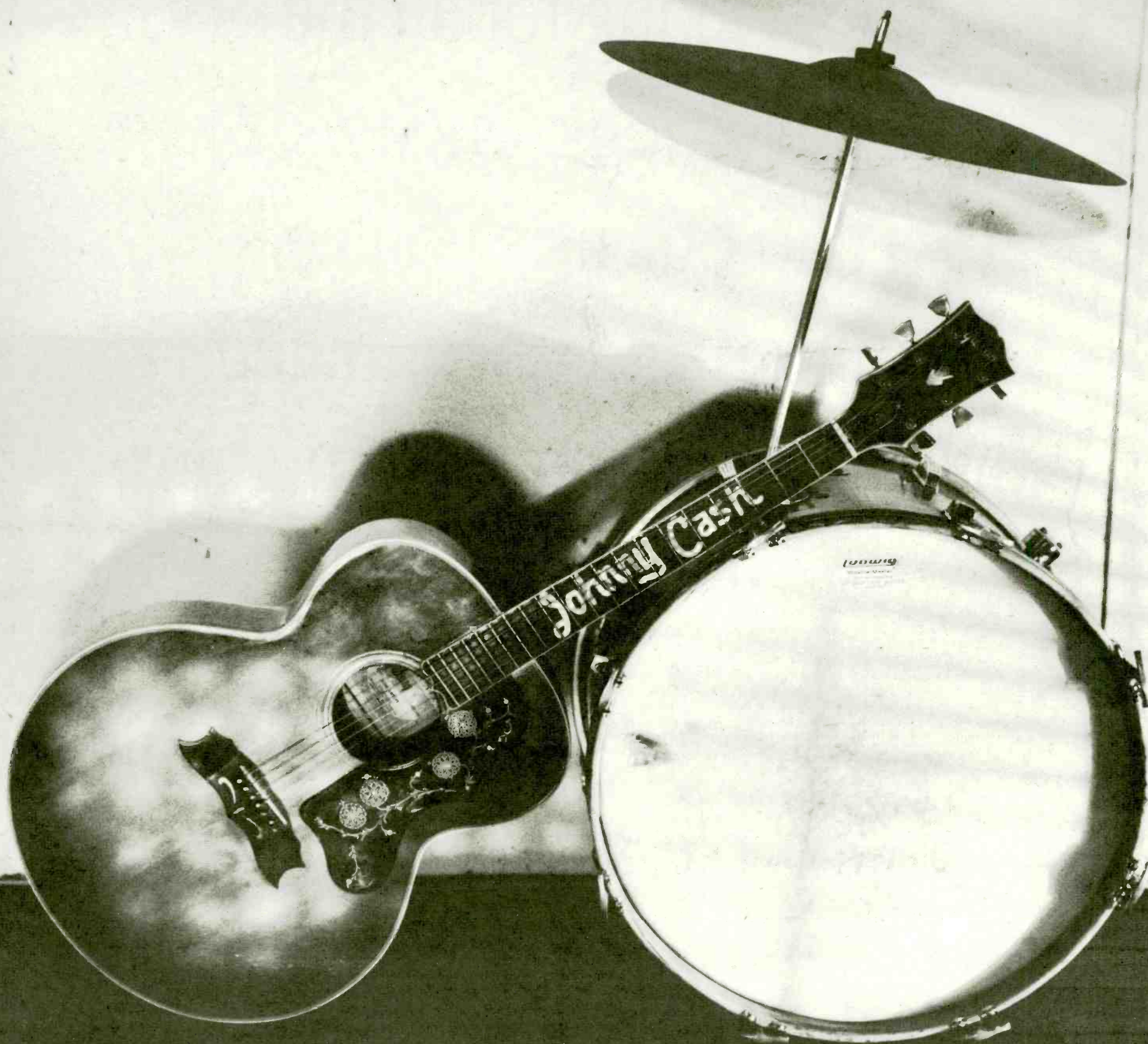


God bless you, brother

*Kris Kristofferson*

**KRIS KRISTOFFERSON**

WHAT DO JOAN BAEZ, GRANPA JONES, THE BEAT FARMERS, ROSANNE CASH, STEVIE NICKS, MARTY STUART,  
RY COODER, EMMYLOU HARRIS AND DWIGHT YOAKUM HAVE IN COMMON?



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**He's Henry The Fifth, He Is.** Actor/director Kenneth Branagh, center, who stars in the film "Henry V" and is managing director of Renaissance Films, which produced the movie, meets with CBS U.K. chairman/Renaissance director Paul Russell, right, and Renaissance Films chairman Stephen Evans, left. The three successfully concluded a deal for CBS to acquire a 15% shareholding in Renaissance.

## Tower, HMV Cast Eyes On France

PARIS—The decimation of the French record retailing base over the last decade, the dramatic renaissance of the French record industry post-1988, and the spectacular success of the 21,500-square-foot Virgin megastore on Paris' Champs-Élysées are factors that make France a prime target for record chains in the U.S. and U.K. seeking to open up in Europe.

Tower Records in America and HMV in the U.K. both have plans to open stores in Paris and in other French cities, but a major hurdle still to be negotiated is that of finding prime sites at affordable prices.

Russ Solomon, head of the Tower Records chain, says he has made two trips to Paris to look for a suitable location. "But to find a site which would enable us to compete realistically with FNAC [a leading music, book, and electronics retail chain] and Virgin is extremely difficult," he

says. "The problem is that most buildings in the fashionable areas are held on long-term leases. You can acquire the lease, but it usually involves a huge premium—anything from \$5 million-\$10 million."

Solomon has also looked at the possibility of opening a Tower store in Milan, Italy, but describes the rents as "impossibly high to my way of thinking."

For Britain's HMV chain, expansion in France is the No. 1 priority. "Certainly we are encouraged by the Virgin experience," comments chief executive Stuart McAllister, "but we were looking at France even before Virgin opened up in Paris. At present we have European outlets outside the U.K. in Ireland and Denmark. France is our next objective because we have studied the market there and we are aware of its great potential."

Like Tower, HMV's first target is

## SUISA: We Can't Fight Record-Biz Battles Swiss Assn. Says IFPI Must Attack Piracy

■ BY MIKE HENNESSEY

ZURICH, Switzerland—SUISA, the Swiss authors' society, which has been under attack from the international record industry for licensing compact disks that are allegedly copies of copyright recordings, says, in effect, that it is not SUISA's job to fight the record industry's battles.

"We can only work within the Swiss copyright law," a Feb. 7 press statement said, "and our sole concern is to see that our members are remunerated for the use of their copyrights."

"The Swiss law does not protect producers' or artists' rights. But artists have a remedy against piracy under the law protecting the unauthorized exploitation of their personality; and producers have a remedy under the law of unfair competition."

Paris, and the company has already opened an office in the French capital at parent Thorn-EMI's Europhane premises. Heading it is Patrick Valent-Falandry, whose primary task is finding a suitable location. But, also like Tower, HMV has discovered that the ideal premises in Paris are difficult to come by at less than astronomical prices.

"However," says Stuart Morgan, HMV's European managing director, "we will be extremely disappointed if we don't have an HMV store operating in France before the end of this year—even if it's not in Paris."

HMV is contemplating a minimum investment of \$1.6 million and a minimum area of 10,000 square feet for its first store. Its long-term plans are for stores in the 10 major provincial cities.

"Unlike Virgin and FNAC, which are multimedia stores, our policy is to focus on the fashionability of music and to specialize in audio and video software with a good depth of catalog," says Morgan. "We want to create in our French outlets the exciting ambience that exists in our Oxford Street stores in London. The French retail scene has become moribund but, given the right environment, there is no reason why the French people should show any less propensity to buy music than our clientele in Britain."

"Furthermore," adds Morgan, "we know that the French record industry is very eager to see more sophisticated retail outlets opening up because the lack of exciting, imaginative stores is clearly a limiting factor where sales are concerned."

"In the last few years the supermarkets and hypermarkets, whose businesses are price-driven, have tended to dominate the French record retail scene. We believe that the provision of more dedicated music stores will provide a great boost to sales in France."

HMV has plans for further overseas expansion in the Scandinavian and Benelux territories, Italy, Spain, and the U.S.

The SUISA statement also warned that the presence of a SUISA logo on a CD was not a guarantee that the record was legitimate. It accused the International Federation of the Phonographic Industry (IFPI) of being "criminally inactive" in dealing with the problem of pirate CDs and it claimed that the IFPI, in its complaints to SUISA, had presented no evidence of producers' rights violations that would justify taking the matter to court.

The press communique said that it was SUISA's concern to see rights respected, "especially in the interests of the consumer who has no way of knowing whether or not the disks they buy are legitimate or otherwise."

Meanwhile, the IFPI's legal adviser and anti-piracy coordinator, Ian Haffey, has identified the Starlite CDs offered for sale by Swiss mail-order house B&H Sound Media—and returned to the supplier after IFPI protests (Billboard, Feb. 17)—as having been manufactured by the Austrian plant of Koch Digitaldisc in Elbigenalp.

Gerhard Pabst, plant manager, told Billboard that the CDs—mostly triple-disk compilations featuring the Rolling Stones, Simon & Garfunkel, Tina Turner, Ray Charles, Fats Domino, the ELO, Julio Iglesias, the Jacksons, and Leonard Co-

hen, and offered at 18.90 Swiss francs (\$12.60) a set—were manufactured for Walter Gurtler's Milan, Italy-based Starlite label.

Koch reportedly was introduced to Gurtler by one of its regular Swiss customers toward the end of 1988.

"We checked the repertoire with SUISA and were told it had been cleared," said Pabst. "We manufactured the CD sets as part of an order from our Swiss clients for 1.5 million pieces. There were probably around 200,000 Starlite units."

"Then, in October last year, as a result of information we received from the IFPI, we stopped manufacturing the Starlite product and returned all the masters and other material to the company. This was at the beginning of December and we have done no further work for Starlite since."

Pabst added: "We are anxious to cooperate fully with the IFPI in its efforts to protect producers' and artists' rights. After all, we are a record company, too—20% of our output is of our own product—so we have a vested interest in eradicating piracy."

Pabst said that with almost 100 customers, ordering quantities ranging from 1,000 CDs a year to millions, it was not easy to check the legitimacy of all masters. "Our

(Continued on page 75)

## Ireland Nixes Music Tax Retail Prices Expected To Fall

■ BY KEN STEWART

DUBLIN, Ireland—Persistent lobbying of the government by the Irish music industry has resulted in the removal from the Jan. 31 budget of the punitive 40% excise duty that held back growth in recent years, most notably for CDs, whose new retail price should be at least two Irish pounds (\$3.2) less.

Most retail prices will not be reduced before March 1, when the standard rate of value added tax will also fall from 25% to 23%.

It is hoped that the reductions will help revive fast-falling singles sales. Seven-inch singles will now cost \$2.39 instead of \$3.60; the 12-inch format will drop by \$1.60 to \$4.79, and CD singles will be reduced by \$3.20 to \$6.39.

Freddie Middleton, GM of BMG Ireland, says: "The single has always been the breaking ground for

the album, and it's still highly important for promotion, especially in Ireland."

Dermot Hanrahan, manager of Dublin's Virgin Megastore, criticizes what he describes as "utterances made by representatives of the record companies in the high profile media." He contends they gave misleading and inaccurate information about prices and raised customers' expectations unrealistically.

According to Hanrahan, the impression given the public was that prices would fall after Feb. 5, which he says "puts us in an impossible situation because all the retailers are sitting on millions of pounds worth of stock that they've paid excise duty on. There was no way we could have brought down our prices from that date."

But Paul Keogh, chairman of the

(Continued on page 75)

## Chandra Puts Down 'Roots'; 'Planes Fly; Deacon Blue Tours

**ROOTING FOR SUCCESS:** Back in the '80s, Sheila Chandra, as singer with Monsoon, a band with Indian/Asian musical influences, built up quite a name for herself. The band had a top 10 hit with "Ever So Lonely" on Phonogram and later released several albums on indie labels. Then, at the ripe old age of 20, she decided to retire.

Now, five years on, she is back with a new album, "Roots & Wings," on the Indipop label and, given the current interest in world music, could be heading for more sustained success the second time around.

**BITS & PIECES:** The Blue Aeroplanes release their first album, "Swagger," on the Ensign label (through Chrysalis) this week and have live dates lined up. The album was produced by Gil Norton of Echo & the Bunnymen success... The House Of Love releases its second album, "Fontana," on Feb. 26, and that title just happens to be the name of their record label... Deacon Blue, which has just had its

eighth consecutive top 40 hit with "Queen Of The New Year," has announced tour dates for later in the year... The Bunnymen, with new front Noel Burke (in for the now-soloing Ian McCulloch) are set to make their debut with the new lineup.

**HAMILL RETURNS:** Former Van Der Graaf Generator singer Peter Hamill is back with a new album, "Out Of Water," on the Enigma label and, for the first time in 10 years, he is going out on the road with a new band.



by Chris White

**HARD**

**ROCK:** EMI heavy rock band Thunder is out on the road to promote its new single, "Dirty Love," which has been produced by former Duran Duran member Andy Taylor. Its debut album, "Backstreet Symphony," is scheduled for release in March... Martin Stephenson & the Daintees are also touring and will be previewing material from their forthcoming third album, "Salutation Road," which should be out early this summer.

## Vlad Named Chairman Of SIAE, the Italian Copyright Organization

ROME—Roman Vlad is the new chairman of SIAE, the Italian copyright organization. He has been acting chairman since the death of his predecessor, Luigi Conte, in 1987, and was elected unanimously. Born in Romania, he emigrated to Italy when he was in his teens. He is a noted composer of symphonic, ballet, and film music and has been artistic director of the Rome Opera and the RAI Symphony Orchestra of Turin. He has also chaired CISAC, the international confederation of author/composer societies, and remains a member of the board. SIAE GM Lucio Capograssi says SIAE will, under Vlad's five-year mandate, intensify its fight for the defense of author/composer rights, particularly in view of problems in national copyright laws posed by the upcoming 1993 single European market.

DAVID STANSFIELD

## Rotterdam Fest Folds For Lack Of Funds

AMSTERDAM—The ambitious "Carthago '90" multicultural event planned to commemorate the 650th anniversary of the city of Rotterdam throughout August has collapsed through lack of sponsorship. U.S. rock promoter Bill Graham was involved in the project, but withdrew on learning there was a shortfall of \$6 million in sponsorship funding, and his decision meant the folding of the organizing foundation. The event has been touted as "the Olympics of pop music" and was expected to attract 500,000 visitors.

WILLEM HOOS

## Virgin Sets Up W. German Sales Division

HAMBURG, West Germany—Virgin Records is marking a 10% share of the German charts by setting up its own sales organization here. Udo Lange, Virgin Germany managing director, says the new division will be in place July 1, but the company will maintain "good relations" with BMG Ariola in Munich, which has been handling Virgin sales. Big sellers among Virgin acts in Germany include Sandra, Nicki, Sydney Youngblood, Roy Orbison, and Belinda Carlisle.

WOLFGANG SPAHR

## Novello & Co. Puts 'Play It!' Line On Vid

LONDON—Novello & Co., the music publishing company now in its 175th year, has launched a video adjunct to its "Play It!" series. The first two releases, covering clarinet and saxophone, feature noted instrumentalists Jack Brymer and John Harle, who cover a variety of styles. The tapes retail at about \$22.

NIGEL HUNTER

## Argentinian Artists, Composers Honored

BUENOS AIRES, Argentina—Petero Carbajal and Teresa Parodi, folk music composer and performer, respectively, are two of the key winners in the annual awards list of SADAIC, the Argentinian society of authors, performers, and composers. Others include Osvaldo Pugliese (tango composer), Raul Garelo and Carlos Garcia (tango performers), Charly Garcia (pop composer), Raul Porchetto (pop performer), Victor Proncet (movie soundtrack writer), Salvador Rainieri (symphonic composer), and Mario Benzecry (symphonic performer).

PAUL KLEINMAN

## 'Lambada' Tops Belgian Big-Sellers' List

BRUSSELS, Belgium—"Lambada," by Kaoma, topped the list of five international best-selling singles in Belgium last year, according to statistics from SIBESA, the national IFPI group. The other four were "Swing The Mood" by Jive Bunny, "Pump Up The Jam" by Techno-tronic, "C Day" by Confetti, and "Marina" by Rocco. The five top-selling international albums were "Hoezo" by Clouseau, "Mystery Girl" by Roy Orbison, the "Lambada" compilation album, Madonna's "Like A Prayer," and "... But Seriously" by Phil Collins.

MARC MAES

## Japan's Daiichi Kaden A/V Chain Grows

TOKYO—Daiichi Kaden, the discount store chain selling domestic electrical and audio/visual hardware has opened its largest outlet, a three-story building in Kawagoe City. It sells audio and video software (with 30,000 CD and video titles) and rents CDs and videos. The firm hopes to attract young customers with the software rental service and thus interest them in hardware product.

SHIG FUJITA

## Radio Ettan Scores Finn B'casting First

HELSINKI, Finland—Radio Ettan, a private commercial station, has scored a "first" in Finnish broadcasting by transmitting 10 hours of live programs from Los Angeles, in association with station KLAC, using a Diginet/ISDN digital telephone network. The system, similar to a normal telephone link, is much cheaper than rented satellite communication, says Radio Ettan, whose top on-air personality, DJ Joke, handled the L.A. end, interviewing stars and Finnish residents in California. In 1987 Ettan scored one "first" by relaying the BBC World Service's Finnish output by direct satellite hook-up and another with live broadcasts from Estonia, Soviet Union, in 1988.

KARI HELOPALTIO

# Milli & Marx Strike It Rich In Certs

## Jan. Was Also A Good Month For PolyTel, CBS

BY KIRK LaPOINTE

OTTAWA—A chart-busting smash for Milli Vanilli, a truck-full of compilation hits for PolyTel, and a clean sweep of the first-ever music video awards highlight the first certifications in Canada in the '90s.

The Canadian Recording Industry Assn. reports that "Girl You Know It's True" surpassed the 800,000-unit shipment mark in Canada in January, an eight-times-platinum award unequaled anywhere else in the world and far from where BMG Music should expect the debut release from Milli Vanilli to stop.

Meanwhile, "Repeat Offender" by Richard Marx is proving to be a repeat order at retail, moving past quadruple-platinum in the month. The debut Melissa Etheridge album and the latest from the Rolling Stones, "Steel Wheels," were certified triple-platinum by CRIA.

"Phantom Of The Opera," enjoying sellouts in Toronto, moved past double-platinum in January, and was honored belatedly for gold and

platinum certifications in the month.

Platinum releases included three compilations from PolyTel, "Christmas Favourites," "Rap Traxx," and "Rap Traxx 2"; those releases, plus "Turn It Up," "Bring On The Girls," and "Big Hits '89" went gold for PolyTel, the direct marketing wing of PolyGram Canada.

Others going platinum in January: "Pride" by White Lion (which also went gold), "Green" by R.E.M. (also gold), "Sunshine On Leith" by the Proclaimers, "Presto" by Rush, "Pump Up The Jam" by Techno-tronic, "Cry Like A Rainstorm—Howl Like The Wind" by Linda Ronstadt, "Sarbacane" by Francis Cabrel, and "A Christmas Homecoming" by Hagood Hardy.

January gold albums: "Ready Or Not" by Lou Gramm, "Les Misérables" (another Toronto hit these days), "Addictions Vol. I" by Robert Palmer, "Up To Here" by the Tragically Hip, "Seduction" by Pierreland, "Pourquoi Chanter?" by Rock & Belles Oeilles, "And In This Corner" by D.J. Jazzy Jeff & the Fresh

Prince, "Hot In The Shade," by Kiss, "Mademoiselle Chante" by Patricia Kaas, and "The Boys Are Back" by Sawyer Brown.

Jive Bunny & the Mastermixers struck gold and platinum for their "Swing The Mood" single, while Soul II Soul's "Back To Life," Billy Joel's "We Didn't Start The Fire," and Bad English's "When I See You Smile" went gold in January.

Meanwhile, CRIA issued its first-ever list of Canadian music video certifications, and it was a 24-for-24 sweep by CBS. "Hangin' Tough" by New Kids On The Block was certified gold, platinum, double-, triple-, quadruple-, and quintuple-platinum, the latter representing shipments of 50,000 units in Canada. Michael Jackson's "Moonwalker" and New Kids' "Hangin' Tough Live" went gold through quadruple-platinum. Pink Floyd's "Delicate Sound Of Thunder" went gold through double-platinum; "Bruce Springsteen Video Anthology 1978-88," George Michael's "Faith," and Ozzy Osbourne's "Wicked Videos" went gold and platinum, CRIA says.

# Odd Trio Of Alannah Myles, Rita MacNeil, Candi Tops 1990 Juno Award Nominations

OTTAWA—They are from vastly different spheres of music. One, Alannah Myles, is currently breaking through in America; another, Candi, featuring lead singer Candi Pennella, had a hit single last year; a third, Rita MacNeil, may well do so in short order.

But make no mistake, the three are leaders of the pack for the 1990 Juno music awards March 18 in Toronto. Two are nominated four times in three categories—Myles for album of the year, twice for single of the year, and for most promising female vocalist; and MacNeil twice for album of the year (a first for the Junos), for female vocalist, and for country female vocalist—while the other, Candi (the band), is up for single of the year and twice for best dance recording, while Candi Pennella (the singer) is nominated for best female vocalist.

Tom Cochrane & Red Rider, Blue Rodeo, Kim Mitchell, the Jeff Healey Band, the Montreal Symphony Orchestra, and the Tafelmusik Baroque Orchestra all enjoy three nominations, while k.d. lang, Anne Murray, George Fox, Daniel Lanois, Mary Margaret O'Hara, Rush, Canadian Brass, pianist Louis Lortie, Elsworth James, and Jesse Winchester receive two nominations each, and Lee Aaron, Luba, and the Grapes Of Wrath get one directly and one for related craft work by others on their recordings.

With such recent-year stalwarts as Bryan Adams, Glass Tiger, and Corey Hart sitting last year out, the race is expected to be very close in many categories. The awards program, to be televised again this year from Toronto's O'Keefe Centre by CBC nationally, will feature performances by Milli Vanilli, Rod Stewart,

Myles, Mitchell, Healey, and Cowboy Junkies. Comedian Rick Moranis will host.

Opera singer Maureen Forrester will receive the Hall of Fame award, while children's performer Raffi will be honored as the industry builder with the Walt Grealis Special Achievement award.

As is the case with all Juno awards, the voting members of the Canadian Academy of Recording Arts and Sciences have offered some curious nominations and excluded some deserving nominees.

Case in point are the Cowboy Junkies, whose major-label debut album was critically acclaimed and sold more than 1 million copies worldwide—among the top three Canadian sellers in the world in 1989. But "The Trinity Session" is not up for a Juno, nor is the band nominated for any award other than group of the year. Similarly, double-winning k.d. lang is not defending her female-vocalist award, even though "Absolute Torch And Twang" was her best-seller yet worldwide. And Kon Kan had a top 30 hit in the U.S. last year, but did not merit a most-promising-group nomination (just a dance-single bid). Similarly, Fine Young Cannibals and Milli Vanilli had huge Canadian splashes last year, and do not rate an international-entertainer nomination.

Not everyone can be accommodated, of course, and the exclusions generally point to what most agree is unparalleled depth in Canadian talent today. The complete list:

- Entertainer of the year: Blue Rodeo, Tom Cochrane & Red Rider, the Jeff Healey Band, k.d. lang, Kim Mitchell.

- International entertainer: Crowded House, Steve Earle, Melissa Etheridge, Rod Stewart, Randy Travis.

- International album: "Forever Your Girl," Paula Abdul; "The Raw And The Cooked," Fine Young Cannibals; "Girl You Know It's True," Milli Vanilli; "Hangin' Tough," New Kids On The Block; "The Traveling Wilburys, Vol. 1," Traveling Wilburys.

- International single: "Straight Up," Paula Abdul; "She Drives Me Crazy," Fine Young Cannibals; "Swing The Mood," Jive Bunny & the Mastermixers; "Like A Prayer," Madonna; "Hangin' Tough," New Kids On The Block.

- Canadian album: "Victory Day," Tom Cochrane & Red Rider; "See The Light," the Jeff Healey Band; "Rita" and "Now The Bells Ring," Rita MacNeil; "Alannah Myles."

- Canadian single: "Under Your Spell," Candi; "All The Things I Wasn't," The Grapes Of Wrath; "Rock'N'Roll Duty," Kim Mitchell; "Black Velvet" and "Love Is," Alannah Myles.

- Female vocalist: Lee Aaron, Sass Jordan, Rita MacNeil, Anne Murray, Candi Pennella.

- Male vocalist: Bruce Cockburn, George Fox, Kim Mitchell, David Wilcox, Neil Young.

- Group: Blue Rodeo, Tom Cochrane & Red Rider, Cowboy Junkies, the Jeff Healey Band, Rush.

- Country female vocalist: Carroll Baker, k.d. lang, Rita MacNeil, Anne Murray, Lori Yates.

- Country male vocalist: Gary Fjellgaard, George Fox, Handsome Ned, Ian Tyson, Jesse Winchester.

- Country group: Alibi, the Family Brown, Great Western Orchestra, Silver & Delgazio, Stoker Brothers.

- Instrumental artist: Liona Boyd, Canadian Brass, Manteca, Frank Mills, the Tafelmusik Baroque Chamber Orchestra.

(Continued on page 76)



## Berne-Compatible Copyright Law Adopted By Saudis

LONDON—A significant breakthrough has been achieved by the International Federation of Phonogram and Videogram Producers (IFPI) with the announcement by the Saudi Arabian government in Riyadh of a comprehensive copyright law deemed compatible with the standards laid down by the Berne Convention.

Bhaskar Menon, president of the IFPI, points out that the law is the first of its kind in the gulf region and illustrates the Saudi government's willingness to protect copyrighted works.

"For a number of years the IFPI has been allocating considerable resources in its campaign to eradicate piracy from this important market," states Menon. "However, the remedy to the situation is the same as for other pirate markets: There must be legal protection for sound recordings in the form of a copyright law, and this law must be actively enforced. In Saudi Arabia we have made substantial progress in the right direction."

Menon visited that country in October 1988 in his EMI capacity, thereby demonstrating to the Saudi government the commercial commitment of the international recording industry to the area.

Significantly, EMI signed the

first licensing contract with a Saudi-based company (Stallion Recordings), and the interest generated by the deal led WEA to follow suit, appointing Music Master as its Saudi licensee. The government was lobbied to protect the legitimate rights of local recording companies, and the 1990 copyright law was a logical progression.

"I cannot say that this represents a perfect law for the recording industry," cautions Menon. "The period of protection is only 25 years, and we will be working to improve this. However, the government has ordered customs officials to impound pirate copies of sound recordings which belong to EMI, WEA, and other licensed companies. Discussions have also taken place with the government on how to ensure that any pirate copies that manage to filter through the barriers are not sold by any retail outlets."

Menon perceives the most positive aspect of the new law for the international industry as being a major commitment to protect copyright by the most influential state in the gulf region.

"The market potential for the area is enormous," he declares, with hope that "this development creates a domino effect among the other gulf states."

## IRELAND NIXES 40% MUSIC EXCISE TAX

(Continued from page 73)

Irish branch of the International Federation of Phonogram & Videogram Producers (IFPI), retorts: "He's confusing things. Our prices went down from Feb. 5. Our recommendation was that retailers reduce singles immediately, so consumers could see the effect of the removal of duty."

"The IFPI only made one statement, which was to say that this is great news for the industry as a whole, and that over the next few months when all the uncertainty dies down, we will see an eventual drop in the retail price of recorded music."

Keogh acknowledges that retailers are "quite justified in worrying about any price reduction because they might have a month's stock in some cases. If we reduce our prices

immediately, we can't expect them to have two separate retail prices.

"We consulted with them about when they thought they would make a move on stock. They think it will be March 1, the same day VAT comes down. There will be a gradual process toward price reduction, but the consumer can ultimately expect a drop of \$3.20 on a CD. I think it's up to the retailer to explain to customers that he has paid duty on his stock at the former level."

WEA Ireland MD Peter Price greets the budget measures enthusiastically, as his company has been prominent in the battle to get the duty removed. WEA reduced its CD prices a year ago to boost retail sales "and swallowed most of the duty."

## SUISA DEFENDS ROLE IN LICENSING DISPUTE

(Continued from page 73)

staff are technicians, not record business people," he said. "They have no experience in matters of copyright."

"But we have advised the IFPI that from now on whenever there is some doubt about a client's title to the repertoire we will check with them before accepting the order."

The problem for CD manufacturers is that it is perfectly legitimate for an Italian company to commission pressings of recordings on any label made before 1960 because the duration of protection for artists' and producers' rights in phonograms in Italy is 30 years.

But if those recordings go on sale

in countries where the rights are not exhausted, then they represent a breach of copyright.

In January last year, the European Court of Justice in Luxembourg ruled that the European Community's principles of free movement of goods among member nations do not supersede copyright protection status of individual countries.

What has yet to be determined is whether in Switzerland, where the copyright law offers no specific protection to producers and performers, the law against unfair competition would afford a remedy against the unauthorized reproduction of pre-1960 recordings.

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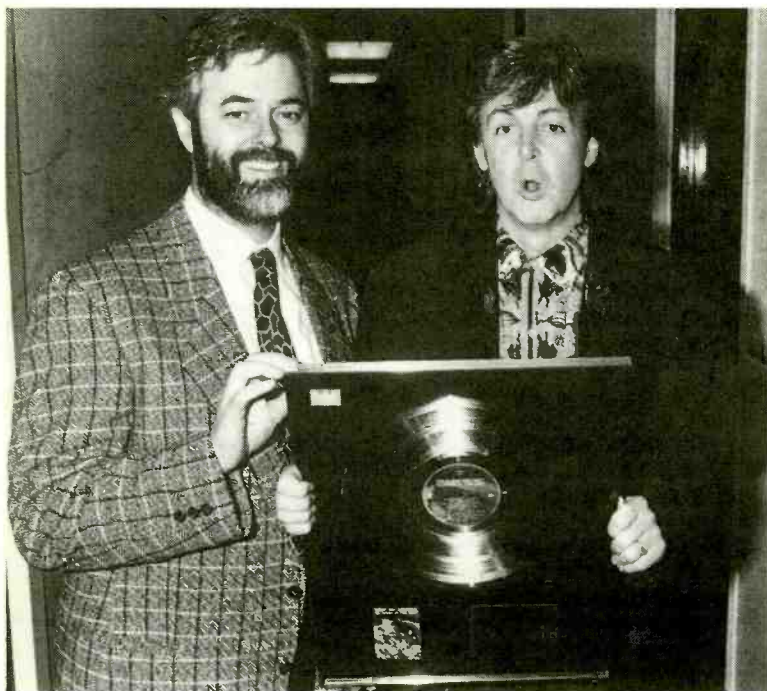
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# Billboard



"Flower" Power. Rupert Perry, left, managing director of EMI Records U.K., presents Paul McCartney with a platinum record for his album "Flowers In The Dirt," which sold more than 300,000 copies in the U.K. Perry made the presentation on the opening night of McCartney's sold-out U.K. tour.

## Really Useful Group Goes Private Lloyd Webber Seeks To Diversify Beyond Musicals

BY NIGEL HUNTER

LONDON—Andrew Lloyd Webber has followed in the footsteps of Virgin's Richard Branson and Chrysalis' Chris Wright by removing his Really Useful Group from the stock market at a price of \$131 million (at an exchange rate of \$1.69 to the pound sterling).

The move underlines the incompatibility between music industry entrepreneurs and the world of finance and stockholders. In Lloyd Webber's case, it also signals his unwillingness to continue bearing the solitary burden of writing blockbuster musicals in his capacity as the only money-spinning asset of Really Useful.

The \$131 million is the cost to Lloyd Webber of buying Really Useful stock he does not already own, and he is funding the exercise largely by a loan of \$85 million from Coutts, the up-market private banking arm of the National Westminster Bank also used by the Royal Family.

Lloyd Webber has declared himself "bored" with the London's financial atmosphere and the necessity of acquainting the Stock Exchange and his stockholders with every day-to-day facet of his activities.

He already controls more than 52% of the RUG stock, comprising his own 38% stake and a 14.4% slice owned by Robert Maxwell, the publishing magnate. Although selling to Lloyd Webber, Czech-born Maxwell wishes to maintain a business association with the RUG specifically with a view to promoting the composer's musicals in newly liberated Eastern European territories. A piquant side issue to this is Maxwell's pending lawsuit against Aurum Press, the RUG publishing subsidiary, and Tom Bower, author of a biography of Maxwell published by Aurum.

Lloyd Webber's move out of the public arena, presented as a fait accompli, has not pleased some of the nonexecutive RUG directors, including former arts minister Lord Gowrie

and broadcaster Melvyn Bragg. They are commissioning an independent valuation of the company's principal assets, particularly the copyright worth of Lloyd Webber's works. If the valuation, likely to take a month to complete, reveals that his musicals have been undervalued, RUG minority stockholders might combine to block the ending of the stock market listing.

Lloyd Webber has disclosed that he has decided not to renew his RUG songwriting contract, which runs until the end of 1992. He wants to branch out into the film world rather than continue the manufacture of more musicals to sustain the RUG stock price, and he is keen to compose music at a more serious level.

"I don't think I can go any further in the theater," he says. "I've written an awful lot of music. What happens if I don't produce another really major income source, with 'Cats' and some of the long-running shows beginning to die down?"

In its first reported annual results after its 1986 flotation, the RUG made \$7.2 million before tax. Figures announced in June 1989 showed a rise to \$12.5 million, although that result was qualified somewhat by inclusion of property sales.

Lloyd Webber is known to be disappointed by the RUG's failure to diversify beyond earning from his musicals. John Whitney, who succeeded Brian Brolly as RUG managing director, is interested in involving the group in broadcasting activities, including bidding for an independent TV franchise, but this will now depend on Lloyd Webber's views in its newly privatized status.

## Copyright Protection Board Established In Malaysia

BY CHRISTIE LEO

KUALA LUMPUR, Malaysia—Frustrated composers and lyricists who have gained little benefit from public performances here can look forward to regular paychecks with the establishment of the Music Authors Copyright Protection Board (MACP), now formally incorporated as a nonprofit organization limited by guarantee.

The new body seeks affiliation with the International Confederation of Societies of Authors & Composers (CISAC), which will enable it to administer in Malaysia the entire catalog of copyrighted works, currently estimated at 6 million.

MACP's bid for international af-

filiation is supported by 16 members: eight publishing companies (of which five are part of international record companies) and eight local composers who have assigned to the organization the rights to collect public performance fees on their behalf.

Together, the members represent or own the rights to an estimated 80% of all local music published in Malaysia and "almost 100%" of the foreign works published here.

The MACP board comprises 10 directors, of which four are publishers, four composers, and two foreign representatives—Kiyosho Endo (JASRAC, Japan) and Robert Abraham (PRS, U.K.)

To help MACP set up, CISAC has

provided an interest-free loan of \$37,300 over three years. Publisher members have pledged matching financial backup. MACP is currently working on formulating new tariff rates for public performances here.

Says S.P. Beh, MACP director and managing director of EMI Malaysia: "Establishments which use music primarily to generate revenue will be subjected to higher rates."

MACP will make initial ap-

proaches to music-using establishments in March, when its staffing and documentation are complete.

Freddie Hernandez, president of the Musicians' Union of Malaysia, says MACP is open to music copyright owners who can establish that their works are broadcast or performed publicly. "The only membership condition is that the copyright owner assign his broadcast, public performance, and diffusion rights to MACP."

## JUNO AWARD NOMINATIONS

(Continued from page 74)

- Most promising female vocalist: Annette Ducharme, Mitsou, Alannah Myles, Mary Margaret O'Hara, Anita Perras.

- Most promising male vocalist: Neil James Harnett, Daniel Lanois, Ray Lyell, Roch Voisine, Rufus Wainwright.

- Most promising group: Brighton Rock, Indio, Paradox, Sons Of Freedom, the Tragically Hip.

- Composer: Greg Keelor & Jim Cuddy, Luba, Eddie Schwartz, Jim Vallance, David Tyson & Christopher Ward.

- Producer: Bruce Fairbairn; Daniel Lanois; Bob Rock; Neil Peart, Geddy Lee, and Alex Lifeson; David Tyson.

- Recording engineer: Jean Claude Beaudoin, Lenny DeRose, Kevin Doyle, John Naslen, Rick Starks, Michael Phillip-Wojewoda.

- Album design: Jamie Bennett, Robert LeBeuf and J.W. Stewart, Mary Margaret O'Hara, Hugh Syme.

- Children's album: "Beethoven Lives Upstairs," Susan Hammond; "The Boy Who Wanted To Talk To Whales," Robert Minden Ensemble; "Footprints," Norman Foote; "Improvise With Eric Nagler," Eric Nagler; "The People On My Street," Bob King.

- Classical album (solo or chamber ensemble): "Beethoven: The Complete Quartets," Orford String Quar-

- tet; "Corelli: Concerti Grossi," Tafelmusik Baroque Orchestra; "Gabrieli And Monteverdi," Canadian Brass; "Kevin McMillan, Baritone," Kevin McMillan; "20th Century Original Piano Transcriptions," Louis Lortie.

- Classical album (large ensemble or soloist with large ensemble): "Boccherini: Cello Concertos And Symphonies," Tafelmusik Baroque Orchestra; "Fete à la Française," Montreal Symphony Orchestra, Claude Dutoit conducting; "Gershwin: Rhapsody In Blue, An American In Paris," Montreal Symphony Orchestra, Claude Dutoit conducting, Louis Lortie solo pianist; "Haydn Symphonies Nos. 1 and 5," National Arts Centre Orchestra, Gabriel Chmura conducting;

- "Prokofiev; Symphonies Nos. 1 and 5," Montreal Symphony Orchestra, Charles Dutoit conducting;
- Classical composition: "Concerto For Harp And Chamber Orchestra," Oskar Morawetz; "Introduction And Three Folk Songs," Jean Coulthard; "Sonata No. 1," T.P. Carrabre; "The Sons Of Jacob," Sid Robinovitch; "Third Chamber Concerto," Gary Kulesha.

- Dance recording: "I Beg Your Pardon," Kon Kan; "Jam Jam Jam," Yada Yada; "Let Your Backbone Slide," Maestro Fresh-Wes; "Missing You" and "Under Your Spell," Candi.

- Jazz album: "Friday The 14th," Bernie Senesky; "Off Centre," Time

- Warp; "Pas de Problems," the Hugh Fraser Quintet; "Jon Ballantyne Trip Featuring Joe Henderson," Skydance; "Something's Here," the Edmonton Jazz Ensemble.

- R&B/soul recording: "Your Love," George Banton; "Mega Love," Debbie Johnson; "Another Love In Your Life," Jay W. McGee; "Spellbound," Billy Newton-Davis; "Never Be Lonely," Lorraine Scott.

- Reggae/calypso recording: "Soca Band" and "Tribute To Ben Johnson," Elsworth James; "Chuckie Prophecy," Clifton Joseph; "Too Late To Turn Back Now," Satallites; "South Africa Is A Disgrace," Leroy Sibbles.

- Roots or traditional album: "I Make My Home In My Shoes," Amos Garrett; "Je Voudrais Changer d'Chapeau," La Bottine Souriante; "Jubilation II," Jubilation Gospel Choir; "You Were On My Mind," Sylvia Tyson; "Humour Me," Jesse Winchester.

- Video: "Watcha Do To My Body," Don Allan for Lee Aaron; "Boombtown," Cosimo Cavallaro for Andrew Cash; "All The Things I Wasn't," Chris Hooper, Kevin Kane, and Robert Longevall for the Grapes Of Wrath; "Giving Away A Miracle," Greg Masuak for Luba; "Waterline," Kari Skogland for Spoons.

KIRK LaPOINTE

## Pirate Vids Take Dip In Japan MPAA Finds Fewer In Rental Stores

BY SHIG FUJITA

TOKYO—A marked reduction in the number of video rental outlets handling pirated product has been revealed by a report compiled by the Japanese office of the Motion Picture Assn. of America.

Only 380 rental stores, or 14% of the 3,539 businesses checked, were found to have any counterfeit stock on their shelves during 1989. This compares with 35% in 1988 and 51% in 1987.

The MPAA report adds that of the 380 stores at fault, 339 are now stocking strictly legitimate videotapes. But the association found that 62 of the 90 hotels checked were illegally screening non-Japanese movies.

While acknowledging the improvement in the rental sector, the MPAA says the situation is still not an optimistic one. It estimates

that 5.6 million pirated videotapes are in circulation throughout Japan, and it will continue its anti-piracy activities aimed at eradicating them.

The MPAA gives three reasons for the reduction in pirate product at rental outlets: regular checks by the association and other organizations covering 10,000 stores; a greater awareness of copyright law; and stronger police clamp-downs as a result of a 1988 revision of the law so that mere possession of pirated videotapes is now a criminal offense.

A total of 131,993 pirated videotapes were surrendered or confiscated during 1989, compared with 201,101 in 1988 and 230,426 in 1987. Last year the police also seized 524 video recording decks and 98 monitors from 65 outlets around the country.



# ALBUM REVIEWS

## POP

### ▶ ORIGINAL LONDON CAST RECORDING

**Miss Saigon**  
PRODUCERS: Alain Boublil & Claude-Michel Schonberg  
Geffen 24271

The team that gave the world the hugely successful "Les Misérables" has triumphed again with this Vietnam War musical saga. The production, which opened in London last September, is due in the U.S. early next year. Meanwhile, the Alain Boublil/Richard Maltby Jr.-Claude-Michel Schonberg score is here now. Its contemporary lyricism is particularly well served by the enthralling "Sun And Moon." Big original-cast charters are rare these days, but count on this one to do the trick.

### ★ OINGO BOINGO

**Dark At The End Of The Tunnel**  
PRODUCERS: Danny Elfman, Steve Bartek & John Avila  
MCA 6365

West Coast fave once again tries to spread the mania eastward with its first album of new material in three years. While the emphasis is more on album rock than partying down, there's still plenty of funk here. And in the hiatus, Elfman and company lost none of their knack for coming up with some of the most textured, atmospheric, hypnotic yet catchy tunes around. Top cuts are the tribal "When The Lights Go Out," "Skin," and the positively Bono-esque "Glory Be."

### EVERYTHING BUT THE GIRL

**The Language Of Life**  
PRODUCER: Tommy LiPuma  
Atlantic 82057

Sultry shades of sound from coed duo fall squarely in the AC/contemporary jazz vein—small wonder with such sidemen as Omar Hakim, John Patitucci, Michael Brecker, Kirk Whalum, and Stan Getz. Seamless and soothing, the 10 tracks gently sway into each other. Languid title track and easy "Driving" are best bets.

### MIKE OLDFIELD

**Earth Moving**  
PRODUCERS: Mike Oldfield & Daniel Lazerus  
Virgin 91270

Mood-maker Oldfield is in his pop mode here, offering tightly constructed, oft-atmospheric ditties featuring a plethora of lead vocalists. While the "Tubular Bells" crowd may not grab at this one, there are a number of strong shots for album rock here, most prominently "Holy," with lead vocals by Adrian Belew.

### MC 900 FT. JESUS WITH DJ ZERO

**Hell With The Lid Off**  
PRODUCER: Mark Griffin  
IRS 82032

Texas-based duo offers rap with a stinger in its tail and some amped-up instrumental beats in debut sortie. Maestro Griffin's style might be a little too forced and willfully self-indulgent for some tastes, but there's no denying the propulsive energy present on various tracks here. Repetitive on a single listening, album can be cherry-picked with ease for club play; modern rock interest may be stirred as well.

### SHAKING FAMILY

**Dreaming In Detail**  
PRODUCER: David Tickle  
Elektra 60900

Debut platter from these five-piece acoustic-flavored rockers shows strong album rock possibilities, with lead vocals by co-writer Barbara Carter (whose rough-edged qualities place her somewhere between Edie Brickell and Alannah Myles). Best tracks include the pop-oriented hooks of "Do You Believe" and the anthemic groove of "Tic Toc," followed by other sturdy entries "Hold On," "Hammer," "Girl On The Edge," and "Stand."

### ★ HERETIX

**Gods & Gangsters**  
PRODUCERS: Ed Stasium, Ross Humphrey  
Island 91333

Boston-based foursome raises plenty of sand on first full-length album. Group plays with energy to burn, and tunes like title cut, "Up And Running," and "My Head" display superior wit and intelligence. A terrific bet for either hard-edged modern rockers or album rockers willing to take the dare.

### THE CRAMPS

**Stay Sick!**  
PRODUCER: Alison Ivy  
Enigma 73543

Dementia rides again on first album in four years (and first full U.S. album of fresh material in nine years!) by America's premier psychotronic rock'n'roll combo. Lux Interior spews flaming schlockabilly vocals with his usual intensity; unobscured originals like "God Damn Rock 'N' Roll," "Bikini Girls With Machine Guns" (actually on the charts in Britain), and "All Women Are Bad" will appeal to more delirious modern rock spinners.

### ★ RICHARD BARONE

**Primal Dream**  
PRODUCERS: Don Dixon; Richard Gottreher, Richard Barone  
Paradox/MCA 6370

Ex-Bongo and pivotal player in the whole Maxwell's/Hoboken, N.J., music scene releases his first solo studio album with a splash. The album works best on the deceptively simple pop/rock tunes, such as "Where The Truth Lies" and "I Only Took What I Needed," although the swirling "River To River" and the new wave-ish "Mr. Used-To-Be" (which features vocals from B-52's Fred Schneider) are also swell. The 11-song collection isn't as out there as Bongo fare, but there is an embarrassment of riches for college and alternative spinners to choose from here.

### ★ BROADWAY CAST

**Black And Blue**  
PRODUCER: Hugh Fordin  
DRG 19001

An import that has been doing well on Broadway for the past year, "Black And Blue" has arrived on a recording with its stars Ruth Brown, Linda Hopkins, and Carrie Smith. They and a fine instrumental backdrop are a thorough, versatile delight coming to grips with blues or blueslike material ranging from "Royal Garden Blues" to "I Can't Give You Anything But Love."

## BLACK

### ▶ DIANNE REEVES

**Never Too Far**  
PRODUCER: George Duke  
EMI 92401

Jazzy Reeves takes an R&B turn here

## NEW AND NOTEWORTHY

### LISA STANSFIELD

**Affection**  
PRODUCERS: Ian Devaney & Andy Morris; Coldcut  
Arista 8554

Former Blue Zone U.K. thrush has made quite a splash in her native England with her blend of retro-dance, pop, and R&B tunes. From the Soul II Soul leanings of "Mighty Love" and "The Way You Want It," to the Gloria Gaynor-ish "Live Together," Stansfield shows just what powerful potential she has. As if any further proof were needed, first single "All Around The World" is already top 40 and moving upward.

### THE BLACK CROWES

**Shake Your Money Maker**  
PRODUCER: George Drakoulis  
Def American 24278

Atlanta rock'n'roll quintet kicks ass to the moon on brilliant debut. Augmented by master keyboardist Chuck Leavell, band shows off a searing Stones-inspired sound overlaid with mature Steve Marriott-style vocals by Chris Robinson. Hooky, dark-hued songs like leadoff "Jealous Again" and "Twice As Hard," penned by Robinson and his brother Rich, prove that this outfit isn't just a Mick'n'Keith rip. One of the most convincing and exciting debuts in recent memory, this should go all the way commercially.

### JEFF REDD

**A Quiet Storm**  
PRODUCERS: Various  
Uptown/MCA 42299

While current single, a cover of the Fatback Band's "I Found Lovin'," gains deserved attention, full-length debut reveals a set of well-written originals, as well as a dynamic newcomer possessing the range and charisma necessary to challenge established soulsters like Luther Vandross and Freddie Jackson for

chart domination. Future singles prospects overflow, although a slammin' collaboration with rapper Chubb Rock on "Come And Get Your Lovin'" deserves to be next.

### NIELS LAN DOKY

**Dreams**  
PRODUCER: Niels Lan Doky  
Milestone 9178

Danish pianist/composer releases a swinging, highly enjoyable (and chartworthy) jazz debut that brims with memorable themes and excellent playing—assisted by top-notch sidemen Randy Brecker, Bob Berg, and John Scofield. With his bassist-brother Christian at his side, Niels sails through a lively set that includes the brisk title track, the solidly grooving "Faxed," the on-target, up-tempo "That's It," and the funky impressions of "Dearest You." In a mellower tone, he stretches out with the gorgeous, gospel-flavored "Loneliness" and the sweet trio take "This Is All I Ask."

### SIMON AND GARFUNKEL

**Collected Works**  
PRODUCERS: Various  
Columbia 45322

On the heels of the duo's induction into the Rock and Roll Hall of Fame last month, Columbia has remastered the pair's five studio albums. It's a complete 58-song retrospective that includes two different versions of "The Sound Of Silence" and "Mrs. Robinson" from "The Graduate." Though the 3-CD/3-cassette (no vinyl) set is pleasing, it could have been infinitely more so if there were some interesting or revelatory liner notes that make similar projects so interesting (only lyrics are given). Its second, and more significant, disappointment is the disturbingly low mix on several of the songs.

without sacrificing any integrity. Snazzy effort has Big Thing written all over it with such participants as Philip Bailey, Kirk Whalum, and Stanley Clarke, but what brings it all home is Reeves' passionate, emotional delivery. She works best when tackling love issues, such as on "Hello (Haven't I Seen You Before)" (with background vocals by Take 6) and the yearful "Never Too Far."

### ▶ DOUG LAZY

**Doug Lazy Gettin' Crazy**  
PRODUCERS: Doug Lazy  
Atlantic 82066

Familiar to Washington, D.C., radio listeners as Mean Gene, host of a weekly dance music program, this clever rapper has already tallied up two chart hits with "Let It Roll" and "Let The Rhythm Pump," and the prospects for a continued winning streak appear bright. Subject matter remains light at all times, but the beats hang heavy and tough. Keep an ear open for "Can't Hold Back" and "Ahh Get It."

### ART MADISON

**Let It Flow**  
PRODUCERS: Various  
Atlantic 82004

Intriguing new talent weaves through an array of tightly produced new jack beats and romantic ballads. Although material occasionally lacks originality, Madison succeeds at infusing personality and chartability into nearly every note he sings. Particularly noteworthy are collaborations with Epic artist D'LaVance on "Fine Girl" and the title cut.

## DANCE

### ▶ SYLVESTER

**Immortal**  
PRODUCERS: Various  
Megatone 1026

Second posthumous collection from the vaults of the late disco icon includes several previously unreleased tracks, as well as house-inspired remixes of classic hits. A must for longtime fans, though novices should find set a suitable lesson on an important part of dance music history. Of special note is the joyfully bombastic reworking of "Menergy," and a heart-rending cover of "How Great Thou Art." Contact: 415-621-7475.

### HIROKO

**One In A Million**  
PRODUCERS: Various  
Enigma 73518

Japanese dance thrush rises and falls on the caliber of material and production here; she's at her best when the bpm is high and the atmosphere is hot. "My Love's Waiting" and "That's How I'm Gonna Love You" (both produced by Preston Glass) appear to be best bets for capturing the club market.

## JAZZ

### JOHN HART

**One Down**  
PRODUCERS: Matt Pierson, John Hart, Bob Brockman  
Blue Note 93476

Contemporary jazz guitarist Hart takes a new slant—in solo, trio, and quintet settings—on post-bop, revealing a sense of tradition without wallowing in nostalgia. Best of the set are his version of Monk's "Ruby My Dear," the up-tempo "Take No Prisoners," the swinging "One Down," and the romantic, dark-toned "Denise's Smile." The CD features covers of Burke-Van Heusen's "It Could Happen To You," as well as solo guitar takes on standard "Stairway To The Stars" and Jobim-Moraes' "No More Blues."

### HANK CRAWFORD/JIMMY McGRUFF

**On The Blue Side**  
PRODUCER: Bob Porter  
Milestone 9177

When these two seasoned vets stretch out in a tasty, bluesy, (and utterly bassless) quartet session, the results are plain—altoist Crawford is tart and tangy, and McGruff, as ever, organically funky. Highlights of a relaxed set are their soulful take on "Gee Baby, Ain't I Good To You," as well as blue-hued versions of Chuck Jackson's hit "Any Day Now," Billy Hill's "The Glory Of Love," and Lester Young classic "Jumpin' With Symphony Sid."

## COUNTRY

### GIRLS NEXT DOOR

**How 'Bout Us**  
PRODUCER: Nelson Larkin  
Atlantic 82068

This album goes a long way toward erasing the white-bread reputation this group earned on a former label. While the emphasis is still on sugary sweet harmonies, the material here is generally strong and occasionally memorable, as in "How Can They Call This Cheating" and "Wasn't It You."

### ★ THE WHITTSTEIN BROTHERS

**Old Time Duets**  
PRODUCERS: Ken Irwin, Whittstein Brothers  
Rouner 0264

Hearing this wondrously vivid album is like being in the living room with the Delmores, the Blue Sky Boys, the Monroes, and the Louvins and having all of them taking turns at upstaging the angels.

## CLASSICAL

**VAUGHAN WILLIAMS: SINFONIA ANTARTICA (SYMPHONY NO. 7); TOWARD THE UNKNOWN REGION**

London Symphony Orchestra, Thomson  
Chandos 8796

Developed from an earlier soundtrack, the symphony creates the illusion of vast spaces and profound forces, keeping under artistic tether some effects that hover close to corn. Wind machine, organ, and chorus join the large orchestra in sonic challenges that the Chandos engineers meet with distinction. The early choral piece, a setting of a poem by Walt Whitman, will come as a welcome novelty to most Vaughan Williams fans.

**STRAUSS: VIOLIN SONATA/RESPIGHI: VIOLIN SONATA**

Kyung Wha Chung, Krystian Zimerman  
Deutsche Grammophon 427617

The Strauss, which fell a bit out of popular favor during the past couple of decades, has been riding the crest of a deserved revival. Of the several recent disk versions, none achieves quite the panache of this entry, with both violinist and pianist on the same emotional wavelength. The Respighi is a reasonable if somewhat overshadowed companion.

**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 Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.





**Sharp And Dangerous.** Members of EMI recording group Roxette happily accept platinum records for the album "Look Sharp!" which has spawned the No. 1 singles "The Look" and "Listen To Your Heart" and the current top 5 hit "Dangerous." Shown, from left, are Gerry Griffith, senior VP of A&R, EMI; Jack Satter, VP of promotion, EMI; Robert Smith, VP of marketing, EMI; Per Gessie, Roxette; Sal Licata, president/CEO, EMI; Herbie Herbert, manager, Roxette; Marie Fredricksson, Roxette; and Ron Urban, executive VP, EMI.



**Kane Is Able.** Geffen Records president Ed Rosenblatt, center, congratulates former Alice Cooper guitarist Kane Roberts, second from left, on his signing to Geffen. Roberts will enter the studio soon to begin work on an album, with producer Desmond Child at the helm. Shown, from left, are Michael Alago, A&R representative, Geffen; Roberts; Rosenblatt; and Shep Gordon and Daniel Markus of Alive Enterprises, Roberts' management.



**Hay Day.** Colin Hay, founder and leader of Men At Work, celebrates the release of the Colin Hay Band's first album for MCA Records, "Wayfaring Sons." Pictured, from left, are Steven Machat, manager; Richard Palmese, executive VP/GM, MCA Records; Al Teller, chairman, MCA Music Entertainment Group; Hay; Brian Avnet, manager; and Denny Diante, VP of A&R, MCA Records.



**Bop-A-Lu-Bop.** Jazz recording artist Maynard Ferguson, center, announces the release of his new album, "Big Bop Nouveau," on Enigma's Intima label. Pictured, from left, are Sue Barbato, manager, Intima Records; Ferguson; and James Martone, president, Enigma Entertainment.



**Rap Crusaders.** Rap group Transformation Crusade signs to the Benson label, becoming the label's first rap act. The group is involved in street evangelism and informal performances in inner-city areas, in addition to organized concerts. Transformation Crusade's self-titled debut album is due out this month. Shown in the back row, from left, are Jerry Park, GM, the Benson Co., and A&R directors Andy Ivey and Ken Pennell. In the front row, from left, are Chūs Williamson, Daryl Fitzgerald, and Kathy and Andre Sims, Transformation Crusade.



**Cool School.** NARAS president Michael Greene, fourth from left, brings the Recording Academy's ongoing Grammy In The Schools program to the International Assn. of Jazz Educators 17th Annual International Conference in New Orleans. The program allows music professionals and recording executives to explain their part of the music industry to high school students, college students, and music educators. As part of the program, the recording academy hosted a panel on "Jazz And The Recording Industry" and a film and TV scoring workshop at the four-day conference. Shown, from left, are Ron Bergan, NARAS; Herb Wong, International Assn. of Jazz Educators; recording artist Maynard Ferguson; Greene; Dr. George Butler, CBS Records; Jim Exon, Entertainment Talent; recording artist Lew Soloff; and recording artist Clark Terry.

# EMI In Partnership Talks With Hungarian Record Co.

This story was prepared by Hugh Fielder in London and Ken Terry in New York.

LONDON—Hungaroton, the Hungarian state record company, is trying to form a joint venture or partnership deal with a Western label, and EMI Music appears to be close to finalizing such a pact with Hungaroton.

Wilfried Jung, EMI managing director for Central Europe, says his company has been talking to Hungaroton since October, following an approach from the Hungarians. He adds that other companies, including WEA, have also held discussions with Hungaroton.

EMI, which is considered the front-runner because of its long-standing links with Hungaroton, has declined to comment on speculation that letters of intent have been exchanged prior to final negotiations.

Nevertheless, Guy Marriott, senior VP and general counsel for EMI Worldwide, says the negotiations are continuing and that details may be available in a week or two.

A 50% stake in Hungaroton has been valued at \$15 million-\$17 million, according to a report in The

Wall Street Journal.

The Hungaroton catalog has been imported to the U.S. for the past 26 years by Qualiton, a Queens, N.Y.-based wholesaler. According to Qualiton president Otto Quittner, the bulk of the 400 Hungaroton CDs in his catalog are classical, but they also include folk, jazz, and gypsy recordings.

Asked whether EMI could assume distribution of Hungaroton outside Hungary as part of a joint-venture deal, Quittner notes that his exclusive contract to import Hungaroton product to the U.S. has another three years to run.

Like some other major labels, EMI has been paying a great deal of attention to Eastern Europe in recent months. Starting Jan. 1, Holger Muller, managing director of EMI's Austrian company, was given responsibility for promoting EMI repertoire in the East Bloc countries (Billboard, Dec. 16). More recently, EMI-Electrola, the company's West German subsidiary, signed a deal with East Germany's VEB Deutsche Schallplatten, giving the Western label first option on all VEB rock and pop acts except those that already have Western license deals (Billboard, Jan. 20).

## POLYGRAM SAID TO MAKE MAJOR ROSTER CUTS

(Continued from page 1)

ing for the young street music. Whether it's the kind of stuff like Soundgarden or Bad Brains or Queen Latifah, we're going for bands that we have the potential to build. Despite some rumors, there is no signing freeze."

Although new executive VP of A&R Ed Eckstine declines to confirm or deny the cuts, he does say, "Like all businesses, we consistently evaluate our product."

Other acts said to have been dropped include All About Eve, the Drama Club, Billy Branigan, Fountainhead, Clive Griffin, TNT, and World Trade.

"We're trimming some of the groups that overlap," says a source. "If we have three groups that are of the same genre and one of them is really piling in comparison to the others, that one would be the one to get dropped."

Another source notes that cuts are taking place, but some of them could depend upon approval by the label's legal affairs department, which is reviewing the contracts.

Despite the magnitude of the roster changes, it is not known whether there will be corresponding personnel cuts at the label.

Several band managers contacted by Billboard confirm that their bands are no longer with PolyGram.

Linda West, manager of the Fat Boys at the indie Tin Pan Apple label, confirms that the group has dis-

cussed leaving PolyGram, but that nothing has been formalized yet.

West depicts the group's departure as a mutual decision and says that it was not discussed as part of a larger roster purge: "It had solely to do with the Fat Boys and their desire to move in other directions, and obviously with the label's decision."

Pam Rousakis, one of TNT's managers, says, "We are off the label, it was a mutual thing," adding that the group has been picked up by Atlantic Records. June Honey of Artists International Representatives confirms that the Oyster Band had also been dropped.

Bob Hinkle, former manager of now-defunct PolyGram act Face To Face, says, "I've taken PolyGram some new things in the last few

months that are still pending, but I've gotten the feeling they're cleaning house."

One of PolyGram's newly acquired labels, A&M, is also making some roster cuts. An A&M Records source says that artists recently dropped by the label include Squeeze (already signed to Warner Bros.), Al Green, Joe Jackson, and Paul Kelly & the Messengers.

However, the source adds that the roster cuts are a matter of internal evaluation, and have "nothing to do with our association with PolyGram."

Assistance in preparing this story was provided by Chris Morris in Los Angeles and Bruce Haring in New York.

## SOUL II SOUL GETS 4 SOUL TRAIN NODS

(Continued from page 8)

temporary artist; and best music video.

The nominations in 12 categories were announced by A&M Records' Barry White, who will perform the current Quincy Jones smash "The Secret Garden" with James Ingram, El DeBarge, and Al B. Sure! at the show. Some of the categories and nominations include Vesta, Regina Belle, Jackson, and Karyn White for best R&B/urban contemporary single, female; Babyface joins the race

for best R&B album, male, with Brown, Vandross, and Jones; Surface, Guy, Sweet Obsession, and Soul II Soul compete for best R&B single by group or band; Milli Vanilli, Heavy D. & the Boyz, Maze featuring Frankie Beverly, and Soul II Soul vie for best R&B album of the year, group or band; while Heavy D & the Boyz, Big Daddy Kane, De La Soul, and Young M.C. try for best rap album.

Prince got one nomination, for his "Batdance" video, while newcomer David Peaston competes with Gable, Young M.C., and Soul II Soul as best new R&B artist. Gospel album nominees include Al Green, BeBe & CeCe Winans, the Winans, and the Mississippi Mass Choir; Alex Bugnon, Joe Sample, and Kenny G were nominated in the jazz album category.

Dionne Warwick and Patti LaBelle, both previous hosts for the awards, will co-host with Vandross. Special awards will also be given to Quincy Jones (the Heritage Award for outstanding career achievement) and Arsenio Hall (the Sammy Davis Jr. Award) at the two-hour show, which will be aired live to close to 85% of television stations, reflecting the program's growing importance.

As in the past, distribution is being handled by Tribune Entertainment Co., and major sponsor for the event is Coca Cola USA/Sprite, which will once again be holding a nationwide sweepstakes, with winners attending the show.

Celebrating the 20th year of the weekly Soul Train series this year, Don Cornelius, the show's creator and host, noted that the annual awards is receiving "stronger advertising support than ever."

## EUROPEAN SOCIETIES REACT TO MESSINGER REMARKS

(Continued from page 6)

their American principals?"

Sikorsky declares that, during more than a decade as senior vice chairman of GEMA, he has never observed any unfair treatment of foreign rights owners. He has a forthright rejoinder to Messinger's allegation of high overheads.

"Everybody knows about the lack of balance of ASCAP's radio and TV logging system in the U.S.A. European societies could easily reduce their overheads by bringing their monitoring down to the American level. But, by doing so, they would infringe almost all authors' rights legislation in Europe."

There is skepticism about the suggestion that ASCAP might join forces with BMI to set up a European collection office, thereby bypassing the national societies, and disappointment at the combative tone of Mes-

singer's remarks.

In an official statement on behalf of GEMA, the West German society's Bonn representative, Dr. Gabriel Steinschulte, says: "If other collection societies have the impression that they are not fairly enough represented by the societies in the European Community, GEMA is very interested to find a satisfactory solution to any problem. We are convinced that a direct communication with all societies concerned is the best way to maximize our friendly cooperation."

Messinger's statement that "the Europeans feel fixing quotas is important for their culture" is regarded with some amazement by performing rights societies in the EC because France is the only country that has a statutory national repertoire quota of 50%—and even this is limited to public-service radio stations.

Karlheinz Klemppnow, GM of Young Music in Berlin and a GEMA board member, observes there are certainly some people in Germany who would like to see some kind of statutory quota, although he is not one of them.

"With our radio stations playing up to 80% Anglo-American repertoire, it is perhaps understandable. The Americans might favor a quota system if their radio stations played French and German music almost exclusively."

Klemppnow rejects Messinger's charge that European societies operate with a 30%-35% overhead. He says GEMA's overhead average is 15%.

Eric Dufaure, PR director of French society SACEM, the world's oldest performing rights organization, agrees that European society overheads are generally higher than those in the U.S. "But that is because we collect more assiduously, and also because a higher proportion of the royalties we collect are high-cost royalties compared with the situation in North America. Is it better to collect \$10 million with an overhead of 20% or \$15 million with an overhead of 30%?"

Dufaure says that Messinger's contention that the public should determine what is broadcast, regardless of origin, ignores the fact that the seat of economic power for the record industry is in the U.S.

"This means that there is a natural tendency for the recording and broadcasting industries to sustain the ascendancy of Anglo-American music."

There is substantial evidence that, if European music is given more radio exposure, it generates a greater public response that is reflected in record sales. (The advent in Sweden of

a fortnightly exclusively local repertoire show, "Listen," helped to increase domestic repertoire's market share from 24% to 30%.)

Dufaure also refutes the implication in Messinger's remarks that the European societies are not competitive. "We do not have a monopoly in the sense that a national of any member state of the EC may join any society in the Community. Europe has 15 societies for 320 million people. I think that is at least as competitive as three societies for 230 million people."

Michael Freegard, CEO of the U.K.'s Performing Right Society, declines to comment directly on Messinger's remarks. He does observe, however, that ASCAP's overhead is about the same as that of the PRS, and also that the PRS, ASCAP, and BMI receive "very substantial foreign revenues from other societies while the Continental societies receive very little foreign revenues."

## P'GRAM PIPING PRODUCT INTO EAST GERMANY

(Continued from page 6)

tapes.

The merchandise is being supplied from stock for only manufacturing cost. "There is always a problem with [currency] convertibility," Gramatke says. "At PolyGram, what we're looking to do is help the East German consumers have access to music."

The cassettes are primarily compilations, around 50 titles spanning pop, rock, classical, and other genres. They are expected to sell for 19.95 East German marks (\$4.70), somewhat below what the equivalent local product costs.

One significant aspect of the PolyGram/Centrum agreements is that they circumvent the East German state record company, VEB, which also controls approximately 400 record retail outlets.

PolyGram has had license deals with VEB in the past, says Gramatke, but the latest developments reflect Centrum's move to deal directly with West German suppliers. "It was their decision to free themselves from the state trading organization. There's no strategic attempt on our part to break [that] system up."

Concurrently, PolyGram is opening a two-person office in East Berlin. One staffer will be an A&R scout and link to East Germany's creative community. The other will explore commercial opportunities. Both are East Germans.

Assistance in preparing this story was provided by Wolfgang Spahr in Hamburg, West Germany.

## TIME WARNER MUSIC, FILM ARMS POST GAINS

(Continued from page 6)

Time Warner also reports some extraordinary gains during the year that prevented the losses from being even greater. One such transaction was its sale of stock held in Columbia Pictures Entertainment Inc. to Sony Corp. for a gain of \$63 million.

Shares of Time Warner fell \$3.25 each in trading on the New York Stock Exchange the day the results were announced, closing at \$101.50.

Despite the temporary weakness in the stock, analysts are generally positive about it. Raymond Katz of Mabon, Nugent & Co. projects a share price of \$160-\$175 within a year.





The critics have been blown to

# SMITHEREENS

"As delicious an album as you will hear in this or any other year. ★★★★★"  
—Parke Puterbaugh, *Rolling Stone*

"The Smithereens will be hard pressed to make a better album than this one... The band's '60s-going-on-'90s music sounding fresher than ever... When this sort of music was called 'power pop' it rarely had the staying power of the Smithereens."

—Don McLeese, *Chicago Sun-Times*

"One of the most exciting, creative bands on the pop music scene."

—Hugh Wyatt, *New York Daily News*

"Nobody does Beatlesque melancholy better than this band."

—J.D. Considine, *Musician Magazine*



"An absolute Breakout Record! Capitol's patience and persistence is paying off in a big way at Camelot."

—Lew Garrett, *VP Purchasing, Camelot*

Featuring "A Girl Like You" on MTV in heavy rotation. Watch for the new video, "Blues Before And After," debuting soon.

"A well-deserved Top 50 Debut leaping to #25. The First Real Breakout of The 90s for Transworld Music."

—Dave Roy, *Sr. Buyer Transworld*



"Ranks with the best of the British Invasion era... one of the great bands of our time."

—Bob Bell, *Wherehouse Records*

"Researching well, showing the potential to explode."

—Steve Hoffman, *Pirate Radio*

"Straight-ahead Rock & Roller that will fry your phones."

—Mark Cruz, *KXXX*

"Call out across the board. Male, female, all ages."

—Tim Smith, *KMYZ*

"Top ten selling album for the past 3 weeks. Smash."

—Kevin Chase, *KMOK*

"Good requests and sales. A Top 40 hit record!"

—John Travis, *OK95*



Produced by Ed Stasium

Management: Freddy DeMann & Burt Stein for The DeMann Entertainment Company

Watch for The Smithereens Capitol Punishment Tour on the road now.



# 5 REASONS WHY NOTHING IS STRONGER THAN DIRT!

---

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL  
*Nitty Gritty Dirt Band LP "Will The Circle Be Unbroken, Vol. II"*

BEST COUNTRY VOCAL COLLABORATION  
*Nitty Gritty Dirt Band with Johnny Cash, Roy Acuff, Ricky Skaggs,  
Levon Helm & Emmylou Harris, "Will The Circle Be Unbroken"*

BEST COUNTRY VOCAL COLLABORATION  
*Chris Hillman & Roger McGuinn, "You Ain't Going Nowhere"  
from "Will The Circle Be Unbroken, Vol. II"*

BEST COUNTRY INSTRUMENTAL PERFORMANCE  
*Randy Scruggs, "Amazing Grace" from "Will The Circle Be Unbroken, Vol. II"*

BEST BLUEGRASS RECORDING  
*The Nitty Gritty Dirt Band & Bruce Hornsby, "The Valley Road"*

---

## THE NITTY GRITTY DIRT BAND'S "WILL THE CIRCLE BE UNBROKEN VOL. II"

◆  
FIVE GRAMMY NOMINATIONS  
NOW ON MCA RECORDS!

Produced by Randy Scruggs &  
The Nitty Gritty Dirt Band  
Executive Producer: Chuck Morris

Management:  
Chuck Morris Entertainment

UVL2-12500



**MCA RECORDS  
NASHVILLE**

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Billboard TOP POP ALBUMS™ continued

Table listing top pop albums with columns for This Week, Last Week, 2 Wks. Ago, Wks. On Chart, Artist, Label & Number/Distributing Label (Sug. List Price)\*, and Title. Includes entries like Julia Fordham's 'Porcelain', Guns N' Roses' 'Appetite For Destruction', and Kix' 'Blow My Fuse'.

Table listing top pop albums with columns for This Week, Last Week, 2 Wks. Ago, Wks. On Chart, Artist, Label & Number/Distributing Label (Sug. List Price)\*, and Title. Includes entries like Ofra Haza's 'Desert Wind', Journey's 'Journey's Greatest Hits', and Stevie Nicks & The Wild Heart's 'In Step'.

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

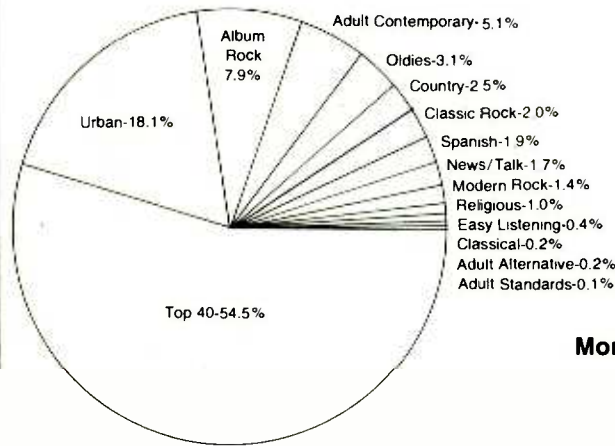
Alphabetical index of artists and their corresponding album titles and chart positions from the Billboard Top Pop Albums chart for the week ending February 24, 1990.



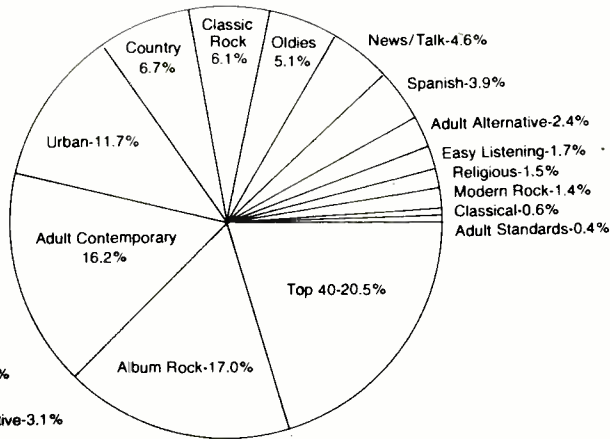
(Continued from page 12)

**FORMAT SHARE  
BY DEMO  
FALL '89  
ARBITRONS**

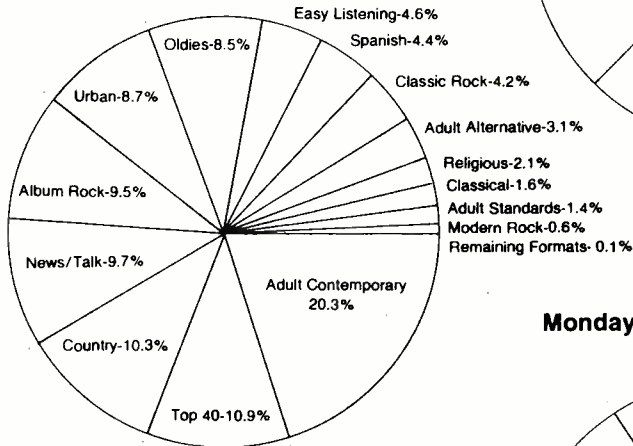
**Persons 12-17  
Monday-Sunday 6 a.m.-Midnight**



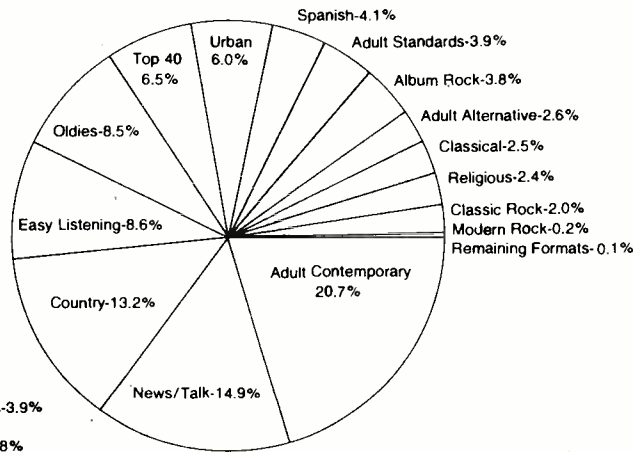
**Persons 18-34  
Monday-Sunday 6 a.m.-Midnight**



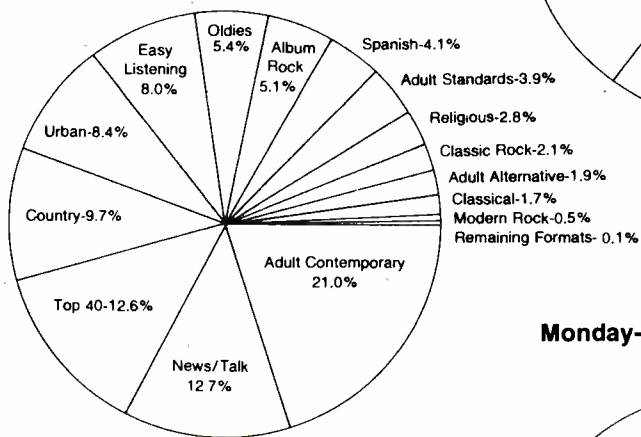
**Persons 25-54  
Monday-Sunday 6 a.m.-Midnight**



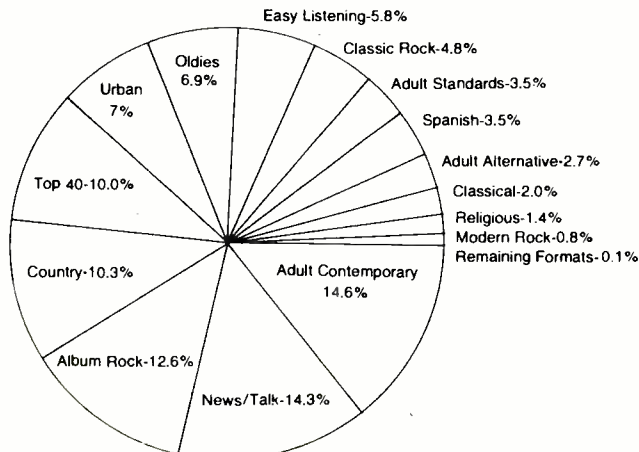
**Persons 35-64  
Monday-Sunday 6 a.m.-Midnight**



**Women 18+  
Monday-Sunday 6 a.m.-Midnight**



**Men 18+  
Monday-Sunday 6 a.m.-Midnight**



Source:  
Ratings, the Arbitron Co.;  
formats, Billboard magazine.  
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Billboard magazine.

controls handily, the format was relatively static, going 54.3-54.5. Even that news is a little disappointing considering that top 40 had a major younger-demo event this fall in the New Kids On The Block-mania that saw many stations playing two or three New Kids cuts at a time as the book began. Whatever its effect on adults, New Kids-mania apparently did not pump up teen listening enough to offset the format's other problems.

In dayparts, top 40's news is a little more mixed. In nights, the format is up 18.1-19.4. In mornings, it is stable at a 13.8 share. But in middays, the current battleground daypart, there is a sharp drop (15.2-11.6), as well as a smaller, but significant, one in afternoons (16.4-15.7).

The night gain is essentially a rebound from the summer, when top 40 was off 19.9-18.1 in what is traditionally its best daypart. That, along with the midday drop, indicates that teen listening—some of which generally shifts from nights to middays during summer vacation—was again redistributed.

But the midday drop is more than twice the midday gain top 40 saw during the summer. In fact, although it hasn't happened the same way in any one daypart, top 40 has lost an average of one and a half shares in mornings, middays, and afternoons compared to six months ago.

**URBAN'S WHIP APPEAL UP**

Urban moves have been smaller and steadier in the last six months. While its numbers are not large enough to explain all of top 40's losses—and, indeed, many of the top 79 markets included here do not have full-fledged urban stations—it is a natural share for many of the demographics in which top 40 is having trouble.

Urban was up in all major demographics including teens (17.1-18.1), 18-34 (11.0-11.7), 25-49 (8.5-9.2), 25-54 (8.1-8.7), and even 35-64 (5.7-6.0). In mornings, where it had not risen over the summer, it was up 6.7-7.3 last fall. In afternoons and nights, urban rose 7.8-8.1 and 11.9-13.3, respectively.

The only daypart where urban was off slightly was middays, where it went 6.7-6.6. Again, that might suggest the teen redistribution effect, but urban's gains at night were also in 18-34 (16.3-17.5), 25-49 (12.5-14.1), and 35-64 (7.8-8.8).

Traditionally, urban has faced a lot of the same problems as top 40. It is not particularly thought of as an in-office format. It has, in the past, declined in the fall, when teen listening dropped off. And urban PDs have been complaining about black sampling long before the current diary was even an issue for most top 40 PDs.

But urban did get a present from Arbitron this fall that many other formats did not receive. Although Arbitron itself tends to downplay the impact of ethnic reweighting, other ratings researchers think it significant that the value of ethnic diaries increased this fall. And since the black and Hispanic percentage of the population continues to rise, autumn may continue to be a good quarter for the format.

(The ethnic reweighting was also felt by Spanish-language stations this fall. Although their growth is more modest across the last six months—3.3-3.4-3.7—the growth is steady and takes place across the

mid-adult demos. Spanish is up 3.0-3.9 18-34, 3.6-4.3 25-49, and 3.7-4.4 25-54, putting that demo ahead of the traditionally strong 35-64 area, where it goes 4.6-4.1.)

**MUST BE THE MUSIC?**

After a fairly promising summer, top 40 PDs were relatively unhappy about the music available to them during the fall, with many saying that there were very few records both teens and adults liked, except ballads (Billboard, Feb. 3).

To an extent, urban PDs had the same complaints. During the fall, the midtempo Soul II Soul-type groove tended to supplant the "new jack swing" records that had been so prevalent in the format for the past 6-9 months. With the exception of Janet Jackson's singles, most of the format's major records were either mid-or down-tempo.

But where too many ballads on top 40 tend to violate listeners' expectations of the format, they may not have been a problem on urban, which is historically more "slow jam"-oriented. Certainly, urban's adult numbers might reflect some of the artists with major adult-oriented fall releases last year, among them Maze, Regina Belle, Stephanie Mills, the Isley Brothers, and, most notably, Babyface, whose "Whip Appeal" and "Soon As I Get Home" were the format's two ubiquitous songs during the fall, and were not on top 40 competitors at the time.

On the other hand, having a strong fall product schedule did not seem to make much difference for album rock stations. Although those outlets do not often live and die by current product, they had new music available during the fall from their superstars—the Rolling Stones, Billy Joel, Phil Collins, Eric Clapton, Aerosmith, and, on an ongoing basis, from Tom Petty and Don Henley. Despite this, mainstream rockers are off 9.0-8.7-8.6 over the last six months, while classic rock stations are off 3.2-3.5-3.3.

Classic rock stations seemed to get a boost from the glut of reunion tours last summer, picking up a few tenths in each demo while mainstream rockers lost an equivalent amount. You could see those people going away from classic rock in the fall—i.e., 18-34 (6.2-6.5-6.1), 25-54 (4.2-4.6-4.2), or men 18-plus (4.6-5.2-4.8), but you could not see them going to mainstream rockers, which were static or down slightly in the same demos.

**ADULT FORMATS: BACK TO NORMAL**

During the summer, increased teen midday listening tended to create only the slightest disturbance in AC's numbers during that daypart. In the fall, things went back to normal for AC in middays (19.6-18.8-19.7). That boost offset drops at night (14.6-13.9) and in afternoons (17.2-16.9).

Interestingly, AC's demos were relatively static in all age cells, except 35-64, where it was up 20.3-20.7. That may reflect the ongoing easy-listening-to-soft-AC defections during the fall, or Arbitron's population reweighting (which also took place in the fall, and which will also tend to give more emphasis to older demo diaries as the graying of America kicks in.)

There was similar good news for easy listening. Down 6.8-6.4 in the summer, easy's slide halted in the fall at a 6.5 12-plus. The bulk of its rise (Continued on page 90)

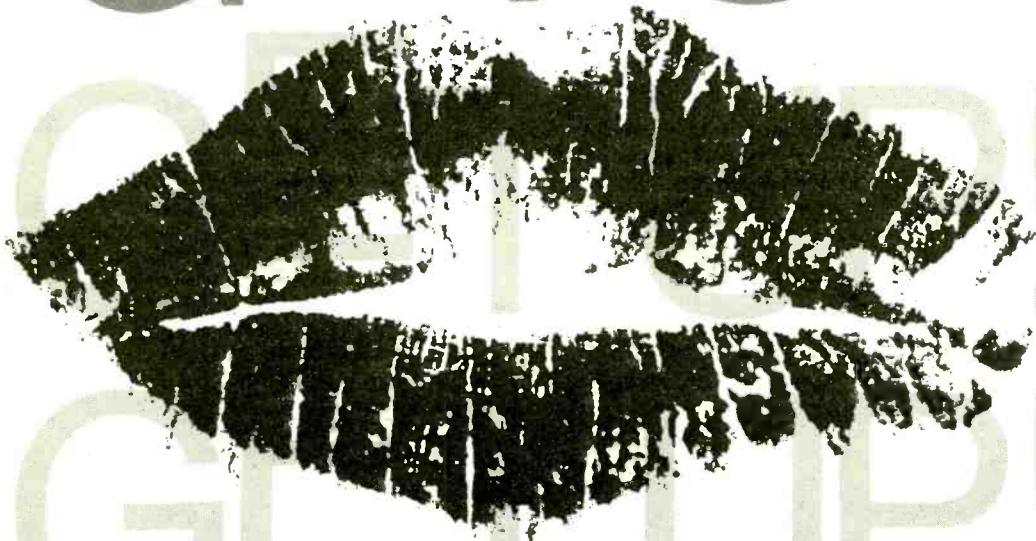
APPEARING ON SATURDAY NIGHT LIVE, FEB. 24TH!

We've Got To Take A Stand Now That We're In Demand.  
We're A Million Singles Strong On *Pump Up The Jam*.

# Technotronic

So Party All Night, Cut The Fight, And You Just Might...

# GET UP!



The Fresh New Single And Video From  
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Technotronic Is: Jo Bogaert, Ya Kid K. and MC Eric.

Produced By Jo Bogaert

U.S. Representation – SBK Management 

\*Before The Night Is Over



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**OVER 750,000 ALBUMS SOLD!**

## HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**PAULA ABDUL'S** "OPPOSITES ATTRACT" (Virgin) holds at No. 1 for a third week as "Escapade" by **Janet Jackson** (A&M) falls just short of dislodging it, despite tremendous point gains. With "Opposites" beginning to lose points, "Escapade" seems a shoo-in for No. 1 next week. The other bulleted contenders are still too far behind to challenge.

**WITH 14 BULLETED RECORDS** in the top 20 and 21 in the top 30, the competition is becoming intense at the top of the chart. Several records are squeezed as a result, with only small moves despite strong growth. "Here And Now" by **Luther Vandross** (Epic) takes a deceptively small two-place jump to No. 27, despite 36 radio adds. Nine stations list the record in their top five, including Q102 Philadelphia (5-4), Kiss 102 Charlotte, N.C. (4-3), KITY San Antonio, Texas (3-2), and Hot 96 Fresno, Calif. (1-1). "Get Up!" by **Technotronic** (SBK) moves four places to No. 26 despite 20 radio adds and a big gain on the sales side as well.

**LAST WEEK'S POWER PICK/AIRPLAY** is this week's Power Pick/Sales: "I Wish It Would Rain Down" by **Phil Collins** (Atlantic). The single is top five at WNOK Columbia, S.C. (4-4), and KEGL Dallas (7-4). This week's airplay winner is "I'll Be Your Everything" by **Tommy Page** (Sire), last week's Hot Shot Debut, leaping 13 places to No. 38 on the strength of 54 more radio adds and early top 10 reports from KMPZ Memphis (18-9), and KGGI Riverside, Calif. (11-8). Updating the track record for the 153 airplay power picks since the feature was introduced, we find that 96% of them went on to hit the top 10, 90% reached the top five, and better than half—58%—hit the No. 1 spot. The airplay pick has proved a better indicator of future chart success than the sales pick, despite the fact that the sales pick is almost always in the 20s while the airplay pick is usually farther down the chart when it wins. It would seem that a one-week sales surge is not as good a predictor as an early surge in airplay points.

**THE EIGHT NEW-ONS** include a strong debut at No. 69 for **Seduction's** "Heartbeat" (Vendetta), the follow-up to its No. 2 hit "Two To Make It Right." Early action is strong for this cover of **Taana Gardner's** huge club hit of the early '80s, which never charted on the Hot 100. The new version is breaking out of New York (22-16 at Hot 97) and Sacramento, Calif. (28-20 at FM102). "Heartbeat" is on 40 reporting stations so far, but enters right behind three records—"Without You" by **Motley Crue**, "Blue Sky Mine" by **Midnight Oil**, and "True Blue Love" by **Lou Gramm**—with, respectively, 75, 87, and 92 stations reporting airplay. Since sales points are not yet a factor, "Heartbeat's" debut is aided by being on more of the heavily weighted major-market stations. Also debuting this week are two groups making their first appearance on the Hot 100: Los Angeles-based rock quintet **Faster Pussycat** enters at No. 89 with "House Of Pain" (Elektra), already No. 11 at KQLZ Los Angeles; and New York group **Mantronix**, led by **Curtis Mantronik** from Jamaica, enters at No. 91 with "Got To Have Your Love" (Capitol), already jumping 14-11 at both I94 Honolulu and KMEL San Francisco.

## HOT 100 SINGLES ACTION

### RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 29 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 166 REPORTERS	TOTAL ADDS 246 REPORTERS	TOTAL ON CHART
<b>WITHOUT YOU</b> MOTLEY CRUE ELEKTRA	5	7	56	68	75
<b>I'LL BE YOUR EVERYTHING</b> TOMMY PAGE SIRE	6	6	42	54	185
<b>TRUE BLUE LOVE</b> LOU GRAMM ATLANTIC	1	3	41	45	92
<b>THE HEART OF THE MATTER</b> DON HENLEY GEFEN	1	6	33	40	93
<b>DON'T WANNA FALL IN LOVE</b> JANE CHILD WARNER BROS.	4	7	28	39	178
<b>HERE AND NOW</b> LUTHER VANDROSS EPIC	1	5	30	36	146
<b>BLUE SKY MINE</b> MIDNIGHT OIL COLUMBIA	1	3	24	28	87
<b>A FACE IN THE CROWD</b> TOM PETTY MCA	0	3	24	27	36
<b>YOU'RE THE ONLY WOMAN</b> THE BRAT PACK VENDETTA	3	5	17	25	102
<b>HEARTBEAT</b> SEDUCTION VENDETTA	7	4	11	22	40

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.



# Motown Reunion Series Planned By Quality Label

NEW YORK—A Motown reunion series featuring 103 of the original Motown recording artists will be available in the U.S., perhaps as early as this spring, on the Los Angeles-based Quality label (see story, page 8). The series, which includes about 50% rerecorded old material, has already shipped in the U.K. on Motorcity Records, a label owned by London-based Nightmare Productions.

According to Ian Levine, managing director of Nightmare and the driving force behind the reunion series, Quality has licensed the line for the U.S., with options for Canada and Australia. Other licensees, he says, have been signed in Japan and Brazil, but "the whole of Europe is free," although Quality is trying to work out a deal for its Dino subsidiary in France.

Of all the acts that have been on the Motown roster, Levine claims, the only artists who have not agreed to record for the reunion series are Diana Ross, Stevie Wonder, and Smokey Robinson (all currently on Motown), as well as Michael Jackson, the Isley Brothers, and Gladys Knight & the Pips. The Four Tops, also currently on Motown, made a special arrangement to appear on the "Motorecity All-Stars" album, he says, and Temptations lead singer David Ruffin appears on "Classic Soul-Stars," although Motown retains the right to use the group's name.

So far, Levine says, 70-80 of the reunion artists have already been recorded, and the rest will go into studios in Detroit and Los Angeles this spring.

Among the best-known artists in the series are Billy Preston, Brenda Holloway, Chuck Jackson, Dennis Edwards, Eddie Kendricks, Jerry Butler, Johnny Bristol, Junior Walker & the All-Stars, Martha Reeves & the Vandellas, the Marvelettes, Mary Wells, Mary Wilson, Rare Earth, Syr-

eeta, the Supremes (minus Diana Ross), the Contours, and the Elgins.

Some of the new material in the series has been written by such former Motown tunesmiths as Bristol, Sylvia Moy, and Ivy Joe Hunter ("Dancin' In The Street"). The recordings are being produced by Levine and Steven Wagner.

Nine compilation albums and 30 12-inch disks from the series have been shipped in the U.K. so far. Motorcity is handling LPs and tapes, while another company, Object Enterprises, has licensed U.K. rights to the CDs. According to Levine, Object shipped 20,000 each of its CDs. In addition, the firm is bringing out two videos from last November's U.K. tour by a group of Motown stars.

Levine says that plans are in the works to send that tour abroad. Called "The Legends Of Motor City," it featured the Supremes, Syreeta, Kim Weston, the Elgins, Carolyn Crawford, and Marv Johnson.

The idea for the reunion series came to Levine, he recalls, after he met Weston and recorded her performance of "Signal Your Intention." Later, he contacted Wells, Wilson, and other former Motown artists and proposed recording them. "By the time I got up to six Motown acts, I began taking it seriously," he says.

The entire project cost about \$1 million to get off the ground. Consequently, he licensed the CD rights to raise funds for recording advances, the cost of studio time, and so on.

According to Paul Popeski, manager of legal and business affairs for R-Tek, Quality's parent company, Quality sees the Motown reunion line as having worldwide potential. In a couple of months, he says, Quality will release something "that will be a terrific introduction to the whole product line." Beyond that, he lists no timetable for the series' release here.

KEN TERRY

## QUALITY RECORDS NAMES REGAN VP/GM

(Continued from page 8)

grino, an old friend of Regan, is touting the Timmy T. single out of New York. Eventually, Quality will have its own promotion and sales staffs.

Regan has a long history in the music business. Starting as an indie promotion man in southern California and a close associate of the Beach Boys in the early '60s, he worked for Warner Bros. Records in 1966 and signed the next year to MCA's Uni imprint, where he signed Neil Diamond, Elton John, and Olivia Newton-John, winding up as VP/GM of the label.

In 1972, Regan became president of 20th Century Fox Records, where he worked with Barry White, Maureen McGovern, and the Alan Parsons Project, among others. Five years later, he left 20th and formed Parachute Records as a joint venture with Neil Bogart's Casablanca label. After that enterprise washed out, he became VP/GM, West Coast, for PolyGram, supervising such hit soundtracks as the "Flashdance" album. He stayed there until 1986, when he became president of Motown's creative division. After Motown was sold in 1988, he went out on his own again as a soundtrack consultant.

Regan anticipates no problem with

Motown over the U.S. release of the reunion series, since all of the performances—even of the stars' old hits—were newly recorded. He notes that most acts have a clause in their label contracts allowing them to rerecord their own songs five years after the initial recording or two or three years after they leave the label.

Regan sees some distinct musical trends in the '90s: "I see rap music—rhythm and rhyme—getting better and better, just like rock music in the '50s; so that's going to be around for a long time. I don't see dance music going away, because people always like to dance. I also see a renaissance of the singer/writer in the '90s, like the trend in the '60s."

This is not the first time the Quality line has appeared in the U.S. Founded in the '60s as a Canadian indie label and distributor that handled Motown Records, among others, Quality was for a time independently distributed in the U.S. as well. It was shut down in the mid-'80s at a time when it was owned by Selkirk Communications, a large broadcast group owner in Canada.

At about the same time, R-Tek Corp. was formed by Raymond Kives

as a private holding company with funds from institutional investors in Toronto and local investors in Winnipeg. It purchased Quality from Selkirk in return for stock in R-Tek; later, McLean-Hunter, a Canadian publisher, bought Selkirk and thus became a major R-Tek shareholder.

R-Tek is now an entertainment product company with subsidiaries in Europe, Australia, New Zealand, Canada, and the U.S. (besides Quality, R-Tek has a TV direct-response unit in New York). Popeski says the company expects a worldwide turnover of \$50 million for the fiscal year ending June 30.

The Quality label in Canada specializes mostly in licensed compilations and single-artist licensed albums by such acts as Phil Coulter and Foster & Allen. When R-Tek Music International acquires licenses for particular territories, it sublicenses to R-Tek subsidiaries; most of the foreign companies' lines, however, consist of locally acquired product.

R-Tek also produces and acquires home video properties. A series of three hockey videos on its label sold a total of 300,000 units in Canada, says Popeski.

## DEL SHANNON, BEST KNOWN FOR 'RUNAWAY' HIT, DEAD AT 55

(Continued from page 8)

Dec. 30, 1934. He leaped into the charts in 1961 with his first single and biggest hit, "Runaway." The song, which featured the vocalist's piercing falsetto and Max Crook's distinctive Musitron keyboard solo, remained at No. 1 for four weeks.

"Runaway," co-authored by Shannon and Crook, would prove to be the singer's most durable number. He rerecorded it twice—in 1967 with Rolling Stones producer Andrew Loog Oldham, and in 1986, when it was used as the theme of the NBC-TV series "Crime Story." It is currently heard in the Oliver Stone film "Born On The Fourth Of July."

Shannon logged eight top 40 hits on the Big Top and Amy labels from 1961-65. He wrote most of them himself, an anomaly in a market then largely controlled by outside songwriters and producers.

Among his hits were "Hats Off To Larry," "Little Town Flirt," "Keep Searchin'," and "Stranger In Town." The songs almost invariably reflected intense moods of shattered romance, despair, and fear; the best of them are often compared to the finest work of Shannon's contemporary, Roy Orbison.

The vigor and driving beat of Shannon's hard-rocking recordings had a pronounced influence on the rising Merseybeat groups of the day, who opened for Shannon on his frequent British tours.

Among the bands that held the opening slot for Shannon overseas was the Beatles, and the singer later became the first American to cover a Lennon-McCartney composition. His 1963 version of "From Me To You" rose to No. 77.

Shannon made his own contribution to the British Invasion as a writer: Peter & Gordon's version of his "I Go To Pieces" became a top 10 hit in 1965.

Though Shannon's string of hits ended in the mid-'60s, he continued to record for Liberty, cutting albums with Oldham and Snuff Garrett. Some of these later recordings reflect the influence of Phil Spector and the baroque pop experimentalism of Brian Wilson.

By 1969, Shannon was active on the studio side: His bluesy arrangement of the Shirelles' "Baby It's You" became a No. 5 hit for the group Smith, and he produced Brian Hyland's No. 3 single, "Gypsy Woman," in 1970.

He remained an immensely popular performer in England through the '70s; the 1973 United Artists album, "Del Shannon Live In England," captured the adulatory response of a Manchester audience. He also cut British singles with producers Jeff Lynne and Dave Edmunds.

Shannon's career was sidetracked in the mid-'70s by a protracted bout with alcoholism, but by 1979 he had joined Alcoholics Anonymous and begun cutting an album with avowed fan Tom Petty (who later recruited bassist Howie Epstein from Shannon's band for the Heartbreakers).

In 1981, Elektra released Shannon's last album, "Drop Down And Get Me." Produced by Petty and featuring the Heartbreakers as backup band, the record included a cover of Phil Phillips' "Sea Of Love" that climbed to No. 33 on Billboard's Hot 100. Critics praised Shannon's still-vital voice and harrowing, original songs, but the album reached only No. 123 on the Billboard Top Pop Albums chart.

Shannon remained active throughout the '80s, touring regularly with an L.A.-based band and cutting country singles for Warner Bros. ("In My Arms Again" hit No. 56 on Billboard's Hot Country Singles chart in 1985.)

"He had written a whole bunch of new material and he was making tons of money," says Billy Cioffi, a member of the band that frequently backed Shannon's U.S. dates. "If there were six Del Shannons, they couldn't have done more."

At the time of his death, Shannon, a four-time nominee to the Rock and Roll Hall of Fame, was working on new songs, produced by Lynne and Heartbreakers guitarist Mike Campbell and featuring vocals on some tracks by Lynne, Petty, and George Harrison. Bourgoise says that enough material exists for an album, which has been licensed worldwide, excluding the U.S., by Silvertone Records.

Rhino Records A&R VP Gary Stewart says that the label intends to issue a 20-track Shannon retrospective, which had been scheduled before his death for a May release.

Shannon, who divorced his wife of 27 years, Shirley, in 1985 and married Bonnie Gutierrez in 1987, is survived by a son and two daughters from his first marriage.

## HISTORIC RECORD PLANT REOPENS AS 321 STUDIOS

(Continued from page 8)

Record Plant was founded by Chris Stone and the late Gary Kellgren in 1968. The site at 321 W. 44th St. had been a Warner Communications facility for 10 years and, from the late '20s to the late '50s, the space housed screening rooms for Paramount Pictures. A year after founding the studio, Stone and Kellgren sold it to Warner Communications. In the early '70s it was purchased by Roy Cicila, who continued operation until the studio closed last year.

Stone and Kellgren relocated to Los Angeles, where they founded another Record Plant studio in 1969, and The Plant in Sausalito, Calif., in 1972.

Kellgren died in 1977 and, in 1981, Stone sold the Sausalito studio to Laurie Necochea, a wealthy rock fan. In 1984, the studio was sold to Stanley Jacox, who was later jailed for tax evasion and drug trafficking. In 1986, at an auction held by U.S. Marshals, current owner Bob Skye purchased The Plant.

Stone retained the L.A. facility and, in 1988, Chrysalis PLC purchased a 50% share in the studio. The remaining 50% was acquired by Chrysalis from Stone last year (Billboard, Aug. 26) and the studio continues operation as Record Plant.

Pen Stevens, who designed Record Plant studios here and on the West Coast, was instrumental in the creation of 321. William Ortega designed the renovation, and Ben Rizzi, owner of Master Sound Astoria, put his acoustical expertise into the mix room.

Although the interior has been completely renovated, the original Tom Hidley studio designs were left virtually intact, with Stevens and Rizzi adding refinements.

"It's exciting for me to be back and involved since this is like an old Record Plant resurgence," says Messina. "It's been fun putting it back together, getting it running again. I'll be here working as much as I can, any projects I can bring here I'll be doing here."

Plans for the studio's future are imbued with anecdotes about its past: Hendrix recorded "Electric Ladyland" at Record Plant and earned enough from that album to open his own studio downtown; Springsteen, \$28,000 overbudget on "Born To Run," was permitted to remix the project at the facility, which covered the costs in spite of a freeze put on the budget by Columbia Records (the studio was later repaid); Lennon worked on a majority of his projects,

including "Double Fantasy," at the studio.

The Rolling Stones, Liza Minnelli, Miles Davis, Aerosmith, the Hooters, AC/DC, and Joan Jett are also among the studio's clients. "It would be easier to talk about who hasn't recorded here," says Schiralli.

321 Studios features two recording studios, a mix room, a real-time duplicating room, MIDI room, and four mastering rooms. Three Neve consoles will be used, along with Sony 48-track digital and Studer 24-track analog recorders.

Joe Brescio heads the mastering facility and Butch Ford manages the MIDI business.

The "future room" for 321 Studios is a 2,400-square-foot space with 25-foot ceilings that once held screenings for "Gone With The Wind" and other Paramount releases. The room will accommodate audio production for music videos and theatrical films and videos. Tom Marengo heads that operation.

In addition to the studio, Schiralli will continue to maintain Anything Audio Anywhere, the studio equipment trucking company he launched after leaving Record Plant. That service is headed by Joe Koppie.



## VINYL'S DEMISE ACCELERATED BY LABEL NO-RETURN POLICIES

(Continued from page 1)

drop current 45s "rather than putting up with these ridiculous return policies that the majors have on 7-inch vinyl singles. If they want to kill it, we'll admit the death."

According to Goman, label no-return policies forced the chain to buy short and then run out of many 7-inch singles, "and then you've got holes in the wall. And on the new releases, people just weren't buying them."

Lack of sales, rather than label policies, are the sole reason for the disappearance of current 45s from the 175-unit, Durham, N.C.-based Record Bar chain, which plans to pull current 45s within a few weeks from the 25 of its stores that still carry them.

"This is the culmination of a policy that's been going on in our stores for more than a year," points out Steve Bennett, executive VP of Record Bar.

Similarly, Dick Odette, VP of purchasing for the 750-unit Musicland Group, notes that the chain has "been chopping the bottom all year long" in its progressive elimination of current vinyl singles from most of its stores. He attributes the move to poor sales and label policies.

"The labels are telling us this is a business they're not crazy to be in. So we took their direction and began cutting. And as cassette singles took off, vinyl became less of a factor," says Odette.

Since December, when the Minneapolis-based Musicland chain removed current vinyl singles from about 250 stores, only 150 of its outlets have been offering them; more may drop them in another month or so, according to Odette.

In addition, such major chains as Hastings's Books, Music & Video, based in Amarillo, Texas; North Canton, Ohio-based Camelot Enterprises; Washington, D.C.-based Kemp Mill Records; and Owensboro, Ky.-based Disc Jockey all

have dropped current 45s.

One chain that continues to carry contemporary 45s, but on a limited basis, is the 81-unit, Roslyn, N.Y.-based Record World web. VP Bruce Imber says, "On currents, we're taking a very cautious approach, as we have been since A&M instituted its one-way sale policy last year."

"You don't buy them out of the box. You wait to see how they're doing, and then you restrain the stores' natural tendency to over-order them."

### ONE-STOPS STOP VINYL SALES, TOO

Many of the one-stops that service mom-and-pop stores—long a bastion of singles sales—have been eliminating vinyl singles, especially in the wake of the no-return label policies (which will soon be embraced by BMG as well). On the East Coast, for example, Queens, N.Y.-based Topline Distributors no longer carries 45s, partly because the one-way label policies made it too risky; similarly, Cranston, R.I.-based Music Merchants dropped 45s when CBS went one-way.

Sam Ginsburg of City One-Stop in Los Angeles says his company is "out of the business" of selling vinyl singles, and has been since the Christmas holidays. "We weren't selling any before," he says, "so there was no sense in staying in. The cassette single is just taking over."

Likewise, Valley Record Distributors is "going out of it for sure," says Jim Collier, buyer at the Woodland, Calif.-based distributor. "Right now, as they are, they're sold on a one-way basis. We hardly bring any new releases in—unless, of course, we know for sure it's going to hit the charts."

Some one-stops, such as Santa Ana, Calif.-based Abbey Road Distributors, are choosing to handle only those singles that can be returned to the manufacturer. As a

result, says purchasing agent George Hunter, the company no longer handles singles from WEA, CBS, or A&M.

Despite their disdain for current 45s, most retailers interviewed by Billboard said they plan to retain oldies vinyl singles. One reason for the consumer appeal of this genre, suggests Kathy Haltigan, Record World's singles buyer, is that there are still relatively few oldies singles on cassette.

### FEW OLDIES SINGLES ON CASSETTE

Wayne Volat, president of American Pie, a Los Angeles-based wholesaler of catalog singles, estimates there are about 250 cassette oldies titles available, compared with roughly 5,000 catalog singles on vinyl. While most of the majors are involved, he thinks the number of cassette oldies will double, at best, in the next year.

Retail executives say they are experimenting with cassette oldies, but the results are not yet conclusive. For example, Record Bar is testing the configuration, but Bennett feels that the jury is still out on them, due to the limited selection of titles available.

Tower gets its oldies singles from two rackjobbers, American Pie and Gotham Distributing Co. Currently, Goman estimates, 75% of the chain's overall 7-inch vinyl sales are in the oldies category. "We're aggressively instructing these [record] companies to get as many of those things on cassette singles as rapidly as possible—so the business is still there."

Lured by retailers' interest in the genre, Gotham's Collectables Records line is in the midst of setting up an oldies-cassette-single racking service for many of its clients. The Narberth, Pa.-based Collectables has 3,000 oldies titles of its own available on 7-inch vinyl; a cassette single line is expected shortly.

"We have 200 titles we could re-

lease right now," says Melissa Greene, VP of sales and promotions at Collectables, "but I think we're going to wait and see how the market goes—because I'm not too sure how well they'll do, as far as oldies are concerned. Who's going to buy them? People that buy oldies to make their own tapes aren't going to buy cassettes to make them with. I think they're going to buy vinyl."

### LABELS DELETE THE HITS

Meanwhile, American Pie's Volat says a problem is emerging with regard to the availability of some relatively recent "catalog" singles—those that did well when they were released but were cut out at their peak and not subsequently reissued by the labels.

"We used to include something in our system as soon as it fell off the charts," says Volat, "but now there's a hiatus. Manufacturers are deleting big hit singles as soon as they peak, because they're afraid of them cutting into their album sales."

"In the past year and a half, there have been virtually no reissues [of recent hits] from the major manufacturers, so there's a period now when nothing is available. And that's a real problem for me."

As examples of this new tendency, Volat cites hit singles by Milli Vanilli, New Kids On The Block, Billy Joel, and Bette Midler, all of which he says were deleted at the apex of their chart life.

Paul Smith, president of CBS Records Distribution, confirms that Billy Joel's "We Didn't Start The Fire" and two New Kids On The Block singles—"Cover Girl" and "This One's For The Children"—were deleted in mid-career, and he indicates that such moves are not uncommon at CBS labels. "That's done at the discretion of the label, and it depends on the record and the artist," he states, noting that Martika's "Toy Soldiers" was one of the first CBS hits to be cut out at its peak.

Regarding the question of reissuing such records for oldies bins, Smith says, "We've never put out oldies that quickly after something's been cut out. Usually, they come out at least a year later" in order to avoid conflicting with a label's game plan for marketing its albums.

Lauren Moran, senior director of national sales for Arista, admits her label cut out three Milli Vanilli singles at the height of their success. But she says this was an experiment to see whether the deletions would have an impact on album sales; since they did not, Moran says she does not intend to cut out the cassette version of Milli Vanilli's "Blame It On The Rain," now falling on the Hot 100 Singles chart. (The 45 was deleted, however, when Arista ran out of stock on it.)

Moran adds that Arista recently cut the Jermaine Jackson single "Don't Take It Personal," which peaked on the black singles chart in November and never crossed pop. However, she notes that, once every few months, she reviews Arista's cutout list and reissues some singles on its Flashback oldies series.

## Jukebox Group Buys BPI's Record Source

BY BRUCE HARING

NEW YORK—BPI Communications Inc. has agreed to sell its Record Source International subscription service to a three-man group that aims to keep vinyl alive for jukebox operators.

RSI, a division of Billboard, a BPI Communications magazine, services vinyl singles via subscription to small-market radio stations that are not directly served by labels.

The new owners are Sam Atchley, whose varied music business résumé includes stints as a publisher, songwriter, and agent; Dock Ringo, a partner in the Ringo & Ball coin-operated-machine operation of Mineral Wells, Texas; and Wally Bohrer, owner of Hastings Distributing in Milwaukee. The troika plans to expand RSI's services to encompass the nation's estimated 225,000 jukebox operators, while retaining the RSI name for the company.

The sale price for the service was not disclosed. The sale will become effective April 1.

Atchley, spokesman for the

group, says the company anticipates that the bulk orders achieved by adding the jukeboxes to the 700-plus RSI radio subscribers will provide a profit incentive for labels to press vinyl singles on all product scheduled for cassette single release, with RSI purchasing the singles on a no-return basis.

The record subscription service hopes to initially service 600-1,000 jukeboxes on a test basis. The company will then provide commercial copies of the most popular tested records to all its jukebox subscribers, plus any record that becomes a hit that was not initially tested.

"The business becomes viable with the infusion of the jukebox operators," says John Babcock Jr., group publisher for Billboard. "It's become more and more difficult to provide radio stations with enough product to make RSI viable for us. We're delighted to find a group of individuals who are able to continue the service."

Atchley says the new RSI does not plan retail sales of vinyl singles.

"Frankly, we don't think there's

much market for the retailing of vinyl and we could jeopardize our opportunity to succeed if we attempted to locate that market and service it," Atchley says.

"We honestly feel like we're developing a dying business. We hope to make a profit, but we will be happy if we can keep 45s on the jukeboxes and make the transition occur to CD jukeboxes with the least amount of hassle."

Label reaction to the trio's plans was characterized as "very positive" by Atchley. "We have not sensed resistance. We have personally visited all of the distributors and a lot of the labels. The response has been enthusiastic."

RSI was founded by Hal Cook, former publisher of Billboard, in the mid-'60s. The business started out as a vinyl singles service, later expanding to include an album service and the processing of the Grammy Awards guide for NARAS, the recording academy. The album service was later discontinued.

## MTVN Raises Its Stake In MTV Europe

NEW YORK—MTV Networks, a division of Viacom International Inc., has increased its equity stake in MTV Europe to 50% by purchasing British Telecommunications' 25% share of the joint venture.

MTV Europe was launched in August 1987 as a co-venture among MTVN, British Telecom, and Maxwell Entertainment Group. Maxwell owned 50% of the company, with MTVN and British Telecom holding 25% each. British Telecom decided to relinquish its TV programming interests in order to focus on worldwide telecommunications.

The buyout, for an undisclosed price, was announced Feb. 12 by MTVN chairman and CEO Tom Freston. "With BT moving on, MTV Networks, along with Maxwell Entertainment Group, looks forward to accelerating the growth and success of MTV Europe," he says. "This increased stake in MTV Europe reaffirms our commitment to worldwide expansion for MTV. Our goal is to

(Continued on next page)

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# ASCAP's Total Receipts Up To \$317 Mil, 6.9% Over '88

LOS ANGELES—Total receipts for ASCAP hit \$317.1 million in 1989, up 6.9% over 1988's figure, according to the performing rights society's annual treasurer's report.

Domestic distributions for 1989 totaled \$198.86 million, up 7.9% from 1988, of which \$5.56 million will be distributed to members in 1990.

Those figures were cited by ASCAP managing director Gloria Messinger, who delivered the report at the society's annual meet at the Beverly Hilton Hotel here Feb. 14.

The breakdown of ASCAP's total domestic receipts for 1989 is as follows:

- Licensees (including symphonic and concert), \$252.08 million, up 7.4% from 1988's \$234.6 million;

- Interest from investments, \$6.97 million, up 7.4% from \$4.91 million;

- Membership dues, \$737,000, up 3% from \$714,000.

Receipts from foreign societies amounted to \$57.3 million in 1989, up 1.7% from 1988's \$56.3-million figure.

Total salaries and expenses increased from \$55.9 million to \$60.9 million in 1989, while percentage of receipts absorbed by ASCAP's operating costs rose from 18.87% to 19.22%.

The Feb. 14 meeting here also featured a musical tribute to late ASCAP board member composer Sammy Fain, with performances by Steve Allen, Sammy Cahn, Cy Coleman, Morton Gould, Burton Lane, Peggy Lee, Tony Martin, Helen O'Connell, Danny Thomas, and the Ray Charles Singers.

DAVE DIMARTINO

## Vestron Reports Merger Offer LIVE Rumored As Potential Partner

NEW YORK—Vestron Inc., the troubled home video company that has been on the edge of bankruptcy for about a year, says it is evaluating "a complex, noncash merger proposal" from an unidentified company.

The proposal would also include an exchange offer for outstanding bonds that Vestron has issued, according to a statement from the Stamford, Conn.-based company.

One company rumored to be interested in a possible partnership with Vestron is LIVE Entertainment Inc., which owns the competing home-video business International Video Entertainment. Both Vestron and LIVE executives declined to comment.

Vestron has been actively seeking to merge with or be bought by another company. It also has been attempting to refinance its debt by offering to exchange \$115 million worth of debentures for common shares and new notes. That offer is still pending.

The company has blamed Security Pacific Bank for its debt crisis, charging in a lawsuit that the bank backed out of a \$100 million loan agreement.

Last year Vestron took huge writedowns in shutting down its unprofitable movie-production operations. Its retail chain, The Video Store, has been on the selling block for about a year.

## 'LETHAL WEAPON 2' MAKES A KILLING ON HOME VIDEO

(Continued from page 1)

shoots to No. 3 on the sales chart this week, while an "Indy Trilogy Pack" of all three Indiana Jones movies, listed at \$64.85, debuts at No. 16—the first time a multititle pack has ever hit the sales chart. "Raiders Of The Lost Ark" also re-enters at No. 19.

"We're very satisfied so far," says Warner Home Video's Mike Finnegan of "Lethal 2." "It's selling briskly and we've been getting reorders on a daily basis during the first week. It's meeting our objectives."

In a similar vein, Eric Doctorow, Paramount Home Video's senior VP/GM, says "reorders on 'Last Crusade' have been steady and consistent. We are also pleasantly surprised at the strength of the 'Trilogy Pack.'"

"My sales of 'Lethal 2' were better the first week than 'Last Crusade,'" says Jim Salzer, owner of Salzer's Video, Ventura, Calif. He adds, "I suspect the reason is the same as with other specialists. The mass merchants went lighter" than expected on the title.

Allan Caplan, chairman of 62-unit Omaha, Neb.-headquartered Applause Video, also says "Lethal 2" performed better its first week than "Last Crusade." Says Caplan: "I think there's a Valentine's Day angle. At least that's what I am pick-

ing up from some of my store people. When you think about it, it makes sense. Mel Gibson isn't a bad Valentine's Day present."

Bob Henderson, senior VP/general merchandise manager of Minneapolis-based The Musicland Group, which has 825 stores—including 79 exclusive video sell-through outlets—says, "'Indy' has met our expectations, but 'Lethal Weapon' exceeded our initial expectations during its first few days. But with our own pattern of sales with top product over the first three to four weeks, 'Last Crusade' is not showing any more severe decline than any other top product."

At the 69-store Music Plus chain in Southern California, buyer Julie Murakami says "Lethal 2," which is priced at \$17.99, had a greater opening-day impact than "Last Crusade."

"If you combine 'Last Crusade' with the 'Trilogy' packs with nine days' lead time," she says, "they are only about 800 units ahead of 'Lethal 2.'"

On a nationwide basis, she continues, "Last Crusade" may do better. She adds, "I thought it was going to do better with us because when 'Lethal Weapon 2' was in the theaters, sales and rental on the original went way up. But when 'Last Crusade'



NARAS, the recording academy, has set its A&R/Producers Honor Roll luncheon for April 17. Honorees are Arif Mardin, Jack Pfeiffer, and Nile Rodgers. George T. Simon, the jazz authority and NARAS consultant, receives the Russ Sanjek award.

**GOODBYE TO BROADWAY:** The RKO Warner Video chain, with about 40 stores in the New York metropolitan area, is packing up its Times Square headquarters and moving to Mahwah, N.J. While the chain has no stores in New Jersey currently, that could change after the move is complete, sources tell Track. The move resulted in roughly 20 layoffs, mostly of New York-based employees. All upper-echelon employees will remain with the company.

**PEPSI RECORDS?** Young M.C. and Chayanne, both Grammy nominees, will perform in Pepsi commercials during the show Wednesday (21). Chayanne, a Latin artist, will debut his new single, "Simon Sez," in his Pepsi ad. The soft drink company also underwrote and produced the music video to accompany the single, scheduled for release this spring. Glenn Frey and Madonna last year inaugurated the practice of introducing singles in TV commercials for, respectively, the Health & Tennis Corp. Of America and Pepsi. Martika and the Boys are also slated to join Pepsi's marketing roster later this year.

**PLAY KIDS:** After hit singles, albums, videos, tours, and 900 phone lines, what's next for New Kids On The Block? The official New Kids line of dolls and accessories was unveiled by Hasbro toys in New York Feb. 5 at a Hard Rock Cafe press conference surrounded by screaming New Kids fans. The line includes the foot-high dolls sporting earrings, ponytails, rings, hats, and bracelets; a toy instrument playset; girls' fashion accessories; and electronics including New Kids' telephone, play microphone, cassette player, and radio.

**COLLEGIATE HOW-TO:** Label public relations label vet George Dassinger, who now operates his own firm out of Bloomfield, N.J., is taking over a course within the Bachelor Of Music in Music Management program at William Paterson College's School of the Arts and Communications, located in Wayne, N.J. The course meets Thursdays throughout the spring 1990 semester. Scheduled music industry lecturers include Warner Bros.' Bob Merlis, WNEW-FM DJ Pat St. John, and industry photographer Chuck Pulin.

(Continued from page 96)

**DOING THE LAMBADA:** If the lambada dance doesn't jell in the U.S., it won't be because it didn't get the ole college try from vet music man/publisher Morris Diamond, who operates his own company in Beverly Hills. At MIDEEM, he and his Hamburg, West Germany, associate, Sherman Heinig, placed at least eight tunes and masters that will appear in the Falcon Arts & Entertainment film "Blame It On Lambada," due for release in March.

**DEALING NOW WITH BACK THEN:** Brian Gari, the producer and songwriter, is the reissue producer of "Lesley Gore's Golden Hits, Vol. 2" for PolyGram, Dion & the Belmonts' CD for Laurie/3C, and Rhino's "Best Of Colpix And Dimension" with Paul Petersen, Shelley Fabares, James Darren, the Marcels, Little Eva, and early Carole King.

**DOKKEN BLOCKED:** Three former members of the metal band Dokken won a preliminary injunction in Los Angeles Superior Court forbidding namesake Don Dokken from using his surname on a forthcoming album. Judge John Zembrowski ruled Feb. 8 that a contract signed by the band members forbade Dokken from using his last name on future recordings. Dokken's ex-bandmates George Lynch, Jeff Pilson, and Mick Brown filed suit in January after learning that Geffen Records planned to release an album titled "Dokken II."

**COME TOGETHER:** L.A.-based indie labels Cypress Records and Gold Castle Records are merging their promotion and marketing departments and consolidating the companies. Each label will maintain its own artist roster, with some acts possibly transferring from Cypress to Gold Castle. CEMA—which currently distributes Gold Castle—will hereafter distribute all new Cypress releases, though A&M will continue to distribute previously released Cypress product. The first Cypress release via the new arrangement will be the soundtrack to the upcoming Universal motion picture "Coupe De Ville."

**TRACK'S WORK IS NEVER DONE:** Earlier in this column you learned about the vacancy in sales at SBK Records. After filing that item, Track found out that Bob Cahill, Rhino's VP of sales, is taking the SBK spot. Now, we are hard at work trying to find out who Cahill's replacement at Rhino will be.

in addition to the R rating, I wonder about the repeatability factor. And for our type of chain, it's a little hard to merchandise. You can't exactly display guns. On the other hand, we are trying to create a merchandising linkage between 'Last Crusade' and travel-oriented books during the last two weeks of February. That title seems to lend itself better to merchandising ideas."

Jim Dobbe, VP of sale merchandise for the Los Angeles-based 254-unit Warehouse Entertainment chain, says "Lethal 2" was "very strong," while "Last Crusade" and the "Indy Trilogy Pack" were "doing very well."

"I doubt the mass merchants had the 'Trilogy.' It fits our type of account a lot better. It even seems like some people bought it who already owned one or two of the previous ones. They were No. 1 and No. 2 among our sell-through titles. You expect 'Indy' to be No. 1, but not the 'Trilogy.'"

Both "Lethal Weapon 2" and "Indiana Jones And The Last Crusade" also appear to be doing well on laserdisk. Dave Lukas of Dave's Video: The Laser Place, Sherman Oaks, Calif., says, "We brought in 300 copies of 'Crusade,' which sells for \$29.99 less our 10% discount, and had 40 left after the first weekend.

'Lethal 2' has sold about 80% of that number at \$24.95, less our 10% discount. And there's no question that the letterbox version is the most popular. 'E.T.' was the best title we've ever had but, in time, who knows? 'Last Crusade' could beat it."

Dave Wallace, marketing manager at Pioneer LDCA, says the company anticipated having a three-month supply of "Last Crusade" laserdisks but was virtually sold out after 10 days and is in the process of remanufacturing disks of the title.

## MTVN PURCHASE

(Continued from preceding page)

reflect and contribute to the global youth culture and to facilitate communication with the first international generation."

An MTVN representative says the channel has no current plans to purchase any more equity in the company.

Based in London, MTV Europe reaches 20 countries across the U.K. and the Continent. The latest launchings include several Eastern Bloc countries, among them Poland, Czechoslovakia, East Germany, and Yugoslavia. MELINDA NEWMAN

## Island, Amnesty Group Launch 'Marley Fund'

■ BY JIM BESSMAN

KINGSTON, Jamaica—At a joyous reggae event here celebrating the 45th anniversary of the late Bob Marley's birth, Island Records and Amnesty International launched a commemorative funding program for support of Amnesty's human rights efforts in Third World countries.

According to Island chairman/founder Chris Blackwell, the Bob Marley Memorial Fund involves an annual \$75,000 contribution from Island, supported, he said, by PolyGram, the label's new owner. Amnesty representative Veronica DeNegri said it was the first donation of its kind and one that would greatly enhance the work of Third World countries for human rights.

Marley's widow, Rita Marley, had once fought with Blackwell in vain for control of the Marley estate. However, at the Feb. 6 event, which she planned, she called Blackwell "our godfather" and said she was ecstatic over the new opportunity to further her husband's pro-human rights stance.

"The affiliation with Amnesty helps the struggle, and Jamaicans in particular," she said. Noting the Marley anthem "Get Up, Stand Up, Stand Up For Your Rights" (which opened and closed Amnesty's "Human Rights Now" concerts), Blackwell said that Amnesty "sums up what [Marley] stood for." He added that the fund now "cements" the former combatants' relationship with a gesture of "solidarity" behind the late Island star's message.

The event itself celebrated Marley's birthday as well as the Jamaican government's decision earlier in the day to designate Feb. 6 as "Bob Marley Day." As many as 3,000 guests, including friends of Marley, musicians, and fellow countrymen, gathered at the Bob Marley Museum, which was once Marley's house (given to him by Blackwell) and home of his Tuff Gong studio.

Among the musicians who performed on a stage erected in front of the house were Ziggy Marley & the Melody Makers, Third World, Kotch, Andrew Tosh, Half Pint, Marley's mother, Cedella Booker, and several dancehall DJs. Other notables comprised the backup band, while dub poet Matabaruka provided entertainment between sets.

Reggae radio personality Barry G. broadcasted the event, which was much bigger than had been anticipated (and was nearly canceled when a blackout hit the neighborhood). Electricity was restored after more than an hour of concerted drumming and chanting by members of the spiritual Nyiah Bingi Rastafarian order.

"It was just people who loved Bob Marley from all walks of life coming together as one," says U.S. reggae maven Amy Wachtel, aka The Night Nurse. "Which is exactly what Bob Marley was all about."

# Industryites Gravitare Toward Int'l New Age Meeting

■ BY CHRIS MORRIS

LOS ANGELES—The second annual International New Age Music Conference proved to be a family affair Feb. 8-10 at the Roosevelt Hotel in Hollywood, Calif.

While attendance more than doubled this time—up to an estimated 250 people from about 100 the first year—registrants came primarily from the new age core, with conferees drawn almost exclusively from a small and highly specialized label, retail, and radio community.

The conference, which featured an opening-night banquet and awards ceremony, 20 trade exhibitors, and two days of panels, was notable for the complete absence of a major-label presence. While Global Pacific was

the most prominent label attendee, other high-profile companies with major-label distribution, such as Narada and Windham Hill, put in only token appearances.

Suzanne Doucet, operator of the L.A.-based retail outlet Strictly New Age and founder of conference sponsor the International New Age Music Network, maintained that the majors are incapable of understanding the alternative marketing techniques required to sell the music.

"People are turned off by the major companies," Doucet said. "The major companies are not able to distribute this product. It's frustrating... The artists and small labels are much better served by going to small, specialized distributors like Backroads and Pyramid."

She added that new age listeners are "asking for instruments, asking for feelings, they're asking for what the music does to them. They don't care who plays it. This is why the marketing concept of traditional records doesn't work, and it can't work."

But Doucet did suggest that a rapprochement between the majors and experienced new age marketers could result in a commercial breakthrough.

She said, "My main project this year is to find a major label to trust me to put an umbrella together and to build up a catalog of the best independents and break into the market."

Panel discussions at the conference reflected the push and pull between the attendees' desire to successfully market what Doucet called a music

"based on consciousness" and the verities that rule radio and retail.

At a radio panel, some public radio purists noted that, although new age is a critical component of commercial adult alternative formats, an unadulterated new age format does not exist.

"I still believe in my heart that there still has not been... a full-time new age station that's been presented right," said Frank Forest, host of the syndicated "Musical Starstreams" program.

Chris Brodie, PD of 3-year-old KTWV (the Wave) Los Angeles, said that there was nothing inherent that could prevent new age from becoming a full-time format proposition. But, she added, "Perhaps for commercial radio there is not a body of work of new age music that fills 168 hours a week."

Moderator Stephen Hill, who produces the syndicated "Hearts Of Space" show, cautioned hard-liners to beware of "the new age ego trip" that derides the mixing of the music with fusion and other commercial forms.

"We really all have to get way beyond that if this is going to bear fruit," Hill added.

Marketing panelist Sophia Tarila of the Sedona, Ariz.-based resource group First Editions urged new age companies to take up guerrilla marketing techniques "so you can compete with the big labels."

The oft-generic marketing strategies of new age labels were gently criticized by free-lance consultant Geoff Workman.

"There are at least 12,000 records in the average record store, and you've got to do something to stand out."

Even the term "new age," viewed in some quarters as a commercial albatross, continued to be the subject of debate.

Independent promoter Roger Lifeset—who deflated the convention's frequently somber atmosphere by playing Christine Lavin's wry "Sensitive New Age Guys" at the marketing panel—offered the term "progressive," a holdover from the '60s-'70s rock era, as a term with which to sell the music at radio.

An observer in the audience, accepting the new age handle unapologetically, suggested that attendees "take the charge out of it... and accept it as a term in the music industry."

## NAACP IS ON THE BRINK OF CBS RECORDS BOYCOTT

(Continued from page 5)

Although the labels have generally agreed with the NAACP's goals, they have not signed voluntary agreements, either asking for time to consider the agreement or choosing to implement their own affirmative action programs.

LeBaron Taylor, VP of corporate affairs for CBS, says his company has been a leader in the area of affirmative action and that CBS Records Inc. president Walter Yetnikoff and he have met on more than one occasion with NAACP National Director Dr. Benjamin Hooks to discuss the issue.

Says Taylor: "We believe in the NAACP. We support their cause. I know that the NAACP would like us to sign believing that all the other companies will follow our example. But why should we? We won't do any better a job than we do now. I understand their position, but why do we need someone to monitor us? We are already committed to making CBS a better place to work for women and minorities."

But Rasheed counters, "We're not going to let [the labels] grade their own report card. If something was in

place to meet with them on a regular basis to review progress, fine. But we can't let people say, 'We have a problem and we'll work on it, so go away and leave us alone.'"

Rasheed could not provide a statistical update on the 1987 report, but says that, since then, "overall there has not been very much progress" in the record industry.

"There's been little bits and pieces, but people revert back unless they're locked into a formal, structured big deal. I can't say I have not seen sporadic improvements here and there, but nothing on a sustained basis."

The NAACP has signed 48 fair-share agreements since the concept was developed in 1982, Rasheed says. Such major corporations as GM, Coors Beer, and K Mart have been signatories of the voluntary agreements. Rasheed says the time frame for signing the agreements with the other national companies, from conception to signature, has been "two to three months to a year"—far less than the three years of alleged inactivity at major labels.

CBS' Taylor maintains that those three years have not been without

progress, especially at CBS, which he says revised and improved its employment guidelines last year. Taylor says that Rasheed has never directly contacted him to renew talks and is surprised by talk of a possible boycott.

"CBS was the first company to have a black music department back in 1973," he points out. "Ninety percent of today's black record company executives graduated from CBS. I would be remiss as a black corporate officer, which is what I am, if I didn't recognize problems and attempt to correct them."

Record company sources contacted for this story agree that minority label employees are continuing to advance into the executive ranks, albeit at a slow pace. Most cite the recent visibility of female black executives and the fact that every major label has at least one black VP. Some express concern that affirmative action programs have sometimes resulted in tokenism and quota systems.

Statistics on the actual numbers of black employees were not provided in the 1987 NAACP report. At the time, the civil rights group said, "statistical data... were extremely difficult to obtain. However, through the scope of the investigation and the large number of persons interviewed, we believe we have fashioned an accurate document on the status of blacks in the record industry."

## KVC FILES FOR BANKRUPTCY PROTECTION

(Continued from page 5)

would have to be approved by the court.

At deadline, a creditors' committee was in the process of being formed, but no list of creditors was available.

Saffron acquired the company from Kartes in 1988, but subsequently defaulted on several payments to Kartes. As part of a court settlement resulting from Saffron's inability to make those payments, control of the company fell to the Eldon Mayer Group (Billboard, Jan. 20).

But the court also granted Saf-

ron an option to regain control if he came up with the financing to complete the transaction by Jan. 31. Throughout December and January, the Eldon Mayer Group sought a buyer for the company and held negotiations with three suitors. But the unsettled lien against the company's assets maintained by Kartes made any such transaction difficult. At the same time, because control of the company was still in doubt, the Eldon Mayer Group was reluctant to invest additional money to maintain or expand operations.

PAUL SWEETING

## THOMSON BOWS RECORDABLE OPTICAL DISK SYSTEM

(Continued from page 96)

change the polarity of the magnetic field. Polarity change is determined by the digital information being recorded onto the disk. Once the disk cools, the information recorded on it is permanent until it is heated again.

A separate playback beam thrown by the same laser at a different intensity reads the information reflected off the MOD's surface.

Because of differences in reflectivity—the amount of light sent back from the laser's beam—a MOD cannot be played back on CD players available now. However, modifications could be made to the existing optical assembly on CD player technology to enable new decks to play back MODs, according to Len Feldman, an independent consultant.

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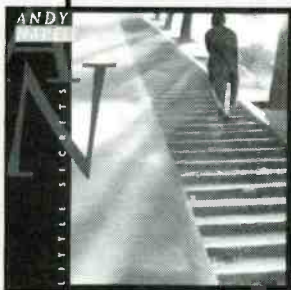
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# JAZZ

With Long Legs



## ANDY NARELL

"Little Secrets"

#14 in its 15th week  
on Billboard's Contemporary  
Jazz Chart

**VH1** New Vision's debuts  
"We Kinda Music" video the first week in March

"His flowing melody lines unfolding with such ease that it was hard to believe he was coaxing them out of nothing more than a set of steel pans."

—Don Heckman, *L.A. Times*

Bookings: Jim Cassell, Berkeley Agency (415) 843-4902

WH-0120

## TUCK & PATTI

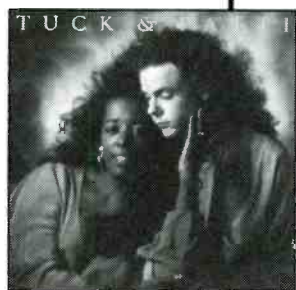
"Love Warriors"

#15 in its 35th week  
on Billboard's Contemporary  
Jazz Chart

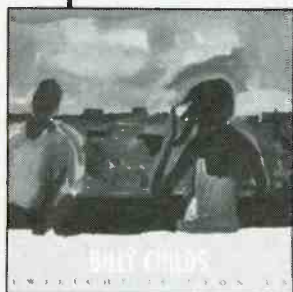
"Great chops, sharp tunes, including peppy originals with Top 40 potential, garnished by the unpretentious joy of making music this immediate. Sound like fun? You'd better believe it."

—John Young, *Musician*

Bookings: Paul Goldman, Monterey Peninsula Artists (408) 624-4889



WH-0116



## BILLY CHILDS

"Twilight is Upon Us"

Debut #15  
on Billboard's Traditional  
Jazz Chart

"A recording that sets the pace for the coming jazz of the 90's."

—Don Heckman, *L.A. Times*

Management & Bookings: Sue Garson, Garson & Associates (818) 714-6517

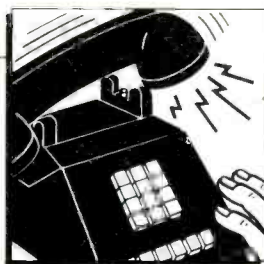
WH-0118

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## INSIDE TRACK



Edited by Irv Lichtman

**NEW GRIFF TIFF:** Apparently there is no love lost between Professor Griff, controversial "minister of information" for Public Enemy, and Def Jam label honcho Russell Simmons. A Feb. 7 confrontation between Griff and M.C. Serch, of white rap act 3rd Bass, in the New York offices of Def Jam, to which both acts are signed, turned into a shouting match with Griff lobbing racist epithets. Label staffers who witnessed the exchange say they were "shocked" by the venom in Griff's words. In a scathing Feb. 12 statement, Simmons declares his hatred for Griff and "what he stands for." Further, Griff has been barred from the Def Jam offices, although he continues to be associated with Public Enemy. "My disliking Griff has nothing to do with my friendship and admiration for Chuck D, Flavor Flav, and other members of Public Enemy," states Simmons, who also notes Public Enemy's positive influence on black youth in terms of cultural pride. He concludes: "Griff's wildest imaginary Jewish conspiracy could not have done more damage to Public Enemy than has Griff himself." Public Enemy and 3rd Bass are scheduled to tour Europe together next month.

**CONTROVERSY (CONTINUED):** It's off the shelves for N.W.A.'s "Straight Outta Compton" album (Priority) at A&A Records & Tapes, Canada's biggest retail chain with more than 200 stores. The Ontario-based company says the themes in the controversial group's album, attacked by law enforcement authorities and feminists (Billboard, Oct. 21), are such that "we are not so morally corrupt that any of us would line our pockets with monies derived from the sale of this product," says a Feb. 8 statement. "We fully appreciate everyone's right to freedom of speech," A&A notes, "but such antagonistic, irrepressable [sic] attitudes as these must be condemned for what they are, despicable!"

**GIGAR CLOSE:** The GRP label, owned by Larry Rosen and Dave Grusin, is *this* close to a deal with MCA Records for a 100% buyout. Rosen, Grusin (a key label act), and other staffers of the contemporary jazz label, currently distributed via MCA branches, would continue to direct its fortunes out of New York.

**STATIONARY RUMOR:** Rumors about another type of DAT technology on the horizon may remain just that for some time. Sources report news of an S-DAT (stationary head) recorder under development by Philips that will also be capable of playing analog cassettes. However, a Philips representative at the company headquarters in Eindhoven, the Netherlands, has no comment on the rumor. "If there's anything to it, until we get to the point where we announce it, our policy is not to talk about things that are in the future," says Pat Wilson, director of public relations with Philips Consumer Electronics in the U.S. "We'd certainly be glad to talk about it if we were in a position to make an announcement." R-DAT (rotary head) and S-DAT are two digital audiotape recording formats that were banded about since the technology was first under development. Most manufacturers chose R-DAT because it is a less complicated, less expensive, and more robust method of digital audiotape recording. The format is widely used in the professional audio industry.

**SEEMS LIKE OLD TIMES:** According to several sources, MCA will announce, perhaps as early as next month, a name change for MCA Home Video. The new moniker? Track hears it will be MCA/Universal Home Video. Also on tap, according to our sources, is a new logo, comprising in part the old Universal Pictures logo of a biplane circling the Earth.

**TUFF JOB:** Jesse Maidbrey, former staffer at Profile Records, is working with Tuff City's Aaron Fuchs to restructure the New York-based dance label. A sign of accelerated activity from the duo is the release of Larry Joseph & the Science's "Believe In Your Heart."

**EXITS & ARRIVALS:** Patrick Rustici has left SBK Records, where he was VP of sales. No replacement was named. He can be reached at 212-627-1534... Seth Rothstein, former product manager at PolyGram Jazz, is director of the PolyGram-handled ECM label.

**TRACK ROARS:** CBS Special Products, after its "Wizard Of Oz" soundtrack release late last year, continues its program of refurbished MGM soundtrack albums in May with 13 releases. They are "An American In Paris," "Easter Parade," "Kismet," "Singin' In The Rain," "Gigi," "Show Boat," "Your Cheating Heart," "Dr. Zhivago," "Gone With The Wind," "2001—A Space Odyssey," "Brigadoon," "That's Entertainment," and "The Unsinkable Molly Brown."

**THE PRODUCERS:** The New York chapter of  
(Continued on page 94)

## Thomson Shows Recordable CD Unit

■ BY SUSAN NUNZIATA

NEW YORK—Thomson Consumer Electronics has demonstrated a magneto-optical, rewritable CD prototype capable of playing standard audio CDs as well as magneto-optical disks.

The MODs have a 74-minute recording time and are the same size as a standard CD, although they cannot be played back on today's CD players.

No pricing or marketing plans were announced by the company, but sources estimate that it will be two years before the unit is introduced. According to Frank McCann, a Thomson spokesman, the hardware price would have to be considerably less than \$3,000 to make the product viable for the consumer market. One source notes that the debut price for MOD recorders may be as low as \$1,000-\$1,250—the start-up price for early CD players—with software in the \$20-\$50 range.

A number of other manufacturers are working on rewritable CD technology, including Sony, Matsushita, Philips, and NEC. The Thomson unit was presented at an invitation-only showing during the winter CES show and was later brought into the U.S.

for a few days and was tested by Audio magazine.

MO technology has been in use in the computer-data-storage industry for approximately one year. The access time of the two-sided MODs is said to be 30%-50% faster than that of CD-ROMs. However, as in audio, there is no standard for the technology in the computer world.

Most manufacturers agree that, until a technical standard is decided upon and issues concerning copyright are solved, the introduction of a rewritable CD would be premature. However, the technology race is on in R&D labs worldwide.

"The unit was shown to bring attention to our technological abilities," says McCann, who notes that the recorder is still under development at Thomson's West German R&D facility. Production lines have not yet been set up for the unit.

Aside from the Thomson system, most of the methods being researched for the rewritable CD cause some physical change in the surface of the disk, similar to the pits on a prerecorded CD.

The MO system does not require a physical alteration in the disk's surface, but rather affects the polarity

of the electrons in its magnetic field. The advantage to this is that the medium stands a much lower chance of wearing out than do media used in systems that cause physical change.

MODs designed for the prototype, DR 1000 MOD, were manufactured by Thomson's chemical department, although, as McCann notes, the company is not in the software business. There are a number of MOD suppliers, including Taiyo Yuden and 3M.

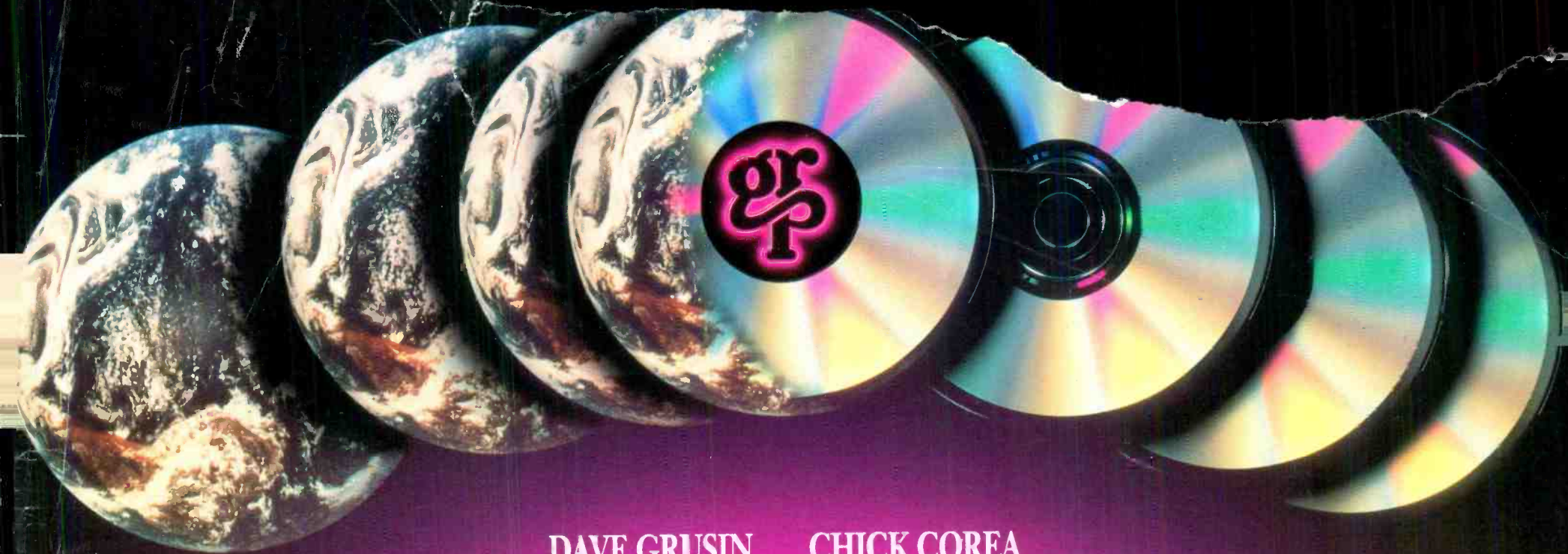
The manufacturer has offered only scanty details on the technology. However, according to an article that appears in the March issue of Audio, disks made on the DR 1000 sound as good as R-DAT recordings.

Unlike earlier rewritable CD developments from Thomson, which required a separate run for erasure, this unit allows simultaneous erasing and recording, according to Audio.

In a standard CD player, a laser reads digital information from pits punched into a substrate on its surface. With MO technology, nothing is actually embedded in the surface of the disk.

A thin magnetic coating covers the MOD's surface. Within the recorder, a laser heats the coating in order to

(Continued on page 95)



**DAVE GRUSIN**

Best Instrumental Composition

"Suite from 'The Milagro Beanfield War'" (Track from Migration)

**JOHN PATITUCCI**

Best Jazz Fusion Performance

*On The Corner* (Album)

**DAVE GRUSIN**

Best Instrumental Arrangement  
Accompanying Vocal(s)

"My Funny Valentine" (Track from The Fabulous Baker Boys  
motion picture soundtrack (Michelle Pfeiffer, vocalist))

**JOHN PATITUCCI**

Best Jazz Instrumental Performance, Soloist

"Bessie's Blues" (Track from Chick Corea Akoustic Band)

**CHICK COREA AKOUSTIC BAND**

Best Jazz Instrumental Performance, Group

*Chick Corea Akoustic Band* (Album)

**DAVE GRUSIN**

Best Album of Original Instrumental Background Score  
Written For A Motion Picture or Television

*The Fabulous Baker Boys* (Album)

**ALAN AND MARILYN BERGMAN**, songwriters

**PATTI AUSTIN**, vocalist

Best Song Written Specifically for a  
Motion Picture Or Television

"The Girl Who Used To Be Me" (From the motion picture Shirley Valentine)

**CHICK COREA**

Best Jazz Instrumental Performance, Soloist

"Sophisticated Lady" (Track from Chick Corea Akoustic Band)

**VARIOUS ARTISTS -**

**HAPPY ANNIVERSARY CHARLIE BROWN**

Best Engineered Recording

*Happy Anniversary, Charlie Brown!* (Album)

**OMAR HAKIM**

Best R&B Instrumental Performance

"Constructive Criticism" (Track from Rhythm Deep)

**DIANE SCHUUR**

Best Jazz Vocal Performance, Female

"The Christmas Song" (Track from A GRP Christmas Collection)

**CHICK COREA**

Best Instrumental Composition

"Morning Sprite" (Track from Chick Corea Akoustic Band)

**KENNY G**

Best Pop Instrumental Performance

"Broadline Blues" (Track from Happy Anniversary, Charlie Brown!)

**DAVE GRUSIN**

Best Arrangement On An Instrumental

"Suite From 'The Milagro Beanfield War'" (Track from Migration)

**DON MURRAY & ED RAK**

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*Migration* (Album) Dave Grusin, recording artist



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