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FOLLOWS PAGE 42

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

APRIL 27, 1991

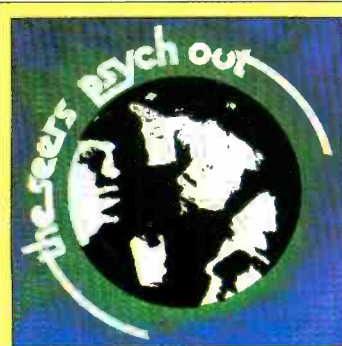
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## Superstars Scarce On Concert Trail Packages May Offer Warm-Weather Relief

BY THOM DUFFY

NEW YORK—Forecasts for the spring and summer pop and rock concert season range from mild to miserable among promoters and booking agents, who point to a weak economy and a lack of stadium tours in the months ahead.

Though expectations are high for summer tours by a few superstars, such as Guns N' Roses, Huey Lewis & the News, and Rod Stewart—all of whom have new records—the availability of surefire talent is low. Meanwhile, a rising number of amphitheatres are fiercely competing for warm-weather bookings.

"Everybody's starting to scramble for anything that's around," says veteran New York promoter Ron Del-

• ALL-NEWS IS GOOD NEWS IN WINTER ARBS, SEE PAGE 3

sener, who presents shows at the Garden State Arts Center in New Jersey and the Jones Beach Theater on Long Island. "There's no Paul McCartney out there," he says, referring to one of the stadium-tour winners of last summer.

(Country tour promoters paint a brighter picture. See story, page 69.)

While the last two years have seen stadium tours by the likes of McCartney, the Rolling Stones, David Bowie, and New Kids On The Block, the only possibilities for U.S. stadium dates this summer are Guns N' Roses and ZZ Top. Those two acts already are selling strongly in arenas and amphitheatres.

(Continued on page 69)

## Paramount Court Win KO's Firm's Local Video-Ad Biz

BY PAUL SWEETING

NEW YORK—In a major victory for Paramount Home Video, a federal district court in Kansas has imposed a permanent injunction against Wichita-based Video Broadcasting Systems, preventing the company from inserting local advertising onto prerecorded videocassettes.

The injunction, the result of a copyright and trademark-infringement suit brought by Paramount Pictures and Paramount Home Video in August 1989, apparently puts to rest an issue that had threatened studios' lucrative ties with national consumer products companies.

Aside from the copyright and trademark issues involved in the suit, entrepreneurs such as VBS and Video Air Time, a similar service, were seen by many in the trade as a threat to the studios' practice of selling commercial time on cassettes to national advertisers as part of cross-promotional programs. Such ties have been considered instrumental in the success of many big rental and sell-through titles.

The judgment against VBS was

part of a negotiated settlement between the litigants. Other terms of the agreement were not disclosed. The studio had originally sought \$1 million in damages in addition to the permanent injunction.

The consent order was issued April 10 by Judge Sam A. Crow, and prohibits VBS from placing ads on any videocassettes, whether released by Paramount or any other

(Continued on page 79)

## In Musical Chairs, Richard Marx Moves From EMI To Capitol

BY KEN TERRY

NEW YORK—The recording contract of Richard Marx, one of EMI Music's key artists, has been transferred from EMI Records to Capitol Records, according to Joe Smith, president/CEO of Capitol Industries. The fate of four other former EMI Records acts handled by Left Bank Management—Alias,

(Continued on page 77)

## Video Rentals Spring To Life; June Looks Hot

BY JIM McCULLAUGH  
and EARL PAIGE

LOS ANGELES—After several flat months—including the Christmas holiday season—home video rental activity is up. Many retailers believe this surge is the beginning of a turnaround in the rental business that will last at least into early summer.

While much of the initial impetus is attributed to the phenomenal appeal of the March release "Ghost," a poll of store operators points to several other factors contributing to the uptick—factors that convince many retailers that the recent increase in activity is more than just a passing phenomenon wrought by the Paramount title.

In support of this thesis, they cite a second-quarter rollout of exceptionally strong titles, the

(Continued on page 78)

## Music Buyers Have Appetite For The Blues

BY CHRIS MORRIS

LOS ANGELES—In 1964, B.B. King posed the musical question, "How Blue Can You Get?" In 1991, U.S. audiences apparently want to get as blue as they can.

Club bookers, booking agents, managers, independent-label owners, and major-label executives in charge of catalog releases all agree that the blues is the subject of a lucrative new wave of interest across the country.

Evidence of a voracious appetite for the genre is seen in the dramatic increase in bookings for blues performers, sharp increases in sales of recordings by contemporary acts, and

(Continued on page 61)

## No. 1 IN BILLBOARD

| HOT 100 SINGLES                                   |                 |
|---|-----------------|
| ★ BABY BABY<br>AMY GRANT                          | (A&M)           |
| TOP POP ALBUMS                                    |                 |
| ★ MARIAH CAREY<br>MARIAH CAREY                    | (COLUMBIA)      |
| HOT R&B SINGLES                                   |                 |
| ★ WHATEVER YOU WANT<br>TONY! TONI! TONE!          | (WING/MERCURY)  |
| TOP R&B ALBUMS                                    |                 |
| ★ NEW JACK CITY<br>SOUNDTRACK                     | (GIANT/REPRISE) |
| HOT COUNTRY SINGLES                               |                 |
| ★ DOWN HOME<br>ALABAMA                            | (RCA)           |
| TOP COUNTRY ALBUMS                                |                 |
| ★ NO FENCES<br>GARTH BROOKS                       | (CAPITOL)       |
| TOP VIDEO SALES                                   |                 |
| ★ DUCKTALES THE MOVIE<br>(WALT DISNEY HOME VIDEO) |                 |
| TOP VIDEO RENTALS                                 |                 |
| ★ GHOST<br>(PARAMOUNT HOME VIDEO)                 |                 |



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"...an essential statement of the breadth of Bob Dylan's artistic achievement... The performances are just extraordinary, up to the standard of Dylan's most profound moments on record. ★★★★★1/2"  
*Rolling Stone*

"Adds substantially to the understanding and appreciation of rock's greatest songwriter - a man who, more than anyone else, showed rock 'n' roll how to think, and who continues to write about infidels and desire, isolation and faith with unparalleled imagination and passion."  
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*Newsweek*

"Legal at last."  
*Time*

"Offers indisputable proof of Bob Dylan's pop-era supremacy as a singer, songwriter and visionary. It's positively first-rate... Even scrupulous collectors will be surprised by the unsuspected gems here."  
*USA Today*

"The sheer volume of good stuff is staggering."  
*Musician*

"...aficionados will be stunned by the amount of quality material, which spans 30 years in Dylan's prolific career."  
*Billboard*

"Gems tumble out one after another. A"  
*Entertainment Weekly*

"The Bootleg Series' will prove a revelation, both for those that know him and those that don't. 10."  
*NME*

**BOB  
DYLAN**  
the bootleg series  
volumes 1-3  
[rare & unreleased]  
1961-1991 47382

# DYLAN

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On Columbia.

# Arbs Bring Good News For All-News Radio

■ BY SEAN ROSS  
and PHYLLIS STARK

NEW YORK—The big surprise contained in the first winter Arbitron radio ratings is that, six weeks after the cease-fire in the Persian Gulf, some all-news stations appear to be holding onto their newfound audience.

Meanwhile, the cheering news for music radio outlets is that the huge gains posted by all-news stations during the Gulf war do not seem to have affected any one format in particular, with the possible exception of album rock. (Full Arbitron results for 15 markets can be found on pages 14-15.)

It was, unquestionably, a great book for all-news stations, especially those that managed to some-

how align themselves with Cable News Network. In the top three markets, Group W's CNN affiliates were all up sharply: WINS New York (4.4-5.7 and 2.4-5.7); KFVB Los Angeles (2.9-4.3); and WMAQ Chicago (2.7-4.5). Group W's WBZ Boston, which switched from AC to all-news at the outset of the war, was up 5.3-6.5. Its KYW Philadelphia held the market lead with an 8.8 share.

The trio of CBS O&O news stations that compete with Group W didn't do badly, either. WCBS New York was up 3.6-4.4. KNX Los Angeles went 3.2-4.0. WBBM Chicago was up 4.4-5.2. The group's KCBS San Francisco was up 4.7-6.7.

## POSTWAR NORMALCY?

Very few broadcasters expect

all-news outlets to hold onto those gains. Paragon Research VP Mike Henry speaks for many when he says, "The chances of someone's lifelong listenership changing because of the war is very small. [It is possible that] people who were previously fairly unexposed to news/talk radio maybe were made aware of [the format]. But to believe that their listening habits are going to change forever, I don't buy it."

Henry believes that radio listening is already "pretty close to normal today. My guess is, for the most part, people are back to their old habits."

Similarly, consultant Ed Shane, who did a study of listening habits during the Gulf war, found that only about 15% of his respondents were music listeners who had suddenly made the switch to N/T. Shane thinks the war "may have  
(Continued on page 10)

## DAB Is Topic 'A' At NAB Meet; 'In-Band' System Gains Fans

■ BY CRAIG ROSEN

LAS VEGAS—The question of how radio stations will participate in digital audio broadcasting came into sharp focus at the National Assn. of Broadcasters' convention April 14-18 here. By the conclusion of the conference, a new "in-band" DAB system was gaining adherents among broadcasters and it was no longer certain that NAB would sign an exclusive license deal with Eureka-147, the terrestrial DAB system it champions.

The new kid on the block, developed by the Stanford Research Institute and Gannett Radio, is known as USA Digital or Acorn DAB. It would allow broadcasters to add DAB signals over their existing analog signals. Consumers would have the

choice of continuing to use an analog receiver or upgrading to a digital system. The Eureka system, which has been tested in Europe and Canada on UHF-TV frequencies, would require a new spectrum in the U.S.

Apparently alluding to a turf battle between the two systems, NAB president/CEO Edward Fritts called in his convention address for "a new unity" to help deal with new technology rather than "stifling debate." But USA Digital is garnering industry support and threatening Fritts' call for unity.

Although the NAB still endorses the Eureka system, a letter of intent for the NAB to license the system expired April 1. Some have speculated that the trade group has backed off  
(Continued on page 73)

## Image Ent. Does The Laserdisc Two-Step In A First, Distrib Pacts With Ingram, U.S.L.D.

■ BY CHRIS MCGOWAN

LOS ANGELES—Laserdisc distributor Image Entertainment has announced distribution agreements with Ingram Entertainment and U.S.L.D. (U.S. LaserVideo Distributors, a subsidiary of Video Trend). The two wholesalers will sell Image's product to their dealer networks, while Image will continue to service its direct accounts. The pact marks the first time that either Image or Pioneer—the two leading laserdisc distributors in the U.S.—has entered into a distribution agreement with video wholesalers.

Image's implementation of two-step distribution to reach additional video retailers is a step that many industry experts feel is necessary to push laser into the mainstream (Billboard, March 2).

Pioneer executives could not be reached at press time.

Between them, Ingram, U.S.L.D., and Video Trend represent a combined total of more than 200 salespeople and 20 depots. They will have full access to the more than 3,000 laserdisc titles to which Image has exclusive or non-exclusive rights. The firm has exclusive licensing deals with Buena Vista Home Video, HBO Video, Sony Music Video, LIVE Home Video, and Orion Home Video, among others, as well as an exclusive distribution pact with FoxVideo.

At present, Image has no plans to enter into agreements with any

other video wholesalers. "That's not part of the current game plan," says Image marketing manager David DeGrosso. "We feel Ingram and U.S.L.D. are all we need to complement our direct accounts." He adds that "there are no other plans on the table" to add other distributors.

Previously, video wholesalers either had no access to Image's

## Play It Again: La. Gets 2 New Labeling Bills

■ BY BILL HOLLAND

WASHINGTON, D.C.—Lyric labeling is back in Louisiana, whose legislature passed a stickering bill last year only to see it vetoed by the governor. The new legislation not only targets retailers with fines and jail terms, but would also fine record manufacturers—specifically corporate officers—to the tune of \$3,000 per recording.

This year's model, introduced April 15 by the original sponsor of last year's legislation, Rep. Ted Haik, D-New Iberia, comes in the form of two related bills, H.B. 261 and 262.

The first bill targets retailers by criminalizing the sale, distribution, or exhibition of recordings with "lyrics harmful to minors," and sets fines of up to \$1,000 and a prison term of up to six months for each violation.

The second bill, H.B. 262, prohibits "producers, manufacturers, or distributors" from selling recordings with "harmful lyrics" in the state. It also calls for special, black-letter, 12-point typeface "Explicit Lyrics—Parental Advisory" stickers for recordings and forbids sale of unlabeled "harmful" recordings to  
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## New Firms Fuel 18% Boom In Japan's Video Revenues

TOKYO—Japan's home video market, including laserdiscs and related products, was worth \$2.24 billion (309.06 billion yen) at wholesale prices in 1990, an 18% increase over the year before, according to the Japan Video Assn. That figure reflects JVA members' shipments to the trade.

However, JVA spokesman Takeichi Komazaki, referring to the percentage gain, points out that since a half-dozen companies joined the JVA last September, a year-to-year comparison is difficult. Video firms' deliveries for the period of January through August 1990 were actually down 7% compared with the same period in 1989.

By configuration, videocassette shipments were worth \$1.1

billion (151.3 billion yen) in 1990 at wholesale, while laserdiscs were worth \$982 million (135.6 billion yen). Ancillary products made up the difference. In units, JVA members shipped 27.1 million cassettes and 26.4 million discs.

By product category, foreign movies accounted for 48.5% of videocassette trade deliveries, followed by domestic movies (17.1%). Other categories included animation (14%) and music video (9.7%); the balance was made up of smaller genres such as adult and sports.

On laserdisc, karaoke accounted for 72.4% of shipments, followed by movies (10.5%), music video (7.2%), and animation (5.7%).

STEVE McCLURE

# German Record Sales Soared In '90

## Easterners Perk Up Market; CDs Are Tops

BY WOLFGANG SPAHR  
and MIKE HENNESSEY

HAMBURG, Germany—The German record industry achieved a sturdy 18.7% growth in revenue in 1990, with retail sales at an all-time high of 3.675 billion Deutschmarks (\$2.2 billion). With IFPI companies responsible for about 83% of sound-carrier sales in Germany, the total value of the market in 1990 was about \$2.65 billion.

The compact disc became, for the first time, the predominant long-play carrier, with unit sales of 76.2 million (38.8% of the total) compared with 75.5 million cassettes (38.4%) and 44.7 million vinyl LPs (22.8%). In monetary terms, the CD market increased from 1989's 48% to about 53% of total sales in 1990.

The cassette market also grew significantly, with the 29.5% increase concentrated in the low-

price category. While the LP continued its decline, the fall-off was less pronounced than in previous years—just 7.5% below the 1989 figure in units and 15% in money terms.

The primary reason for the boom in budget cassettes and the deceleration in the LP downturn is the East German factor: Last year, the German market gained about 15 million people in the five states of the former German Democratic Republic.

Says Manfred Zumkeller, chairman of the German IFPI group, "After the advent of monetary union in July last year, the people of the five new German states became additional customers for our industry and the bulk of their purchases were of product in the lower price categories."

Zumkeller estimates that sales by IFPI companies in the East German states accounted for about 60% of the \$347 million sales increase last year. But, he points out that it is difficult to make an exact assessment because many East German consumers bought their records and tapes in West German outlets.

Sales of singles continued to plummet last year. Units were down 11.5% to 28.8 million, causing a drop in income of 12.4%. Since 1983, when unit sales were 50.8 million, the format has continuously lost ground; CD singles, up 50.8% in unit terms last year at 9.8

(Continued on page 68)

(Continued on page 76)

## U.K. Trade Wins Battle In War On Illegal Imports

BY JEFF CLARK-MEADS

LONDON—British record industry lawyers believe they have finally been able to throw up a legal wall against unlicensed imports.

Exporters from continental Europe have been relying on European Community free-trade legislation to ship products legal in their own markets—but illegal in the U.K.—to this country.

Now a test case has, according to solicitors for the British Phonographic Industry, established that if a product is not licensed in the U.K., it cannot come in.

The BPI had been eager to establish the strength of case law made

in January 1989 that stated that copyright law in individual countries is sovereign over EC legislation. However, a number of actions started by the trade body resulted in the defendants capitulating before a hearing and agreeing to pay costs.

West of England-based distributor C.D. Specialists, however, decided to fight (Billboard, Nov. 10)—and has now been ruled against by a High Court judge. Says Laurence Gilmore, of the law firm Hamlin Slowe, which acts for the BPI, "We're delighted that we actually got a case to court."

The BPI based its action on the

## New Line May Buy Nelson Entertainment Arm Deal Would Likely See Shift In Distrib Of Vid Product

BY DON JEFFREY

NEW YORK—NHI Nelson Holdings International Ltd., reporting a huge loss for 1990, confirms that it is in discussions with New Line Cinema Corp. about the acquisition of Nelson's entertainment unit, which includes Nelson Home Video.

"Discussions are going forward," says Nelson executive VP Peter Graves, "and we hope they'll be completed in the relative near-term."

The discussions are an outgrowth of earlier, failed negotiations involving New Line, Nelson, Columbia Pictures, and RCA/Columbia Pictures Home Video. At the time, Nelson was seeking to sell off several of its properties in an effort to raise badly needed cash.

Keith Benjamin, analyst with Burnham Securities, says the pending acquisition is "a price issue from New Line's point of view. Nelson's product fits well with New Line's, which clearly has the capacity to market more product."

If New Line completes the acquisition, it is likely to assume Nelson's obligations with Orion Home Video, which distributes product licensed and marketed by Nelson Home Video. But a source at Orion calls that distribution deal a "diminishing asset" at present because Nelson no longer has the cash to acquire rights to films made by Castle Rock Entertainment, the independent movie production company that has provided Nelson's entertainment unit with its

biggest hits.

Under its deal with Castle Rock, Nelson has first-refusal rights on Castle Rock films, but is required to put up substantial advances on a title-by-title basis.

If New Line completes the acquisition of Nelson, Nelson's home video properties would likely flow through RCA/Columbia Pictures Home Video, with whom New Line has a video distribution agreement.

For the fiscal year that ended Dec. 31, Toronto-based NHI Nelson reports a \$70 million net loss, compared with a \$1.43 million net profit the year before. Revenues were down 13.8% to \$93.5 million.

Home video revenues took the biggest drop, falling 35.1% to \$40.8 million. The company failed to release any titles that rivaled the year-earlier success of the Castle Rock film

(Continued on page 79)

## Roy Imber Steps Aside As Record World's CEO

BY ED CHRISTMAN

NEW YORK—Record World, continuing its effort to restructure in a climate of financial difficulties, has named David Bloom to the posts of president and CEO.

As part of the move, founder Roy Imber will continue as chairman of the 81-unit, Port Washington, N.Y.-based chain, but he has given up the CEO title and is withdrawing from day-to-day management.

At the end of January, Record World, which carries a large debt load and operates mainly in the economically troubled North-

east, announced it was cutting staff and closing stores (Billboard, Feb. 9).

At that time, it had 92 stores. The chain is in the process of closing unprofitable stores; Bloom declines to specify how many will ultimately be shut.

Bloom's previous retail experience includes 15 years at Herman's World of Sporting Goods in Carteret, N.J., and, more recently, six months with New York-based Barnes & Noble. In his last three years at Herman's, he served as president, CEO, and chairman. In 1990, Herman's parent company was acquired in a

(Continued on page 78)



**Three = Eleven.** Morgan Creek Records executives announce that Eleven—a Los Angeles-based trio—has signed a long-term worldwide recording contract with the label. The band's debut album, "Awake In A Dream," is slated for late June release. Shown, from left, are producer Eric "E.T." Thorngren; band manager Steffo Mitakides; band members Natasha Shneider and Jack Irons; Morgan Creek co-president David Kershenbaum; Morgan Creek A&R representative Matthew Aberle; band member Alain Johannes; and Morgan Creek co-president Jim Mazza.

## EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Manfred Zumkeller is named senior VP, Europe, for Warner Music International in London. He was president of Warner Music International, Central Europe.

Beau Hill is named a partner in Interscope Records in Los Angeles. He was a producer.

Warner Bros. Records promotes Randy Skinner to VP of video in Los Angeles, Bill Mayne to national promotion director in Nashville, and Jack Purcell to national promotion coordinator in Nashville. They were, respectively, director of video production, national promotion manager, and national promotion assistant for the company.



ROSENFELD



HILL



SKINNER



ADLER

Island Records in New York appoints Bill Adler VP of media relations and Lori Somes national director of media relations. They were, respectively, director of Rhyme & Reason Communications, and director of the music department at Rogers & Cowan.

The Columbia House Co., a partnership of Sony and Time Warner, appoints Harjinder Atwal senior VP/GM of Columbia House Canada in Toronto. He was VP of the company. In New York, the Columbia House Co. appoints Ralph Colin senior VP of business and government affairs, Sharon Kuroki



KOBER



MCNAMARA



YESKEL



NYGAARD

senior VP of music marketing, Mark Osterer senior VP of finance, Max Pinkerton senior VP of operations, and Brian Wood senior VP of Columbia House Video. They were, respectively, VP of business and government affairs, VP of music marketing, VP of finance, VP of operations, and VP of Columbia House Video.

Bill Rosenfield is named director of A&R, Broadway, for RCA Victor, BMG Classics in New York. He was a consultant for the company.

Denis McNamara is named director of international A&R for Polydor Records in New York. He was program director at WDRE. In other appointments, Dave Yeskel is appointed national director of sales for the PolyGram Label Group in New York. He was national sales director for Island.

Ben Nygaard is appointed director of marketing for SBK Records in New York. He was product manager for Metal Blade.

Budd Tunick is named director of A&R for Ear Candy Records in New York. He was VP of production for Nile Rodgers Productions.

Geffen Records names Cindy Gray media and artist relations director in New York, and Susan Naramore promotion representative in Los Angeles. They were, respectively, media and artist relations director at Island, and head of national album rock secondaries and metal promotion at Geffen.

**RELATED FIELDS.** Sony USA in New York promotes Steven Kober to VP and controller and John Pierce to VP of risk management. They were, respectively, assistant controller and director of risk management.

• VIDEO PEOPLE ON THE MOVE... page 51.



The "Voices That Care" Video was produced by  
**FLATTERY YUKICH INC & PROPAGANDA FILMS**  
 Executive Producers David Foster and Linda Thompson Jenner  
 Co-Executive Producers David Saltz, Brian Avnet, Jeff Wald, Ralph Goldman and Michael Adler  
 Producers Paul Flattery and Tim Clawson  
 Director Jim Yukich

The producers of the "Voices That Care" music video would like to thank the crew members and companies who so generously donated their time, equipment and facilities to make the project possible.

### CREW

|                 |                  |                     |                   |                    |                    |                   |
|-----------------|------------------|---------------------|-------------------|--------------------|--------------------|-------------------|
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| Jim Adler       | William Coleman  | Scott Flor          | David Hopgood     | Jon Massey         | Joette Phillips    | Paul Swain        |
| Sharon Alley    | Tiffany Cook     | Beth-jana Freidberg | John Hopgood      | Shawn Maurer       | Dwayne Platz       | Judy B. Swartz    |
| Art Arellanes   | Carole Cooke     | David Gallo         | Julie Horton      | Honere McCarthy    | Brad Pouleson      | Todd Szabo        |
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| Lance Aston     | Armanda Costanza | Michael Garfalo     | Brian Jacobson    | Teresa McKnight    | Matt Purse         | Sarah Thompson    |
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# ASCAP Helps Geffen Plug Song Leak Warns Radio Not To Play Stolen GN'R Tape

BY KEN TERRY

NEW YORK—In a move with few precedents, ASCAP recently helped Geffen Records crack down on radio stations that played a stolen tape containing a track-in-progress from Guns N' Roses' upcoming double album, "Use Your Illusion I And II."

Responding to a request from the multiplatinum group, whose writers are ASCAP members, the rights society sent out letters to its more than 8,000 radio licensees, informing them that the songs in the Guns N' Roses project had been temporarily placed

on ASCAP's "restricted" list. The stations were warned that their ASCAP licenses would not protect them if they played a song from the album and were sued for copyright infringement.

Paul Adler, director of membership for ASCAP, notes that, under a provision of ASCAP's 1950 government consent decree as well as its license agreements with broadcasters, the society can restrict performances of a song "to prevent harmful effects on the copyright of a work." Although ASCAP seldom invokes this clause, he says, it did something simi-

lar a couple of years ago at the request of Whitesnake, another Geffen act, when stations began airing leaked tracks from its "Slip Of The Tongue" album.

While radio leaks in advance of hot new releases are common in the record business, they usually occur no more than a few days to a week prior to the street date—and in those cases, ASCAP is not asked to intervene. "Nobody wants to go to the trouble to restrict it for three days," Adler says.

In contrast, the Guns N' Roses album is not due out until late June, three months after 15-20 stations across the country began playing un-

(Continued on page 77)



The 'Empire' Strikes Plat. Members of EMI recording group Queensryche receive plaques commemorating platinum sales of their album "Empire." (The album has since racked up sales of 1.8 million units.) EMI executives flew to Seattle to present the band with its awards. Shown, from left, are Chris DeGarmo, Queensryche; Sal Licata, president/CEO, EMI Records USA; Eddie Jackson and Michael Wilton, Queensryche; Philip Rauls, regional promotion manager, EMI Records USA; Scott Rockenfeld, Queensryche; Ron Urban, executive VP/GM, EMI Records USA; Geoff Tate, Queensryche; and Jim Cawley, senior VP of marketing, EMI Records USA.

## Testimony Complete In BMI Case Vs. Cable Operators

BY BILL HOLLAND

WASHINGTON, D.C.—Live testimony ended April 17 in the so-called "dual licensing" case in U.S. District Court here involving future fee plans between BMI and cable operators as well as program suppliers. A decision in the case, involving additional millions of dollars a year in potential license fees, will not come until late summer or early fall.

Should the case be appealed, the opportunity to employ dual licensing might be not resolved for more than a year.

"We're not thinking that way

though," says Ed Chapin, BMI general counsel. "We're sure the judge will see the merits and rule in our favor."

The main issue at stake is whether BMI has the right, as an option, to license program suppliers and cable operators separately for use of its repertoire. Currently, only program suppliers pay a fee for music use, in a blanket license that contains a per-subscriber rate.

In the suit, NCTA, the Disney Channel, BET, and the other cable groups complained that the dual-licensing plan was in essence a double charge and amounted to "unlawful

(Continued on page 68)

## Steven Curtis Chapman Soars At Dove Awards

NASHVILLE—The 22nd annual Dove Awards confirmed that gospel music has a new superstar: Steven Curtis Chapman. The show was telecast live from the Grand Ole Opry House April 11 on The Nashville Network.

Chapman won the Gospel Music Assn.'s top honor, artist of the year, for the second consecutive year, as well as male-vocalist and songwriter-of-the-year awards.

The show was hosted by Clifton Davis, star of TV's "Amen," and Sandi Patti, who won her 10th consecutive Dove in the female-vocalist category as well as honors for inspira-

tional album.

Christian rock act Petra won two Doves: group and rock album; Petra founder/lead guitarist Bob Hartman won songwriting honors in the rock category. Take 6 took one award for contemporary black album, while that group's Mervyn Warren and Mark Kibble collected contemporary-black-song honors for "I L-O-V-E U."

Others taking two Doves include Steve Green, Carman, the Christian metal band Holy Soldier, and songwriter Gary Driskell, whose composition "Another Place, Another Time," recorded by Patti, won contempo-

(Continued on page 77)

## Pyramid, Epic In Distrib Deal Label Bows With Joe Walsh Release

BY DEBORAH RUSSELL

LOS ANGELES—Pyramid Records will bow as an Epic-distributed imprint this week with "Ordinary Average Guy," the new album from its first act, perennial rocker Joe Walsh.

Pyramid's principals—record producer Scott Maclellan, entertainment attorney Allen Jacobi, and label veteran Bruce Garfield—created the label with the goal of attracting artists who already had achieved a certain level of success. Walsh "seemed like a natural," says Jacobi.

Tony Martell, senior VP/GM of Epic Associated Records, says Walsh was a key draw in inking the deal with Pyramid. The expertise shared by the label's principals was a factor as well, he says.

"It's always nice when you have an artist who becomes a locomotive for a new label," says Martell. "They had Joe Walsh and that was attractive, aside from the experience they had themselves."

Pyramid president and founder Maclellan owns the label's namesake, Pyramid Recording Studios in Lookout Mountain, Tenn. Ja-

(Continued on page 76)

## 'New Jack City' Makes (Sound)Tracks To Top; 'True' Tale: Benatar Bows; Huey 'Off' & Runnin'

"NEW JACK CITY" is on its way to becoming the year's best-selling soundtrack. The Giant/Reprise release jumps to No. 1 on the Top R&B Albums chart and climbs to No. 12 on the Top Pop Albums survey. It's the first soundtrack to top the R&B chart since Stevie Wonder's "The Woman In Red" in 1984.

The Mario Van Peebles film grossed more than \$32 million at the box office in its first four weeks, a show of strength that helped to overcome initial pop-radio resistance to the soundtrack. And how! Color Me Badd's "I Wanna Sex You Up" vaults from No. 51 to No. 31 in its fourth week on the Hot 100; Ice-T's "New Jack Hustler (Nino's Theme)" enters the chart at No. 78. The Ice-T single was released two months ago, along with Christopher Williams' "I'm Dreamin'," which has yet to enter the Hot 100 (though it jumps to No. 2 on this week's Hot R&B Singles chart).

"New Jack City" won't be the first rap/R&B soundtrack to reach the top 10 on the pop chart—"Breakin'" earned that distinction in 1984—though it will be the first with an authentic, streetwise sensibility.

CHRYSLIS RECORDS' two flagship artists of the '80s—Pat Benatar and Huey Lewis & the News—this week enter the charts for the first time in the '90s. Benatar is still signed to Chrysalis, though Lewis & the News have shifted to EMI.

Benatar has the week's top new album with "True Love," which bows at No. 83; Lewis & the News have the top new single with "Couple Days Off," which enters the Hot 100 at a robust No. 56. It's the first release from the group's "Hard At Play" album, which is due May 7.

Benatar hit her peak with the 1980 album "Crimes Of Passion," which sold more than 4 million copies in the U.S. Lewis & the News topped out with their 1983 album "Sports," which reached the 7-million mark. But both artists' popularity tapered off in the late '80s. Benatar's last studio album, "Wide Awake In Dreamland," stalled at No. 28 in 1988; Lewis' last release, "Small World," peaked at No. 11 that same year.

Both artists, however, have taken decisive steps to regain career momentum. Benatar is eschewing her usual arena-rock formula for this album of blues songs; Lewis shifted labels and brought in Bill Schnee as co-producer to freshen the group's sound.

FAST FACTS: Amy Grant lands her second No. 1 pop hit as "Baby Baby" jumps to the top of the Hot 100. Grant shared billing with Peter Cetera on "The Next Time I Fall," a No. 1 hit in 1986.

Roxette's "Joyride" jumps to No. 2 on the Hot 100, becoming the Swedish duo's fifth single to reach the top two in the past two years. Roxette's album of the same name vaults from No. 41 to No. 19 in its second week.

The Divinyls' "I Touch Myself" jumps to No. 9. Billy Steinberg and Tom Kelly co-wrote the song, which extends their streak of top 10 hits by female artists and female-led groups. The pair has written or co-written No. 1 hits since 1984 for Madonna, Cyndi Lauper, Heart, Whitney Houston, and the Bangles.

Luther Vandross' "Power Of Love/Love Power" enters the Hot 100 at No. 63, becoming his highest-debuting single to date on the pop chart. It's the first single from Vandross' upcoming album, "The Power Of Love"; "Here And Now," the first single from Vandross' last album, became the balladeer's first top 10 pop hit and his first Grammy winner.

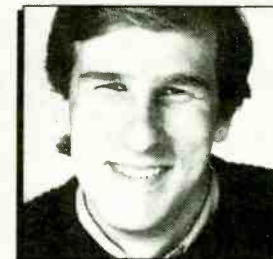
Queensryche's "Empire" rebounds to No. 9 on the pop albums chart. It's the album's first appearance in the top 10 since October, when it peaked at No. 7. The album owes its resurgence to its current top 20 single, "Silent Lucidity."

Lenny Kravitz's "Mama Said" jumps from No. 84 to No. 47 in its second week, already surpassing the No. 61 peak of his previous release, "Let Love Rule" . . . The Kentucky Headhunters' "Electric Barnyard" also makes a convincing second-week move, vaulting from No. 165 to No. 68.

WE GET LETTERS: John Farkas of Cleveland notes that Madonna's "Rescue Me" drops off the Hot 100 after just eight weeks. That's the shortest chart life for any top 10 hit since the Delegates' 1972 novelty, "Convention '72."

John Fagan of Atlanta notes that acts from Georgia have been coming on strong in pop music for the past several years. We noted recently that R.E.M. and the Black Crowes are both listed in the top five on the pop albums chart. Fagan added that the B-52's and Bobby Brown were listed in the top 10 simultaneously early last year. Indigo Girls also hail from the Peach State, which happens to be the location site of Mick Jagger's next movie. John, if Billboard runs a spotlight on Georgia in the next few months, I hope you get a commission.

Rodney Ho of Princeton Univ. notes that C&C Music Factory's "Here We Go" is the fifth top 10 hit to mention the late, great Marvin Gaye since 1983. It follows Spandau Ballet's "True," Diana Ross' "Missing You," the Commodores' "Nightshift," and ABC's "When Smokey Sings."



by Paul Grein

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## Song Of The Year

**Friends In Low Places**  
DEWAYNE BLACKWELL  
CAREERS MUSIC  
**Jukebox In My Mind**  
ALABAMA  
DAVE GIBSON  
RONNIE ROGERS  
MAYPOP MUSIC  
**When I Call Your Name**  
VINCE GILL  
BENEFIT MUSIC

## Album Of The Year

**Here In The Real World**  
KEITH STEGALL (Producer)  
SCOTT HENDRICKS (Producer)  
**No Fences**  
ALLEN REYNOLDS (Producer)  
**Pass It On Down**  
ALABAMA  
JOSH LEO (Producer)  
LARRY LEE (Producer)  
**RVS III**  
STEVE BUCKINGHAM (Producer)  
**When I Call Your Name**  
VINCE GILL  
TONY BROWN (Producer)

## Single Record Of The Year

**Friends In Low Places**  
ALLEN REYNOLDS (Producer)  
**Here In The Real World**  
KEITH STEGALL (Producer)  
SCOTT HENDRICKS (Producer)  
**Jukebox In My Mind**  
ALABAMA  
JOSH LEO (Producer)  
LARRY LEE (Producer)  
**Next To You, Next To Me**  
SHENANDOAH  
RICK HALL (Producer)  
ROBERT BYRNE (Producer)  
**When I Call Your Name**  
VINCE GILL  
TONY BROWN (Producer)

## Top Male Vocalist

VINCE GILL

## Top Female Vocalist

PATTY LOVELESS  
TANYA TUCKER

## Top Vocal Group

ALABAMA  
CHRIS HILLMAN AND  
DESERT ROSE BAND  
KENTUCKY HEADHUNTERS  
RESTLESS HEART  
SHENANDOAH

## Top Vocal Duet

BAILLIE & THE BOYS  
VINCE GILL  
THE JUDDS  
TANYA TUCKER

## Entertainer Of The Year

DOLLY PARTON

## Top New Male Vocalist

DOUG STONE  
TRAVIS TRITT

## Top New Female Vocalist

MATRACA BERG  
SHELBY LYNNE

## Top New Vocal Group Or Duet

PIRATES OF THE MISSISSIPPI

## Video Of The Year

**Love Can Build A Bridge**  
THE JUDDS  
**Pass It On Down**  
ALABAMA

## Band Of The Year (Touring)

CHRIS HILLMAN AND  
DESERT ROSE BAND  
RESTLESS HEART

## Band Of The Year (Non-Touring)

AMERICAN MUSIC SHOP BAND  
THE NASHVILLE NOW BAND

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## WILL MORAL RIGHTS EVER BE ENFORCED?

### U.K. Law Is Weak; U.S. Has No Law

BY ANTHONY MORRIS

When the U.K. Parliament finally recognized the moral rights of authors and composers of original copyright work, the major record companies and music publishers were already lying in wait with their response: In order to forestall any unwanted disputes, they simply inserted blanket waivers of these new moral rights in all of their standard contracts, leaving the rest of the infrastructure of those arrangements in place, and got on with business as usual.

The principles setting out the moral rights of authors are to be found in the Berne Convention on Copyright to which the U.S. acceded in 1988. The two principal moral rights of interest to the songwriter are the "right of paternity"—the right to be attributed as a composer—and the "right of integrity," which is the right that prevents a derogatory treatment of a copyright work. (The other moral rights are a right not to have a work falsely attributed and a right of privacy in relation to certain photographs and films.)

While the instances of label copy failing to attribute the writer of a song are few and far between, there is a not uncommon experience of niggling altercations between writer and arranger concerning the extent to which a credit might be shared. Nevertheless, it is surpris-

ing that the recognition of the right of integrity has yet to spawn a mass of suits in this litigious industry.

In the absence of any judicial guideline as to what amounts to a derogatory treatment, a precise definition will inevitably have to await a combination of input from a dissatisfied writer and an imaginative

songs of the '50s, '60s, and '70s are regularly tampered with to sell anything from frozen hamburgers to motor cars, it cannot be too long before a disgruntled songwriter will actively voice his or her objection. Sooner or later, that songwriter will conclude that the value of any benefit he or she may have derived from

chancal licenses are granted by publishers will usually mean that they are happy to see a song covered without worrying about who has covered it and why; the sensibilities of contracted writers will seldom be taken into account.

For example, one wonders how Cole Porter might have reacted to the new arrangements of many of his classic songs on the "Red Hot + Blue" album—irrespective of the worthy cause to which the royalties are being donated. If he had objected, would an English court have found that one or more of those arrangements amounted to a "derogatory treatment"?

The answer may soon be known, following the recent filing of a suit by George Michael claiming that a new "megamix" cover recording of 12 of his songs constitutes "derogatory treatment"; it is contended that the integrity of each individual composition has been destroyed.

Although certain parallel protection is available to songwriters in the U.S.—which protection is in many cases more robust than its new U.K. counterpart—legislation specifically recognizing the moral rights of composers has still to be introduced. When Congress does finally consider such a bill, it is to be hoped that it will not be hedged with the exceptions and watered down by those limitations that currently make uncertain the evaluation of the extent of protection afforded by the new U.K. law.



**'What was written as a love song is associated with fast food or detergent'**

Anthony Morris is a partner in the London firm of Cameron Markby Hewitt, specializing in entertainment law.

lawyer.

These rights do not vest in those composers who died before the new law came into effect (Aug. 1, 1989). They also do not apply where a "derogatory" treatment has been effected pursuant to certain licenses or assignments of copyright entered into before that date. Nevertheless, integrity rights attaching to certain older songs could still be considered by the English courts.

During an era when the lyrics and arrangements of many classic

this form of exploitation—which might not have been regarded as such when the contract was negotiated—is overshadowed by the realization that what he or she had once written as an anthem of youth or a love song has become irrevocably associated with fast food or detergent.

The concept of what might constitute derogatory treatment does not stop with the trashing of lyrics into subliminal advertising slogans. The automatic way in which most me-



### SYMBIOTIC REALITY

I've followed Billboard's recent coverage of what might be called the hip-hop co-option debate with great interest. While I can understand the concern that originators may not justly benefit from the rewards of their artistry, when Janine McAdams discussed "musical history" in the March 23 letters column, she omitted some essential features of a more symbiotic reality.

The fact is that the music of Howlin' Wolf, Bo Diddley, Robert Johnson, et al. was commercially popular within the context of the time and place of its making, the hip-hop of its day. White-owned record companies recorded it—thanks to foresight, luck or greed, depending on your bias—and the black community bought it. And then it was relegated to the junkyard of history by its original audience.

Remember that it was first a small, dedicated band of white enthusiasts who sought to disinter the forgotten saga of prewar rural blues (and a lot of early jazz as well). Later, a young white audience was turned on to the glories of postwar urban blues by the likes of the Rolling Stones (a group, incidentally, that continually acknowledged the source of its

music) and then flocked to pay homage to the real thing. Without them, the latter-day careers of giants like Muddy Waters would have been bleak indeed. The Afro-American community simply did not want to know.

It is far from improbable that, 20 years from now, long after its present audience will have moved on to the next "real thing," interest in the likes of a 2 Live Crew will be largely maintained by a non-Afro audience.

Rob Allingham  
 Gallo Music Publishers  
 Johannesburg  
 South Africa

### VIEW FROM THE TRENCHES

With all the fuss about what type of standard packaging the music industry will use, I'm really not surprised at how out of touch all of those corporate people are about the whole situation. How could they be in touch since they are all in their suites miles away from customers. Well, I have an idea, guys! This is going to be new to you, so have a seat first. Relax. Ready? OK. How about asking the retail-store managers, who are out there in the so-called trenches every day, talking to customers daily, what the customers want? Hello?

I manage a large store (5,000 square feet) and my customers tell me they hate the DigiTrak packaging that the new Sting CD came in. Why? Because it's cardboard and

paper gets torn and it gets worn awfully fast. There is still plastic to be thrown away with those two strips in there. Customers are still trying to figure out how to refold the darn things once you open them. And if they are going to be spending \$15.99 and more for something that will last a lifetime, they want the packaging to hold up as well. It's common sense. Customers love the jewel box because it's pretty and it's simple and it's sturdy. Customers also tell me they want a sliding-case jewel box over the hinged ones, because the hinged ones are fragile and they snap easily.

I support the Sony Music Corp.'s plan to have an open jewel box as the complete package. It's what the customer wants and it's environmentally safe.

Ed Delgado  
 Manager, Rainbow Records  
 Greenbrae, Calif.

### PERSONICS POSTMORTEM

I was saddened to read of Personics' demise in your March 30 issue. Personics, a company I have followed since its beginning, was a brilliant concept that I assumed would grow quickly and become successful. I neglected to take into account the company's dependence on record companies that have a history of skepticism toward new music formats (I previously wrote a letter published in your Oct. 21, 1989, issue regarding the music industry's opposition to DAT.) The fact that Personics was able to obtain

only 2% of songs that charted in the '80s demonstrates the record companies' lack of support and unwillingness to nurture new markets.

The Personics system was ideal because it benefited everyone involved. For the record companies it generated additional revenue from older catalog titles at almost no expense. Retailers enjoyed a new source of revenue and a unique crowd draw, and the consumer benefited by having the option of custom selecting and paying for only those songs desired. The record companies also probably overlooked the market-information potential of Personics that was akin to that of the Video Jukebox Network. Consumers voted with their dollars when selecting songs. For example, the popular '80s song "Always Something There To Remind Me" by Naked Eyes continued to top the Personics "charts" and yet the single and album are currently still unavailable on CD.

Personics' failure is a sad reflection on the record companies' unwillingness to embrace new technologies, concepts, and formats that can only benefit them in the long run.

Kenneth Broad  
 New York

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

## 'Baby' Talk: Grant Her Play Or Not? Christian PDs Give 'Word' On Amy Hit

BY SEAN ROSS

NEW YORK—Amy Grant says this is nothing compared to the controversy that ensued over her first secular crossover five years ago, but her top 40 breakthrough hit "Baby Baby" has reopened a longstanding point of contention for PDs at Christian AC and top 40 radio stations: Can those stations play songs that are not specifically religious in content?

"Baby Baby," which is No. 1 this week on Billboard's Hot 100 and No. 2 on the Hot Adult Contemporary chart, sounds like a straightforward love song, although Grant says she actually wrote it about her daughter Millie.

Most Christian stations are playing another Grant song, "That's What Love Is For," which her Christian marketplace label, Word, is promoting as a separate single. And the Christian radio PDs who have decided to play "Baby" have had to grapple with listener questions about whether the song fits their format.

The irony is that "That's What Love Is For" is also a love song, and although its lyrics are more philosophical, it is *not* specifically doctrinal. That "Love" works for Christian radio, where "Baby" is touchier, says a lot about the line that its PDs walk.

### 'BABY' NAMES

One major issue, for many Christian broadcasters, is the title itself. "Baby Baby," they say, just doesn't sound like something you expect from a Christian radio station. As consultant Brad Burkhart puts it, "Most of my clients feel that it would be out of character for a DJ to come out of a song on their station and say 'Baby Baby,' and then play 'Praise The Lord' by the Impe-

rials."

Of Burkhart's 12 clients, only two are playing both "Baby" and "Love." The remainder are playing "Love" only. And he acknowledges that the latter "is a love song as well, so it's not like the Christian stations are playing a blatantly religious song. It's more the awkwardness of playing 'Baby Baby.'"

"There really was a feeling on the part of Word that a romantic song titled 'Baby Baby' is just the type of song that gospel radio has never dealt with," says Dan Harrell, a partner in the Harrell/Blanton firm that manages Grant.

Texture is also a consideration. "Baby" fits well within the bounds of what most secular ACs can play, but most Christian/AC outlets are closer to soft AC in tempo. The handful of Christian/top 40s that exist are more comparable to secular hot AC. WABS Washington, D.C., PD Dawn Dicker is one of several AC PDs who note, "Even though 'That's What Love Is For' is about romantic love, it's a softer approach to it, so it's more appropriate to what we're doing."

And as in most other formats, what product is promoted to Christian PDs has a lot to do with what they play. Jon Lord, PD of the Santa Rosa, Calif.-based K-Love Radio Network is, in principle, in favor of playing "Baby Baby." He says, "I happen to think there's a lot more to Christian music than singing about God. As Amy has tried to do with this album, we need to present the positive side of issues that are crucial to people in their lives," such as relationships.

But Lord isn't playing "Baby Baby" because it wasn't worked to him as a single, a factor that several PDs cite. Christian ACs and top 40s rarely venture beyond the material promoted by Christian-market la-

bels. So while Van Morrison did have a hit on Mercury with "When-ever God Shines His Light," other Christian rock artists on secular labels, such as U2 or the Call, do not have Christian radio hits.

For something from outside the Christian marketplace to be played at Christian radio, it would have to conform to very strict standards. WRJX Chattanooga, Tenn., PD Rod Hampton, who is playing "Baby Baby," says his Christian/top 40 outlet would be willing to play something by a secular artist if it fits the station's "positive hits" image and is by an artist with an acknowledged Christian lifestyle. So

(Continued on page 12)

## All-News Is Good News In Winter Arbs

(Continued from page 3)

changed their preference for radio," but not until "the next time something serious and compelling comes along. People will be more willing to rely on radio for news simply because they were able to rely on radio during the war."

But an examination of the month-to-month Arbitrends suggests that when things settle down, all-news stations will have more listeners than they did before. While all-news outlets in the top three markets did not show the dramatic jumps they posted in the first two Arbitrends, which covered the war months of January and February, all of them stayed steady or inched forward in the cease-fire month of March. This means that in March, when people believed the war to be over, all-news stations had more audience than in December, a time when N/T listening was already up as the Gulf situation worsened.

Furthermore, all-news stations continued to show cume growth into the final month of the book. KFVB went from 1,211,400 listeners a week before the war to 1,371,800 in the second month to 1,522,100 in the winter book. KNX went from 1,085,000 before the war to 1,194,700 in the second Arbitrend to 1,281,300 in the final month. Time spent listening to KFVB was off from six hours and 15 minutes a week in the second month to six hours a week in the final month. But KNX held steady at 6½ hours per week.

So if new converts don't spend as much radio time with all-news stations as they did two months ago, they are still coming by. And, with the U.S. military being deployed to protect Kurdish refugees at press time, it may be too soon to write off all-news stations' role. Besides, baseball season—a more traditional boon to N/T outlets—is here.

Ironically, the Gulf war seems to have had what is known in radio



**Gorilla Warfare.** WAPE (Power 95) Jacksonville, Fla., is saluting the troops returning from the Persian Gulf with a patriotic billboard campaign featuring the station's ape mascot. The station welcomed home soldiers on the USS Saratoga by giving T-shirts to the first 500 soldiers off the ship.

circles as a "shotgun" effect on other formats, with listeners coming from different places in different cities. (In some cases, listening to all-news outlets seems to have come from their all-talk counterparts, many of whom showed losses or more modest gains.)

### WHO GOT HURT

The format that seemed to get most hurt was album-rock radio—which has in the last two years shown a strong inverse relationship to N/T's success in Billboard/Arbitron's national format rat-

### 'People will be more willing to rely on radio for news'

ings. Although there were exceptions, rockers were down in New York (WNEW-FM 3.2-2.8 vs. WXRK 3.5-3.2), Los Angeles (KLOS 4.6-4.0), Philadelphia (WMMR 7.6-5.4), Chicago (WLUP-FM 4.2-3.5), and Boston (WBCN 5.2-4.7).

Rock outlets were especially hard hit in San Diego, a military town where many of album rock's target listeners were in the Gulf during the winter book. Album KGB was down 6.0-4.9. Modern-rock rival XETRA-FM was off 5.7-4.4.

As for top 40, a format whose longstanding troubles many expected to be worsened by the Gulf war, the results have been a mixed bag. In New York, all three top 40s are down with dance-leaning WQHT (4.1-3.7) claiming a Pyrrhic victory over WHTZ (4.7-3.6). (The big winner there was bright AC WNSR, which posted its best-ever book, 3.5-4.2.) In Los Angeles, KIIS was off 5.1-4.7, while dance outlet KPWR was down sharply 4.5-3.5.

Then again, there were nice books for top 40 in Chicago (WBBM-FM's highest-ever 6.2-

6.9), Long Island, N.Y., (WBLI's 4.4-5.6), Philadelphia (where both WEGX and WIOQ were up), Boston (WXKS-FM's 5.7-6.7, putting it neck and neck with WZOU's 7.2-6.9), and San Francisco (KMEL's 5.2-6.2).

Country outlets, coming off a good fall, were expected to flourish during the war, and again there are some early promising results, but no indisputable evidence. WXTU Philadelphia was up 4.2-5.4. WWWW Detroit rose 4.8-5.1. But KSON San Diego was off 7.5-6.2.

Many of the stations that had been market leaders did manage to remain No. 1 overall. Urban WRKS New York held onto its market lead (5.6-5.8). So did N/T outlets WGN Chicago (9.3-7.8) and KGO San Francisco (8.3-8.9). Top 40 KKLQ (Q106) San Diego (7.7-7.4) held its market lead. So did KFRG San Bernardino, Calif. (7.6-6.8). One of the few upsets took place in Long Island, where AC kingpin WALK (7.2-5.3) was unseated by New York oldies outlet WCBS-FM (5.0-5.8).



**Head Shot.** WPLJ New York intern Anthony Brown sports the new "Mojo Radio" logo on the back of his head during new morning man Scott Shannon's first broadcast.



**Curnin Visits Coburn.** Cy Curnin of the Fixx, left, was a recent guest on "Rockline," where he was interviewed by host Bob Coburn. Pictured with Curnin, from left, are Brad Kaplan of Left Bank Management; John Lappen and Frenchy Gauthier of Impact Records; and Coburn.

# Stations Sporting New Promos For Start Of Baseball Season

NEW YORK—The start of baseball season, and the end of the season in several other sports, has given stations across the country some great promotional opportunities.

On April 8, baseball's opening day, **WBAL** Baltimore aired a fantasy game between the all-time-greatest Orioles and the all-time-greatest Yankees. Featured players included Phil Rizzuto, Yogi Berra, Babe Ruth, Billy Martin, Reggie Jackson, and Lou Gehrig.

All-sports **WFAN** New York, which recently raised \$1.3 million for the Tomorrow's Children Fund during a radiothon, worked out an arrangement with the Mets whereby \$1 was contributed to the charity

"the frustration venter at the convention center," Friday (26). The match will consist of three one-minute rounds. Listeners are sending in their predictions for a winner; those will be used later in a prize drawing.

### IDEA MILL: SUSPENDED JOCK

**KEYY** (K102) Minneapolis announced that morning man **John Hines** was suspended until further notice, then revealed that he was literally suspended from the ceiling of Town Square Park in a window-washer harness. Hines vowed not to come down until he raised \$500 for charity, a goal he achieved in just two hours.

**WXRK** (K-Rock) New York is set to air a five-hour live broadcast from the New Jersey Earth Day Family Festival on Sunday (21). The lineup for the concert includes K-Rock jocks **Flo & Eddie** and **Joe Walsh**... **WBOS** Boston devoted the week before Earth Day to environmental-awareness features. The station has also added an Earth-watch hotline to its automated telephone system.

**WJHM** (102 Jamz) Orlando, Fla., is playing the "Uh" game. To win \$100, callers have to talk about the station for 30 seconds without saying "uh"... **WYDZ** Chicago is giving away pieces of Comiskey Park, which is in the process of being torn down. Promotion director **Ed Marcini** says he and OM **Ric Lippincott** pilfered bricks from the demolition site.

**WAPW** (Power 99) Atlanta made April "the month of the horrible contest" and is giving away a new, terrible prize each week. The station is claiming the promotion department is broke, but that a bad prize is better than no prize. Offerings include a nose job for the person who best completes the sentence "my nose is so big...", a hair replacement, a detective service for "spouses who are louses," and a trip to a football game for the winner of Power's Butt Bowl contest.

**KHFX** (The Fox) Honolulu, Hawaii, marked the April 15 tax-filing deadline by bringing a polygraph machine to the post office, claiming studies have shown that 75% of American people lie on their taxes. People who passed the test got a CD. Crosstown **KSSK** will launch a window-sticker campaign Wednesday (24), when more than 400,000 pieces will be mailed.

**WSTW** Wilmington, Del., tied in with a local Dairy Queen to raise money for the family of Corp. James McCoy, the only Delaware resident killed in action in the Persian Gulf. DQ donated 50 cents from each "Blizzard" sold to the family. Station jocks appeared at the store throughout the day... **KOY-FM** (Y95) Phoenix designated the week of April 8-12 "homeless week." Each day, morning show **Kelly and Company** broadcast live from a different food store to raise funds for homeless shelter services. Members of the Phoenix Suns joined Y95 personalities.

Album **KSHE** St. Louis sponsored **KSHE** Symphony Night. Lis-

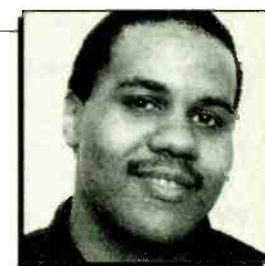
(Continued on page 17)

Billboard's

**PD**

of the week

**Brian Wallace**  
WYLD-FM New Orleans



**RON ATKINS**, the PD who cleaned up urban WYLD-FM (FM98) New Orleans two years ago, had a long track record that included **KMJQ** Houston and **WOWI** Norfolk, Va. The rapid progress he made in turning around WYLD's battle with churban **WQUE** (Q93) seemed to vindicate owner Inter-Urban's decision to bring in an outsider, something FM98 rarely did.

But when Atkins left, WYLD went inside again and promoted MD **Brian Wallace** to his first PD job. That was a controversial choice, and for months there were rumors that Wallace wasn't up to the task, or at least the administrative half of it. Shortly thereafter, former **WGCI-FM** Chicago PD **Jimmy Smith** was brought in over Wallace as OM, something that seemed to confirm the speculation.

But Smith himself lasted only several months on the job. Since last September, Wallace has been flying solo again and WYLD-FM has remained No. 1. In the fall, it was up 11.8-13.3 12-plus, while **WQUE** went 10.2-10.4.

Wallace grew up in Indianapolis and started in radio there in 1985 as a board operator at full-service **WIBC**. He went next to swing at **WBLZ** Cincinnati and afternoons and nights at **KMJM** St. Louis before joining WYLD for nights in late 1988 when Atkins came in.

So did Wallace struggle with the PD job at first? "To some extent that's true. But it's probably the case with anybody who steps into the PD chair where you have a heated battle. In that time, I feel that I've definitely grown as a manager and motivator of people... I've probably gotten a lot better at delegating responsibility and getting the maximum performance out of people."

Wallace also says he is a lot better with promotions now. "Some of my early promotions might have been a lot of fun to play, but not a lot of fun to listen to," he says. "One thing I learned from Ron was the use of vocabulary. If you say 'bonus cash,' the listener thinks, 'I can win even more from this.'"

Bonus cash does indeed figure into WYLD's spring promotion—a daily cash song with a \$98 base prize. Callers win more if they can say "FM98 Jams More Money" before the buzzer on the "FM98 Automatic Money Machine" goes off. WYLD's fall promotion was the "\$98,000 Dash For Cash," which was pitted against **WQUE**'s \$93-an-hour money song. Both stations had TV, although **WQUE** had some outdoor also.

FM98's TV spot, featuring videoclips from **Hi-Five**, **Ralph Tresvant**, and **Keith Washington**, will hit the air about the time you read this. If Washington, whose first hit, "Kissing You," has been charted for five weeks, seems like an odd choice for an image artist, Wallace says that song "has had about 130 requests in the last two weeks. We haven't had a song blow up like that since 'Whip Appeal.' Even 'My, My, My' didn't blow up this hard."

Musically, Wallace's WYLD-FM became much more conservative in the fall. The current list became 10 songs shorter and the secondary rotations were tightened. Where Atkins' WYLD was one of the few urban stations that could really get away with running a long list and being cutting edge, there are now 15-20-minute stretches when everything you hear has crossed pop already, something unprecedented for a station that had been determinedly progressive into the mid-'80s.

This is WYLD-FM in p.m. drive: **Sybil**, "Don't Make Me Over"; **En Vogue**, "You Don't Have To Worry"; **Janet Jackson**, "State Of The World"; **Keith Washington**, "Kissing You"; **Whitney Houston**, "All The Man That I Need"; **Tracie Spencer**, "This House"; **Johnny Gill**, "Wrap My Body Tight"; **Ralph Tresvant**, "Do What I Gotta Do"; **Keith Sweat**, "Make You Sweat."

After FM98's resurgence, **WQUE**—which had sworn for years that it was not an urban outlet—dropped its crossover product, went from a white to a black air staff, and upped **Jay Michaels**—like Atkins, a **KMJQ** alumnus—to PD. "There's no question that Q93 has gotten a lot better than they were a year ago, because they had gotten just as bad as you can get," says Wallace.

But Wallace also claims that **WQUE** is "essentially a carbon copy of what we've done." FM98, he says, has heritage on its side, having outlasted previous competitors **WBOK** and **WAIL**. "The perception has always been, particularly after this station got better, that Q93 was the alternative station for when listeners heard a record that they didn't like."

**WQUE** is WYLD's only urban rival. It is not the only station Wallace watches. There's adult alternative **KNOK**, which just dropped the Breeze network to go local, and which, Wallace says, will play Quiet Storm-type material at night. There's adult top 40 **WMXZ**, which debuted several years ago with a lot of R&B oldies. And there's top 40 **WEZB** (B97), "which plays as much urban and dance music as any CHR I've heard."

A lot of the credit for FM98's resurgence has gone to morning man **Guy Black**, who arrived from Chattanooga, Tenn., several weeks before Atkins did. Black and **WPEG** Charlotte, N.C.'s **Skip Murphy** are the two best-known urban morning hosts to emerge in the last five years and it seems inevitable that Black will move up to a larger market, perhaps soon.

So what happens to WYLD then? Wallace allows that he's "getting to know jocks in other markets that could come in and fill that void. It's a situation that has to be dealt with. Guy is the anchor, but... if and when he leaves, the show is not going to stop. People said the same thing when Ron got the offer from Houston. I've got a couple of guys here who are ready for top-10 markets. You'd like for them to stay, but you just want to be prepared."

SEAN ROSS

## Promotions & Marketing



by Phyllis Stark

for every ticket sold to an April 9 game. About 100 children with cancer attended the game and a picnic, where they met the players and got autographs. One of the kids threw out the first ball.

**WUMX** (Mix 103.1) Tallahassee, Fla., is attempting to bring "Late Night" host **David Letterman** to Florida to pitch an inning against the Florida State Seminoles. The promotion began after the TV host announced on his show that he could pitch an inning of shutout baseball to any major-league team in the country. Florida has no major-league team, but **FSU** is the country's top-ranked college team.

**WUMX** listeners have been flooding the "Late Night" office with faxes and letters. The station sent Letterman a top-10 list of reasons to come to Florida, the top reason being "to give strangers that break into his house some time to themselves." To promote the effort, PD **Kevin Gossett** has vowed to go without meat until Letterman comes to town or for a year, whichever comes first.

**WCKZ** (Kiss 102) Charlotte, N.C., recently paid tribute to Charlotte Hornet player **Steve Scheffler**, who is best known as a bench warmer. To recognize Scheffler—"because no one else can"—Kiss gave away tickets to a recent game, along with cassette copies of "The Scheffler Shuffle," a song written and produced by Kiss 102 morning man **Rick Jensen**. Fans were encouraged to cheer for Scheffler in an effort to get him some playing time other than in the last two minutes of the game.

Before a recent Bruins playoff game, **WZOU** Boston morning man **J.R.** individually blessed each of the 14,380 seats in the Boston Garden. Meanwhile, **CFOX** Vancouver, British Columbia, gave away 2,000 pom-poms at two Vancouver Canucks playoff games.

All-sports **WFNS** Tampa, Fla., morning men **Scot Brantley** and **Bob Hewko** have challenged each other to a boxing match, billed as

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# Mojo Vs. Z100 Pt. III: Shannon Opens Fire; Viacom Raids Tulsa Again; Black To WHQT

**M**OST PEOPLE who heard Scott Shannon's first few days on "Mojo Radio" WPLJ New York were surprised by how low-key Shannon sounded. Fortunately, any attempts at a kinder, gentler Shannon ended last week, when he began blasting former employer WHQT (Z100) for allegedly trying to keep artists from appearing on Mojo. Shannon claimed that Columbia had promised WPLJ an appearance by Michael Bolton, which label promotion VP Bert Baumgartner then canceled.

[Z100 VP/programming Steve Kingston has repeatedly denied pressuring labels over letting their artists appear on WPLJ. Baumgartner claims that he was willing to bring Bolton to WPLJ, but not until the morning after he appeared on Z100.]

At press time, there still was not a decision as to whether former WPLJ morning man Rocky Allen would remain with the station or Shannon would get a new co-host. Actor James Earl Jones is now voicing some IDs for the station. Also, WPLJ continues to add '80s gold titles, some of them rock crossovers, that were never played by New York top 40s, i.e., Pat Benatar's "All Fired Up" or Billy Squier's "Don't Say You Love Me," the latter of which was heard segued out of "Iesha" last week. (WPLJ is also using the line, "All kinds of music for all kinds of people.")

WHQT, meanwhile, has begun billing itself as "The New Sound of Z100" and is now positioning heavily around not running more than two stopsets an hour outside mornings and its use of '80s gold, which is particularly heavy in mornings and middays.

## ARBITRON OKs MAILER, SORT OF

Arbitron has determined that the controversial Impact Ratings "research" mailers do not violate its "special station activities" guidelines. Electronic Media Ratings Council executive director Mel Goldberg had been critical of the mailers, but left the decision up to Arbitron. The ratings agency emphasizes that it does not endorse the mailers, which ask listeners to tune to a specific station, ostensibly on behalf of a third party, but will let them slide.

## PROGRAMMING: THOMAS RESIGNS

In a surprise move at Nationwide's adult top 40 WOMX (Mix 105.1) Orlando, Fla., PD Brian Thomas says he will not re-sign with the station. Thomas can be reached at 407-869-6595. Meanwhile, at NCI's KZZP Phoenix there's a lot more urban crossover music on the station than there has been for the last 18 months or so. At NCI's KMGC Dallas, night jock Jay Kelly and overnigher Dan Atkins are the only ones who will make the transition to KMGC's new format. Chalice Daly, Gary D., and Scott LeTourneau are gone; the latter has shown up at crosstown AC KRSR (Star 105) for

weekends. You might also recognize the new voice of KRSR's promos, veteran programmer Buzz Bennett.

Dave Taylor, OM of full-service/country combo KRMG/KWEN Tulsa, Okla., is the new PD of Viacom's AC KHOW-AM-FM Denver, replacing Doug Erickson. Taylor is the second Viacom PD to come out of that station, following current WLTI Detroit PD Dave Beasing. At co-owned rock/AC KDBK/KDBQ San Francisco, PD Larry Berger is resigning to become a programming consultant. He can be reached at the station through June.



by Sean Ross with  
Craig Rosen & Phyllis Stark

The appointment of Mason Dixon, formerly of WRBQ (Q105) Tampa, Fla., as OM/morning man at hot AC WMTX (Mix 96) Tampa, Fla., becomes official on Monday (22). A number of longtime Dixon cronies are already in place, including Rico Blanco, who is now MD; Pat Brooks, ex-WRBQ, who will be ND/morning partner; and Mike Reeves from KHYI (Y95) Dallas, who replaces former OM Don Schaffer in afternoons.

After nearly a decade with only one top 40, WKRR (Q102), Cincinnati gets a new one this week as former jazz outlet WRBZ picks up Satellite Music Network's The Heat format. Morning man Scott Allen is upped to PD. Over at Q102, morning team member John "J.B." Brown is gone.

Gregg Steele, formerly with the Global Satellite Network's "Rockline" programs, is the new PD at hard-rocking KNAC Los Angeles, replacing Pam Edwards. Look for New Orleans to get a new station in the next few months when WZRH, currently a country outlet licensed to Picayune, Miss., moves to town. Market veteran Ben Suduth is GM. Lisa Orduna remains OM, although the station is expected to hire a PD.

Former KAJA San Antonio, Texas, morning man Eddie Edwards is the new PD/morning man of country KEBC Oklahoma City, replacing Mark Andrews. Radio Terrace's two longtime easy listening outlets, WROW-AM-FM Albany, N.Y., and WHUD Poughkeepsie, N.Y., have finished their transition to soft AC. No people changes are involved at either.

At urban WAAA Winston-Salem, N.C., John "Deveraux" Cromer, last with National Black Network, and a former p.m. driver at WNHC New Haven, Conn., is the new PD/morning man, replacing

Tina Carson. P.M. driver James "Jae" Jackson adds MD stripes. P.M. driver Rod See is named acting PD at urban XHRM San Diego.

Paul Holt has returned to classic rock KHFX Honolulu as PD. Holt, who programmed the station when it was AC, was across town at N/T outlet KHVH. Midday jock Beau Hodge adds APD/MD stripes. Meanwhile, former KHFX PD Andy Preston is the new APD/middays at album WKGR (Gator 98.7) West Palm Beach, Fla., replacing Michael Lee.

APD Dave Rossi has been upped to PD at album WAVF Charleston, S.C., replacing Steve Kosbau. Michael Blaze, formerly with crosstown WYBB, takes his place in nights. Former WZLI Toccoa, Ga., production director Judy Berger replaces Kosbau's wife Jessica Cash in overnights.

Kalamazoo, Mich., gets a new urban/AC affiliate as WUBU signs on with Satellite Music Network's the Touch. That network has a number of changes of its own this week. P.M. driver Terri Richardson moves to middays, flipping with PD Glenn Cosby. And former WGCI-FM Chicago mixer Mickey Oliver is now doing an oldies-based, adult-targeted "Saturday Night Dance Party" show for the network.

Easy KESI Portland, Ore., goes modern rock under Michelle Dodd, MD of sister KUFO. Top 40 KCLD St. Cloud, Minn., PD Brian Wright is the new OM/PD at country WCUZ-AM-FM Grand Rapids, Mich. Ed Buchanan will remain on as MD. P.M. driver Steve Lindell replaces Wright at KCLD. Bruce St. James is the new PD at top 40 KJYK Tucson, Ariz.; he is from crosstown KRQQ.

Promotions director Scott Wheeler is upped to PD at top 40 WKZW (KZ93) Peoria, Ill. At oldies WKMQ Rockford, Ill., PD Roger Piper and GSM Rory Fralley are both upped to GM, following the death of Duane Daniels. APD Blake Patton is the new PD. Midday host Brian Rogers becomes PD/mornings at Unistar classic rock affiliate KLCI (Rock 97) Boise, Idaho, replacing Jack Armstrong.

Soft AC WFBG-FM Altoona, Pa., becomes WFGY (Froggy 98). Dana Christie, formerly with the late TNNR radio network, is PD/middays as Holly Hopper. Former PD Steve Kelsey is doing mornings and remains PD for WFBG-AM. Area veteran Jay Parks joins for afternoons as Roger Ribbitt. Jay Randall from the AM is doing nights as Jumpin' Jack Jumper. Tad Pole, also from the AM, is doing overnights.

After more than a decade in some permutation of top 40, WCKK (K104) Erie, Pa., is now AC WMXE (Mix 103.7). Dana Bolles remains PD/mornings. Dean Picicello moves from nights to middays. Chris Collins, Mary Sue Marchini, and Jim Mirabello are out. MD Hunter Herring is

# newsline...

**PETER FERRARA** has been named chief operating officer at Granum Communications. He was last a division VP for Ragan Henry.

**FRANK TENORE**, most recently owner/GM of WZZG Charlotte, N.C., is now a regional VP of TK Communications. Tenore will be based at TK's WHOO/WHTQ Orlando, Fla., and will also oversee WSRF/WSHE Miami; Chuck Lontine remains WHOO/WHTQ's station manager.

**WONE/WTUE** Dayton, Ohio, have been sold from Summit Communications to Frank Wood & Eric Hauenstein's Broadcast Alchemy.

**RICH WHITE** has been named GM of WCTC/WMGQ New Brunswick, N.J., replacing Tony Marano. He was GM of WFAS White Plains, N.Y.

**BEASLEY BROADCASTING** has brought in D&D Broadcasting co-principal Steve Dinitz and brokerage Star Media to help restructure the company's debt.

upped to PD at WOMG (Oldies 103) Columbia, S.C., replacing Brent Johnson.

## PEOPLE: BLACK GETS HOT

After months of speculation (see PD of the Week, page 11), WYLD-FM New Orleans morning driver Guy Black is on his way to urban WHQT (Hot 105) Miami, where he'll be teamed with Mindy Frumkes. Current morning partner Brad "Malo" Edwards is out. In other Hot 105 news, charges against former night jock Steven Gray, who was arrested in March in a sting operation involving stolen police radios, have been dropped. KJMZ Dallas night jock Rick Partee replaces Gray in nights.

KROQ Los Angeles morning hosts Kevin Ryder & Gene Baxter are expected back Monday (22), following the station's admission of an on-air murder hoax last year (Billboard, April 20). The L.A. County Sheriff's Department says it will bill KROQ for the 149 hours that it spent investigating the bogus murder last year. The FCC says the KROQ matter is "under review," although no letter of inquiry has been sent to the station at press time.

In other police blotter news, KKFR Phoenix morning co-host Danny Bonaduce will go to trial on July 15 on charges of robbing and beating a transvestite prostitute. Bonaduce is free on \$8,400 bail. His status at KKFR is still undetermined.

After a brief stint in mornings at all-sports XETRA (Mighty 690) San Diego, Randy Miller returns to Kansas City for mornings at co-owned top 40 KBEQ (Q104). Morning co-host Rick Tamblyn is out. No replacement has been named in San Diego. Country WIL St. Louis morning co-host Debbie Conner should be back on the air from her home in about two weeks. At press time, Conner was in satisfactory condition following a car crash on the same stretch of road where former WIL morning man Bob Wilke was killed in 1984.

Curtis & Lisa Sliwa, best known for their work with the Guardian Angels street patrol, are the new morning team on N/T WABC New York; the pair replace Jay Diamond. Former WAXY Fort Lauderdale, Fla., morning

man Greg Budell segues to N/T as midday host at crosstown WFTL.

34-year N/T WHDH Boston morning man Jess Cain is stepping down but will remain with the station as a "consultant and goodwill ambassador." Midday host Pat Whitley and weekender Marjorie Claprod move into mornings. Ted O'Brien goes from early afternoons to middays. The station adds EFM's Rush Limbaugh and Dean Edell to the remaining shifts.

Business news KBLA Los Angeles, the former KDAY, is on the air with its new lineup this week. Lee Marshall, known as "King News" on KDAY, remains ND/morning anchor. Chuck Ashman, last with CNN, will be business news editor/afternoons. OM John Darin and FNN's Dick Spangler will co-anchor middays.

Former XHTZ (Z90) San Diego MD Monroe Greer is now official as MD at KOY-FM (Y95) Phoenix replacing Dena Yasner. Morning co-host Lauren Owens adds APD stripes at AC WVBK Boston. P.M. driver Rick Michaels is upped to the new APD slot at top 40 WPHR (Power 108) Cleveland.

Modern KITS (Live 105) San Francisco promotion director Julie Bruzzone-Galliani exits for a local promotion job with Charisma Records. Prospective replacements should contact PD Richard Sands. Former KZZP midday host Valerie Knight goes to the night shift at modern KDGE Dallas, replacing Jerry Lentz, who now does mornings.

WERZ Portsmouth, N.H., MD Jim "J.R." Randall is the new morning man at top 40/dance WJMO-FM (Jammin' 92) Cleveland replacing Kevin Machado. Wilson from AC WKJY Long Island, N.Y., is the new night jock at oldies KONO San Antonio, Texas. Midday host Ken LeMann is named to the newly created APD slot at AC WRMF West Palm Beach, Fla. Overnigher Simone Collins is upped to assistant MD.

Michael Cruise from WKQD Huntsville, Ala., is the new p.m. driver at AC WMJJ Birmingham, Ala., replacing Kevin Collins, who leaves to become a TV weatherman. Also, AC KMGR Salt Lake City's Lisa Rhodes departs for local TV. Bob Jennings from AC rival KSFI replaces her.









# Computerization Makes 'American Top 40' A Smooth Operator

LOS ANGELES—"If you listen to some of the other syndicated shows out there, the song ends, they talk, and they start the next song. It's kind of . . . choppy," says **ABC Watermark GM Rod West**. West isn't just knocking his rivals. He's making a point about how ABC's tapeless studio gives "American Top 40" a production edge over its counterparts.

For about two years, "AT40" has been assembled on computer, allowing to show's engineers and producers to assemble the show with precision that other syndicators just dream of.

Although the ABC Watermark studios are not truly tapeless yet—host **Shadoe Stevens'** voice track is recorded on analog tape—the majority of the show—the songs, commercials, and jingles—are recorded directly to digital tape, which is then transferred to compact disc.

The heart of the ABC Watermark studio is a \$250,000 New England Digital computer that can store 19 hours of information. That is about 40-50 songs, 200 commercials, and more than 100 jingles. All of this information is accessible with the touch of a few keys on a keyboard.

ABC Watermark originally took a lot of flak for investing in expensive equipment, which was then unproven as a tool for assembling syndicated radio programs. "There are a lot of people out there who thought we were crazy for buying this," West says, "because this is mostly used for television and movies."

West credits engineer **Brandon D'Omre** with adapting the software to make the system work for radio syndication. Now, he says, even the system's manufacturer, New England Digital, is amazed at the way "AT40" put it to work. "We are inventing a lot of the stuff as we go, because nobody has ever done this before," says West.

Although other syndicators are aware that "AT40" has the system, West isn't concerned that rivals will copy its production techniques. "Having it and knowing how to work it are two different things," he says.

"The benefits are the clarity, there is no generation loss, and it is more precise," West says. "With this machine everything can be made exact," adds D'Omre. "If you listen to the show, it posts real good. There are no compromises."

Executive producer **Bruce Goldberg** says part of his objective is to make "AT40" "sound more and more like the way top 40 radio is sounding these days." West adds, "There are some small-market stations that are out there that have multitrack studios and are doing some pretty fancy stuff. In order for us to stay ahead of them and razzle-dazzle them, we need something like this."

Each week the ABC Watermark team turns out the show. They receive the latest Billboard Hot 100 chart via fax about 1 p.m. (PST) Wednesdays. The show is mapped out with the songs and commercial blocks, and the script is written

and reviewed. Stevens does his vocal tracks on analog tape. After the first hour is completed it goes to editing, where the songs and commercials are mixed in. Once complete, four different versions (domestic, international, Armed

share their programs. WOKV will agree not to pitch Brunswick advertisers—something few Jacksonville stations do anyway.

## AROUND THE INDUSTRY

ABC's "American Country Countdown" is readying "The Hottest Country In The Country," a three-hour special hosted by **Bob Kingsley**, for the Memorial Day Weekend. The special features interviews with top producers, record executives, and journalists, as well as such stars as **Reba McEntire**, **George Strait**, and **Alabama**, and new talent like **Joe Diffie**, **Mike Reid**, and **Doug Stone**. The show's final hour features a countdown of the top 10 country acts.

**SI Communications** has "Music Of A People" set for the June celebration of Black Music Month.

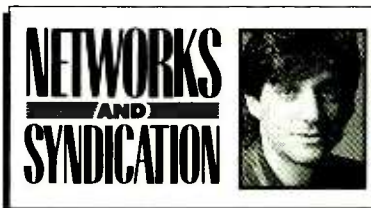
A series of five two-hour specials featuring such artists as **M.C. Hammer**, **Anita Baker**, and **Johnny Gill** will be offered. The shows will be hosted by **WGCI-FM** Chicago morning man **Doug Banks**.

**MJI Broadcasting** is doing a promotion with its "Metalshop" program and the upcoming Clash Of The Titans concert tour featuring **Anthrax**, **Slayer**, and **Megadeth**. The contest winner and a guest will receive backstage passes for the tour's opening date and will interview all three bands for a special edition of "Metalshop." At the other end of the spectrum, **MJI's "Trivia Quiz,"** with **Joe Franklin**, features a special "Nostalgia Week" beginning Monday (22).

**Horace Easterling**, manager of technical operations for **ABC Radio Networks'** Washington, D.C.,

bureau, has retired after 26 years with ABC. **Easterling** will travel to Quito, Ecuador, with his wife **Joan** to work with the **World Radio Missionary Fellowship**, which operates the international shortwave radio station **HCJB** . . . **Ruth Jensenhans**, former manager of affiliate affairs for ABC FM Network, has been named an account executive at ABC's Southwest sales office in Dallas . . . ABC's "American Country Countdown" host **Bob Kingsley** is now consulting Broadcast Programming's "Great American Country" format, which it recently acquired from **Drake-Chenault**. **Kingsley** originated the format for **D-C** in 1973.

Assistance in preparing this column was provided by **Sean Ross**.



by *Craig Rosen*

Forces Radio, and unhosted elements) of the show are fed out. The domestic version of the show is transferred to a Sony digital 16-30 video and messengered to Ohio, where **Discovery Systems** presses the CDs. "From the time we get the chart, within 72 hours it is on its way to the stations," says senior engineer **Stu Jacobs**.

In the not too distant future, ABC Watermark will be a truly tapeless studio, or as West puts it, "Eventually we are going to have a yard sale with old reel-to-reel machines."

## THE FM QUESTION

With news/talk formats beginning to pop up on FM in markets like **Nashville** and **Jacksonville, Fla.**, other AM N/T outlets may find themselves in the same position as **WGIG** Brunswick, Ga. Several years ago, the former **WGIG-FM** was sold to new owners and became **WIOI**, targeting Jacksonville—not Brunswick. But **WIOI** recently became the simulcast partner of Jacksonville AM N/T **AM WOKV**.

**WOKV** is 60 miles from Brunswick. But its FM is a local. The net result is that "**Rush Limbaugh**," "**The Wall Street Journal Report**," "**Talknet**," and other programs that **WGIG** carries are suddenly booming into town on FM. And **WGIG PD John Gregory** says those shows' syndicators have told him and **WOKV** to settle this problem themselves. Were he not to, **Gregory** says, "I doubt that **EFM** would choose us over an FM."

Fortunately, **Gregory** says, **WOKV** has been "very cooperative." The two stations have struck, although have not yet signed, a deal that will let them

## PROMOTIONS

(Continued from page 11)

teners who purchased one ticket to the **St. Louis Symphony Orchestra** performance could get another one for 95 cents . . . The staff of **AC KRMX** San Diego went door to door handing out fliers promoting the station in a county where it recently improved its signal coverage.

## PRO-MOTIONS

**Lori Ello** has been upped from promotions assistant to promotion director of **KRMX** . . . Morning news announcer/weekend jock **Courtney Clark** has been named promotion director at **KHFX**.

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Melrose Ave. and Beverly Hills.  
Somewhere between neo  
and classic. In the middle of  
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Agents. Galleries. Backlots.  
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TERRI ROSSI'S RHYTHM SECTION

RECORD-BREAKING RECORDS: "Power Of Love/Love Power" by Luther Vandross (Epic) forcefully enters the Hot R&B Singles chart, gaining 93 stations this week.

COLOR ME AWESOME: The Reprise Records staff, under David Linton, national director of promotion, put the pedal to the metal and produced 69 radio adds for "I Wanna Sex You Up" by Color Me Badd (Giant).

ON THE RADIO, BUT ... Two records listed in the Radio Most Added box below do not appear on this week's chart because they are not commercially available.

AT THE TOP: It has been quite a while since a No. 1 single earned a bullet in its second week at No. 1. "Where Do We Go From Here" by Stacy Lattisaw & Johnny Gill (Motown) held for three weeks in March 1990.

CONTENDERS: "I'm Dreamin'" (From "New Jack City") by Christopher Williams (Giant) continues to forge its way up the chart, moving 4-2.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

Table with 5 columns: Title, Platinum/Gold Adds, Silver Adds, Bronze/Secondary Adds, Total Adds, Total On Reporters.

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard.

Hot R&B Singles Sales & Airplay

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

Main chart with columns for Sales and Airplay. Each column has sub-columns for 'This Week' and 'Last Week' position, and 'Hot R&B Position'. The chart lists 40 singles and their respective artists.

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

Large table listing publishers, performance rights organizations, and sheet music distributors for various R&B singles.



## Stars Needed To Help Keep Lights On At The Apollo

**T**OMORROW'S STARS dimmed today? The Apollo Theatre is in dire straits. But the pressure may be taken off with the help of several industry friends.

The celebrated theater and Harlem showpiece has run up against huge bills in light of three major loans used to finance its purchase and its difficulty in attracting ticket buyers. **Percy Sutton**, chairman of the Inner City Broadcasting Corp., had said that he would close the theater June 1 due to high debt if those debts could not be

rearranged or refinanced. The theater was bought from the New York State Urban Development Corp. with help from the Harlem Urban Development Corp., Manufacturers Hanover Trust, and the City of New York. But, said Sutton at an April 11 press conference, the theater has had difficulty drawing audiences to any shows other than the wildly successful Wednesday Amateur Night due to "the perception of crime" in the area. Other factors in the theater's troubles include high electric bills, insurance costs, underusage of the state-of-the-art recording and video-production facilities, and inconsistency in booking top-drawer talent (who often ask for top-drawer fees).

According to Sutton, the theater lost \$2.4 million in 1990; he projects that the Apollo could stand to lose another \$2.1 million this year if it continues to operate. "It would be cheaper to pay the loan and close down the theater than to pay and bear the burden of the year's operating costs," he said.

Rallying to the Apollo's aid are a number of politicians, entertainers, and athletes. **Bill Cosby** has committed to two concerts a day May 21-23 to raise money for the theater. Cosby's Wednesday-night show will be the first that will not feature Amateur Night. Sutton hopes that this will give the theater a respite until it can renegotiate its loans.

In a statement, New York Assemblywoman **Geraldine L. Daniels** says: "If New Yorkers can save Carnegie Hall, New Yorkers can save Harlem's Apollo Theatre... I am asking African-American stars like **Eddie Murphy**, **Bill Cosby**, **Michael Jackson**, **Janet Jackson**, **Run-D.M.C.**, **Anita Baker**, **Mariah Carey**, **Whitney Houston**, **M.C. Hammer**, **Freddie Jackson**, **Tramaine Hawkins**, **Shirley Caesar**, **Rev. Timothy Wright**, and other gospel groups... to utilize the studios of the Apollo."

We can only hope that the entertainment showcase known around the world will receive the attention and aid it deserves from this

industry's top performers and executives. Shuttering this institution would be a stab at the heart of black music history, as well as a death knell for the economic health of the surrounding Harlem area. If you can help, please do so.

**SONY SOUNDMAKERS:** Sony picks the winners in its annual Sony Innovator Awards program Thursday (25) in a ceremony at the Hotel Macklowe's Hudson Theater in New York. Now in its fourth year, the program picks three finalists

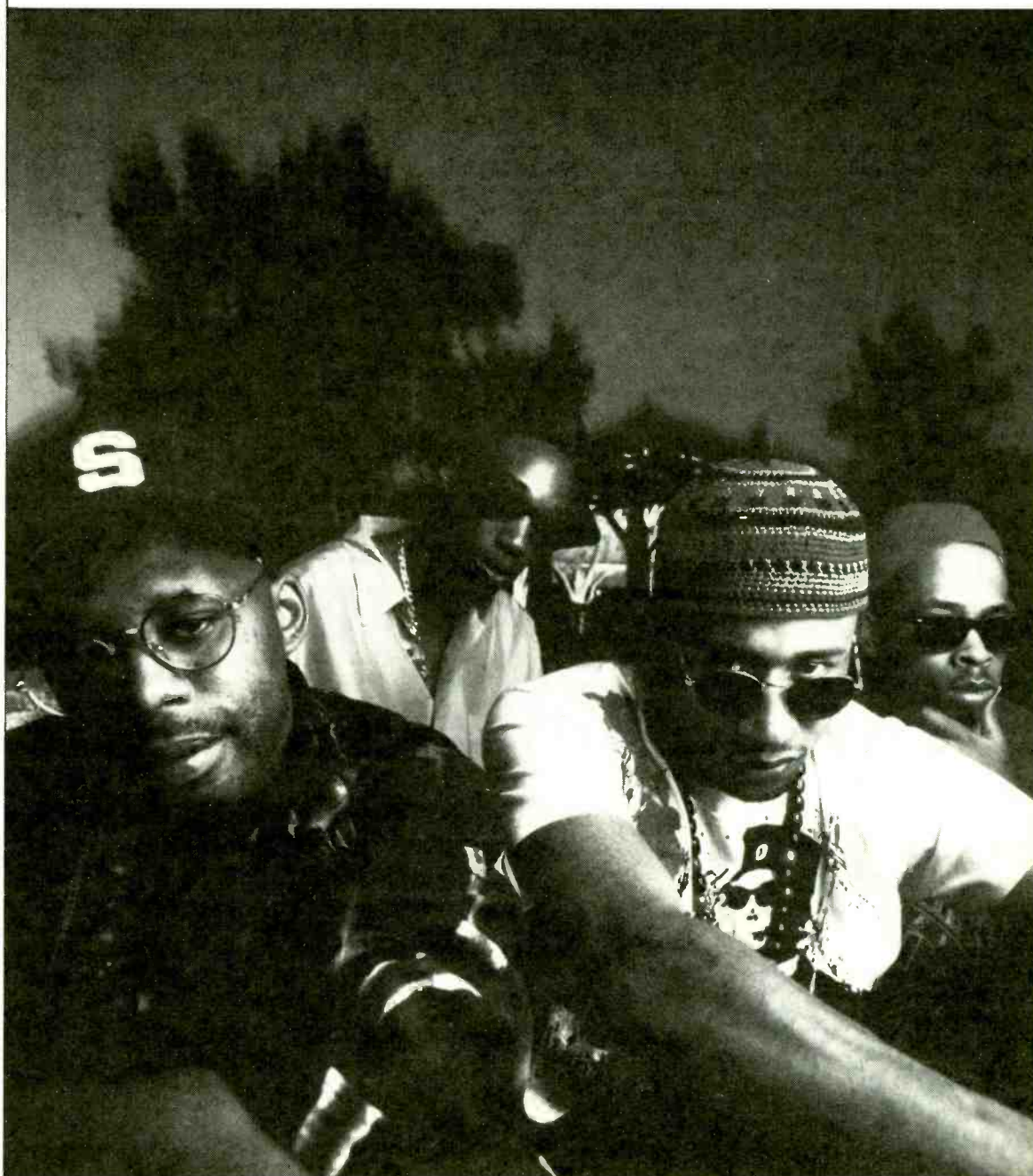
in music and film/video from a pool of young applicants. One winner in each category will be selected. The program is also introducing a new category, that of Legendary Innovator, to honor an individual who has made a lasting contribution to music or video/film. **Eubie Blake** will be the first honoree in this category; pianist **Bobby Short** will accept on behalf of his estate. Past Sony Innovators have included **Al B. Sure!**, jazz instrumentalists **Donald Harrison** and **Terence Blanchard**, and vocalist **Bryan Loren**. Special guests at this year's awards include **Ruby Dee**, **Sonny Rollins**, and 1989 Innovator/pianist **Bob Baldwin**. Call Burrell Public Relations in Chicago or New Jersey for info.

**STUFF:** News from the Black Rock Coalition, which had a showcase of hot guitarists April 19 at New York's CBGB's, is that **Sinister Dane** has been picked up to tour with **Living Colour** April 20-May 5, and **No Walls** was mentioned by **Vernon Reid** as the band on the cusp... Have you checked out "MTV Unplugged" yet? This series puts acts into the studio with acoustic musicians and lets them do their thing. The latest and most interesting development in that series was a rap segment featuring **De La Soul**, **L.L. Cool J**, **MC Lyte**, and **A Tribe Called Quest** doing their thing live with a live band. The segment will air May 10—don't miss... **Whitney Houston** kicked off her North American tour April 18 in Knoxville, Tenn., backed by an 11-member band, including brother Gary on vocals, with four dancers. Twenty dates have been confirmed through the Midwest, Southwest, Northwest, and Canada. Dates beyond May 21 will be announced soon... "Don't Wanna Lose Your Love" has gotten **B. Angie B.** off to a stellar start. And the Bust It Records diva saw her first album, recorded at Paisley Park, released April 20. Ms. B is currently on tour with **Special Generation**, **One Cause One Effect**, and **Joey B. Ellis**.

### The Rhythm and the Blues



by Janine McAdams



### SLOW DOWN

the new single from the album  
**ONE FOR ALL**

12" & Maxi-Cassette Single (66568)  
featuring remix by Pete Rock  
IN STORES NOW

"One For All might leave you breathless with its dazzling lyrical subtleties and offbeat samples."—VILLAGE VOICE



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# I.R.S. Gets 'Hip' With Release Of New Compilations

**JOINING THE CLUB:** I.R.S. enters the dance compilation sweepstakes May 21 with a rather unique collection, "Greatest Hits, Vol. 4." While previous sets from the label have featured postpunk/new-wave faves by the **Cramps** and **Buzzcocks**, this set features remixed versions of offbeat gems like "Prepare To Energize" by **Torch Song** (one of **William Orbit's** early projects) and "Tired Of Getting Pushed Around" by **Two Men, A Drum Machine & A Trumpet**.

According to I.R.S. dance department manager **Rob DiStefano**, the set is intended mainly as a catalog item, since many of the tracks included are either out of print or previously unavailable. New material is offered by **Candi & The Backbeat** and **Caterwaul**. There are no plans for a 12-inch single at the moment.

Also coming from the label later this season is the "Guerilla Groove Sampler," a set of tunes by artists signed to Orbit's U.K.-based **Guerilla Records**, which will be distributed in the U.S. by I.R.S. An early preview of the music reveals sounds that range from underground deep house to techno-pop. Artists to be included are **Sugar-dog**, **React To Rhythm**, and **VC**. Each of these acts will issue singles here at the end of May. Some-

thing worth being aware of.

**COMING BACK TO THE FOLD:** Less than six months after disbanding its dance department, **Geffen Records** has announced plans to re-enter the club fray—with at least one project.

Newcomer **Yasmin** previews her fine upcoming self-titled debut album with "Wanna Dance," a contagious and poppy twirler that occasionally brings to mind **Tara Kemp's** "Hold You Tight."

Produced by **Cutfather & Soulshock**, the track sports several contrasting remixes. We favor **C.J. Mackintosh's** "U.K. Power Party" version, which emphasizes a slinky, hip-hop-style bottom that should appeal to jocks working slower-paced sets, as well as crossover radio programmers. Also of note is **Junior Vasquez's** warm, sleaze-speed house mix.

Although there are no immediate plans to add more dance-oriented acts to the Geffen roster, we're encouraged that the label will be working the **Yasmin** project at club level before going to radio. A lesson learned about the power of clubland? We're not sure, though we assume (and hope) that a multi-format hit breaking out of the clubs would ensure future dance releases from the label.

**SINGLES SCENE:** If you have not already jumped on the "Intense" EP by **Z-Formation**, get on it immediately. What we have here are four slammin' deep house dubs, ranging in tone from the wriggling peak-hour rave "Sound Waves" to the ambient "Beyond The Bounds." Our favorite is the



by Larry Flick

jazzy, string-lined closer, "Deep Meditation," with its neat trade-off between electric and acoustic piano lines. This fine slab 'o wax is brought to you by **Hi-Bias Records** (Toronto), the same folks who kicked hard recently with "Get Into The Music" by **DJ's Rule**.

While we're hanging underground, be sure to check out "Better Than Sex" by **Dee Gorgeous**, aka **Eddie "Love" Arroyo** (Nu Groove, New York). An upbeat, sound-effect-ridden fest is anchored with cool techno/tribal beats. Irresistible.

On the freestyle tip, be sure to give "Temptation" by **Corina** (Cutting, New York) a spin. Sport-

ing a percussive, funk-coated bottom similar to the **Lisette Melendez** hit "Together Forever," the track is bolstered by an infectious melody and a quietly aggressive vocal by **Corina**. For something a tad deeper, check out the "After Dark Love" instrumental version on the flip.

Fab rap-industrialist act **Consolidated** returns with "Brutal Equation" (Netwerk/I.R.S.). The track previews its forthcoming "Friendly Fascism" album and sports mixes by **Jack D.** of **Meat Beat Manifesto**. Hot funk guitars melt into a spine-stirring hip-hop groove, all of which provides sturdy support for intelligent and well-phrased rhymes. Not to be missed.

Although it's not due for a couple of weeks, we want to be the first to alert you to "Amazing Love" by R&B crooner **Phil Perry** (Capitol). **David Morales** has given this lovely tune a low-key house foundation that should broaden this urban radio newcomer's audience.

Those accusing **Cardiac** of going mainstream after recent releases by **Brother Makes 3** and **Rupaul** will need a slice of humble pie after spinning "Desire" by the **Program**. This left-of-center house instrumental, constructed by **Greg Smith**, is a deft blend of computer bleeps, ambient flutes, and high-end percussion. Early a.m. programmers will find the atmospheric "Only In Your Dreams" mix most useful.

The sleeper-of-the-week award goes to "We Love You" by **Ryuchi Sakamoto** (Virgin). The musician/composer has taken the song written by **Mick Jagger** and **Keith Richards** and dressed it in a easy-paced house-inflected setting. **DNA** provides nifty remixes that should appeal to both mainstream and R&B-oriented jocks. The flip features the lovely and atmospher-

ic "Merry Christmas Mr. Lawrence." Brilliant.

**POOL PROFILE:** After a run to date of 15 years, the **Long Island Record Pool** in Levittown, N.Y., is among the older, more established pools in dance music.

Directed by **Jackie McCloy**, the pool has a membership of 60 jocks, who spin in and around the New York metropolitan area. The musical spectrum of clubs covered is broad, as is the demographic range of their audiences.

McCloy prides himself on the strong ties his pool has with major and indie labels—a weak point among a number of pools at the moment. Last year, in an effort to give labels a clear picture of his roster, he produced a 20-minute video featuring each of his jocks at work.

"It seemed like an ideal way to let people know exactly who we are and what we're about," says McCloy. "By going beyond names on a piece of paper, I feel like we've given ourselves a more distinct personality."

Another of McCloy's efforts to further relations with labels and promoters was to circulate a questionnaire requesting feedback and suggestions regarding the pool's productivity.

"The only real way to keep the ball rolling between pools and labels is to be in constant communication," he says. "It sounds cliché, but it's true."

**TID-BEATS:** Hearty congrats to **Dan Pucciarelli**, who has been named New York promotion manager at **Atco Records**. He'll be handling regional retail and pop radio. Pucciarelli was previously VP and director of **For The Record** record pool.

**Marc Nathan** has left his A&R post at **Atlantic Records**. He is currently pursuing other options.

Here's a cover we're looking forward to: the next **Bananarama** single will be a dance version of the **Doobie Brothers** hit "Long Train Running." The tireless **Youth** will produce the track.

**SAMPIRE**  
NEW DU...  
taste the bass

THE SLAMMIN' NEW 12" SINGLE FROM THE MERCURY ALBUM "I WASN'T BORN YESTERDAY"

PRODUCED/ARRANGED AND MIXED BY DAVID MORALES FOR DEF MIX PRODUCTIONS  
ENGINEERED BY JOHN POPPO  
EXECUTIVE PRODUCER: BRUCE CARBONE  
MANAGEMENT: JULIO CARO

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### THE UNDERGROUND AND INDEPENDENT DANCE CHART

1. GO BITCH GO "Work This P...y" DANCEFLOOR
2. SISSY PENIS "Everybody F... Now" CUM
3. BLAKE BAXTER "Prince Of Techno" UNDERGROUND RESISTANCE
4. DOUBLE IMPACT "Maniac Track" STRICTLY RHYTHM
5. THE MARTIAN "Here Comes The..." ECHO USA
6. CRJ "Lock It Up" ACE BEAT
7. M72 L.A.W. "M Is for Man" DANCEFLOOR
8. JOHANNA "Sex Is My Bass/Freak It" PROJECT X
9. Z FORMATION "Intense" HI BIAS
10. BOOM BOOM "Work This P...y" STREET LEVEL
11. CONCETT BRADLEY "Paradise" ECHO USA
12. INCOG-NEEDLE "Can You Feel It" BLAST
13. NU JACKS "House Sensation" FOKUS
14. PSYANCE "Mollen" PLUS 8
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4. MEA CULPA ENIGMA CHARISMA
5. VOICES K.C. FLIGHTT RCA

**12" SINGLES SALES**

1. ESP/GOOD BEAT DEEE-LITE ELEKTRA
2. PHOENIX OF MY HEART XYMOX MERCURY
3. I SAY YEAH SECCHI FEATURING ORLANDO JOHNSON EPIC
4. MAINLINE TRIBAL HOUSE SBK
5. VOICES THAT CARE VOICES THAT CARE GIANT

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



# Talent

## Kravitz Aims To Tame Comparisons New Album Boasts Diverse Musical Styles

■ BY CRAIG ROSEN

LOS ANGELES—"I am the furthest thing from Prince, it's unbelievable. Go home and put on 'Graffiti Bridge' and 'Let Love Rule' and tell me anything is similar. As far as Elvis Costello goes, I never even listen to him... His sound is so much more white than mine."

Lenny Kravitz is on the defensive—and with good reason. Kravitz has been constantly dogged by critics as a pale imitation of everyone from John Lennon and Jimi Hendrix to Curtis Mayfield. Yet his debut album, "Let Love Rule," and latest Virgin release "Mama Said" have scored with college and alternative radio and MTV. "Always On The Run," the lead from "Mama Said," is in the top 10 on the Modern Rock Tracks chart and in Buzz Bin rotation on MTV.

"It's just getting to be too much," Kravitz says of the constant barrage of comparisons. "People get the tape and they have 80 other tapes to listen to, so they

put it on once, listen to it, and all they do is start grabbing for pigeonholes. When Springsteen came out, people said he was nothing but a cheap Dylan. Led Zeppelin was nothing but ripping off Cream... When rock'n'roll is something real, it takes time be-

*'I am not going to sit down and try to write hits for radio'*

fore people recognize it."

Once they get past the obvious comparisons, listeners will find that Kravitz's latest effort is a diverse collection of musical styles and emotions. Standout cuts include the explosive, rockin' funk of "Always On The Run," featuring Kravitz's old Beverly Hills High School acquaintance Guns N' Roses guitarist Slash; a trio of soulful songs ("Stand By My Woman," "It Ain't Over 'Til It's Over," and "More Than Anything In This

World,") documenting the breakup of his marriage to actress Lisa Bonet; and a delicate tribute to their 2-year-old daughter ("Flowers For Zoe").

Unfortunately, that diversity has yet to play well at top 40 radio—something Kravitz says he is not particularly concerned with. "Fuck formats," he says. "I don't care to fit in any formats. People say it has too many different things on it, but don't they get bored when they buy a record and all 10 or 12 tracks sound the same?"

When and if top 40 radio embraces Kravitz, it will happen on (Continued on page 29)



**Solo Times.** Paisley Park sax man Eric Leeds marks the release of his solo disc "Times Squared" with Warner Bros. execs in Los Angeles. Pictured, from left, are manager Gary Clark; Michael Ostin, A&R VP, Warner Bros.; Leeds; Alan Leeds, VP, Paisley Park; and Warner Bros. A&R VP Benny Medina.

## New Album Could Be The Big One For Fishbone

■ BY THOM DUFFY

NEW YORK—With two previous albums and three earlier EPs to their credit, when did the members of Fishbone realize their new Co-

*The timing has never been finer for Fishbone's potent funk'n'roll*

lumbia Records disc, "The Reality Of My Surroundings," had the makings of a breakthrough for the band?

"When we started spending a lot of money," quips guitarist Kendall Rey Jones, acknowledging a studio budget that was just the start of Columbia's heightened commitment to

this act it signed seven years ago.

Certainly, the timing has never been finer for Fishbone's potent funk'n'roll. With "The Reality Of My Surroundings" due at retail Tuesday (23), and the first single, "Sunless Saturday," already breaking at modern rock radio, the band is set to seize its place among the new rock vanguard.

"If you look at bands like the [Red Hot] Chili Peppers, Jane's Addiction, and Metallica, people are starting to make music for fans with attention spans again," says Jones. "I think it's a direct backlash against what's been given them for so long. I do get a sense of what things are catching on."

"As far as our fans know, we're not going to change what we do," says Jones. But he and his band mates do believe that "The Reality Of My Surroundings" is the most (Continued on next page)

## Time Well Spent With Kathy Mattea; Faith No More—Extremely; Rockies Roll

IT WAS THE CLOSE of a long work week, a Friday evening that begged for diversion, for songs of simplicity and solace. It was, in short, a night for the music of Kathy Mattea.

For Mattea, who recently released "Time Passes By" on Mercury Records, it was her first New York visit since winning a Grammy in February for best country female vocal performance for "Where've You Been." That love story of a lifetime was written by her husband, Jon Vezner, and Don Henry, who both won the country-songwriting Grammy for the work. Mattea's day in New York had begun at 4:30 a.m., prepping for an appearance on the "Today" show. ("My hair peaked at 8 o'clock this morning," she joked.) It ended well after midnight, after a postshow reception.

But none of these promotional duties distracted the singer from her time on the elegant stage of Town Hall—where she offered one of the most heartfelt performances heard by this writer in some time. Like her concert at the Bottom Line in New York last spring, it was the kind of show that claims for Mattea a place among the finest interpretive singers of her day—not just on the country charts, but across the musical spectrum.

After a rewarding opening set by rising country singer/songwriter Kevin Welch, Mattea emerged with her band. She highlighted selections from "Time Passes By" but the careerlong strength of her material is such that Mattea's shows are virtually greatest-hits reviews: "Goin' Gone," "She Came From Ft. Worth," the waltzing "Life As We Knew It," "Eighteen Wheels And A Dozen Roses," the joyous "Come From The Heart," and more. She spun the moonlight imagery of "Asking Us To Dance" from the new album, recast Nanci Griffith's "Love At The Five & Dime," and sang Julie Gold's song-of-the-year "From A Distance" in a manner that made a listener hear those Grammy-winning lyrics anew. These story-telling songs of love, hope, and dreams are largely written by others, but no A&R exec or publishing staff can pick them for Mattea. She chooses those that resonate in her own life—then delivers them in a deep, warm, conversational style that echoes in the hearts of her fans.

"It was a great night for us," Mattea said a few days later, calling from Nashville, sitting amid boxes in a new home she and Vezner have barely moved into. But

since her relatively recent move to headliner status, she concedes "nights like that are not a rarity for me."

After a string of career milestones—her first Grammy, headlining tours, female-vocalist-of-the-year awards from both the Country Music Assn. and the Academy of Country Music, gold records for the 1989 "Willow In The Wind" and her 1990 greatest-hits disc—Mattea undeniably is widening her audience.

"That hasn't been a goal of mine or anything," she says. But the benefit she has gained, says Mattea, is the ability to broaden her musical style as well, to grow as an artist.

She recalled the genesis of "Time Passes By," an album that subtly reaches back to the acoustic music of her bluegrass, West Virginia roots. She and Vezner had gone to Scotland to visit folk singer/songwriter Dougie MacLean and she was profoundly moved by the musical experience.

"Three days after coming home, I guested at the Grand Ole Opry," she says. "And I felt at that moment, I was at a bit of a crossroads. I could go on making the records I'd been making or I could try to deepen the connection to my own music."

That choice—and its reward—is as clear on the songs of "Time Passes By" as it was on a Friday night in Manhattan.

**DISCS DUE:** Leading funk'n'roll act Faith No More promises a "more extreme" sound on its next disc, due from Slash/Warner Bros. in September. "The thrash stuff will be even thrasher and harder, faster; the slower, ballad-type stuff will be even more beautiful," says bassist Billy Gould of the band's follow-up to its platinum breakthrough, "The Real Thing"... Chris Rea's newest album, "Auberge," is a certified hit for East West Records overseas. It rides near the top of Music & Media's Eurochart Hot 100 as Atco Records launches the release in the U.S., his first for the label... Poison plans a double-disc live album, with five new studio tracks, for fall release.

**MOUNTAINS OF MUSIC:** The nonprofit Rocky Mountain Music Assn. staged Music Fest '91 April 5-7 in Denver, showcasing more than 130 regional acts for visiting industry reps. Billboard correspondent Peter Jones reports: The event, previously held in November, was rescheduled to take better advantage of two key (Continued on page 28)

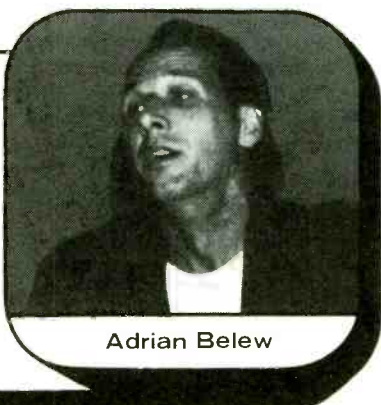


by Thom Duffy

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| ARTIST(S)  | Venue   | Date(s)          | Gross Ticket Price(s)          | Attendance Capacity         | Promoter  |
|--|---|------------------|--------------------------------|-----------------------------|---|
| GRATEFUL DEAD  | Nassau Veterans Memorial Coliseum Uniondale, N.Y.                           | March 27-29      | \$1,166,316<br>\$23.50/\$22.50 | 51,234<br>sellout           | Metropolitan Entertainment  |
| GRATEFUL DEAD  | The Omni Atlanta  | April 3-5        | \$938,374<br>\$22.50           | 47,662<br>sellout           | Metropolitan Entertainment Concert Promotions/Southern Promotions           |
| GRATEFUL DEAD  | Orlando Centroplex Arena Orlando, Fla.                                      | April 7-9        | \$925,596<br>\$21.50           | 43,051<br>sellout           | Magic Prods. Metropolitan Entertainment                                     |
| NEW KIDS ON THE BLOCK<br>BISCUIT<br>PERFECT GENTLEMEN        | Joe Louis Arena Detroit   | April 9          | \$625,000<br>\$25              | 25,000<br>30,000<br>sellout | Brass Ring Prods.   |
| BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT                       | The Omni Atlanta  | March 31-April 1 | \$494,421<br>\$25              | 22,097<br>25,000            | A.H. Enterprises  |
| ZZ TOP<br>HALL AFLAME  | Lakeland Civic Center Arena Lakeland, Fla.                                  | April 10-11      | \$397,019<br>\$21.50           | 19,054<br>sellout           | Beaver Prods. Cellar Door Concerts  |
| BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT                       | Capital Centre Landover, Md.  | April 6          | \$364,293<br>\$25.50           | 15,232<br>17,000            | A.H. Enterprises Dimensions Unlimited                                       |
| BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT                       | Joe Louis Arena Detroit   | April 5          | \$356,175<br>\$27.50           | 13,501<br>15,000            | A.H. Enterprises Brass Ring Prods.  |
| NEW KIDS ON THE BLOCK<br>BISCUIT<br>PERFECT GENTLEMEN        | Jack Breslin Student Events Center Michigan State Univ. East Lansing, Mich. | April 8          | \$328,850<br>\$25              | 13,154<br>sellout           | Brass Ring Prods.   |
| BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT                       | The Spectrum Philadelphia   | April 4          | \$297,304<br>\$25.50           | 12,402<br>sellout           | A.H. Enterprises  |
| INKS<br>THE SOUP DRAGONS                                     | Oakland-Alameda County Coliseum Oakland, Calif.                             | April 2          | \$296,528<br>\$22.50           | 13,179<br>sellout           | Bill Graham Presents  |
| NEIL YOUNG & CRAZY HORSE<br>SONIC YOUTH<br>DRIVIN' N' CRYIN' | Cow Palace San Francisco  | April 6          | \$282,560<br>\$25/\$22.50      | 12,470<br>sellout           | Bill Graham Presents  |
| BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT                       | Met Center Bloomington, Minn.   | March 26         | \$275,351<br>\$22.50           | 13,153<br>14,500            | A.H. Enterprises  |
| ELLA FITZGERALD  | Radio City Music Hall New York  | April 13         | \$264,900<br>\$50/\$40/\$30    | 5,874<br>sellout            | Radio City Music Hall Prods.  |
| THE PET SHOP BOYS  | Radio City Music Hall New York  | April 9-10       | \$247,388<br>\$22.50/\$20/\$17 | 11,748<br>sellout           | Radio City Music Hall Prods.  |
| ZZ TOP<br>HALL AFLAME  | Mississippi Coast Coliseum Biloxi, Miss.                                    | April 14         | \$224,560<br>\$20              | 11,944<br>sellout           | Beaver Prods.   |
| BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT                       | Centrum In Worcester Worcester, Mass.                                       | April 3          | \$220,902<br>\$23.50           | 10,170<br>sellout           | A.H. Enterprises  |
| PAUL SIMON   | Shoemaker Center Univ. of Cincinnati Cincinnati                             | April 14         | \$219,775<br>\$25              | 8,719<br>11,913             | Concert Prods. International USA Nederlander Organization in-house          |
| BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT                       | Coliseum, Mississippi State Fairgrounds Jackson, Miss.                      | March 30         | \$214,989<br>\$20.50           | 10,500<br>sellout           | A.H. Enterprises  |
| BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT                       | Cincinnati Riverfront Coliseum Cincinnati                                   | March 29         | \$207,865<br>\$22.50           | 9,689<br>11,000             | A.H. Enterprises  |
| PAUL SIMON   | Rochester War Memorial Rochester, N.Y.                                      | April 11         | \$204,379<br>\$24.50           | 8,342<br>8,858              | Concert Prods. International USA Ron Delsener Enterprises Magic City Prods. |
| PAUL SIMON   | War Memorial Buffalo, N.Y.  | April 12         | \$203,889<br>\$24.50           | 8,322<br>12,018             | Concert Prods. International USA Ron Delsener Enterprises Magic City Prods. |
| BELL BIV DEVOE/JOHNNY GILL/KEITH SWEAT                       | American Royal Center, Kemper Arena Kansas City, Mo.                        | March 25         | \$201,262<br>\$22.50           | 9,517<br>12,000             | A.H. Enterprises  |
| GEORGE STRAIT<br>JOE DUFFE                                   | Pan American Center New Mexico State Univ. Las Cruces, N.M.                 | April 12         | \$200,059<br>\$18.50           | 10,814<br>11,247            | Varnell Enterprises   |
| ZZ TOP<br>HALL AFLAME  | Pensacola Civic Center Pensacola, Fla.                                      | April 13         | \$189,820<br>\$20              | 10,027<br>sellout           | Beaver Prods.   |

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## FISHBONE LOOKS LIKELY TO HOOK A HIT WITH NEW RELEASE

(Continued from preceding page)

fully realized Fishbone disc to date—whatever the genre.

"The best way to hear us is to say to take it as it comes," he says, "to sit down and say 'Fishbone is a rock band, yeah; a funk band, yeah; a ska band, yeah'—we're all of that. Most people are specialists. They have one or two influences."

The seven members of Fishbone—lead singer Angelo Christopher Moore, guitarist Jones, bassist John "Norwood" Fisher, brother and band namesake Phillip "Fish" Fisher on drums, horn players Walter Adam Kibby II and Christopher Gordon Dowd, and new recruit John Bigam on guitar and keyboards—have "merged all our influences together throughout the history of this band," says Jones. "People have been going, like, 'wow, they're so confusing.' But you have to take it as it comes."

If Fishbone fulfills the considerable expectations that meet this new album—and label hype aside, the buzz has been building for weeks among retailers, music writers, and even A&R execs at rival labels—the breakthrough will reflect business realities as well as musical

resourcefulness.

Jones concedes it is unusual nowadays for a band to be allowed the years of development that Fishbone has enjoyed on Columbia.

"Absolutely," he says. "Most people, if they don't hit it on the first two albums, *sayonara*. I'm seeing artists getting dropped left, right, and center."

Fishbone was signed to Columbia in 1984 in what was viewed then as a 12-inch deal. The band took that budget and turned out a debut EP instead, says Jones. It renegotiated its deal prior to the 1988 album "Truth & Soul."

The band was signed originally by producer and A&R exec David Kahne. Not coincidentally, Columbia's labelwide drive on "The Reality Of My Surroundings," under the leadership of label president Don Jenner, coincides with the ascension of Kahne to the chief A&R position at Columbia. "David has always been a champion of Fishbone at the company," says Jones—while noting the band fought for more independence in producing the new album itself.

"The Reality Of My Surround-

ings" is also the first full Fishbone album released after the group signed a management deal with Elliot Roberts, who handles Neil Young and Tracy Chapman, among others. "Angelo knows Elliot's son," says Jones. "We felt for what we had in mind—the commitment we wanted—past management could not deliver. Elliot said, 'Look, I'm not going to work with you guys if I can't deliver.'"

But the first to deliver the goods was Fishbone itself with an album that Columbia expects to cross-promote to college, modern-rock, album-rock, R&B, and, eventually, top 40 radio—with the clout of such hooks as a video directed by Spike Lee.

Jones is confident Fishbone will not only break previous sales levels but, more important for the band, the barriers between different segments of its audience—as such funk'n'roll acts as Living Colour and Urban Dance Squad have done before it.

"We are willing to take the music to where they are," says Jones. "When people are exposed to it, and you come to them on their terms, they'll hear it. This is a no-compromise Fishbone record."

## ARTIST DEVELOPMENTS

## THUNDER'S ECHO

With its debut U.S. single "Dirty Love" added last week to MTV's Buzz Bin rotation, British blues-rock act Thunder is set to storm the U.S. scene—after a rather curious start.

"It's just the most bizarre story," recalls Geffen Records A&R exec John Kalodner, who first saw the band at the 1990 Monsters of Rock festival, opening for Whitesnake and Aerosmith.

"I'm talking with David Coverdale and Steve Tyler and they say I should see this guy [Danny Bowes] in Thunder sing," Kalodner recalls. "Here are two of my biggest stars telling me about this band. In the meantime, Rupert Perry from EMI [Records in the U.K.] is talking about them."

"So I get the tape and I come back to the U.S. a week later and tell [Geffen president] Ed Rosenblatt. He says, 'That's funny,' because Axl Rose just called him about the band and Axl has pretty good taste. Now I'm really thinking and a couple days later I'm going to see a show with Larry Mazer [whose clients include the likes of Cinderella] and he says, 'I manage them for North America.'"

"Now I've had all these big signings all these years that I've killed myself for," says Kalodner. "This thing was like total fate."

The twist, however, was that

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Thunder already was signed to Capitol Records in the U.S., which last year released the group's U.S. debut album, "Backstreet Symphony." Despite top 20 sales in the U.K., the album went nowhere on Capitol. So last September, working with Perry and EMI U.K. A&R director Nick Gatfield, Kalodner brought Thunder to Geffen—which rereleased "Backstreet Symphony" April 16, on the heels of an album-rock push for "Dirty Love." This time the act expects to make more noise on the U.S. charts—with a superstar fan club cheering it on.

THOM DUFFY

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# NAMA's Northern Exposure New Panels, Bands On The 'Scene'

BY JEFF PIKE

SEATTLE—The third annual Northwest Area Music Assn. Music Business Conference, staged April 5-7 at the Washington State Convention Center, gave further proof of NAMA's ability to bring focus to a scene that many deem among the most important in the country.

More than 1,200 musicians and industry attendees, up from 600 last year, participated in dozens of career-advisory panels, highlighted by rock critic Dave Marsh's fiery keynote speech against industry censorship.

Most scene-watchers, however, came for the sprawling talent showcases, with nearly 150 performers playing over the course of five nights in venues around the city. Not surprisingly, given the embarrassment of riches, more than a few acts merited extra looks by the A&R reps.

The Tiny Hat Orchestra, an eight-piece jazz'n'rhythm outfit, ignited a smoldering, sinuous groove in the Square Friday night, combining a big uptown Ellington sound from its horn section with irresistible ska inflections. The band covered the Duke ("Caravan") with as much facility as it lent Herb Alpert ("A Taste Of Honey"). Best of all, its original material maintained the rich groove, too.

The next night, the Off-Ramp mounted a lineup of wannabes emulating the look and sound of Sub Pop, the iconoclastic indie label that has contributed so much to the popular

perception of the "Seattle Sound." Amid all the rambunctious, crunching decibels, whipping mops of hair, and dumb-guy attitudes, the members of Bathtub Gin impressed by opening up space in their attack to let it kick home and building terrific hooks into their all-too-brief cache of songs.

Other acts drawing notice over the weekend: R&B stylist Laura Lavi, who continues to feed her groundswell of popularity; rockin' country ravers the Picketts, who, among other things, turn the Clash's "Should I Stay Or Should I Go" into a back-porch weed-chewer; blues guitarist Tom McFarland, long a Seattle treasure; industrial/ethereal groove masters Common Language; rappers Brothers Of The Same Mind; accomplished folkie Sam Weis and intense folkie Terry Lee Hale; the awe-inspiring gospel of the Total Experience Gospel Choir; cabaret chanteuse Nora Michaels; and self-styled "politically correct rockers" Rumors Of The Big Wave.

Industry figures in attendance included keynote speaker Michael Parenti, a Yale professor who ably expounded on the conference themes of social responsibility and artistic freedom; Howard Klein, a Warner Bros. VP who heads up Sire; Ron Fell and Shelia Rene of the Gavin Report; Nadine Condon, former manager of Jefferson Starship; and a host of regional insiders including Bruce Pavitt of Sub Pop and Dan McGee of Netzwerk.

## THE BEAT

(Continued from page 26)

factors, record-label fiscal cycles and the spring ski season. But it still conflicted with the Northwest Area Music Assn. conference in Seattle. Prepaid attendance was about 350. "ASCAP advised us on the date," says organizer Daria Castiglione. "At the time, we didn't know about Seattle." Chameleon Music president Stephen Powers gave the keynote address and A&R reps were on hand from PolyGram/Island, I.R.S. Records, Geffen Music, and Warner Bros. Records. Among the bands catching the eye of both the industry pros and the public was **Monkey Siren**, a visually potent Euro-pop extravaganza ("The '60s meets Carmen Miranda," says Castiglione). The **Jenns**, a group of authentically duck-tailed roots rockers, also drew noticeable interest. Other highlights included **Elik Pink**, **Mustang Lightning**, and **Runaway Express**, an eclectic country/rock outfit, and folkie/songwriter **John Ima**, whose material has been cut by **Reba McEntire**, **Nanci Griffith**, and others. Attracting one of the largest crowds—and notable A&R interest—was **Big Head Todd & the Monsters**. Next year, the Rocky Mountain Music Assn. plans to expand but cap the event at 200 showcases. "Bigger is not necessarily better," says Castiglione. "We want to raise the level of competition."

**DATE BOOK: Undercurrents '91**, the third annual showcase/seminar of the Cleveland music community, will be staged May 17-18. Call the Cleveland Music Group for details.

**ON THE ROAD: Damn Yankees**, who have dubbed their current tour "Operation Rock & Roll Storm," headlined a welcome-home concert April 20 at the Norfolk Naval Air Station in Virginia. The band's debut disc has just yielded another Hot 100 hit, "Come Again," and is closing in on double-platinum . . . **The Arts At St. Ann's**, the acclaimed concert and theater series at St. Ann's Church in Brooklyn Heights, N.Y., celebrates its 10th anniversary Wednesday (24) with **Aaron Neville**, **John Cale**, **Dr. John**, **Marvis Martin & Charles Wadsworth**, and the **Bread & Puppet Theater** . . . **John Mayall** will open **ZZ Top's** remaining U.S. tour dates . . . **Lush** has joined dates on the **Jane's Addiction** tour . . . **L.L. Cool J** is touring with **Riff** as opener . . . **Atlantic Records' Redd Kross** picks up **Rights Of The Accused** as opening act on its current club tour, which hits the Marquee in New York Saturday (27) . . . **Giant Records' Too Much Joy** will do a Midwest club tour swing in late April to support its new disc, "Cereal Killers" . . . Tour openings: **The Fixx**, April 17, Summers On The Beach, Fort Lauderdale, Fla.; **Whitney Houston**, April 18, Thompson Bowling Arena, Knoxville, Tenn.; **Yanni**, Saturday (27), in Phoenix, as his "Reflections Of Passion" album on Private Music passes its 40th week at at No. 1 on the New Age Albums chart; **Steve Winwood**, April 29-30, Seattle Center Arena.

# How Rod Stewart Got Hold Of Jordan & Capek's 'Heart'

**HOW ROD GOT RHYTHM:** Every hit song recorded by an artist who didn't write it has an interesting story behind it. But timing and coincidence make the story of "Rhythm Of My Heart," **Rod Stewart's** current **Warner Bros.** smash, something special.

Artist/writer **Marc Jordan**, co-writer of the song with **John Capek**, notes that the demo of the song reached the ears of the professional department of **Warner Bros. Music** in Los Angeles seven years ago, when it was passed on to **Rob Dickens**, then with the publisher's office in London. He thought it was a natural for Stewart. The mating didn't happen then, but when Dickens, now in A&R at Warner Bros. Records in London, was in the studio earlier this year with Stewart, he didn't hear a hit single from Stewart's new album, "Vagabond Heart." So he retrieved "Rhythm Of My Heart" and launched another Stewart winner.

Writer **Jordan** is also an artist on **RCA**. His current publisher affiliation is **Geffen Music**.

**THE HITS THAT LIVE ON:** "Would you believe that my dad passed away almost 50 years ago? However, the songs do go on." They sure do, in enviable proliferation, when they're blessed by lyrics from **Gus Kahn**, who died Oct. 8, 1941, at the age of 54.

Kahn's son, **Donald**, now 72, phoned **Words & Music** the other day to call attention to the 60th anniversary party for the **Songwriters Guild of America**, April 30 in Los Angeles, which is being co-produced by two SGA executives, Kahn and writer **Jay Livingston**.

But when pressed about his father's prodigious output of hits, Kahn, a songwriter himself who also owns **Gus Kahn Music**, noted that in the last few years there has been particularly active usage of Kahn-associated evergreens. Among them are "It Had To Be You," the theme for "When Harry Met Sally . . ." which also was featured in "True Colors" and in a Harvey's Bristol Cream commercial.

Then there's "Makin' Whoopee," sung with unforgettably intimate affection by **Michelle Pfeiffer** in "The Fabulous Baker Boys." Back on the commercial front, there are "Ain't We Got Fun" (**Carnival Cruises**), "Pretty Baby" (**Bounty Towels**), "My Baby Just Cares For Me" (a five-year deal with **Chanel**), and "Dream A Little Dream Of Me," in three movies over the past year and the title of one of them, plus as commercials for the California and Oregon state lotteries.

Now, back to the SGA salute at the Century Plaza Hotel. The presentation of songs will cover the

first 10 years (1931-41) of SGA's existence and, inevitably, include at least one **Gus Kahn** collaboration, "Flying Down To Rio." Such standards by others as "As Time Goes By," "Everything I Have Is Yours," "When I Grow Too Old To Dream," "Don't Get Around Much Anymore," "Forty-Second Street," "Don't Blame Me," and many more will be performed by the likes of **Sammy Cahn** and **Saul Chaplin**, **Dorothy Donnegan**, **Jonathan Edwards** (**Paul Weston**), **Stan Freeman**, **Van Alexander**, **Bobby Troup**, and **Vic Mizzy**.

**IT STARTS With A Song (& Artist):** Giving credit to publishers for helping to establish such new artists as the

**Triplets (Paramount Music)** and **Keedy (Geffen Music)**, **David Renzer**, head of the **Zomba** music publishing section,

can currently point to **Hi-Five** as an example. He notes that he is taking the concept one step further by developing careers for writers as producers. Here he points to **Eric Foster White** (**D'Atra Hicks**, **Glenn Jones**, **Tyler Collins**), **Carl Bourelly** (**Christopher Williams**, **Shomari**, **Jeff Redd**, **Hicks**, and **Gary Brown**). **Renzer**, who says **Zomba** played a key role in the success of sister company **Jive Records** with **Billy Ocean** and **Samantha Fox**, pays tribute to the publishing company by declaring that "in the day and age of the publishing 'deal' and megacorporations, how truly rewarding to see these grass-roots efforts bear fruit."

**TRACKING MUSIC:** For six Thursdays starting tentatively Aug. 8, **Gaylon J. Horton** will teach a U.C.L.A. course on music supervision and soundtrack production. Guest speakers include lawyer **Jeffrey J. Brabec** of **PolyGram/Island Publishing Group**, and the company's senior VP of film and TV, **Danny Holloway**; **Todd Brabec**, ASCAP's Western regional director; composers **Fred Karlin** and **Bruce Broughton**; **David Grossman**, director of music at **Paramount Pictures**; **Gary LeMel**, president of **Warner Bros. Pictures Music**; and **Gary Culpepper**, law partner at **Culpepper & Rutenberg**.

**PRINT ON PRINT:** The following are the five best-selling folios from **Warner Bros. Publications**:

1. **Queensryche**, Empire (guitar tab)
2. **Steve Winwood**, Refugees Of The Heart
3. **Led Zeppelin Complete** (guitar tab)
4. **Rolling Stones Anthology** (guitar tab)
5. **Randy Travis**, Heroes & Friends

## NEW ON THE CHARTS

**EMF**, a five-member alternative funk'n'roll band from England, burst onto the European music scene last fall when its first single, "Unbelievable," broke into the top five on the British singles chart, less than a year after the group had been signed to **EMI** in the U.K.

With its distinctive piano-sample hook, the song marks **EMF's** debut on the **Billboard Hot 100** after initial success on the **Modern Rock Tracks** and **Hot Dance Music** charts.

The group's members—vocalist **James Atkin**, keyboardist **Derry Brownson**, drummer **Mark DeCloedt**, guitarist **Ian Dench**, and bassist **Zac Foley**—had all been separately involved in various London bands and came together as **EMF** two years ago. In 1990, after an **EMI** executive attended an **EMF** performance, the quintet landed a record deal and was added to the **EMI USA** roster in early '91.

"We all come from a rock background," says **Dench**, "but all of us would often go to the clubs and get into dance records." Which explains why the band likes to marry dance rhythms and samples with rock-guitar riffs.

"In a way it seemed very natural for us because we absorbed the things that were around us. We're not really funk though, funk makes me think of **Earth, Wind & Fire**. We more or less combine the rock style of **Led Zeppelin** with the manic-punk/dance of groups like **Killing**

**Joke.**"

**Dench** says that comparisons to the similarly-styled band **Jesus Jones** are at times a little unfair. "Jesus Jones wasn't the first band to create this kind of sound. We and other Manchester bands were writing this kind of material before we even heard of them. And we're certainly not their protegés—we like them and think they're a great band but we would like to think that we're just from the same era and not following in their footsteps."

The band's debut album in the U.S., "Shubert Dip," arrives May 7. Management: **Bedlam Management**, London. Booking: **International Creative Management**, Los Angeles. **JIM RICHLIANO**



**EMF:** Pictured, from left, are **Mark DeCloedt**; **Derry Brownson**; **James Atkin**; **Ian Dench**; and **Zac Foley**.

**TALENT  
IN ACTION**

**JOE SAMPLE  
LALAH HATHAWAY  
GERALD ALBRIGHT**

*Front Row Theater  
Highland Heights, Ohio*

**LEAVE IT TO** Joe Sample to give this Easter Sunday show—the fourth date in a 27-city tour—backbone as well as backbeat. Sample's 50-minute set was the treat in a nearly two-hour triple bill that two-thirds filled this 3,000-seat theater.

Atlantic Records saxophonist Gerald Albright started out so hot he had nowhere to go but down. Virgin Records vocalist Lalah Hathaway has to develop a personal style equal to her distinctive voice.

Former Jazz Crusader Sample played his Steinway grand with zest, sparkling on the fast samba number "Rainbow Seeker," the creamy, Latinesque "The Road Less Traveled," and a mesmerizing "Carmel."

The rhythm section of percussionist Lenny Castro, drummer Terri Lyne Carrington, and bassist Keith Jones gave the show snap and class, but Sample's was the only set with real muscle.

Albright is a smoothie with great chops and cool, white-enameled horns. His 40-minute set peaked with a smoking "Just Between Us." But it declined from there, ending with a medley of "In The Mood," "So Amazing," and "My, My, My" that capsized in croon and schmaltz.

Hathaway is the talented 22-year-old daughter of soul legend Donny Hathaway and classical singer Eulalia Hathaway. The half-hour she devoted to her eponymous Virgin Records debut was highlighted by the sexy, Caribbean-style "Smile" and "Somethin'," a pretty pop tune that moved the show along by featuring an Albright solo.

But Hathaway's rich, husky voice continually outstripped her material, particularly in the saccharine, clichéd "Heaven Knows" and "I'm Coming Back."

She has the talent and the moves, but she needs to focus on the grit and sweat in her illustriously pedigreed pipes, put her stamp on her material, and pitch herself as a young Aretha Franklin, not an Anita Baker wannabe.

**CARLO WOLFF**

**COCTEAU TWINS  
GALAXIE 500**

*Paramount Theatre, Seattle*

**THE COCTEAU TWINS** have been plying their ethereal atmospherics for nearly 10 years now, but the British band never quite made it to Seattle until this March 23 date.

Appearing sans drum kit, as is

its highly synthesized wont, the group consisted of bass, three guitars—lead, rhythm, and a third, for "ambiance," let's call it—creating a keyboardlike wash of sound. Vocalist Liz Fraser stood front and center, providing her trademark mewlings.

The 70-minute set, including two encores, drew largely from 1988's "Blue Bell Knoll" and the group's most recent release, "Heaven Or Las Vegas" on 4AD/Capitol, which essentially finds it running in place, if leaning slightly toward pop-beat urgency.

While there's no denying the Cocteau Twins' facility for an astonishingly beautiful wall of sound, difficulties arose in translating it to stage. Most notably, Fraser seemed to be suffering from monitor problems, and occasionally sounded as if she were "singing blind."

It was also just another in a now perhaps endless series of shows that rely on prerecorded samples—or, at best, complex synthesizer programs—to get across. It was often hard to tell what exactly the people on stage had to do with the music coming from it.

Still, the near-capacity crowd took the show amiably, responding cheerfully to each new tune; they seemed particularly enthralled with the simple yet effective lighting, which mimicked designs from the cover of the new release.

Galaxie 500, a rockin' noise trio in the vein of Sonic Youth, kicked off the evening with a brief, potent set.

**JEFF PIKE**

**DAVID LANZ**

*Park West, Chicago*

**THE LAST TIME** pianist David Lanz played Chicago, many years ago, he toured upscale shopping malls. Now he is one of the most popular instrumental artists in pop/new age music, playing in nightclubs and concert halls to predominantly over-30 crowds.

Lanz returned to Chicago for a

March 9 performance, booked at this swank Lincoln Park venue, and brought along a repertoire of hits, including "Christofori's Dream" and a cover version of Procol Harum's "A Whiter Shade Of Pale." He also showcased his seventh Narada Records release, "Skyline Firedance," a double CD with both solo and orchestral versions of his newest compositions that is currently riding high on the New Age Albums chart.

For some tour dates, Lanz had been accompanied by local symphony musicians, sometimes adding laser light effects. For his first proper Windy City concert, however, Lanz chose the one-man show.

It was a good choice. Seated before a Yamaha grand, set on a bare stage, Lanz's bright, immaculate playing and his simple yet emotive arrangements shone. His sparkling and picturesque performance needed no extraneous embellishment—save for Lanz's humorous, anecdotal comments, sparingly inserted between numbers. Had Lanz included anything else, his self-described "semiclassical, pseudo-rock, new age, yuppie piano music" concert would have approached what it so carefully avoided: the realm of new age cliché.

**SHEREE MARION**

**THE SAMPLES**

*The Marquee, New York*

**WITH LYRICS ABOUT** African ivory hunters, oil spills, and farmers facing droughts, the Samples peddle some serious environmental messages in their songs. With their music, they hammer home another: recycling.

The Denver quintet has copped the style of the early Police with heavy backbeats and vocals that sound like the group will break into "I Can't Stand Losing You" any second. The heavy-handed Police aping didn't deter the hundreds of excited college-age fans who danced through most of the 90-minute set at this March 23 club

show.

The band, playing through an atrocious sound system that included a blown PA speaker, stuck closely to material from its eponymous debut release on Arista. Singer Sean Kelly—whose voice sounds like a cross between Sting and Tony Lewis of forgotten pop act the Outfield—was the bright spot, if you could look past his mimicry.

The show started out nicely with "After The Rain," a melodic, mandolin-propelled song about farmers looking forward to a rain-

storm. As they did on other songs throughout the night, the Samples erupted into a wild, sonic ending with a number of instruments soloing at once. Because none of the musicians in the band was exceptional, however, that trick grew tiresome quickly.

More efficient was the casual reggae groove the band often used. It was most effective in "My Town," a bouncy number obviously modeled after some of the Waiters' catchier hits.

**SCOTT BRODEUR**



**Late Night With Elvin.** Alligator Records artist Elvin Bishop recently was a guest on "Late Night With David Letterman," where the guitarist played the title track from his new Alligator disc, "Don't Let The Bossman Get You Down," accompanied by Paul Shaffer and the World's Most Dangerous Band. Bishop is currently on a tour of the Midwest, opening dates for George Thorogood. (Photo: Lisa Seifert)

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**KRAVITZ AIMS TO TAME COMPARISONS**

*(Continued from page 26)*

his own terms, he says, "because I am not going to sit down and try to write hits for radio." Virgin Records, however, is convinced that urban radio will eventually accept Kravitz and plans to whet programmers' appetites with a sampler of cuts from the album, says Virgin VP/GM Jim Swindel.

"Obviously right now we are relying heavily on album-rock action that has just gotten started, and MTV play," he adds, "both of which seems to be turning into success across the board at retail."

"Mama Said" debuted on the Top Pop Albums chart last week at No. 84.

Kravitz's sound and his choice to record with vintage equipment have led some to call him a revivalist, which he dismisses. "I don't look it as '60s, '50s, or '20s . . . I'm just going back to when I think it sounded good," he says.

Although Kravitz prefers the studio to the road, he will embark on a European jaunt in May and

has tentative plans to support "Mama Said" with a U.S. theater tour in the summer. Kravitz, who was rehearsing for the tour, describes his seven-piece band, which includes sax, trumpet, and keyboard players, as "just cats."

While he prefers to go on the road with relatively unknown support musicians, Kravitz has had a few associations with pop superstars, both resulting in headlines. Kravitz co-wrote and produced Madonna's controversial hit single "Justify My Love" and spearheaded the all-star remake of Lennon's "Give Peace A Chance."

Kravitz's own rising star is something he has had trouble dealing with. "The year before no one gave a fuck who I was and what I was doing. Now suddenly there are 8 million people in my life," he says. "It makes things more difficult, but I have to get used to it, if I remain doing this. It looks like I'm going to have to get used to it."

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# Country

## Restless Headhunters On Rampage Media & Merchandising Blitz Ensues

■ BY EDWARD MORRIS

NASHVILLE—As “Electric Barnyard,” the group’s second Mercury album, cascades into the record bins, the Kentucky Headhunters are finally getting a grip on their runaway career. “Last year, there was no holding back,” says manager Mitchell Fox. “We just, in essence, tried to keep up with the popularity of the group. This year, we’re reserving a little bit more time to evaluate what’s going to go on and then make the right decisions.”

According to Fox, “Pickin’ On Nashville,” the debut album, has sold more than 1.6 million units in North America alone. “Electric Barnyard,” he adds, had an initial shipment of 488,000, largely due to demands from the major racks.

This summer, the Headhunters will headline most of their concerts, playing at 2,000-to-5,000-seat venues. They will, however, play some dates with the Charlie Daniels and Lynyrd Skynyrd bands and are inquiring into working at least a few shows with the Grateful Dead.

“We try not to book too far in advance,” Fox explains. “I’d say we’re booked through June at this point.” Such caution allows the group’s booking agent, Entertainment Artists, to keep it priced according to its growing appeal. Fox says the Headhunters’ concert fees range from \$15,000 to \$25,000 guaranteed, plus points. “We have \$40,000 and \$50,000 dates on the book,” he notes, “which are for the most part guaranteed fairs later in the season.”

Merchandising has become a major part of the group’s income

stream. They sell four kinds of shirts, two kinds of hats, pictures, scarves, keychains, and pins; and they will soon come out with a bowling shirt, Fox reports. “I would say we do close to 50% to 75% of our concert fees in merchandising. It differs in certain markets. In some markets, we actually sell more in merchandise than we do in ticket dollars.”

Fox linked with the musicians who would eventually become the Kentucky Headhunters in the late ‘70s while working for Led Zeppelin’s Swan Song Records. They called him to full-time duty in 1987, two years before the rollout of “Pickin’ On Nashville.”

Blues enthusiast Jonathan D.W. Lyle gave the band a small grant to cover the costs of cutting a demo tape, Fox says, adding, “They cut eight songs—which ultimately became eight masters on their first record—for \$4,500 in three days.” The record earned the band both the Country Music Assn.’s album and producer of the year awards and went on to win the Headhunters a best-country-vocal-group Grammy.

“Even for the second record,” Fox continues, “we didn’t spend in excess of \$30,000. They cut that thing in just 11 days—because it’s live. All the guitar parts, leads and everything, they’re all live. . . . They did rhythm tracks in two days for 13 songs. Their philosophy is: How long does it take to play 13 songs?”

The momentum for the group’s current single, “The Ballad Of Davy Crockett,” was slowed somewhat when the accompanying video was produced before a synchronization license was secured.

While this is a common practice in Nashville, it was not one that the Disney organization, which controls the song’s copyright, could summon much affection for. Disney insisted on reviewing the video before authorizing its release, and, consequently, the single came out a few days before the video aired.

While the Disney people “loved” the video, according to Fox, they have still not granted a license for it to be sold for home use. But negotiations continue.

No decision has been made on what the Headhunters’ second single from “Electric Barnyard” will be. In the meantime, they continue their media blitz, with upcoming features scheduled for “People” and “Entertainment Weekly” and appearances slated on “Tonight” and the Academy of Country Music awards show.



**Family Tree.** Christian DeWalden, left, serves as new growth on the Sony/Tree International family tree, after signing a joint-venture agreement with the publishing company. During the same signing, Austin Roberts, seated, becomes the first writer signed under DeWalden’s new agreement. Pictured with DeWalden and Roberts, from left, are attorney Rusty Jones, Tree chief operating officer Donna Hilley, and Tree creative director Walter Campbell.

## Anne Murray Outshines Genre Stereotypes Singer Stands By Her Country On Her Own Terms

**QUEEN ANNE:** Anne Murray gives country music a good name—not by her remarkable voice alone, but also by her stereotype-busting stage presence. At her April 14 concert at the Grand Ole Opry House, she detailed at great and hilarious length the travails of always being asked if she is a pop or a country artist and always being inwardly driven to respond “Yes.” The delightful fact, though, is that no matter how her fortunes have ebbed and flowed at the other formats, she has been solidly in the country corner since 1970. More delightful still, she has stayed there on her own terms, never donning the standard country-woman masks to make—or sell—her music.

On stage, Murray is the antithesis of what we’ve come to expect from female country performers—even in these semi-enlightened times. She dares to be witty, well-spoken, self-assured, and almost truculently intelligent. To be sure, she mitigates these alarming qualities with winks, shrugs, double takes, and the whole battery of self-deprecating defenses—but she never forfeits the posture of control. There’s nothing of the house-dress-wearing, long-suffering, good-hearted woman so revered in country music literature. Rather, she is glamorous, sassy, and open-minded. She puts a wide distance between the personae in her songs and the wisecracking woman at the footlights. Neither identity suffers. And the audience always loves it.

The joy and lesson of all this is that country music and musicians need not be as cautious and as self-protective as they so often are in their pursuit to be accepted. Authenticity always finds an audience if it persists, and with every Murray, K.T. Oslin, or Kentucky Headhunters, country expands and holds more territory.

**REVERBERATIONS:** Even as Reba McEntire assembles a new band and returns to the road, more

and more questions arise about the March 16 airplane crash that killed seven of her band members and her tour manager. Primarily, the questions involve whether there was a miscommunication between the airport tower and the pilot and whether federal rules were violated in the choice of the chartered plane. A recent story in The New York Times reported that Prestige Touring Inc.—the Dallas company hired for the charter flight—used a demonstration plane owned by Duncan Aviation Sales of Venice, Fla. A Duncan pilot and a free-lance copilot were also killed in the crash. So far, however, no official ruling has been made on its cause.

**MAKING THE ROUNDS:** The Academy of Country Music announces the following winners in its instrumentalist-of-the-year categories: Bill



by Edward Morris

Bryson, bass; Steve Duncan, drums; Mark O’Connor, fiddle; John Jorgenson, guitar; John Hobbs, keyboard; Jerry Douglas, specialty instrument (dobro); Jay Dee Maness, steel guitar; Boy Howdy Band, nontouring band; and Desert Rose Band, touring band.

**MARK YOUR CALENDAR:** Garth Brooks, Vince Gill, Joe Diffie, and Restless Heart will perform at a benefit for Oklahoma farmers May 26 at Oklahoma City’s Myriad Convention Center . . . Arista artist Pam Tillis will perform at the Grand Ole Opry House May 16 . . . The T.J. Martell Foundation will hold its first Nashville celebrity benefit Sept. 29-30, which includes a golf tournament hosted by Gill, and a silent auction and bowling party . . . On April 30, the Fairfield Four, an a cappella gospel group, and the Nashville Bluegrass Band will perform at New York’s Carnegie Hall as part of the Centennial Festival . . . “American Country Countdown With Bob Kinsley” will kick off the summer with “The Hottest Country In The Country,” a Memorial Day Special, to be broadcast between May 24 and May 27.

## Songwriters Guild Backs Classes On Penning Tunes

NASHVILLE—The Songwriters Guild of America is sponsoring a music theory workshop and a song critique workshop in May.

The “Basic Music Theory” course will be taught by Little Big Town Music writer Linda Young. The session will cover fundamentals of music theory including rhythm, time signature, note value, melodic intervals (scales), and chords. Attention will also be focused on the “Nashville Number System,” a chord charting method used in local studios, and reading sheet music.

Young, who holds teaching credentials, has authored hits such as “I Don’t Mind The Thorns If You’re The Rose” by Lee Greenwood and “Preservation Of The Wildlife” by Earl Thomas Conley. Her songs have also been recorded by Juice Newton, Charley McClain, John Wesley Ryles, and O.B. McClinton.

The class will meet 7-9 p.m., May

21, 23, and 28 at the SGA offices in suite 702 of the United Artists Tower, 50 Music Square W.

Application deadline is May 17 and the class fee is \$35 for members and \$80 for non-members.

Clay Myers of Reba McEntire’s Starstruck Writers Group will critique unpublished works submitted by members of the SGA May 20 at 7 p.m. at the SGA’s offices.

Myers is a graduate of the Univ. of North Alabama’s commercial music program. He began his music career at Maypop Music Group in 1986, becoming professional manager of Don King Music and Production Co. in 1988. After a brief stint with Malaco Records, he became director of publishing at Starstruck Writers Group. The company, just over a year old, has had cuts by Lee Greenwood, Eddy Raven, Cee Cee Chapman, Linda Davis, Les Taylor, and McEntire.

DEBBIE HOLLEY



# Vern Gosdin Is In Great Voice...And Out Of His Heart!

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hits, has picked up a Grammy,

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Out at last—**OUT OF MY HEART.**

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Featuring the new single "I KNEW MY DAY WOULD COME"

On Columbia.



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## NEA's 'Music City Music' To Showcase Unsigned Talent

NASHVILLE—The Nashville Entertainment Assn. (NEA) will host its first annual "Music City Music" event June 6-7 here.

Patterned after the NEA's "Nashville Music Extravaganza," where unsigned rock bands from around the nation showcase for music industry professionals, "Music City Music" will showcase unsigned country talent before audiences filled with leading record industry executives. Showcases will take place on two

stages at 328 Performance Hall in downtown Nashville.

To enter, potential participants must submit application forms and a \$45 application fee along with a biography, photo, three-song cassette, and a video, if available, to the NEA by May 3. Finalists will be selected by May 10, and will be notified by May 13. Applicants will receive a one-year membership to the NEA.

DEBBIE HOLLEY

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

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

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

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



# Retail

## Lyrichord Fine-Tunes Its Marketing Sells Display Racks Along With Its Music

■ BY JIM BESSMAN

NEW YORK—In terms of record-company longevity, Lyrichord Discs is about as old as the 18th century resonating piano for which it is named.

Yet the traditional-world-music label, which was classical-oriented when Peter Fritsch founded it in 1950, has gone modern—at least in terms of merchandising.

Now run by Fritsch's son Nick, Lyrichord recently offered retailers Liftboy CD and cassette browser storage/display trays, stamped with the "Lyrichord" logo. Available in several sizes, they are designed to encourage the stocking of label titles by museum and other gift shops, as well as by small record stores.

"Their big complaint is that they have no way to display cassettes and CDs," says Nick Fritsch, specifically referring to the space-conscious small gift shops. "This way you don't have to keep inventory behind the counter."

But the counter-top Liftboy trays, which promote flip-through viewing of cover artwork as well as the titles, also aid traditional retailers in providing a "visual context" for Lyrichord product and familiarizing consumers with it.

"One problem with being so focused on traditional music is educating the public," says Fritsch, whose recent releases include "Gagaki, The Imperial Court Music Of Japan" and "Ancient Art Music Of China."

"Most of our music doesn't fall into categories, and there's a lot for consumers to learn," he says. "They really have to be able to see the product."

Lyrichord's three cassette trays, which hold 13, 28, and 42 tapes, respectively, and two CD Liftboy trays, which hold 30 and 33 discs, range in price from \$12.98 to \$46.98, depending on capacity. Lockable anti-theft CD versions are also available. Some accounts, however, find the cost of the trays too high, and the label has sold

fewer than Fritsch had hoped it would. The cost of the Liftboy trays is too prohibitive to give them away, he says. He adds, however, that the label is thinking of giving away the 13-cassette tray.

In packaging, the label has adopted a unified look, reinforcing Lyrichord's visual context. Citing European international-CD labels "which concentrate more on packaging" than U.S. imprints, sales rep Greg Sandberg notes that Lyrichord is using the same typeface and graphic layout for all releases, as well as distinctive blue binding. "You notice us when you walk through Tower and see that blue spine!" he says.

With the increased attention to world music, Fritsch feels his dad's focus on "purely ethnic, traditional music"—a shift made when the majors long ago muscled in on his original classical-music turf—has been Lyrichord's lasting strength.

"The 'world beat' fusion of world music and pop, and pop artists like Sting and Peter Gabriel, have really helped us," says Fritsch. "People want to get in touch with the roots of this music and there are few labels to go to for it."

To further expand Lyrichord's sales base, Fritsch has increased his direct-mail efforts, and has recently signed on with the Music Access System interactive phone sampling service (Billboard, Feb. 2).

Fritsch has begun transferring some of his extensively annotated back catalog, which takes in more than 200 titles, to CD. "Recordings have more of an importance somehow when they're on CD, instead of being more like library-oriented archival material," he says.

Lyrichord has also digitally remixed and remastered in-house 24 original analog master tapes of field and studio world-music recordings for a "DM" cassette series. "It's important to preserve older recordings for a public which is more used to optimal sound," says Fritsch.



**Busy Dizzy.** At New York's HMV superstore on 86th Street and Lexington Avenue, Dizzy Gillespie, center, chats with jazz manager Chip Stern, left, and GM Gary Grills. Gillespie signed autographs for hundreds of fans at the store and at HMV's other Manhattan location on 72nd Street and Broadway.

## Warner Music Canada Ups Prices On Media Orders

TORONTO—Warner Music Canada has increased its pricing on all media-account product orders, citing rising royalty and handling costs.

Effective immediately, radio stations, music publications, and other media are being billed for compact discs and single cassettes at the following Canadian prices: midline CDs, \$10.10; front-line CDs, \$12.78; midline cassettes, \$4.80; and front-line cassettes, \$7.21. The front-line product was hardest hit by the increase, doubling from the previous prices of \$3 for cassettes and \$6 for CDs.

All Canadian radio stations will, however, continue to receive Warner's weekly track compilation free of charge, says Kim Cooke, VP

of national promotion, U.S. labels.

At this point, media-account product prices of all other major Canadian distributors are lower than those of Warner Music, ranging from \$3-\$5 for cassettes and \$6-\$9 for CDs, regardless of retail pricing category. Representatives contacted at A&M, BMG Music, Sony Music, PolyGram, MCA, and Capitol-EMI say no changes are scheduled.

Warner Music has been plagued for some time by what it calls radio-station abuses of the past policy. For example, one music director at a gold-format radio station ordered 100 copies of the Led Zeppelin boxed set prior to Christmas. A Warner executive termed the request "outrageous," and says it was denied. **LARRY LeBLANC**

## Awards 'Ad' Up For HMV Calif. Record Distrib Also Wins Big

SAN FRANCISCO—HMV, the U.K.-based retailer that invaded the U.S. last year, made its presence known in the NARM advertising awards as it scooped up three of the seven first-place prizes presented to retailers at

the annual convention of the National Assn. of Recording Merchandisers, March 22-25 here.

Meanwhi'e, California Record

Distributors in San Fernando, Calif., swept the distributors' category, picking up all four advertising awards presented in that bracket. Following is a list of all advertising-award winners.

### BEST OVERALL CAMPAIGN

**Retail:** Tower Records, W. Sacramento, Calif., for "Summer Safari." Honorable Mention: Warehouse Entertainment, Torrance, Calif., for "Rockin' & Reelin'."

**Rackjobber:** Lieberman Enterprises, Minnetonka, Minn., for "Register To Win."

**Distributor:** California Record Distributors for "Original Jazz Classics."

**One-Stop:** Navarre Corp., Brooklyn Park, Minn., for "All Music Should Sound This Great."

### DIRECT MAIL

**Retailer:** HMV, Westport, Conn., for "Invitation For Grand Opening Party."

**Rackjobber:** Lieberman Enterprises for "Titles."

**One-Stop:** Show Industries—City One Stop, Los Angeles, for its Christmas catalog.

(No award was given in the distributor category.)

### NEWSPAPER

**Retailer:** HMV for its ad in the Village Voice.

**Rackjobber:** The Handleman Co., Troy, Mich., for its Rolling Stone/TV Guide campaign.

**One-Stop:** Baker & Taylor Video/Audio, Morton Grove, Ill., for its Robert Plant campaign.

(No award was given in the distributor category.)

(Continued on page 39)



## Thou shall not steal.

Stop the temptation of shoplifting with the 3M Shoplifting Control Program. The gun-applied 3M QuadraTag™ security marker (the smallest marker available) lets you price and protect in one easy step. To learn more, call us toll-free: 1/800-328-1684, ext. 112. 3M Shoplifting Control Systems.

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**NO NEW HARDWARE FOR CONSUMERS TO BUY.  
NO SEPARATE INVENTORY FOR YOU TO KEEP.  
WE'RE NOT TALKING ABOUT A NEW CONFIGURATION.  
THE SOLUTION IS SIMPLE.**



## DIGalog™. Simple.

### **WHAT IS DIGalog™?**

*DIGalog™ is a new manufacturing process from WEA Manufacturing.*

*DIGalog™ produces the standard analog cassette with one important difference; better sound.*

*When it comes to music, better sound is the difference that means most to consumers and recording artists alike.*

### **WHY DIGalog™ NOW?**

*While many exciting new technologies may be in the wings, right now maintaining customer satisfaction with the analog cassette format is in the best interest of the music industry.*

*Today approximately half the active music buyers in America still don't own a CD player, they buy cassettes. A large number of CD player owners still buy cassettes as well.*

*Music buyers will love DIGalog™ because they won't have to change their buying habits to get better sound from their existing cassette players.*

**DIGalog™ IS FOR TODAY.  
ON SELECTED NEW RELEASES FROM WEA.**



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*At NARM we introduced DIGalog™ to the industry.  
Turn the page to see how we will bring  
DIGalog™ to consumers.*



# Tower, Handleman, Lieberman Not Held To Majors' Export Rules, Some One-Stops Claim

IN THE WAKE of the clampdown by four majors on exporting product out of the U.S. (Billboard, March 23 and April 20), one-stops have been complaining that Tower Records in W. Sacramento, Calif.; Handleman Co. in Troy, Mich.; and Lieberman Enterprises in Minneapolis are among the biggest exporters of all.

Tower apparently does some of its buying here and ships product to its stores in Japan and Europe. One-stop executives, however, claim that the Sony Music Distribution letter banning exports targets "customers who wholesale." That careful wording, they say, provides a loophole for retailer Tower. CEMA's policy also can cater to Tower, as it allows customers to apply for special permission to export. Most distribution executives decline to comment on Tower's role in exporting, as does Russ Solomon, the chain's president.

As for Handleman and Lieberman, one-stops claim that they ship product from the U.S. to accounts in Canada. However, Lieberman says it has no retail accounts in Canada. At Handleman, president and CEO Steve Strome states emphatically that all Canadian accounts are serviced with product bought in that country.

WHILE WE'RE ON THE export topic, Michael Slonim, international sales manager at Lanham, Md.-based Schwartz Brothers, says he was quoted out of context in Billboard's March 23 article on Sony's export ban. The article, written by Retail Track's Ed Christman, re-

ported Slonim as saying that Sony has every legal right to ban exporting. But it didn't report his comments that Sony should have engaged in a dialog with one-stops before threatening to cut off product shipments. Also, he suggested that

the National Assn. of Recording Merchandisers' convention would have been the perfect venue to discuss the issue.

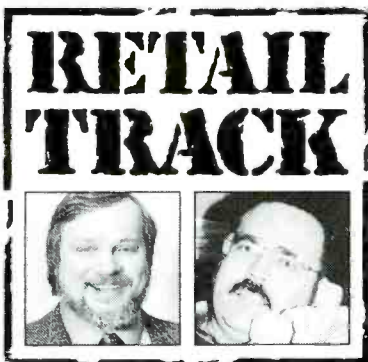
**GOING PUBLIC?** With the Standard & Poor's 500 up 15.2% since Jan. 1, companies are crawling out of the woodwork to cash in on the bull market. In the first quarter, nearly \$7 billion was raised and an additional \$3.7 billion in equity offerings was slated to be floated during the second quarter, according to an April 3 Wall Street Journal article.

But don't look for Minneapolis-based Musicland Stores Corp. to be among them, according to the chain's executive VP and chief financial officer, Keith Benson.

Last July, Musicland announced it would sell about 28% of the company to the public to raise some \$80 million to \$100 million, which would be used to pay off debt and fuel the company's growth. But the stock market went south when Iraq invaded Kuwait. Since then, Musicland has kept its offering on file with the SEC.

"There are several aspects to going public," Benson says. "One is the strength of the market, but I

*(Continued on page 39)*



by Geoff Mayfield & Ed Christman

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## ALBUM RELEASES

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

CD Epic EK-47492  
CA ET-47492  
LP E-47492

**VARIOUS ARTISTS**  
Dedicated  
CD Arista CD-8669  
CA AC-8669

**VARIOUS ARTISTS**  
Hear & Now: MMC Compilation  
CD Relativity-MMC 88561-1054  
CA 88561-1054

### POP/ROCK

**THE ALARM**  
Raw  
CD I.R.S. X2-13087  
CA X4-13087

**ROD ARGENT**  
Red House  
CD Relativity 88561-1039  
CA 88561-1039

**BOLTHROWER**  
Warmaster  
CD Relativity 88561-2028  
CA 20657-1020-4  
LP 20657-1020-1

**MICHAEL BOLTON**  
Time, Love, And Tenderness  
CD Columbia CK-46771  
CA CT-46771  
LP C-46771

**DEVASTATION**  
Idolatry  
CD Relativity 88561-2019  
CA 88561-2019

**SCOTT HENDERSON & GARY WILLIS/**  
TRIBAL TECH  
Tribal Tech  
CD Relativity 88561-1049  
CA 88561-1049

**THE SEERS**  
Psych Out  
CD Relativity 88561-1043  
CA 88561-1043

**SWEET OBSESSION**  
Sweet Obsession Too  
CD Epic EK-45227  
CA ET-45227

**JEFF THOMPSON**  
CD Arista CD-8635  
CA AC-8635

**YES**  
Union  
CD Arista CD-8643  
CA AC-8643

**JOE WALSH**  
Ordinary Average Guy  
CD Epic ZK-47384  
CA ZT-47384

**VARIOUS ARTISTS**  
The Best Of Mountain Stage, Vol. 1  
CD Blue Plate Music BPM-001CD  
CA BPM-001CS

**VARIOUS ARTISTS**  
This Beat Is Hot

**TRENT DEAN**  
Livin' It Up  
CD Chrysalis F2-21825  
CA F4-21825

**LISA FISHER**  
So Intense  
CD Elektra 60889-2  
CA 60889-4

**VARIOUS ARTISTS**  
Lowrider Soundtrack Vol. II  
CD Thump 20657-1020-2  
CA 20657-1020-4  
LP 20657-1020-1

### JAZZ/NEW AGE/WORLD MUSIC

**THE HAL GALPER TRIO**  
Invitation To A Concert  
CD Concord Jazz CCD-4455  
CA CJ-455-C

**MICK GOODRICK**  
Biorhythms  
CD CMP CD-46  
CA CS-46

**MARK LADLEY TRIO**  
CD Altemburgh MTL-104  
CA MTL-104C

**LIVE AT THE 1990 CONCORD JAZZ**  
FESTIVAL  
Third Set  
CD Concord Jazz CCD-4454  
CA CJ-454-C

**NAIMA**  
So Much Like Real Life  
CD Altemburgh NAM-105  
CA NAM-105-C

**THE WALTER NORRIS TRIO**  
Lush Life  
CD Concord CCD-4457  
CA CJ-457-C

**QUEST**  
Of One Mind  
CD CMP CD-47  
CA CS-47

**FRANK WESS ORCHESTRA**  
Entre Nous  
CD Concord Jazz CCD-4456  
CA CJ-456-C

### SOUNDTRACKS

**THE HARD WAY**, Original Motion Picture  
Soundtrack  
Music composed by Arthur B. Rubinstein  
*(Continued on page 40)*

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■ Your BEST Stop!  
■ Your AUDIO 1 Stop!

# HOW CAN YOU GET THE BEST SOUND FROM YOUR CASSETTE PLAYER?

**WIDER WOOFERS?** *Extravagant.*



**BIGGER BOOMBOX?** *Cumbersome.*



**HUGER HEADPHONES?** *Inconvenient.*



## DIGalog™. Simple.

*DIGalog™ is a new manufacturing technology that puts more sound on the cassette tape you take home. It's a significant improvement in sound quality that you will hear on your current home, car and portable cassette players. DIGalog™ cassettes are duplicated directly from a digital source (solid state micro-chip) so no generations of sound are lost before the music is recorded onto your tape. Cassettes bearing the DIGalog™ trademark will bring your ears closer to the artist in the studio.*

*It's simple. More music goes on, so more music comes off.*

**YOU CAN FIND GREAT NEW MUSIC ON DIGalog™ CASSETTES IN ALL MUSIC STORES NOW!**

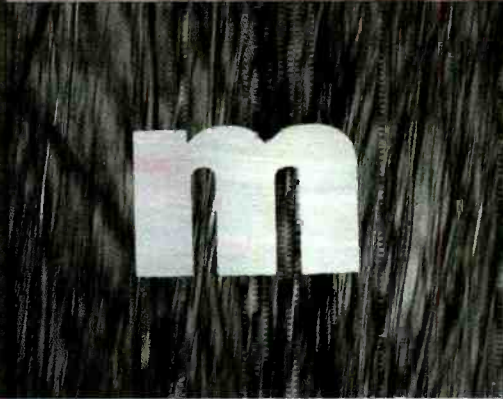


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michael damian



street date may 2



[75021-5348-4/2]

[75021 1668-1]

# dreams of summer

Featuring the first single "What A Price To Pay"

Produced by Michael Damian, Tom Weir and Larry Weir  
Management: Weir Brothers Entertainment

From the man whose debut album spawned the #1 gold single "Rock On" and the Top 40 hits "Was It Nothing At All" and "Cover Of Love" comes Dreams Of Summer, an album brimming with pop sophistication and a string of hits waiting to happen.



# RETAIL

## NARM ADVERTISING AWARDS

(Continued from page 34)

tor category.)

### POINT OF PURCHASE

**Retailer:** Musicland Stores Corp., Minneapolis, for its "Red Tag Sale."

**Rackjobber:** The Handleman Co. for "Back To Cool."

**Distributor:** California Record Distributors for its "Alligator Records Sale."

**One-Stop:** Honorable Mention: Valley Record Distributors, Woodland, Calif., for its "Bagstuffers Series."

### SPECIAL MEDIA/SPECIAL EVENT

**Retailer:** HMV for "Rock N' Roll Girl." Honorable Mention: HMV for "Oscar Pettiford."

**Rackjobber:** Lieberman Enterprises for its fall catalog.

**Distributor:** California Record Distributors for "The Wave Aid Sampler." Honorable Mention: Schwartz Brothers, Lanham, Md., for "Independent Label CD Sampler."

**One-Stop:** Schwartz Brothers for its compact disc sampler.

### RADIO

**Retailer:** Homer's Music & Gift, Omaha, Neb., for "Man On The Streets." Honorable Mentions: Musicland for "Super Sale" and "Red Tag Sale," and Sound Warehouse, Dallas, for "No You Don't."

**Rackjobber:** The Handleman Co. for "K mart Spot No. 4."

**Distributor:** California Record Distributors for "The Wave." (There were no entries in the one-stop category.)

### TELEVISION

**Retailer:** Video Towne Entertainment, Dayton, Ohio, for "Instant Replay." Honorable Mention: Musicland for "Second To Nun."

**Rackjobber:** The Handleman Co. for "Odd Gifts."

## RETAIL TRACK

(Continued from page 36)

don't think you want to go into a volatile market. We are not certain that this is a strong market. The second aspect is the business climate. You don't want to go in the middle of a weak retail climate. We won't do [an offering] next week or next month."

**WELCOME BACK TO Nick Stern, A&M national sales director, who has returned to his job after a couple of brief hospital stays that were induced largely by exhaustion. Retail Track also sends get-well wishes to Tom Silver, West Coast marketing manager**

for Chrysalis. Silver has been among the walking wounded for some time, battling multiple medical problems, and he finally got smart enough to seek diagnosis and treatment.

**T**O KEEPERS OF THE Industry's Mailing Lists: In case you missed this detail, **Michael Small**, the manager of **Billboard's** New York mailroom, would like you to know that **Geoff Mayfield** has relocated to **Billboard's** Los Angeles office—like nine months ago. So, to ensure prompt delivery, make sure you've updated your list.

In addition to 104 different section dividers, 191 categories, 1312 artists, and a full line of accessories, we can custom print ANY THING YOU WANT.



FOR A FREE CATALOG CALL 800/648-0958  
**GOPHER PRODUCTS**

### Heavy Duty Polyethylene Travel Cases

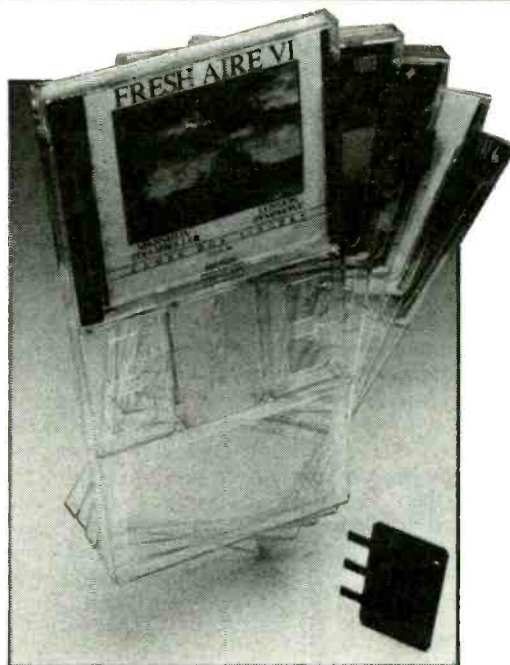
Album Case 1 Row Holds 120  
CD Case 4 Row Holds 120  
45 Case 2 Row Holds 275  
Any Case \$19.00/ea. (Lots of 2 - not mixed)  
Island Cases 1-800-343-1433 In N.Y. 516-563-0633

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# LOCK UP THE SOLUTION TO PRE-RECORDED SOFTWARE THEFT



## THE CD PACKAGING ALTERNATIVE OF THE FUTURE

Leave it to Alpha to develop the security package design for the 90's. The CD700 deters theft and provides a clear display of graphics. Uses the same hand held key or counter top fixture to release CD's, audio cassettes and videos. And, the 6" x 12" size allows retailers to continue using existing record album bins.

### CD700

- Reusable indefinitely
- Strong, secure package
- Made from 100% recycled material

Alpha's entire family of audio and video security packages offers specialty retailers the solution to pre-recorded software theft.



### AR450

- Reusable, 4-1/2" x 12" size
- Available in clear and black



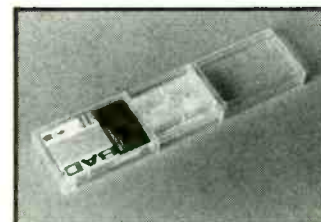
### AR456

- Reusable, 4-1/2" x 6" size
- Accommodates the cassette single security clip
- Available in clear and black



### AR400

- Reusable, 4" x 12" size
- Allows tapes to stand upright in existing bins
- Effectively displays cassette graphics



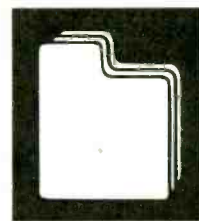
### AR300

- Narrow width, 3" x 12" size
- Increases number of audios displayed in bins



### Slatwall Display Shelving

- One piece construction provides more strength for less cost
- Available in 1 or 2 ft. lengths



### Divider Cards

- All sizes available
- With or without printing

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# Nils Lofgren Gets Intimate On Current Promo Tour

**THE PERSONAL TOUCH:** Rock'n'roll guitar virtuoso Nils Lofgren is no stranger to arena-size venues. But in support of his newest Rykodisc solo outing, "Silver Lining," this Neil Young/Bruce Springsteen/Ringo Starr alumnus is actually hitting the conference-room circuit.

And if his intimate acoustic performance before an awestruck Billboard/L.A. audience is any indication, it's safe to say Lofgren is

pushing all the right buttons with the people who should be pushing his record in the marketplace.

Billboard's office was only one entry on an eight-page itinerary of national promotional stints ranging from informal acoustic gigs at radio stations and retail accounts to in-store appearances and club dates.

"I've never had an American record company ask me to work so hard before," says Lofgren. "Especially at the beginning of the record. Usually they wait to see how it's doing and then ask you to go out on the road. I don't mind it though. I want to sell records."

How's that for a refreshing sentiment from a musician who has clocked 22 years in the business and whose resumé reads like a "who's who" in rock'n'roll?

"It's nice to work with an artist who *wants* to work," says Bob Carlton, sales manager at the L.A. branch of Lynnwood, Wash.-based distributor Precision Sound Marketing Ltd. "Whenever I take Nils somewhere, I know that everyone will be happy by the time we leave."

Lofgren inked the indie Rykodisc deal after recording a series of demos for major-label A&R execs who "told me to keep writing songs until I came up with a CHR hit," the artist says. "But I thought I had a lot of good songs and didn't want to make demos forever."

Suffice to say, Rykodisc scored big with "Silver Lining." Lofgren's captivating 30-minute acoustic set included such tunes as the album's "Sticks And Stones," plus a rousing version of his "Keith, Don't Go," a tribute to Rolling Stone Keith Richards, and an exquisitely simple and incredibly effective cover of the Beau Brummels' "Cry Just A Little." Postgig banter was peppered with hilarious anecdotes featuring Richards, Bob Dylan, and one-time collaborator Lou Reed.

Lofgren truly is a nice and gifted musician who checks his ego at the door. On his way to the elevator, he humbly implored BPI staffers to check out an L.A. club engagement slated for May. "And bring some of your friends," he said. As if he can't fill up the room...

**SEEDS & SPROUTS:** In May, Fred Held will leave his post as

Southeastern sales and promotion manager with Lanham, Md.-based Schwartz Brothers to move into the job of VP/operations at Orlando, Fla.-based Cheetah Records. Held says he hopes to channel his distribution experience to the label's benefit. "It will be challenging, inter-

esting, and educational," he says. Three-year-old Cheetah is home to D.J. Magic Mike and Vicious Base, who are climbing Billboard's Hot Rap Singles chart via "It's Automatic." Meanwhile, the team's "Back To Haunt You" and D.J. Magic Mike's "Bass Is The Name Of The Game" are currently scoring on the Top R&B Albums chart... North Carolina's Mammoth Records, home to alternative faves the Blake Babies and blackgirls, has packed for exclusive distribution with New York's Important Record Distributors... New age/space-music distributor Backroads Distributors recently celebrated its

10th anniversary at its Corte Madera, Calif., location with a party attended by such new age luminaries as Ray Lynch and Jim Chappell (Music West), Bruce BecVar and Patrick Bernhardt (Shining Star), Merl Saunders (Summertone), Robert Rich (Hearts Of Space), Michael Johnathon and Iasos (Global Pacific), and Conrad Praetle and John Higham (Scarlet), among others.

**FOR YOUR LISTENING Pleasure:** On a recent desk excavation, Grass Route unearthed the following musical gems: Those Melvins, "Elmer Season" (Turn Of The Century Records, New Britain, Conn.). Seventeen pure power-pop, rock'n'roll tracks, complete with tongue-in-cheek humor, great vocal harmonies, just-right jangly guitar, and inescapable hooks... Tang S'Dang, "Adult Love Boutique" (Dive Records, Sunnyside, N.Y.). Looks like metal, but it's not. This trio blends up-tempo jazz fusion with rock and pop influences... Looters, "Jericho Down" (Monster Music, San Francisco). This release wins kudos just for the intense liner notes. Superb musicianship shines on a collection of world-beat-inspired tracks that transcend any single genre.

## GRASS ROUTE



by Deborah Russell

est, and educational," he says. Three-year-old Cheetah is home to D.J. Magic Mike and Vicious Base, who are climbing Billboard's Hot Rap Singles chart via "It's Automatic." Meanwhile, the team's "Back To Haunt You" and D.J. Magic Mike's "Bass Is The Name Of The Game" are currently scoring on the Top R&B Albums chart... North Carolina's Mammoth Records, home to alternative faves the Blake Babies and blackgirls, has packed for exclusive distribution with New York's Important Record Distributors... New age/space-music distributor Backroads Distributors recently celebrated its

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## ALBUM RELEASES

(Continued from page 36)

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## Top Jazz Albums™

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

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL                                    | TITLE   |
|-----------|------------|---------------|--|---|
| 1         | 1          | 11            | <b>SHIRLEY HORN</b> VERVE 847 482/POLYGRAM                                     | ★★ <b>NO. 1</b> ★★<br>5 weeks at No. 1<br>YOU WON'T FORGET ME |
| 2         | 2          | 13            | <b>MARCUS ROBERTS</b> NOVUS 3109/RCA   | ALONE WITH THREE GIANTS                                       |
| 3         | 6          | 3             | <b>JOEY DEFRANCESCO</b> COLUMBIA 47063*  | PART III  |
| 4         | 3          | 11            | <b>CHICK COREA ACOUSTIC BAND</b> GRP 9627*                                     | ALIVE   |
| 5         | 4          | 9             | <b>FRANK MORGAN</b> ANTILLES 848 213/ISLAND                                    | A LOVESOME THING  |
| 6         | <b>NEW</b> |               | <b>DIANNE REEVES</b> BLUE NOTE 90264*/CAPITOL                                  | I REMEMBER  |
| 7         | <b>NEW</b> |               | <b>WYNTON MARSALIS</b> COLUMBIA 47346<br>STANDARD TIME VOL. 2 INTIMACY CALLING |   |
| 8         | <b>NEW</b> |               | <b>CARMEN MCRAE</b> NOVUS 3110*/RCA  | SARAH-DEDICATED TO YOU  |
| 9         | 5          | 39            | <b>HARRY CONNICK, JR. ▲</b> COLUMBIA 46146                                     | WE ARE IN LOVE  |
| 10        | 9          | 7             | <b>BOBBY WATSON</b> BLUE NOTE 95148*/CAPITOL                                   | POST MOTOWN BOP   |
| 11        | 7          | 7             | <b>HOUSTON PERSON</b> MUSE 5433  | WHY NOT!  |
| 12        | <b>NEW</b> |               | <b>ROY HARGROVE</b> NOVUS 3113*/RCA  | PUBLIC EYE  |
| 13        | 8          | 27            | <b>MACEO PARKER</b> VERVE 843 751*/POLYGRAM                                    | ROOTS REVISITED   |
| 14        | <b>NEW</b> |               | <b>KEITH JARRETT</b> ECM 847 135*/POLYGRAM                                     | TRIBUTE   |
| 15        | 15         | 3             | <b>JOHN SCOFIELD</b> BLUE NOTE 95479*/CAPITOL                                  | MEANT TO BE   |

## TOP CONTEMPORARY JAZZ ALBUMS™

|    |            |    |   |   |
|----|------------|----|---|---|
| 1  | 2          | 7  | <b>GEORGE HOWARD</b> GRP 9629   | ★★ <b>NO. 1</b> ★★<br>1 week at No. 1<br>LOVE AND UNDERSTANDING |
| 2  | 1          | 11 | <b>DIANE SCHUUR</b> GRP 9628  | PURE SCHUUR   |
| 3  | 3          | 7  | <b>YELLOWJACKETS</b> GRP 9630*  | GREENHOUSE  |
| 4  | 10         | 3  | <b>EARL KLUGH</b> WARNER BROS. 26293                                      | MIDNIGHT IN SAN JUAN  |
| 5  | 4          | 15 | <b>DAVE KOZ</b> CAPITOL 91643*  | DAVE KOZ  |
| 6  | 5          | 25 | <b>JOE SAMPLE</b> WARNER BROS. 26138                                      | ASHES TO ASHES  |
| 7  | 6          | 19 | <b>GERALD ALBRIGHT</b> ATLANTIC 82087*                                    | DREAM COME TRUE   |
| 8  | 8          | 11 | <b>MARION MEADOWS</b> NOVUS 3097*/RCA                                     | FOR LOVERS ONLY   |
| 9  | 12         | 5  | <b>BIRELI LAGRENE</b> BLUE NOTE 95263*/CAPITOL                            | ACOUSTIC MOMENTS  |
| 10 | 7          | 21 | <b>BOBBY MCFERRIN</b> EMI 92048*  | MEDICINE MUSIC  |
| 11 | 14         | 9  | <b>RICK MARGITZA</b> BLUE NOTE 94858*/CAPITOL                             | HOPE  |
| 12 | 15         | 7  | <b>RAY OBIEDO</b> WINDHAM HILL JAZZ 0128*                                 | IGUANA  |
| 13 | 16         | 7  | <b>CLAUS OGERMAN</b> GRP 9632*<br>CLAUS OGERMAN FEATURING MICHAEL BRECKER |   |
| 14 | 9          | 15 | <b>SAM RINEY</b> SPINLETOP 133*   | PLAYING WITH FIRE   |
| 15 | 21         | 3  | <b>ARTURO SANDOVAL</b> GRP 9634*  | FLIGHT TO FREEDOM   |
| 16 | 18         | 7  | <b>ROSS TRAUT/STEVE RODDY</b> COLUMBIA 46137*                             | THE DUO LIFE  |
| 17 | 20         | 5  | <b>T LAVITZ</b> NOVA 9134*  | MOOD SWING  |
| 18 | 11         | 13 | <b>SHAKATAK</b> VERVE FORECAST 847 017*/POLYGRAM                          | PERFECT SMILE   |
| 19 | 13         | 17 | <b>BRIAN BROMBERG</b> NOVA 9031*  | BASSICALLY SPEAKING   |
| 20 | 23         | 3  | <b>STEVE LAURY</b> DENON 6870*/A&M  | STEPPING OUT  |
| 21 | 24         | 3  | <b>KILAUUA</b> BRAINCHILD 9105*   | ANTIGUA BLUE  |
| 22 | 25         | 3  | <b>SAM CARDON</b> AIRUS 0050*   | SERIOUS LEISURE   |
| 23 | <b>NEW</b> |    | <b>KEVYN LETTAU</b> NOVA 9135*  | KEVYN LETTAU  |
| 24 | 19         | 29 | <b>TAKE 6</b> REPRISE 25892   | SO MUCH 2 SAY   |
| 25 | <b>NEW</b> |    | <b>KENNY BLAKE</b> HEADS UP 3011*   | INTERIOR DESIGN   |

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

# Latin Notas



by Carlos Agudelo

**A** NEW SPANISH-LANGUAGE RADIO network bowed March 1 in Dallas. Hispano Radio Network is so far offering a top 40 Hispanic dance-music format, plus news segments, 24 hours a day to eight affiliated stations—four of them in Texas, two in New Mexico, and two in California. The network's programming list includes a wide spectrum of genres by artists as diverse as Jose Feliciano, Dyango, Franco, Juan Antonio Labra, Emmanuel, Gerardo, Mr Chivo, Luis Enrique, Grupo Mazz, Gloria Estefan, and Azucar Moreno. The network was set up by Sal Valdez, a veteran engineer who has also started several other radio networks in the country, including Cadena Radio Centro. Hispano Radio Network, however, is different, according to Valdez. "This is the only Spanish-language radio network whose programming, transmitted via satellite, can be received by anybody with a satellite dish," he says. So far there have been reception acknowledgments from people as far away as Puerto Rico, Hawaii, Mexico, and Canada. The network operates with four full-time and two part-time "fully bicultural" announcers. All music programming is done in the network's Dallas headquarters by Lenny Garza, the wife of network founder and president Lee Garza. If successful, Hispano Radio Network may be a bit of light at the end of the Spanish-language music-programming tunnel, which, with few exceptions, remains closed to new expressions of Latin music here.

**AT THE RECENT PRESENTATION** of Ruben Blades' new album, "Caminando," the Panamanian singer expressed his intention to retire soon from performing and recording music. He also expressed again

his determination to return to his country as a politician. Does this mean he will be changing music for politics in the future? Only he knows. The fact of the matter is that the singer/composer/band leader has produced another of his high-quality, high-minded albums, a gem that once again sets a standard in the salsa field for music with social consciousness. The follow-up concert at the Ritz in New York was, according to attendees, another occasion in which the Harvard graduate demonstrated that singing and composing are still what he does best.

**M**ULTIMEGACONCERT FEVER: On April 28, the streets of downtown Los Angeles will be taken over by La Fiesta Broadway, a mega-event that follows Miami's Calle Ocho Carnival model. At last count, the lineup included 22 pop/ballad, 14 salsa/tropical, nine rancheras, eight norteño/regional, seven rock, four

## New Hispano Radio Network is expanding Latin music's domain

Tex-Mex, four mariachis, and one Brazilian act, as well as three dance troupes and three MCs. In total, more than 100 acts will perform from noon-7 p.m. on seven stages. The event is being co-sponsored and broadcast by KMEX-TV, Univision.

In Acapulco, Mexico, more than 30 internationally known acts will get together for a week—May 26 to June 2—of concerts in "Festival Acapulco 91," sponsored by the state of Guerrero, the Tourism Office, and Televisa. The daily concerts will be broadcast through XEW TV Canal 2 to the American hemisphere, Spain, North Africa, and the Soviet Union.

**FOR THE RECORD:** In the April 13 column, in an item about the album "Songs Of South America" by the group Andanzas, the name of the label was incorrectly identified. The label is Northeastern Records, distributed by Rounder, Precision Sound, The House, and Rock Bottom.

# Jazz BLUE NOTES



by Jeff Levenson

**I**N THE LAST few years, Sonny Rollins' annual showcase concert in New York has found him squaring off against a special guest performer, a young-blood superstar-in-training. Aside from the obvious marketing benefits of these pairings, the events have become highly anticipated affairs—the world's most exalted jazz saxophonist inviting up-and-comers to duke a few rounds while an audience of industry heavyweights judge the proceedings. No wonder Branford Marsalis mumbled something about Christians and lions before entering the great one's ring last year.

As it turned out Branford did buckle a bit under the weight of Rollins' legend. A few seasons earlier, brother Wynton Marsalis scored points just by holding his own. This year it was trumpeter Roy Hargrove's turn for the test and the decision was close to being unanimous—he didn't just keep pace with Rollins, he pushed him hard. As a result, his ranking jumped considerably.

On "Big Foot," a Charlie Parker blues, Hargrove constructed an earthy solo that was as much Fats Navarro as it was Lee Morgan. When Rollins joined in for a round of trades, the young brass man rose to the challenge, ultimately losing emotional flurries that took the music up a plane and won him everyone's respect. His play belied his 21 years. Granted, he too eagerly resorts to crowd-pleasing effects—on three occasions he capped solos with fluttered valve fingerings—but that's a hotshot tendency that's bound to smooth out as he gets older.

Hargrove's debut album on RCA/Novus was called "Diamond In The Rough." Issued last year,

the title sounded just about right. His follow-up, which enters Billboard's Top Jazz Albums chart at No. 12 this week, is called "Public Eye." Given this youngblood's willingness to mix it up with Herculean talents (at Carnegie Hall, no less), the new album's title, too, sounds right.

**S**TUFF: Clarinetist Eddie Daniels, who has managed to negotiate the artistic worlds of classical music and jazz, has two current releases, one in each idiom: "Eddie Daniels, The Composers String Quartet" on Reference Recordings and "This Is Now" on GRP. The latter finds him collaborating with pianist (and album co-producer) Billy Childs... GRP is set to release "The Spyro Gyra Collection," a retrospec-

## Roy Hargrove steps into Sonny Rollins' musical ring

tive featuring 11 cuts culled from the group's 14 albums, plus an unreleased track and two newly recorded tunes. The group has also undergone some personnel changes; drummer Joel Rosenblatt, previously of Michel Camilo fame, has jumped aboard, as has guitarist Julio Fernandez, who enjoyed group-member status throughout the late '80s... Mesa/Blue Moon has signed a licensing and distribution deal with Owl, the French label with significantly high production standards. Among the first titles are works by Helen Merrill, Michel Petrucciani, Gordon Beck, Aldo Romano, and Dave Liebman.

**QUESTION OF THE WEEK:** Now that Health and Human Services Secretary Louis W. Sullivan has asked sports fans and promoters to boycott sports events sponsored by tobacco companies, will he do the same with blues fests? Benson & Hedges, take note.

# Hot Latin Tracks™

| THIS WEEK | LAST WEEK | 2 WKS. AGO | WKS. ON CHART | ARTIST LABEL                            | TITLE                            |
|-----------|-----------|------------|---------------|---|----------------------------------|
|           |           |            |               | ★★ NO. 1 ★★                             |                                  |
| 1         | 1         | 1          | 12            | FRANCO DE VITA<br>SONY                  | ◆ NO BASTA<br>5 weeks at No. One |
| 2         | 2         | 2          | 15            | BANDA BLANCA<br>SONOTONE                | SOPA DE CARACOL                  |
| 3         | 3         | 4          | 7             | LOS BUKIS<br>FONOVISIA                  | MI DESEO                         |
| 4         | 5         | 7          | 9             | GLORIA ESTEFAN<br>EPIC                  | DESDE LA OSCURIDAD               |
| 5         | 7         | 6          | 12            | JOSE JOSE<br>ARIOLA                     | ESA MUJER                        |
| 6         | 4         | 3          | 20            | MYRIAM HERNANDEZ<br>CAPITOL-EMI LATIN   | ◆ TE PARECES TANTO A EL          |
| 7         | 6         | 5          | 13            | PALOMA SAN BASILIO<br>CAPITOL-EMI LATIN | ◆ DEMASIADO HERIDA               |
| 8         | 10        | 10         | 8             | EDNITA NAZARIO<br>CAPITOL-EMI LATIN     | ◆ LO QUE SON LAS COSAS           |
| 9         | 8         | 14         | 11            | YURI<br>SONY                            | QUIEN ERES TU                    |
| 10        | 20        | 27         | 3             | RUDY LA SCALA<br>SONOTONE               | VAMOS A ENAMORARNOS              |
| 11        | 12        | 13         | 11            | ANA GABRIEL<br>SONY                     | DESTINO                          |
| 12        | 9         | 9          | 10            | JOSE JAVIER SOLIS<br>MELODY             | SENTIMENTAL                      |
| 13        | 11        | 8          | 14            | JUAN LUIS GUERRA Y LA 440<br>KAREN      | ESTRELLITAS Y DUENDES            |
| 14        | 14        | 16         | 11            | EMMANUEL<br>SONY                        | NO HE PODIDO VERTE               |
| 15        | 15        | 22         | 5             | DYANGO Y MIJARES<br>CAPITOL-EMI LATIN   | PARA QUE NO ME OLVIDES           |
| 16        | 13        | 11         | 16            | CHAYANNE<br>SONY                        | ◆ TIEMPO DE VALS                 |
| 17        | 16        | 12         | 11            | BRONCO<br>FONOVISIA                     | SI TE VUELVES A ENAMORAR         |
| 18        | 23        | 28         | 5             | LOS TEMERARIOS<br>TH-RODVEN             | TE QUIERO                        |
| 19        | 18        | 15         | 13            | ROBERTO CARLOS<br>SONY                  | TENGO QUE OLVIDAR                |
|           |           |            |               | ★★★ POWER PICK ★★★                      |                                  |
| 20        | 26        | 33         | 4             | PANDORA<br>CAPITOL-EMI LATIN            | CON TU AMOR                      |
| 21        | 21        | 20         | 4             | MARISELA<br>ARIOLA                      | A PARTIR DE HOY                  |
| 22        | 17        | 17         | 26            | ANA GABRIEL<br>SONY                     | ES DEMASIADO TARDE               |
| 23        | 22        | 18         | 12            | LUIS ENRIQUE<br>SONY                    | ◆ DATE UN CHANCE                 |
| 24        | 24        | —          | 2             | GILBERTO SANTA ROSA<br>SONY             | IMPACIENCIA                      |
| 25        | 19        | 29         | 9             | ANGEL JAVIER<br>CAPITOL-EMI LATIN       | QUIERO AMARTE AL AIRE LIBRE      |
| 26        | 31        | —          | 2             | MIJARES<br>CAPITOL-EMI LATIN            | NO HACE FALTA                    |
| 27        | 33        | 35         | 14            | JUAN GABRIEL<br>ARIOLA                  | HASTA QUE TE CONOCI POPURRI      |
| 28        | 27        | 23         | 6             | LUNNA<br>CAPITOL-EMI LATIN              | COMO SER AMANTES                 |
| 29        | 30        | 30         | 7             | JUAN RAMON<br>SONY                      | POR HABERTE AMADO TANTO          |
| 30        | 28        | 32         | 19            | ALVARO TORRES<br>CAPITOL-EMI LATIN      | ◆ MI VERDADERO AMOR              |
| 31        | 35        | —          | 2             | LA PATRULLA 15<br>TTH                   | ME GUSTA TAMBIEN                 |
|           |           |            |               | ★★★ HOT SHOT DEBUT ★★★                  |                                  |
| 32        | NEW ▶     | 1          | 1             | JUAN LUIS GUERRA Y LA 440<br>KAREN      | BACHATA ROSA                     |
| 33        | NEW ▶     | 1          | 1             | MYRIAM HERNANDEZ<br>CAPITOL-EMI LATIN   | HERIDA                           |
| 34        | NEW ▶     | 1          | 1             | LUIS MIGUEL<br>WEA LATINA               | AMANTE DEL AMOR                  |
| 35        | NEW ▶     | 1          | 1             | JUAN LUIS GUERRA Y LA 440<br>KAREN      | CARTAS DE AMOR                   |
| 36        | 36        | 24         | 7             | WILLIE CHIRINO<br>SONY                  | POBRE DIABLA                     |
| 37        | 37        | 26         | 19            | EMMANUEL<br>SONY                        | ◆ BELLA SENORA                   |
| 38        | 25        | 19         | 13            | LOURDES ROBLES<br>SONY                  | QUE LASTIMA                      |
| 39        | 32        | 25         | 10            | DANIELA ROMO<br>CAPITOL-EMI LATIN       | Y CAE LA GOTA DE AGUA            |
| 40        | 29        | 21         | 22            | JOSE FELICIANO<br>CAPITOL-EMI LATIN     | NO PUEDO ESTAR SIN TI            |

Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1991, Billboard/BPI Communications, Inc.

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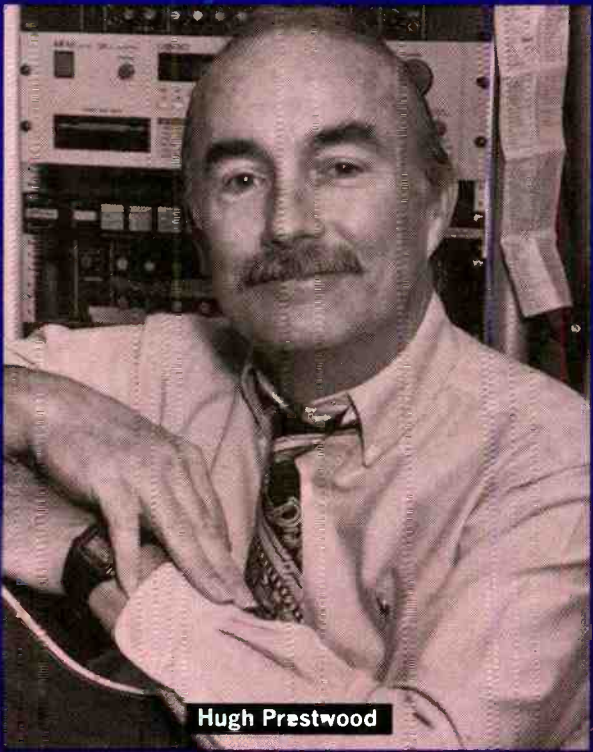
Diane Warren



Jimmy "Jam" Harris & Terry Lewis



Prince



Hugh Prestwood



L.A. Reid & Babyface

# Spotlight

# MUSIC Publishing

**Major Changes in the Global Music Marketplace, Driven by Technology, Economics, Politics, and the Need for Centralized Copyright Protection, Are Reshaping the Publishing Landscape Well Before the Year 2000.**

By IRV LICHMAN

It's significant as turns of the century should be, yet the year 2000 might ordinarily be regarded as an arbitrary guidepost to how the music publishing industry might be conducting its business then.

But there are many crucial issues currently confronting the U.S. music publisher that make it worthwhile to address issues today in the context of a nice rounded figure like the year 2000. These issues range from the explosion of song usage, protection from copyright infringement in ways that only technology not yet at hand might threaten, to the incredible globalization of international music activities and to the very heart of what music publishing is (or should be) all about—the environment that either encourages or dampens the creative spirit of songwriting.

"As we approach the year 2000, Marshall McLuhan's 'global village' metaphor increasingly seems to be a literal description of the music publishing marketplace," says Ed Murphy, president, CEO of the National Music Publishers Assn., which also incorporates mechanical royalty collection group The Harry Fox Agency. "The worldwide popularity of American music has led astute publishers to realize the importance of expanding the scope of their activities to an international level. However, this globalization cannot fully succeed without adequate protection of intellectual property by means of copyright law."

Murphy cites a three-pronged approach to global protections of American music: harmonization of national laws; education of local citizens to stress how copyright protection benefits them; and enforcement of laws against infringers.

Like Murphy and others, Les Bider, chairman, CEO of Warner-Chappell Music says the battle against "copyright erosion" demands constant vigilance.

"Music publishers will have to gently walk the entertainment industry tightrope while simultaneously balancing several two-edged swords in order to prepare their organizations for the year 2000."

One edge Bider cites is that of protecting "our valuable copyrights from erosion threatened by the same users to whom we provide these songs," by which he refers to practices publishers have long regarded as odious such as "controlled composition" and "free goods" clauses.

Cable, Bider adds, was supposed to be "the music publisher's nirvana." But, he notes, instead of boosting performance royalties lost in court decisions that exclude movie theater payment of performance fees—a state of affairs unique to the U.S.—"these cable companies do not want to pay performance royalties. . .New

*(Continued on page MP-26)*

52 WKS.  
 27 #1's.

- #1 **How Am I Supposed To Live Without You:** Michael Bolton, Doug James (Michael Bolton/Col/Hot 100 Singles/Adult Contemporary)
- #1 **Black Velvet:** David Tyson (Alannah Myles/AtI/Hot 100 Singles/Rock Top Tracks)
- #1 **Hold On:** Chynna Phillips, Carnie Wilson (Wilson Phillips/SBK/Hot 100 Singles/Adult Contemporary)
- #1 **It Must Have Been Love:** Per Gessle (Roxette/EMI/Hot 100 Singles)
- #1 **Step By Step:** Maurice Starr (New Kids On The Block/Col/Hot 100 Singles)
- #1 **She Ain't Worth It:** Ian Prince (Glenn Medeiros/MCA/Hot 100 Singles)
- #1 **If Wishes Came True:** Russ DeSalvo (Sweet Sensation/Atco/Hot 100 Singles)
- #1 **Release Me:** Chynna Phillips, Carnie Wilson, Wendy Wilson (Wilson Phillips/SBK/Hot 100 Singles/Adult Contemporary)
- #1 **(Can't Live Without Your) Love and Affection:** Matt Nelson, Gunnar Nelson (Nelson/DGC/Hot 100 Singles)
- #1 **Close To You:** Max Elliot (Maxi Priest/Charisma/Hot 100 Singles)
- #1 **Ice Ice Baby:** Vanilla Ice, Earthquake, M. Smooth, David Bowie, Queen (Vanilla Ice/SBK/Hot 100 Singles/Hot Rap Singles)
- #1 **The First Time:** Bernard Jackson (Surface/Col/Hot 100 Singles/Black Singles/Adult Contemporary)
- #1 **Missunderstanding:** Albert Brown (Al B. Sure/WB/Black Singles)
- #1 **What It Takes:** Desmond Child (Aerosmith/Geffen/Rock Top Tracks)
- #1 **Cradle of Love:** David Werner (Billy Idol/Chrysalis/Rock Top Tracks)
- #1 **Silent Lucidity:** Chris De Garmo (Queensryche/EMI/Rock Top Tracks)
- #1 **The Emperor's New Clothes:** Sinead O'Connor (Sinead O'Connor/Ensign/Modern Rock Tracks)
- #1 **More:** Andrew Eldritch (Sisters of Mercy/Elektra/Modern Rock Tracks)
- #1 **Right Here, Right Now:** Michael Edwards (Jesus Jones/SBK/Modern Rock Tracks)
- #1 **Pump Up The Jam:** Manuella Kamosi (Technotronic/SBK/Dance Disco Singles)
- #1 **Get Up (Before The Night Is Over):** Jo Hogaert, Manuella Kamosi (Technotronic/SBK/Dance Disco Singles)
- #1 **Livin' In The Light:** Caron Wheeler (Caron Wheeler/EMI/Dance Disco Singles)
- #1 **Brother Jukebox:** Paul Craft (Mark Chesnut/MCA/Country Radio Singles)
- #1 **You're In Love:** Chynna Phillips, Carnie Wilson, Wendy Wilson (Wilson Phillips/SBK/Adult Contemporary)
- #1 **Lambada:** Ulysses Hermosa, Gonzalo Hermosa (Kaoma/Epic/Hot Latin Singles)
- #1 **Volaré:** Domenico Modugno (Gipsy Kings/Elektra/Hot Latin Singles)
- #1 **Peligroso Amor:** Gogo Munoz (Myriam Hernandez/Cap-EMI Latin/Hot Latin Singles)

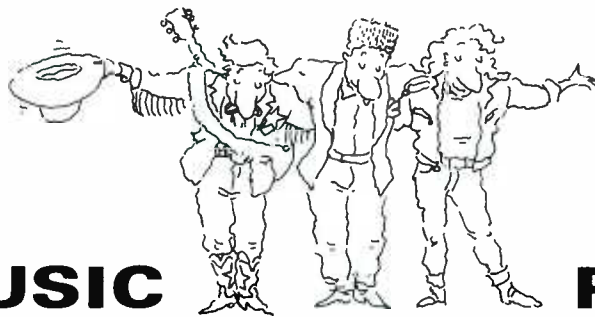
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EMI Music Publishing extends its warmest congratulations to our 37 songwriters who gave us 27 number one songs on the Billboard charts during the past year.

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**#1**



## Innovative Marketing, New Product Lines Bring Sound of (Print) Music to Wider Audience

By EDWARD MORRIS

In a world where music usually means concerts, records, or videos, print music is holding its own. And then some. By imaginative marketing and the addition of new product lines, the publishers of sheets and folios are getting their music into locations and out to audiences heretofore unimagined.

Better still for consumers, the publishers are making these advances without significantly increasing the prices of their wares.

Sandy Feldstein, president of CPP/Belwin, observes, "I think the industry is growing—not rapidly. But it's not an industry that tends

**'(The key to growth) is constant new product. In the pop field, you're dealing with new titles that have been recorded and made popular. So there's new product needed from that standpoint. On the educational side, there's different children, a different generation. And they learn and are stimulated by different things. So we're more involved with video, with audio reinforcement, and with computer reinforcement of actual printed music.'**

**SANDY FELDSTEIN, President, CPP/Belwin**

Harmony is an essential ingredient in musical notations and, as 1992 draws nearer, the Old World music publishing and songwriting fraternities are hoping there will be an abundance of that commodity in terms of regularizing copyright law and licensing arrangements throughout the European Community to the advantage of all.

But the signs are not entirely propitious. The prolonged and bitter dispute in the U.K. between the British Phonographic Industry (BPI) and the Mechanical Copyright Protection Society (MCPS), representing respectively the record companies and the music publishers and their writers, over a new mechanical royalty rate awaits a September hearing by the Copyright Tribunal.

Hopes have been expressed by both sides that the wrangle can be resolved within the industry before the fall, bearing in mind that part-time bodies like the Tribunal are not famous for speed, and legal charges are not noted for restraint, but the level of acrimony remains high.

Central licensing is viewed dubiously by some publishers, who see the developments so far in this area as not central enough and still liable to cost more rather than less in commission deductions by the collecting societies.

The findings of the working party set up by Europe's supra-national BIEM organization to study the feasibility of one pan-European central licensing bureau are awaited with interest.

STEMRA, the Dutch mechanical rights society, has central licensing arrangements with Sony Music and PolyGram. STEMRA executive Ronald Mooij describes the agreements as having drastically changed the structure of collection and distribution of copyright income, and is in no doubt about their benefits.

"It is the ultimate European model with a view to the forthcoming single market," he declares.

Asked if central licensing reduces administration costs and commission payments which could be passed on in enhanced royalties, Mooij responds, "The inter-society commission is reduced from 15% to approximately 5%. Distribution takes place at an earlier date than in the old

we're more involved with video, with audio reinforcement, and with computer reinforcement of actual printed music."

Additionally, Feldstein notes, "We are doing a lot with sound—a lot of book and cassette packages. We're doing a lot of book-packaging for instrument manufacturers, even though we may not be the marketer of the instrument."

Short-lived though it was, the Gulf War had its impact on the company's product line, Feldstein explains: "We have two people who work for the company who were called up in the reserves and 15 people who have family members who were called up. They came to me and said 'What can we do as a company?' We put together a patriotic songbook ['The Great American Songbook,' \$6.95] and then worked with the USO and are contributing a portion of the sale of that book to the USO. We signed a contract with them."

CPP/Belwin's best-selling sheets include "From A Distance" and "Coming Out Of The Dark."

"In sheet music," says Warner Bros. Publications president Jay Morgenstern, "the music

model of export accountings, and the income for all sales in each individual territory is distributed to the local [sub] rights owners and not to the rights owners in the country of manufacture, as was usual in the past."

Rolf Budde, who heads his own publishing company based in Berlin, believes central licensing could increase the gross income for members of the European societies. One central bureau for the European Community would have to be established at one of the major societies in Europe with a proven track record of swift, accurate accounting at reasonable administrative cost.

**'(With central licensing), the existing competition among the European societies would become unnecessary, and the industry would have one partner only to address as far as mechanical rights are concerned. Regarding performing rights, I don't see any central possibility in Europe at present because there are too many differences in practice in the various countries.'**

**ROLF BUDDÉ**

## MUSIC Publishing

to grow rapidly, anyway. It's a steady, building industry. And we seem to be affected less than other industries by the problems in the country."

The key to growth, Feldstein continues, "is constant new product. In the pop field, you're dealing with new titles that have been recorded and made popular. So there's new product needed from that standpoint. On the educational side, there's different children, a different generation. And they learn and are stimulated by different things. So

that sells the best, the highest numbers, is a ballad from a motion picture. Of course, the biggest-selling music we had in 1990—and it seems to be extending into 1991—is 'Wind Beneath My Wings.' It will ultimately sell over a million copies of sheet music."

Sy Feldman, Warner Bros. senior VP/GM, says "our guitar tablature books are doing extremely well." The company has just issued Megadeth and Grateful Dead folios in tablature and transcriptions, including the Dead classics, "American Beauty" and "Working Man's Dead." Similarly, Led Zeppelin tablature/transcription music is enjoying what Morgenstern describes as "a tremendous resurgence...selling as well as better than the contemporary artists."

Warner Bros. finds profit in keeping attachments to long-established artists. For example, the publisher has issued a matching folio for every album that Neil Young has put out. "We maintain [those titles] in the catalog," Morgenstern asserts. "These things are available."

"We have high hopes," Feldman continues, "for the sheet music for 'Voices That Care,' the much-heralded superstar salute to troops in the Gulf War. "Even though the war's over, there's a big demand for the sheets," Feldman says. "We did another [patriotic song] that was recorded by the United States Navy Band called 'We Are With You,' which didn't do badly at all."

Keith Mardak, president of Hal Leonard Publications, says the print music industry overall enjoyed a modest 3% growth in 1990 over the year before.

Contributing to Hal Leonard's own growth was the practice of packaging of simple and inexpensive musical instruments with instructions: "What it's done for us," Mardak says, "is enable us to take our products into areas we haven't taken them before, such as the mass market. We're now getting music print packaged with the instruments into places like Toys 'R Us, K mart, Wal-Mart, and catalog houses, like Spiegel, Montgomery Ward, and Sears—[and] even [into] electronic outlets, like Best Buy, American, and Circuit City."

Hal Leonard pursued this angle, Mardak continues, because of its association with such instrument makers as Yamaha (Continued on page MP-22)

## European Publishers and Songwriters Hope to Strike Note of Central Harmony by '92

By NIGEL HUNTER

"Therefore, the existing competition among the European societies would become unnecessary," continues Budde, "and the industry would have one partner only to address as far as mechanical rights are concerned. Regarding performing rights, I don't see any central possibility in Europe at present because there are too many differences in practice in the various countries."

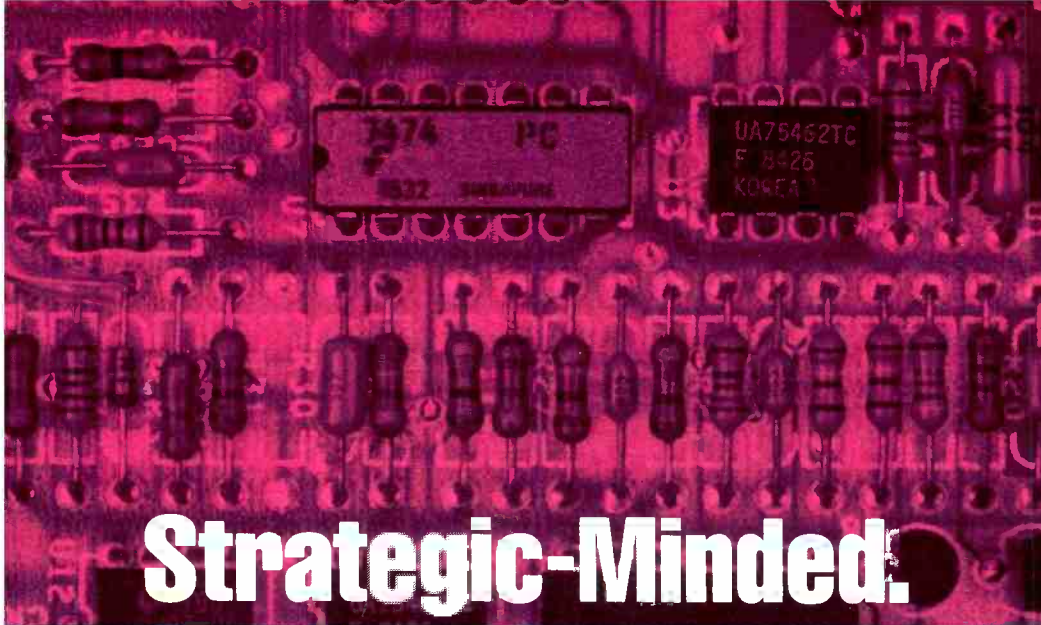
Halit Uman, managing director of Rondor Music, France, echoes Ronald

Mooij's point that one central licensing bureau would accelerate royalty distributions and improve cash flow. He regards the European societies as being in conflict at present on central licensing and also the harmonization of copyright law and procedures within the Community.

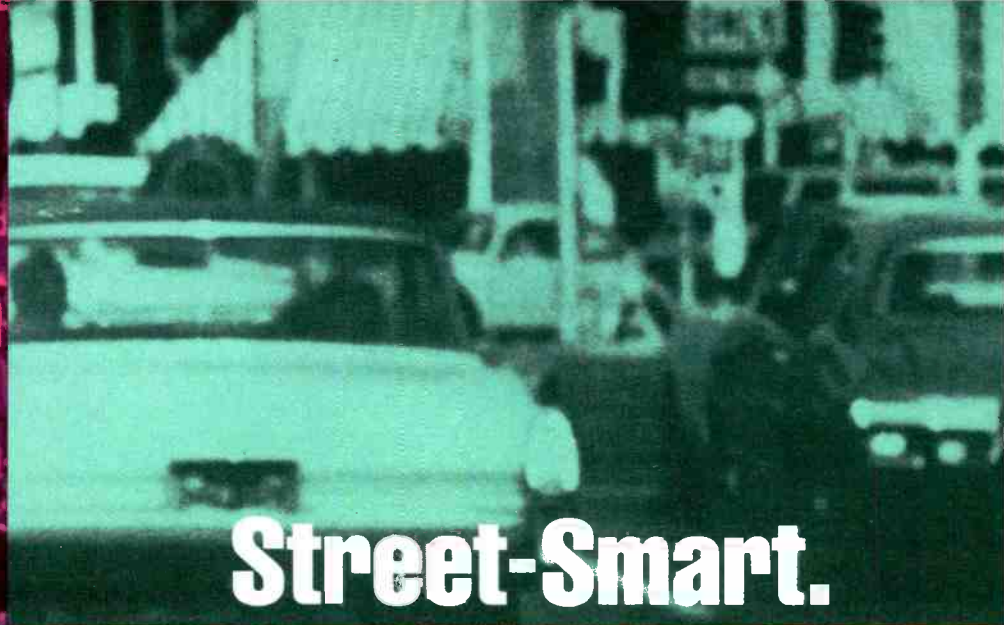
Paul Berry heads the French-based secretariat of the International Confederation of Music Publishers (ICMP), the umbrella body for the International Federation of Popular Music Publishers (IFPMP) and its classical music equivalent. He remarks that the benefits which would accrue from central licensing—efficient, inexpensive collection and distribution of royalties—are not only desirable but necessary. Achieving it under the existing system of societies and sub-publishers is something else.

"It's been an important issue for the last three years or so," Berry says. "I don't think STEMRA or GEMA becoming the sole licensing agent would work and isn't advisable. A structure has to be set up to guard the interests of publishers and authors as well as those of the record companies. Maybe BIEM as a central licensing authority could be good if it comes up with the right formula respecting publisher and writer interests."

(Continued on page MP-12)



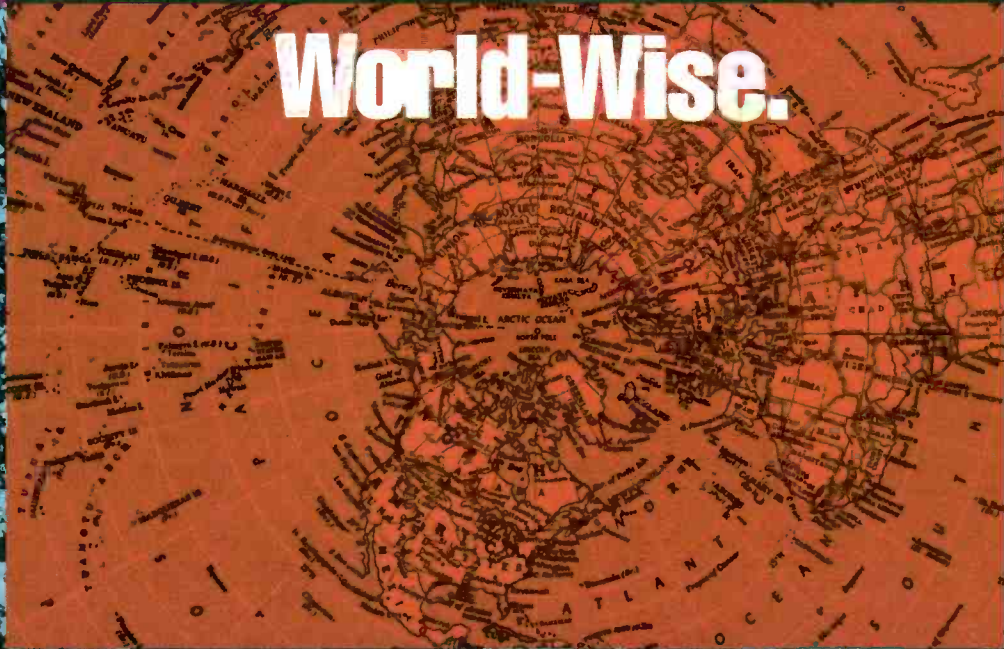
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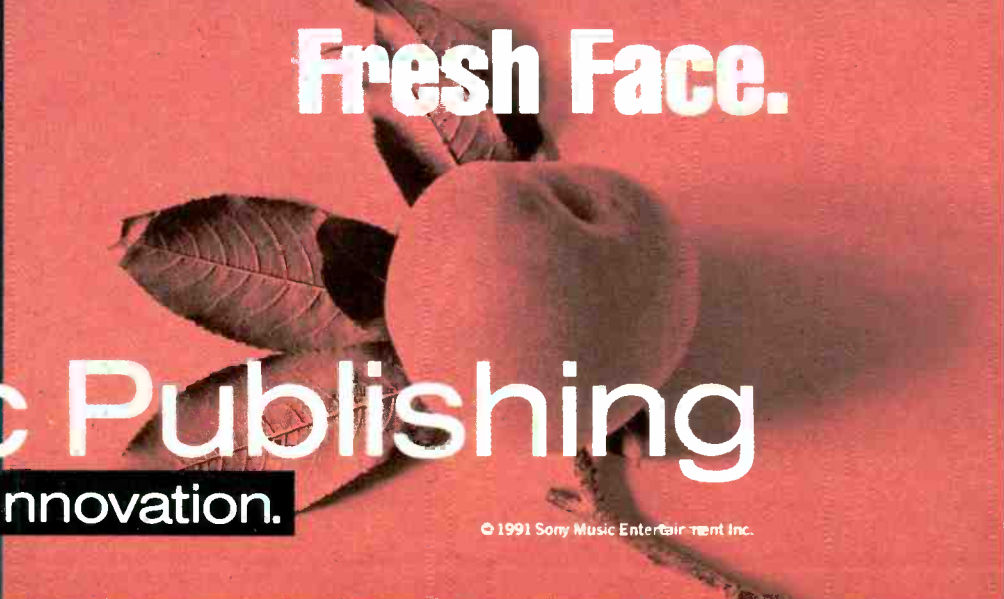
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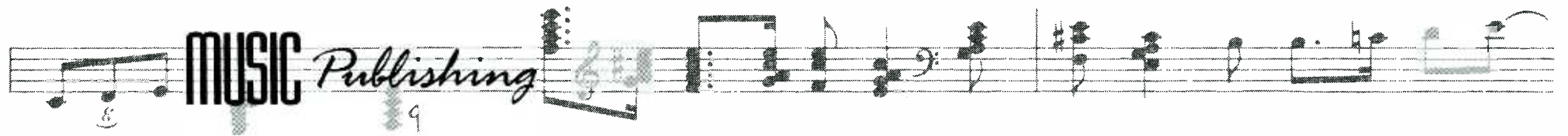


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It should be no surprise that seven of Billboard's Top 10 Pop Songwriters are recording artists. Six also produce their hit songs.

But the woman who concentrates solely on writing, Diane Warren, is queen of the song. It is a double victory for Warren, as her publishing company, Realsongs, ASCAP, was named Billboard's year-end No. 1 Pop Singles Publisher (Billboard, Dec. 22).

The prolific tunesmith is also the only one on this year's list who has appeared annually since Billboard began tracking the songwriters in 1988. She placed No. 14 in '88, No. 6 in '89, and No. 2 in 1989.

This year, Warren had 10 charted pop tunes covered by eight artists ranging in style from Joe Cocker to Exposé. Only two of the songs feature co-writers—"How Can We Be Lovers" (Michael Bolton and Desmond Child) and "Take It To Heart" (Michael McDonald).

That versatile duo, Kenneth "Babyface" Edmonds and Antonio "L.A." Reid place No. 2 and No. 4, respectively. The frequent collaborators, who also ranked No. 8 on Billboard's 1990 Pop Producers chart, make their third consecutive appearance on the list. Previous showings were: Babyface (No. 3, '90/No. 4, '89); and Reid (No. 6, '90/No. 14, '89).

Among chartlights of the year for the pair was Whitney Houston's rendition of "I'm Your Baby Tonight." It was their first No. 1 pop song, their 18th R&B topser.

Prince pulls in at No. 3 for his second go-around on the chart. He placed fifth in '88. An eclectic group of artists recorded his tunes, from pop iconoclast Sinead O'Connor to Quincy Jones' protégé Tevin Campbell to rapper M.C. Hammer (via a "When Doves Cry" sample on "Pray.")

O'Connor's rendition of "Nothing Compares 2 U" was Prince's greatest success as a songwriter. The Grammy-nominated song scored as Billboard's No. 3 pop single and No. 1 Worldwide single.

Joining Prince from the Twin Cities are sometime-Timekeepers Terry Lewis and Jimmy "Jam" Harris, who land in the No. 5 spot. The duo, which was Billboard's No. 6 Pop Producers, scored big with Janet Jackson. Jackson, who garnered eight Billboard year-end awards and landed a mega-million dollar deal with Virgin, hit pop paydirt with four Lewis/Harris tunes, three of which she co-wrote: "Alright"; "Come Back To Me"; and "Escapade."

Last year's top pop writer Maurice Starr drops to No. 9 this year, the same spot he held down in '89. However, Starr is orbiting beyond the New Kids satellite, as he also placed songs performed by Ana and Perfect Gentlemen.

No. 6 writer Phil Collins' No. 1 Worldwide album "... But Seriously" generated four hits. His fifth, "Who Said I Would," originally appeared on "No Jacket Required," but was culled as a single from "Serious Hits ... Live." And Jon Bon Jovi (No. 7) earned an Academy Award nomination for "Blaze Of Glory" from "Young Guns II."

Newcomer Mariah Carey appears in the 10th slot with writing partner Ben Margulies. Her efforts were also rewarded by twin Grammys—for Best New Artist and Best Pop Vocal Performance, Female.

Rounding out the top 10 is Warren Allen Brooks (No. 8) who penned Stevie B's chart-topper, "Because I Love You (The Postman Song)."

### 1. DIANE WARREN

- "CHASIN' THE WIND"—Chicago—Reprise—Ron Nevison—(Realsongs, ASCAP)
- "HOW CAN WE BE LOVERS"—Michael Bolton—Columbia—Desmond Child, Michael Bolton—(Co-writers Michael Bolton, Desmond Child—Mr. Bolton's, BMI/Realsongs, ASCAP/Desmobile, ASCAP/EMI April, ASCAP/Warner Chappell Music)
- "I DIDN'T WANT TO NEED YOU"—Heart—Capitol—Richie Zito—(Realsongs, ASCAP)
- "I'LL BE YOUR SHELTER"—Taylor Dayne—Arista—Ric Wake—(Realsongs, ASCAP)
- "LOVE WILL LEAD YOU BACK"—Taylor Dayne—Arista—Ric Wake—(Realsongs, ASCAP)
- "TAKE IT TO HEART"—Michael McDonald—Reprise—Don Was, Michael Mc-



Mariah Carey



Warren Allen Brooks



## THE TOP POP SONGWRITERS OF THE YEAR

This is a recap chart of the top Hot 100 Songwriters during the eligibility period of March 31, 1990 to March 23, 1991. The list was compiled according to chart position and the number of weeks each song spent on the Hot 100 chart. If a song has more than one songwriter, the points accumulated for each song are equally divided among co-writers. The order in which information appears is SONGWRITER, "SONG TITLE"—recording artist—label—producer—(co-writer—publisher, performing rights organization).

Maurice Starr



Phil Collins

Donald—(Co-writer Michael McDonald—Realsongs, ASCAP/Genevieve, ASCAP)

- "WHAT ARE YOU DOING WITH A FOOL LIKE ME"—Joe Cocker—Capitol—S. Thompson, M. Barbiero—(Realsongs, ASCAP)
- "WHEN I'M BACK ON MY FEET AGAIN"—Michael Bolton—Columbia—Michael Bolton, G. Roche—(Realsongs, ASCAP)
- "WHEREVER WOULD I BE"—Cheap Trick—Epic—Richie Zito—(Realsongs, ASCAP)
- "YOUR BABY NEVER LOOKED GOOD IN BLUE"—Exposé—Arista—Lewis Martinee—(Realsongs, ASCAP)

### 2. KENNETH "BABYFACE" EDMONDS

- "CAN'T STOP"—After 7—Virgin—L.A. Reid, Babyface—(Co-writer L.A. Reid—Sony Epic/Solar, BMI/Kear, BMI)
- "FAIRWEATHER FRIEND"—Johnny Gill—Motown—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)
- "GIVING YOU THE BENEFIT"—Pebbles—MCA—L.A. Reid, Babyface—(Co-writer L.A. Reid—Kear, BMI/Sony Epic/Solar, BMI)
- "HEAT OF THE MOMENT"—After 7—Virgin—L.A. Reid, Babyface—(Co-writer L.A. Reid—Hip Trip, BMI/Kear, BMI)
- "I'M YOUR BABY TONIGHT"—Whitney Houston—Arista—L.A. Reid, Babyface—(Co-writer L.A. Reid—Kear, BMI/Sony Epic/Solar, BMI)
- "LOVE MAKES THINGS HAPPEN"—Pebbles—MCA—L.A. Reid, Babyface—(Co-writer L.A. Reid—Kear, BMI/Sony Epic/Solar, BMI)
- "MY KINDA GIRL"—Babyface—Solar—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Greenskirt, BMI)
- "MY, MY, MY"—Johnny Gill—Motown—L.A. Reid, Babyface—(Co-writer Daryl Simmons—Sony Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI)
- "READY OR NOT"—After 7—Virgin—L.A. Reid, Babyface—(Co-writer L.A. Reid—Sony Epic/Solar, BMI/Kear, BMI)
- "WHIP APPEAL"—Babyface—Solar—L.A. Reid, Babyface—(Co-writer Pebbles—Sony Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)

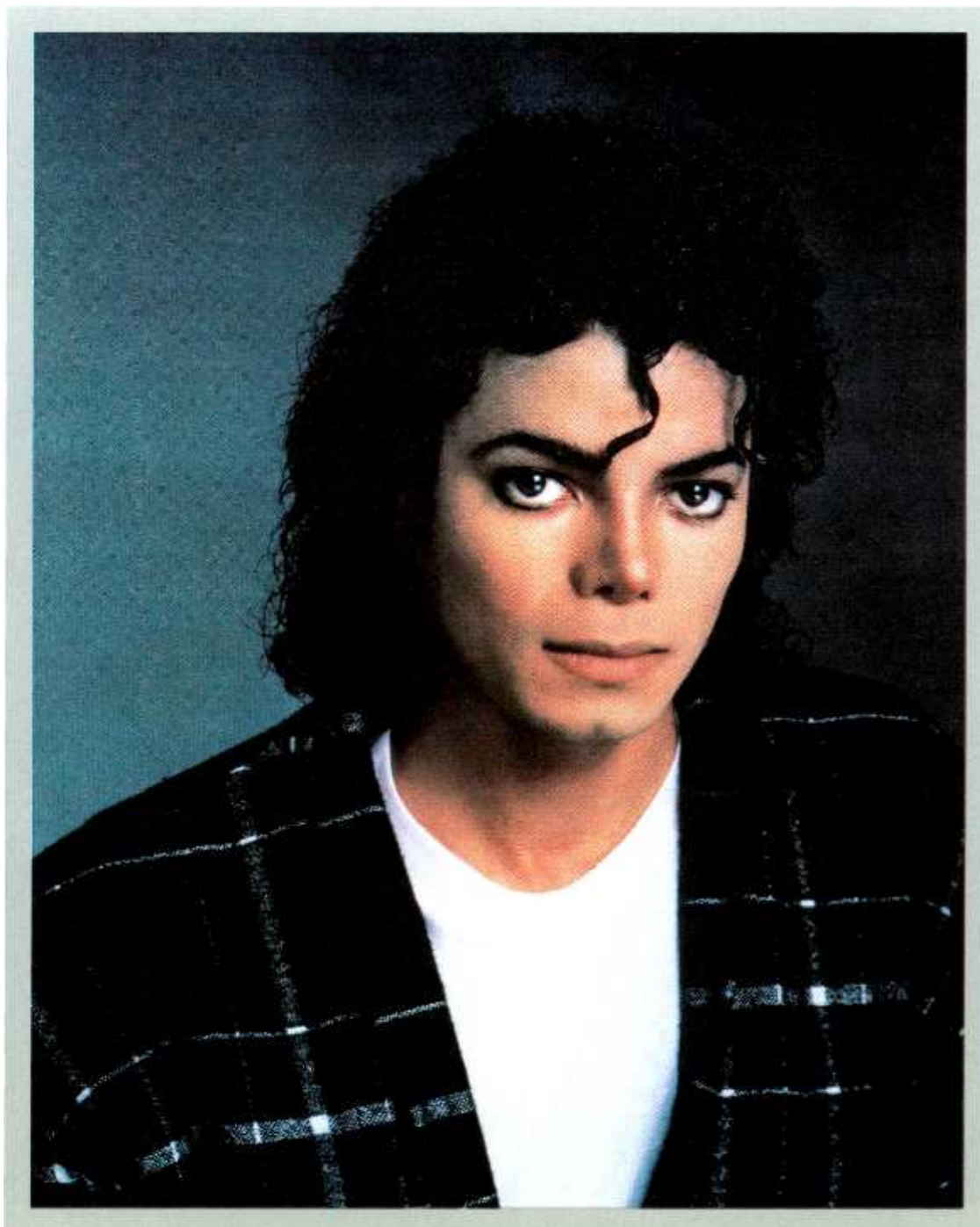
### 3. PRINCE

- "NEW POWER GENERATION"—Prince—Paisley Park—Prince—(Controversy, ASCAP/WB, ASCAP)
- "NOTHING COMPARES 2 U"—Sinead O'Connor—Ensign—Sinead O'Connor—(Controversy, ASCAP/WB, ASCAP)
- "ON THE WAY UP"—Elisa Fiorillo—Chrysalis—David Z.—(Co-writers Elisa Fiorillo, L. Seacer Jr., David Z.—Gribble, ASCAP/Controversy, ASCAP/WB, ASCAP/Chrysalis, ASCAP/Michael Anthony, ASCAP/David Z., ASCAP)
- "OOOH THIS I NEED"—Elisa Fiorillo—Chrysalis—Prince—(Controversy, ASCAP/WB, ASCAP)
- "PRAY"—M.C. Hammer—Capitol—M.C. Hammer—(Co-writer M.C. Hammer—Controversy, ASCAP/WB, ASCAP/Bust-It, BMI)
- "ROUND AND ROUND"—Tevin Campbell—Paisley Park—Prince—(Controversy, ASCAP/WB, ASCAP)
- "THIEVES IN THE TEMPLE"—Prince—Paisley Park—Prince—(Controversy, ASCAP/WB, ASCAP)

### 4. ANTONIO "L.A." REID

- "CAN'T STOP"—After 7—Virgin—L.A. Reid, Babyface—(Co-writer Babyface—Sony Epic/Solar, BMI/Kear, BMI)
- "FAIRWEATHER FRIEND"—Johnny Gill—Motown—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)

(Continued on page MP-16)



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**MCA MUSIC PUBLISHING**

**T**eamwork paid off on the R&B charts this past year. Five of the top 10 positions on the Top R&B Songwriters list are occupied by highly successful writer/producer units. The frequent combo of Kenneth "Babyface" Edmonds, Antonio "L.A." Reid, and Daryl Simmons take up three of the coveted places, with the collective efforts of Terry Lewis/Jimmy "Jam" Harris and Denzil Foster/Thomas McElroy making up the other two.

Making a return appearance to the top spot on the list is the ubiquitous Babyface. His longtime associate Reid also repeats in the second slot. In addition, the duo scored as Billboard's year-end No. 1 R&B Producers. And Babyface was No. 3 on the 1990 Top R&B Artists chart.

Joining the Atlanta-based powerhouse in the ninth position is sometime-collaborator Simmons (No. 5, '90). Collectively the triumvirate was responsible for 16 charted hits, recorded by 10 artists, including Pebbles, Whitney Houston, After 7, Babyface, and two members of New Edition—Johnny Gill and Ralph Tresvant. And two versions—by Gill and Gerald Albright—of Babyface/Simmons' "My, My, My" charted.

The remaining seven spots on the top 10 list are all held down by artist/producers. Third place goes to Minneapolis duo Lewis and Harris, moving up from No. 9 in '90. The two took time out from the Time to produce the sizzling Janet Jackson, among others. Their efforts garnered them the No. 9 place on the Top R&B Producers recap.

No. 7 goes to Foster/McElroy, the former creative core behind Club Nouveau. Highlights for the pair include En Vogue's rendition of "Hold On," which was the No. 1 R&B year-end single.

Turning in the most diverse performance was M.C. Hammer (No. 5). Hammer's adroit sampling of the melody from Rick James/Alonzo Miller's "Super Freak" on "U Can't Touch This" landed double Grammys—for best R&B song and best rap solo. "Super Freak" reached No. 3 on the R&B chart for James in '81, while "U Can't Touch This" was an R&B topper in '90 for the Hammer. Sampling Prince's "When Doves Cry" (No. 1 for eight weeks in '84) enhanced "Pray" (No. 4/'90). He incorporated Marvin Gaye's "Mercy Mercy Me (The Ecology)" (No. 1 for two weeks in '71) for "Help Save The Children" (No. 12/'90). And his update of the Chi-Lites '71 topper "Have You Seen Her" hit No. 4 for the rapper. Hammer time continued with his adding raps to two Earth, Wind & Fire tunes, "For The Love Of You" and "Wanna Be The Man," plus spearheading efforts by Oaktown's 3-5-7 and Special Generation.

That Pied Piper from the Twin Cities, Prince, tallied in at No. 4, up from No. 8 last year. His six chart efforts included covers by gospel/R&B great Mavis Staples and Kid Creole & the Coconuts. Prince also earned the No. 8 position on the Top R&B Producers list.

The sole female to crack the top 10 is Angela Winbush, who was No. 3 in '90. She was the year's No. 7 producer.

Also making the list, both for the first time, are Teddy Riley (No. 6) and Keith Sweat (No. 10).

### 1. KENNETH "BABYFACE" EDMONDS

- "BACKYARD"—Pebbles (with Salt-N-Pepa)—MCA—L.A. Reid, Babyface—(Co-writers L.A. Reid, Salt—Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP)
- "CAN'T STOP"—After 7—Virgin—L.A. Reid, Babyface—(Co-writer L.A. Reid—Hip Trip, BMI/Kear, BMI)
- "DON'T WEAR IT OUT"—Mary Davis—Tabu—L.A. Reid, Babyface—(Co-writers L.A. Reid, D. Bristol—Hip Trip, BMI/Hip Chic, BMI/Kear, BMI)
- "FAIRWEATHER FRIEND"—Johnny Gill—Motown—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Kear, BMI/Sony Epic/Solar, BMI/Greenshirt, BMI)
- "GIVING YOU THE BENEFIT"—Pebbles—MCA—L.A. Reid, Babyface—(Co-writer L.A. Reid—Kear, BMI/Sony Epic/Solar, BMI)
- "I DON'T FEEL MUCH LIKE CRYING"—Randy Crawford—Warner Bros.—R. Millar—(Co-writer Babyface—Kermy, BMI/Hip Trip, BMI)

## THE TOP R&B SONGWRITERS OF THE YEAR

This is a recap chart of the top Hot R&B Songwriters during the eligibility period of March 31, 1990 to March 23, 1991. The list was compiled according to chart position and the number of weeks each song spent on the Hot R&B chart. If a song has more than one songwriter, the points accumulated for each song are equally divided among co-writers. The order in which information appears is **SONGWRITER**—"SONG TITLE"—*recording artist*—*label*—*producer*—(co-writer—*publisher*, performing rights organization).

- ford—Warner Bros.—R. Millar—(Co-writer L.A. Reid—Kermy, BMI/Hip Trip, BMI)
- g. "I'M YOUR BABY TONIGHT"—Whitney Houston—Arista—L.A. Reid, Babyface—(Co-writer L.A. Reid—Kear, BMI/Sony Epic/Solar, BMI)
- h. "LOVE MAKES THINGS HAPPEN"—Pebbles—MCA—L.A. Reid, Babyface—(Co-writer L.A. Reid—Kear, BMI/Sony Epic/Solar, BMI)
- i. "MY KINDA GIRL"—Babyface—Solar—L.A. Reid, Babyface—(Co-writers L.A. Reid, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Greenshirt, BMI)
- j. "MY, MY, MY"—Johnny Gill—Motown—L.A. Reid, Babyface—(Co-writer Daryl Simmons—Sony Epic/Solar, BMI/Kear, BMI/Greenshirt, BMI)
- k. "MY, MY, MY"—Gerald Albright—Atlantic—Gerald Albright—(Co-writer Daryl Simmons—Sony Epic/Solar, BMI/Kear, BMI/Greenshirt, BMI)
- l. "READY OR NOT"—After 7—Virgin—L.A. Reid, Babyface—(Co-writer L.A. Reid—Sony Epic/Solar, BMI/Kear, BMI)
- m. "WHIP APPEAL"—Babyface—Solar—L.A. Reid, Babyface—(Co-writer Pebbles—Sony Epic/Solar, BMI/Kear, BMI/Jenn-A-Bug, ASCAP)

### 2. ANTONIO "L.A." REID

- "BACKYARD"—Pebbles (with Salt-N-Pepa)—MCA—L.A. Reid, Babyface—(Co-writers Babyface, Salt—Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP)
- "CAN'T STOP"—After 7—Virgin—L.A. Reid, Babyface—(Co-writer Babyface—Hip Trip, BMI/Kear, BMI)
- "DON'T WEAR IT OUT"—Mary Davis—Tabu—L.A. Reid, Babyface—(Co-writers Babyface, D. Bristol—Hip Trip, BMI/Hip Chic, BMI/Kear, BMI)
- "FAIRWEATHER FRIEND"—Johnny Gill—Motown—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Kear, BMI/Sony Epic/Solar, BMI/Greenshirt, BMI)
- "GIVING YOU THE BENEFIT"—Pebbles—MCA—L.A. Reid, Babyface—(Co-writer Babyface—Kear, BMI/Sony Epic/Solar, BMI)
- "I DON'T FEEL MUCH LIKE CRYING"—Randy Crawford—Warner Bros.—R. Millar—(Co-writer Babyface—Kermy, BMI/Hip Trip, BMI)
- g. "I'M YOUR BABY TONIGHT"—Whitney Houston—Arista—L.A. Reid, Babyface—(Co-writer Babyface—Kear, BMI/Sony Epic/Solar, BMI)
- h. "LOVE MAKES THINGS HAPPEN"—Pebbles—MCA—L.A. Reid, Babyface—(Co-writer Babyface—Kear, BMI/Sony Epic/Solar, BMI)
- i. "MY KINDA GIRL"—Babyface—Solar—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Greenshirt, BMI)
- j. "MY ONLY WOMAN"—After 7—Virgin—Derock, Kayo—(Co-writers Daryl Simmons, Kayo—Sony Epic/Solar, BMI/Kear, BMI/Greenshirt, BMI)
- k. "READY OR NOT"—After 7—Virgin—L.A. Reid, Babyface—(Co-writer Babyface—Sony Epic/Solar, BMI/Kear, BMI)
- l. "STONE COLD GENTLEMAN"—Ralph Tresvant—MCA—Daryl Simmons, Kayo—(Co-writers Daryl Simmons, Kayo, L. Johnson—Greenshirt, BMI/Kear, BMI/

(Continued on page MP-18)



Teddy Riley



Keith Sweat



Angela Winbush

M.C. Hammer

Denzil Foster & Thomas McElroy





# YOU CAN TELL A LOT ABOUT ASCAP BOARD MEMBERS BY THEIR DESKS.



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Paul Overstreet

**A**lthough six of this year's Top Country Songwriters double as recording artists, they're bucking the pop/R&B trend of also producing their own tunes. In fact, of all the charted singles listed below, only one cut—Paul Overstreet's "Heroes"—was produced by the writer.

Leading the pack is rising star Clint Black. Black has had several remarkable years on the charts. His debut album "Killin' Time" is certified double-platinum, and was Billboard's year-end No. 1 country album. "Nobody's Home" took top country singles honors. His company Howlin' Hits was the year's No. 3 country singles publisher. He also was 1990's No. 4 Country Artist, No. 2 Country Singles Artist, and No. 5 Country Album Artist.

Black's sophomore album "Put Yourself In My Shoes" has already reached platinum status, with the single "Loving Blind" a recent chart-topper. All of Black's charted writing efforts were self-recorded, and produced by James Stroud and/or Mark Wright.

Don Schlitz, who was last year's top writer, comes in at No. 4 this year. Eight different artists recorded his songs, including heavy hitters Randy Travis, the Judds, and Kathy Mattea. Overstreet, who frequently writes with Schlitz, places No. 7 on the list, dropping from No. 2 last year. The only other writer who made the chart both this year and last is Paul Kennerley, who maintains the fifth position.

He hasn't yet had a self-produced charted hit, but nonetheless, Mike Reid (No. 3) would have to be considered the most multi-talented writer on the list. The one-time All-American football player at Penn State and star defensive tackle with the Cincinnati Bengals, Reid hung up his cleats at the height of his athletic career and moved to Nashville in 1980 to pursue his musical dreams.

An occasional guest pianist with the Cincinnati Symphony Orchestra while with the Bengals, Reid quickly adapted to the Music City style and via a string of Ronnie Milsap hits, among others, soon became a staple on stage at ASCAP award ceremonies. Now Reid has progressed to a recording career with Columbia, with a top 30 album ("Turning For Home") and a recent chart-topper ("Walk On Faith,") co-written by Allen Shamblin (No. 10).

Hugh Prestwood (No. 2) has also enjoyed an atypical country career. An El Paso native, Prestwood now lives on Long Island and teaches at the New School in Manhattan. He writes for Careers, BMI, which was Billboard's year-end No. 1 Country Singles Publisher.

Two promising singer/songwriters make the list. Vince Gill (No. 8) won a Grammy for best country vocal performance, male for "When I Call Your Name." Alan Jackson (No. 6) was No. 3 on Billboard's year-end new artist chart.

The sole female heralded on this year's chart is Beth Nielsen Chapman (No. 9). She had singles cut by Willie Nelson, Don Williams, and Lorie Morgan. A recording artist for Reprise, Chapman currently has a rising tune "Walk My Way" on the Hot Adult Contemporary chart.

### 1 CLINT BLACK

- "LOVING BLIND"—Clint Black—RCA—James Stroud—(Howlin' Hits, ASCAP)
- "NOBODY'S HOME"—Clint Black—RCA—James Stroud, Mark Wright—(Howlin' Hits, ASCAP)
- "NOTHING'S NEWS"—Clint Black—RCA—James Stroud, Mark Wright—(Howlin' Hits, ASCAP)



Paul Kennerley

## THE TOP COUNTRY SONGWRITERS OF THE YEAR

This is a recap chart of the top Hot Country Songwriters during the eligibility period of March 31, 1990 to March 23, 1991. The list was compiled according to chart position and the number of weeks each song spent on the Hot Country Singles & Tracks chart. If a song has more than one songwriter, the points accumulated for each song are equally divided among co-writers. The order in which information appears is **SONGWRITER**—"SONG TITLE"—*recording artist*—*label*—*producer*—(co-writer—*publisher*, performing rights organization).

Mike Reid



Beth Nielsen Chapman



Don Schlitz



- "PUT YOURSELF IN MY SHOES"—Clint Black—RCA—James Stroud—(Co-writers Hayden Nicholas, Shake Russell—Howlin' Hits, ASCAP/Red Brazos, BMI)
- "WALKIN' AWAY"—Clint Black—RCA—James Stroud, Mark Wright—(Co-writers Hayden Nicholas, Dick Gay—Howlin' Hits, ASCAP)

### 2. HUGH PRESTWOOD

- "FEED THIS FIRE"—Anne Murray—Capitol—Jerry Crutchfield—(Careers, BMI)
- "GHOST IN THIS HOUSE"—Shenandoah—Columbia—Rick Hall, Robert Byrne—(Careers, BMI)
- "HARD ROCK BOTTOM OF YOUR HEART"—Randy Travis—Warner Bros.—Kyle Lehnig—(Careers, BMI)
- "UNDER THE GUN"—Suzy Bogguss—Capitol—Jimmy Bowen, Suzy Bogguss—(Hugh Prestwood, BMI/Careers, BMI)

### 3. MIKE REID

- "BORN TO BE BLUE"—The Judds—Curb/RCA—Brent Maher—(Co-writers Brent Maher, M. David—Almo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, ASCAP)
- "FOREVER'S AS FAR AS I'LL GO"—Alabama—RCA—Josh Leo, Larry M. Lee, Alabama—(Almo, ASCAP/Brio Blues, ASCAP)
- "HE TALKS TO ME"—Lorrie Morgan—RCA—Barry Beckett—(Co-writer Rory Michael Bourke—Lodge Hall, ASCAP/R.M.B., ASCAP)
- "KNOWIN' YOU WERE LEAVIN'"—Les Taylor—Epic—Pat McMakin—(Co-writer Tommy Rocco—Lodge Hall, ASCAP/PolyGram Int'l, ASCAP)
- "THERE YOU ARE"—Willie Nelson—Columbia—Fred Foster—(Co-writer Kye Fleming—Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI)
- "WALK ON FAITH"—Mike Reid—Columbia—Steve Buckingham—(Co-writer Allen Shamblin—Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP)

### 4. DON SCHLITZ

- "THE BATTLE HYMN OF LOVE"—Kathy Mattea & Tim O'Brien—Mercury—Allen Reynolds—(Co-writer Paul Overstreet—(MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI)
- "DADDY'S COME AROUND"—Paul Overstreet—RCA—Brown Bannister—(Co-writer Paul Overstreet—Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
- "GUARDIAN ANGELS"—The Judds—Curb/RCA—Brent Maher—(Co-writers Naomi Judd, John Jarvis—Kentucky Sweetheart, BMI/Plugged In, BMI/Bug, BMI/Don Schlitz, ASCAP/Almo, ASCAP/)
- "HEROES AND FRIENDS"—Randy Travis—Warner Bros.—Kyle Lehnig—(Co-writer Randy Travis—Sometimes You Win, ASCAP/All Nations, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)
- "I COULD BE PERSUADED"—The Bellamy Brothers—MCA/Curb—Emory Gordy, Jr.—(Co-writers David Bellamy, Howard Bellamy—Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)
- "I WATCHED IT ALL (ON MY RADIO)"—Lionel Cartwright—MCA—Stuart Smith, Tony Brown—(Co-writer Lionel Cartwright—Silverline, BMI/Long Run, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
- "MY ARMS STAY OPEN ALL NIGHT"—Tanya Tucker—Capitol—Jerry Crutchfield—(Co-writer Paul Overstreet—Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
- "RICHEST MAN ON EARTH"—Paul Overstreet—RCA—

(Continued on page MP-24)

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**LORRIE MORGAN**

**BETTE MIDLER**

**WILLIE NELSON**

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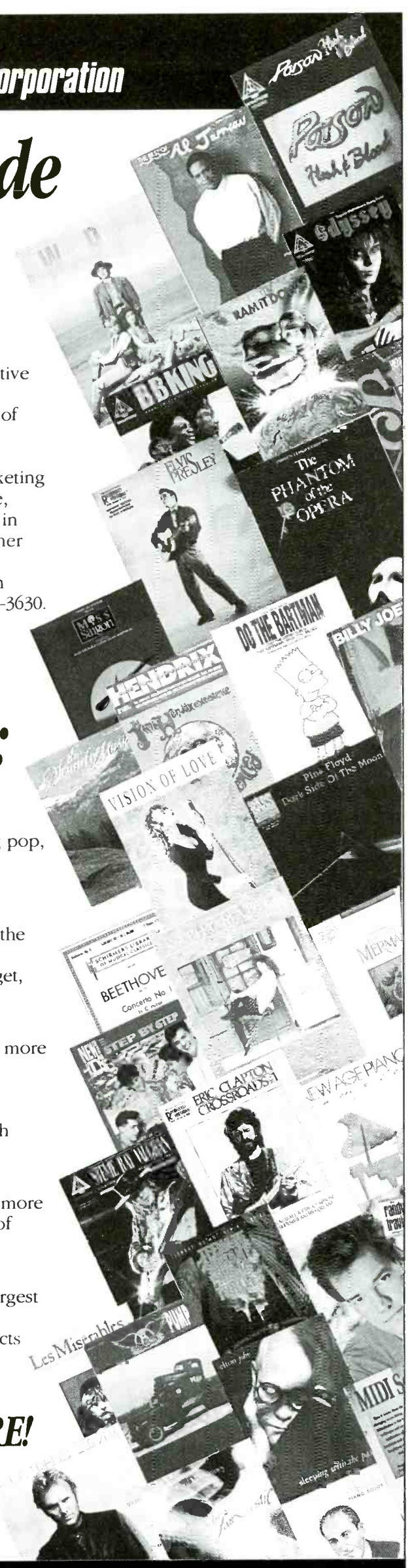
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## EUROPEAN PUBLISHERS

(Continued from page MP-4)

Ralph Peer II, president of Peer Music and of the IFMP, comments that no direct evidence has yet emerged that central licensing has benefitted music publishers and composers. There is also some concern over the style of agreements being made and that societies representing publishers and composers might become in any way beholden to any record groups. He adds: "The jury is still out on central licensing as being a benefit or otherwise."

Jan Corbet, director general of the Belgian SABAM society, notes that it formerly had a central licensing arrangement with BMG Ariola for a three-year period in the EC countries, but the record group has now transferred its arrangement to GEMA.

"We had some talks with EMI a year ago, but nothing has transpired," Corbett discloses. "There are obvious management advantages for publishers and writers in central licensing. They go through one collecting society instead of several and pay one fee only. I think it's inevitable that there will be just one central licensing organization for Europe, probably BIEM."

Harmonization of musical tastes within the EC seems even more remote than licensing and copyright arrangements. Argen Witte of EMI Music Publishing Benelux believes the one common favorite—Anglo-American repertoire—will continue to dominate sales and interest. "But

**'I don't think STEMRA or GEMA becoming the sole licensing agent would work and isn't advisable. A structure has to be set up to guard the interests of publishers and authors as well as those of the record companies. Maybe BIEM as a central licensing authority could be good if it comes up with the right formula respecting publisher and writer interests.'**

**PAUL BERRY**

publishers should give as much support and promotion to local repertoire as possible," he says.

Rolf Budde expects cultural differences within the EC to remain as they are, and identifies the main priority as the establishment of a common economic market. Halit Uman cannot envisage record companies neglecting universally popular Anglo-American artists such as Michael Jackson, Madonna and Phil Collins in order to promote local acts and repertoire. ICMP's Paul Berry doesn't regard the removal of such differences as a good idea. "The strength of Europe is the diversity of ideas and music," he points out.

Jonathan Simon of Really Useful Music and president of the U.K. Music Publishers' Assn. (MPA) says that the cultural differences in the EC will make individual national collection societies more necessary than a pan-European one, and asks how such a latter development would be incorporated and managed.

"There are enough differences of opinion already about how the various European societies should be run," Simon points out. "I can't imagine differing tastes and cultural ideas ever being harmonized within the Community. The British and French have begged to differ and loathed each other for the most part for centuries, and I think that's the way it's intended to be."

"Why else did God put a channel of water between us?"

# Ain't Nothing Like The Real Thing

## FILMS

**Goodfellas**  
Playboy

**Sleeping With the Enemy**  
My Girl

**Five Heartbeats**  
It's The Same Old Song  
Shake Me Wake Me  
(When It's Over)

**Jungle Fever**  
Living For the City

**New Jack City**  
Living for the City

**Queen's Logic**  
Let's Get It On

**Crooked Hearts**  
Ooo Baby Baby

**Listen Up - Live's of Quincy Jones**  
Betcha' Wouldn't Hurt Me

**Look Who's Talking Too**  
Please Mr. Postman

**Thelma & Louise**  
The Way You Do the  
Things You Do

**Father of the Bride**  
My Girl

**Air America**  
Baby I Need Your Loving  
Get Ready

**Jacobs Ladder**  
Please Mr. Postman  
What's Going On  
Lady Marmalade

**Mermaids**  
You've Really Got a Hold On Me  
Stubborn Kind of Fellow

**Misery**  
Shotgun

**Mo' Better Blues**  
Ain't No Mountain High Enough

**My Blue Heaven**  
I Can't Help Myself  
(Sugar Pie, Honey Bunch)

**Side Out**  
Breaking In a Wild Heart

**Superstar**  
You Keep Me Hangin' On

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## FILMS cont'd

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Devil With the Blue Dress

**Madhouse**  
Bernadette

**Coup de Ville**  
Ooo Baby Baby  
Since I Lost My Baby

**True Love**  
When You Gonna Give Me Your Love  
Whole Wide World

**Rolling Stone Retrospective**  
You've Really Got a Hold On Me

## COMMERCIALS

**AT&T 800 Service**  
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**Sony Digital Audio**  
Mercy Mercy Me (The Ecology)

**Calif. Raisin Advisory Board**  
I Heard It Through  
the Grapevine

**Pearle Vision Eye Care**  
The Way You Do the  
Things You Do

**Pepsi Bottlers**  
It Takes Two  
**Pizza Hut**

Do You Love Me  
Money (That's What I Want)

**Clothestime**  
Shop Around

**American Express**  
My Girl

**Kentucky Fried Chicken**  
Beauty's Only Skin Deep

**British Knights**  
U Can't Touch This

**Pepsi**  
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**Hardees**  
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The Tracks of My Tears  
Papa Was a Rolling Stone

**China Beach**  
You Keep Me Hangin' On  
Baby I Need Your Loving

**Tiny Toon Adventure**  
Money (That's What I Want)

**Perfect Strangers**  
Ain't No Mountain High Enough

**Quantum Leap**  
Dancing In the Street  
I Can't Help Myself  
(Sugar Pie, Honey Bunch)

**Night Court**  
It Takes Two

**Head of the Class**  
Love Child  
Baby Love

**Growing Pains**  
Stop! In the Name of Love  
Money (That's What I Want)

**Midnight Caller**  
I Heard It Through the Grapevine

**Family Matters**  
Super Freak  
U Can't Touch This  
Do You Love Me

**Life Goes On**  
Stop! In the Name of Love  
Just My Imagination  
(Running Away With Me)

**In Living Color**  
Super Freak  
For Once In My Life  
Stop! In the Name of Love

**Thirtysomething**  
You're All I Need to Get By

**Amen**  
Reach Out and  
Touch (Somebody's Hand)  
Stop! In the Name of Love

**The Cosby Show**  
Wholy Holy  
I'll Be There

**A Different World**  
What's Going On  
I Second That Emotion

## COMMERCIALS cont'd

**Maryland State Lottery**  
Get Ready  
The Way You Do the Things You Do

**Dentyne Gum**  
I Can't Help Myself  
(Sugar Pie, Honey Bunch)

**Coca Cola/Mattel**  
Money (That's What I Want)

**Publisher's Clearing House**  
Money (That's What I Want)

**Pledge Duster**  
You've Really Got a Hold On Me

**Molson Beer**  
Do You Love Me

**General Foods**  
I Heard It Through  
the Grapevine

**Rainier Beer**  
It Takes Two

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Ain't No Mountain High Enough

## PRIME TIME TELEVISION

**Tales From The Crypt**  
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(Running Away With Me)

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Money (That's What I Want)

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My Girl  
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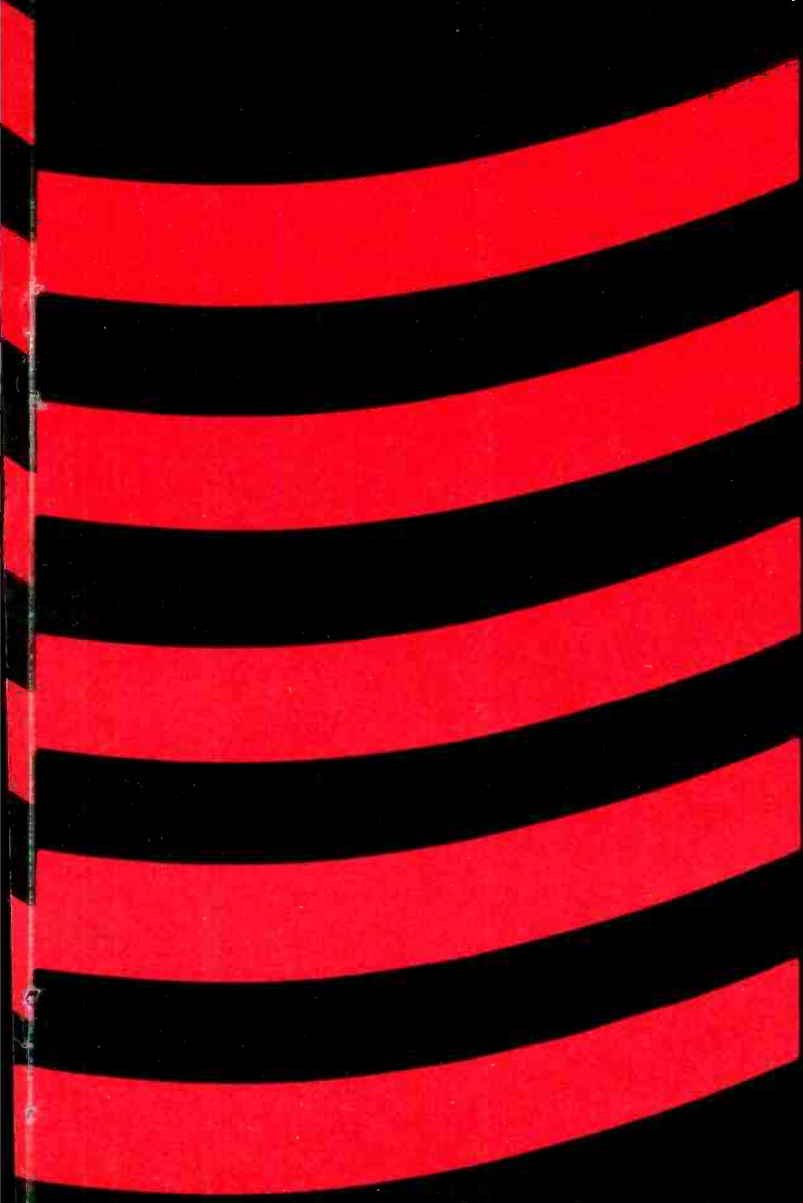
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WAS (NOT WAS)

LA POSSE MICK LEESON/PETER VALE OLIVER LEIBER  
 TONY LEMANS JON LIND LOVE ON ICE STAN LYNCH  
 KRISTY MAC COLL STEPHEN MARLEY SIMON MAY ANDY MC COY

ARNOLD MC CULLER  
 MOCK TURTLE'S MONEY  
 ANTHONY MORE  
 ALISON MOYER



SIMPLE MINDS



JANE'S ADDICTION

METALBLADE RITA MITSOUKO  
 MANO NEGRA MOMMA STUD  
 GARY MOORE PATRICK MOTEN  
 MY SISTER'S MACHINE

NEVERLAND NINEDEN MUSIC (CLASH) NIRVANA RICK NOWELS THE ODDS  
 PAUL O'DUFFY O.M.D. DONNY OSMOND  
 JIM PETERIK PET SHOP BCYS PIRANHA BROS  
 POP TARTS DEREK POWER PROPAGANDA  
 QUEEN MOTHER RAGE



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REDHEAD KINGPIN

SHIP OF FOOLS ELLEN SHIPLEY SIMPLE MINDS  
 PETE SINFIELD JIMMY SOMMERVILLE SOMETHING HAPPENS  
 SOUL II SOUL MAD MUSIC SOUTHGANG SPARKS  
 SQUEEZE JIM STEINMAN JERMAINE STEWART

SUGARCUBES HENRY LEE SUMMER SWING OUT SISTER  
 DANNY TATE GARY TAYLOR TEARS FOR FEARS



RYUICHI SAKAMOTO

TEXAS THEY EAT THEIR OWN TITANIC LOVE AFFAIR  
 TOO MUCH JOY T'PAU VOICE OF THE BEEHIVE VOODOO CATS  
 WARRANT WAS (NOT WAS) WENDY & LISA WILLIAMS BROTHERS  
 ALLEE WILLIS WINGER WITNESS ELLIOT WOLFF  
 BILL WRAY XTC SYDNEY YOUNGBLOOD YOUSOU N'DOUR

ica

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## TOP POP SONGWRITERS

(Continued from page MP-6)

- c. "GIVING YOU THE BENEFIT"—Pebbles—MCA—L.A. Reid, Babyface—(Co-writer Babyface—Kear, BMI/Sony Epic/Solar, BMI)
- d. "HEAT OF THE MOMENT"—After 7—Virgin—L.A. Reid, Babyface—(Co-writer Babyface—Hip Trip, BMI/Kear, BMI)
- e. "I'M YOUR BABY TONIGHT"—Whitney Houston—Arista—L.A. Reid, Babyface—(Co-writer Babyface—Kear, BMI/Sony Epic/Solar, BMI)
- f. "LOVE MAKES THINGS HAPPEN"—Pebbles—MCA—L.A. Reid, Babyface—(Co-writer Babyface—Kear, BMI/Sony Epic/Solar, BMI)
- g. "MY KINDA GIRL"—Babyface—Solar—L.A. Reid, Babyface—(Co-writers Babyface, Daryl Simmons—Hip Trip, BMI/Kear, BMI/Greenskirt, BMI)
- h. "READY OR NOT"—After 7—Virgin—L.A. Reid, Babyface—(Co-writer Babyface—Sony Epic/Solar, BMI/Kear, BMI)
- i. "STONE COLD GENTLEMAN"—Ralph Tresvant—MCA—Daryl Simmons, Kayo—(Co-writers Daryl Simmons, Kayo, L. Johnson—Greenskirt, BMI/Kear, BMI/Sony Epic/Solar, BMI/MCA, ASCAP)

### 5. TERRY LEWIS & JIMMY "JAM" HARRIS III

- a. "ALL TRUE MAN"—Alexander O'Neal—Tabu—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP/Avant Garde, ASCAP)
- b. "ALRIGHT"—Janet Jackson—A&M—Jimmy Jam, Terry Lewis—(Co-writer Janet Jackson—Black Ice, BMI/Flyte Tyme, ASCAP)
- c. "COME BACK TO ME"—Janet Jackson—A&M—Jimmy Jam, Terry Lewis—(Co-writer Janet Jackson—Black Ice, ASCAP)
- d. "DUB BE GOOD TO ME"—Beats International—Elektra—Norman Cook—(Co-writer Norman Cook—Go! Discs, ASCAP)
- e. "ESCAPADE"—Janet Jackson—A&M—Jimmy Jam, Terry Lewis—(Co-writer Janet Jackson—Black Ice, BMI/Flyte Tyme, ASCAP)
- f. "LOVE WILL NEVER DO (WITHOUT YOU)"—Janet Jackson—A&M—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP)
- g. "RUB YOU THE RIGHT WAY"—Johnny Gill—Motown—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP)
- h. "SENSITIVITY"—Ralph Tresvant—MCA—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP)
- i. "WRAP MY BODY TIGHT"—Johnny Gill—Motown—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP)

### 6. PHIL COLLINS

- a. "DO YOU REMEMBER?"—Phil Collins—Atlantic—Phil Collins, Hugh Padgham—(Philip Collins, PRS/Hit And Run, ASCAP/Hidden Pun, BMI)
  - b. "HANG IN LONG ENOUGH"—Phil Collins—Atlantic—Phil Collins, Hugh Padgham—(Philip Collins, PRS/Hit And Run, ASCAP)
  - c. "I WISH IT WOULD RAIN DOWN"—Phil Collins—Atlantic—Phil Collins, Hugh Padgham—(Hit And Run, ASCAP/
- (Continued on page MP-20)



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## TOP R&B SONGWRITERS

(Continued from page MP-8)

Sony Epic/Solar, BMI/MCA, ASCAP)

- m. "THING CALLED LOVE"—*The Boys*—*Motown*—Daryl Simmons, K. Roberson—(Co-writers Daryl Simmons, K. Roberson—Greenskirt, BMI/Kear, BMI/Sony Epic/Solar, BMI)

### 3. TERRY LEWIS & JIMMY "JAM" HARRIS

- a. "ALL TRUE MAN"—*Alexander O'Neal*—*Tabu*—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP/Avant Garde, ASCAP)  
b. "ALRIGHT"—*Janet Jackson*—*A&M*—Jimmy Jam, Terry Lewis—(Co-writer Janet Jackson—Black Ice, BMI/Flyte Tyme, ASCAP)  
c. "COME BACK TO ME"—*Janet Jackson*—*A&M*—Jimmy Jam, Terry Lewis—(Co-writer Janet Jackson—Black Ice, ASCAP)  
d. "DUB BE GOOD TO ME"—*Beats International*—*Elektra*—Norman Cook—(Co-writer Norman Cook—Go! Discs, ASCAP)  
e. "ESCAPADE"—*Janet Jackson*—*A&M*—Jimmy Jam, Terry Lewis—(Co-writer Janet Jackson—Black Ice, BMI/Flyte Tyme, ASCAP)  
f. "LOVE WILL NEVER DO (WITHOUT YOU)"—*Janet Jackson*—*A&M*—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP)  
g. "RUB YOU THE RIGHT WAY"—*Johnny Gill*—*Motown*—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP)  
h. "SENSITIVITY"—*Ralph Tresvant*—*MCA*—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP)  
i. "WRAP MY BODY TIGHT"—*Johnny Gill*—*Motown*—Jimmy Jam, Terry Lewis—(Flyte Tyme, ASCAP)

### 4. PRINCE

- a. "MELODY COOL"—*Mavis Staples*—*Paisley Park*—Prince—(Controversy, ASCAP/WB, ASCAP)  
b. "NEW POWER GENERATION"—*Prince*—*Paisley Park*—Prince—(Controversy, ASCAP/WB, ASCAP)  
c. "PRAY"—*M.C. Hammer*—*Capitol*—M.C. Hammer—(Co-writer M.C. Hammer—Controversy, ASCAP/WB, ASCAP/Bust-It, BMI)  
d. "ROUND AND ROUND"—*Tevin Campbell*—*Paisley Park*—Prince—(Controversy, ASCAP/WB, ASCAP)  
e. "THE SEX OF IT"—*Kid Creole & The Coconuts*—*Columbia*—August Darnell—(Controversy, ASCAP/WB, ASCAP)  
f. "THIEVES IN THE TEMPLE"—*Prince*—*Paisley Park*—Prince—(Controversy, ASCAP/WB, ASCAP)

### 5. M.C. HAMMER

- a. "FOR THE LOVE OF YOU"—*Earth, Wind & Fire*—*Columbia*—Maurice White—(Co-writers Maurice White, Robert Brookins, Stephanie Mills—Sony, ASCAP/Maurice White, ASCAP/MCA, ASCAP/Sac-Boy, ASCAP/Starlight, ASCAP/Bust-It, BMI)  
b. "HAVE YOU SEEN HER"—*M.C. Hammer*—*Capitol*—M.C. Hammer—(Co-writers Eugene Record, B. Aclin—Unichappell, BMI/Bust-It, BMI)  
c. "HELP SAVE THE CHILDREN"—*M.C. Hammer*—*Capitol*—M.C. Hammer—(Co-writer Marvin Gaye—Jobete, ASCAP/Bust-It, BMI)  
d. "HERE COMES THE HAMMER"—*M.C. Hammer*—*Capitol*—M.C. Hammer—(Bust-It, BMI)  
e. "JUICY GOTCHA CRAZY"—*Oaktown's 3-5-7*—*Capitol*—M.C. Hammer—(Bust-It, BMI)  
f. "LOVE ME JUST FOR ME"—*Special Generation*—*Bust It*—Felton Pilate, James Earley—(Co-writers Special Generation, Felton Pilate—Bust-It, BMI/Felstar, BMI/American League, BMI)  
g. "PRAY"—*M.C. Hammer*—*Capitol*—M.C. Hammer—(Co-writer Prince—Controversy, ASCAP/WB, ASCAP/Bust-It, BMI)  
h. "U CAN'T TOUCH THIS"—*M.C. Hammer*—*Capitol*—M.C. Hammer—(Co-writers Rick James, Alonzo Miller—Jobete, ASCAP/Stone City, ASCAP/Stone Diamond, BMI/Bust-It, BMI)  
i. "WANNA BE THE MAN"—*Earth, Wind & Fire*—*Columbia*—Maurice White—(Co-writers Maurice White, V. White, Sheldon Reynolds, Kay Lynette Patterson—Sony, ASCAP/Maurice White, ASCAP/Vershell, ASCAP/Reyshell, BMI/Bust-It, BMI/Karranova,

ASCAP)

- j. "WE LIKE IT"—*Oaktown's 3-5-7*—*Capitol*—M.C. Hammer—(Bust-It, BMI)

### 6. TEDDY RILEY

- a. "CAN WE TRY AGAIN"—*Glenn Jones*—*Jive*—Teddy Riley—(Co-writer Glenn Jones—Luella, ASCAP/WB, ASCAP/Zomba, ASCAP)  
b. "A FRIEND"—*The Winans*—*Qwest*—Teddy Riley, B. Bell—(Co-writers B. Bell, T. Lucas—Donril, ASCAP/Zomba, ASCAP)  
c. "HAVE YOU GOT WHAT IT TAKES"—*Starpoint, Elektra*—Teddy Riley, Gene Griffin—(Co-writer T. Lucas—Zomba, ASCAP/Cal-Gene, BMI/Virgin Songs, BMI)  
d. "I JUST CAN'T HANDLE IT"—*Hi-Five*—*Jive*—Teddy Riley—(Co-writer B. Bell—Zomba, ASCAP/Mom And Dad, ASCAP)  
e. "I LIKE THE WAY (THE KISSING GAME)"—*Hi-Five*—*Jive*—Teddy Riley—(Co-writers B. Bell, D. Way—Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP)  
f. "I LOVE THE WAY YOU LOVE ME"—*Nayobe*—*WTG*—Teddy Riley—(Co-writer T. Lucas—Donril, ASCAP/Zomba, ASCAP/Go Left, ASCAP)  
g. "IT'S TIME"—*The Winans*—*Qwest*—Teddy Riley, B. Bell—(Co-writers Marvin Winans, C. Winans, B. Bell—Marvin L. Winans, ASCAP/For Our Children, ASCAP/Donril, ASCAP/Zomba, ASCAP)  
h. "I WANNA GET WITH U"—*Guy*—*Uptown*—Teddy Riley—(Co-writers A. Hall, A. Davidson—Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP)  
i. "I WANT YOU—YOU WANT ME"—*Starpoint*—*Elektra*—Teddy Riley, Gene Griffin—(Co-writer T. Lucas—Cal-Gene, BMI/Virgin Songs, BMI/Donril, ASCAP/Zomba, ASCAP)  
j. "LET'S CHILL"—*Guy*—*Uptown*—Teddy Riley—(Co-writers B. Bell, Keith Sweat—Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP)  
k. "MAKE IT LAST FOREVER"—*Paul Jackson, Jr.*—*Atlantic*—C. Mims, Paul Jackson, Jr.—(Co-writer Keith Sweat—WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)  
l. "REAL LOVE"—*Stephanie Mills*—*MCA*—Gene Griffin—(Co-writer T. Lucas—Zomba, ASCAP/Virgin Songs, BMI)

### 7. DENZIL FOSTER & THOMAS MCELROY

- a. "AROUND THE WORLD IN 80 DAYS"—*Foster/McElroy*—*Atlantic*—Denzil Foster, Thomas McElroy—(Two Tuff-Enuff, BMI)  
b. "BLACK PARADISE"—*Samuelle*—*Atlantic*—Thomas McElroy, Denzil Foster—(Two Tuff-Enuff, BMI/Irving, ASCAP)  
c. "BODY TALK"—*Sharon Bryant*—*Wing*—Thomas McElroy, Denzil Foster—(Co-writers Sharon Bryant, R. Gallwey—On My Own, ASCAP/Pri, ASCAP/Two Tuff-Enuff, BMI)  
d. "HOLD ON"—*En Vogue*—*Atlantic*—Thomas McElroy, Denzil Foster—(Co-writer En Vogue—Two Tuff-Enuff, BMI/Irving, BMI)  
e. "LIES"—*En Vogue*—*Atlantic*—Thomas McElroy, Denzil Foster—(Co-writers En Vogue, K. Shaheed—Two Tuff-Enuff, BMI/Irving, BMI)  
f. "SO YOU LIKE WHAT YOU SEE"—*Samuelle*—*Atlantic*—Thomas McElroy, Denzil Foster—(Co-writer Samuelle—Two Tuff-Enuff, BMI/Irving, ASCAP)  
g. "YOU DON'T HAVE TO WORRY"—*En Vogue*—*Atlantic*—Thomas McElroy, Denzil Foster—(Two Tuff-Enuff, BMI/Irving, BMI)

### 8. ANGELA WINBUSH

- a. "BABY DON'T CRY"—*Lalah Hathaway*—*Virgin*—Angela Winbush—(Angel Notes, ASCAP/Warner-Tamerlane, BMI)  
b. "LAY YOUR TROUBLES DOWN"—*Angela Winbush & Ronald Isley*—*Mercury*—Angela Winbush—(Angel Notes, ASCAP/WB, ASCAP)  
c. "NO MORE TEARS"—*Angela Winbush*—*Mercury*—Angela Winbush—(WB, ASCAP/Angel Notes, ASCAP)  
d. "ONE OF A KIND"—*The Isley Brothers Featuring Ronald Isley*—*Warner Bros.*—Angela Winbush, Isley Brothers—(Angel Notes, ASCAP/WB, ASCAP)  
e. "PLEASE BRING YOUR LOVE BACK"—*Angela Winbush*—*Mercury*—Angela Winbush—(Angel Notes, ASCAP/WB, ASCAP)

(Continued on page MP-20)



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(Jeff Barry/Ellie Greenwich/  
Phil Spector)

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NEW YORK CITY**  
(John Taylor/George Davis)

**CABARET**  
(John Kander/Fred Ebb)

**CELEBRATE**  
(Garry Bonner/Alan Gordon)

**CHANTILLY LACE**  
(J.P. Richardson)

**CHAPEL OF LOVE**  
(Jeff Barry/Ellie Greenwich/  
Phil Spector)

**CHARLIE BROWN**  
(Jerry Leiber/Mike Stoller)

**(THEY LONG TO BE)  
CLOSE TO YOU**  
(Hal David/Burt Bacharach)

**COME IN FROM THE RAIN**  
(Carole Bayer-Sager/  
Melissa Manchester)

**COOL JERK**  
(Donald Storboll)

**DA DOO RON RON**  
(Jeff Barry/Ellie Greenwich/  
Phil Spector)

**DAY BY DAY**  
(Stephen Schwartz/  
John-Michael Tebelak)

**DAYDREAM**  
(John Sebastian)

**DO WAH DIDDY DIDDY**  
(Jeff Barry/Ellie Greenwich)

**DO YOU BELIEVE IN MAGIC?**  
(John Sebastian)

**DREAM LOVER**  
(Bobby Darin)

**EVERYBODY PLAYS THE FOOL**  
(Rudy Clark/Kenny Williams/  
J.R. Bailey)

**EVERY DAY  
(I HAVE THE BLUES)**  
(Peter Chatman)

**EVERYTHING OLD  
IS NEW AGAIN**  
(Carole Bayer-Sager/Peter Allen)

**FEVER**  
(John Davenport/Eddie Cooley)

**FIDDLER ON THE ROOF**  
(Sheldon Harnick/Jerry Bock)

**GO NOW!**  
(Larry Banks/Milton Bennett)

**GOOD LOVIN'**  
(Rudy Clark/Arthur Resnick)

**GOOD ROCKIN' TONIGHT**  
(Roy Brown)

**HANKY PANKY**  
(Jeff Barry/Ellie Greenwich)

**HAPPY TOGETHER**  
(Garry Bonner/Alan Gordon)

**IF I WERE A CARPENTER**  
(Tim Hardin)

**I GOT YOU (I FEEL GOOD)**  
(James Brown)

**I'M A WOMAN**  
(Jerry Leiber/Mike Stoller)

**IS THAT ALL THERE IS?**  
(Jerry Leiber/Mike Stoller)

**IT'S JUST A MATTER OF TIME**  
(Clyde Otis/Brook Benton/  
Belford Hendricks)

**JACKSON**  
(Jerry Leiber/Billy Edd Wheeler)

**JAILHOUSE ROCK**  
(Jerry Leiber/Mike Stoller)

**KANSAS CITY**  
(Jerry Leiber/Mike Stoller)

**THE KEY'S IN THE MAILBOX**  
(Harlan Howard)

**LAST KISS**  
(Wayne Cochran)

**LOVE POTION #9**  
(Jerry Leiber/Mike Stoller)

**A LOVER'S QUESTION**  
(Brook Benton/Jimmy Williams)

**MIDNIGHT BLUE**  
(Carole Bayer-Sager/  
Melissa Manchester)

**NASHVILLE CATS**  
(John Sebastian)

**PLEASE COME HOME  
FOR CHRISTMAS**  
(Gene Redd/Charles Brown)

**POISON IVY**  
(Jerry Leiber/Mike Stoller)

**RUBY BABY**  
(Jerry Leiber/Mike Stoller)

**SEA OF LOVE**  
(George Khoury/Philip Baptiste)

**SEARCHIN'**  
(Jerry Leiber/Mike Stoller)

**THE SHOOP SHOOP SONG  
(IT'S IN HIS KISS)**  
(Rudy Clark)

**SIXTY MINUTE MAN**  
(William Ward)

**SPANISH HARLEM**  
(Jerry Leiber/Phil Spector)

**SPLISH SPLASH**  
(Bobby Darin/Jean Murray)

**STAND BY ME**  
(Jerry Leiber/Mike Stoller/  
Ben E. King)

**SUMMER IN THE CITY**  
(John Sebastian/Steve Boone/  
Mark Sebastian)

**SUNRISE SUNSET**  
(Sheldon Harnick/Jerry Bock)

**TALK TO ME (TALK TO ME)**  
(Joe Seneca)

**TOO CLOSE FOR COMFORT**  
(George David Weiss/Jerry Bock/  
Larry Holofcener)

**THE TRAIN KEPT A-ROLLIN'**  
(Tiny Bradshaw/Lois Mann/  
Howie Kay)

**THE TWIST**  
(Hank Ballard)

**UNDER THE BOARDWALK**  
(Arthur Resnick/Kenny Young)

**WALK AWAY RENEE**  
(Mike Brown/Tony Sansone/  
Bob Calilli)

**WHAT A WONDERFUL WORLD**  
(George David Weiss/Bob Thiele)

**WHAT HAVE THEY DONE  
TO MY SONG, MA?**  
(Melanie Safka)

**WHY BABY WHY?**  
(Darrell Edwards/George Jones)

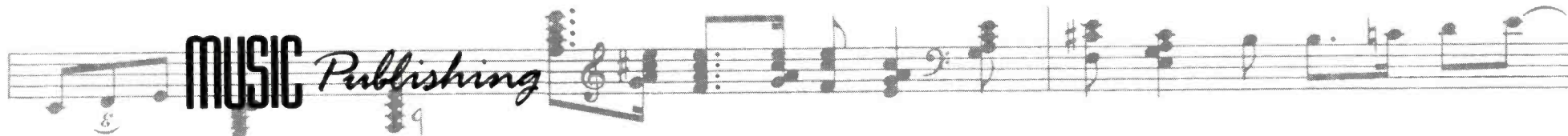
**WINDOW UP ABOVE**  
(George Jones)

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## TOP POP SONGWRITERS

(Continued from page MP-16)

Philip Collins Ltd.)

- d. **"SOMETHING HAPPENED ON THE WAY TO HEAVEN"**—*Phil Collins—Atlantic*—Phil Collins, Hugh Padgham—(Co-writer D. Stuermer—Philip Collins, PRS/Hit And Run, ASCAP)
- e. **"WHO SAID I WOULD"**—*Phil Collins—Atlantic*—Phil Collins, R. Colby—(Philip Collins, PRS/Hit And Run, ASCAP)

### 7. JON BON JOVI

- a. **"BLAZE OF GLORY"** (From "Young Guns II")—*Jon Bon Jovi—Mercury*—Danny Kortchmar, Jon Bon Jovi—(Bon Jovi, ASCAP/Pri, ASCAP)
- b. **"MIRACLE"** (From "Young Guns II")—*Jon Bon Jovi—Mercury*—Danny Kortchmar, Jon Bon Jovi—(Bon Jovi, ASCAP/Pri, ASCAP)
- c. **"SO CLOSE"**—*Daryl Hall John Oates—Arista*—Danny Kortchmar, Jon Bon Jovi—(Co-writers Daryl Hall, G. Green, Danny Kortchmar—Hot-Cha, BMI/Careers, BMI/Full Keel, BMI/EEG, ASCAP/Kortchmar, ASCAP/New Jersey Underground, ASCAP/PolyGram, ASCAP)

### 8. WARREN ALLEN BROOKS

- a. **"BECAUSE I LOVE YOU (THE POSTMAN SONG)"**—*Stevie B—LMR*—Stevie B—(Saja, BMI/Mya-T, BMI)
- b. **"LOVE AND EMOTION"**—*Stevie B—LMR*—Stevie B—(Saja, BMI/Mya-T, BMI)

### 9. MAURICE STARR

- a. **"GOT TO TELL ME SOMETHING"**—*Ana—Parc*—Maurice Starr—(EMI April, ASCAP/Maurice Starr, ASCAP)
- b. **"LET'S TRY IT AGAIN"**—*New Kids On The Block—Columbia*—Maurice Starr—(Maurice Starr, ASCAP/EMI

- April, ASCAP)
- c. **"OOH LA LA (I CAN'T GET OVER YOU)"**—*Perfect Gentlemen—Columbia*—Maurice Starr—(EMI April, ASCAP/Maurice Starr, ASCAP)
- d. **"STEP BY STEP"**—*New Kids On The Block—Columbia*—Maurice Starr—(Maurice Starr, ASCAP/EMI April, ASCAP)
- e. **"TONIGHT"**—*New Kids On The Block—Columbia*—Maurice Starr—(Co-writer Al Lancellotti—Maurice Starr, ASCAP/EMI April, ASCAP/Al Lancellotti, ASCAP)

### 10. BEN MARGULIES & MARIAH CAREY

- a. **"LOVE TAKES TIME"**—*Mariah Carey—Columbia*—W. Afanasieff—(Vision Of Love, BMI/Been Jammin', BMI)
- b. **"SOMEDAY"**—*Mariah Carey—Columbia*—Ric Wake—(Vision Of Love, BMI/Been Jammin', BMI)
- c. **"VISION OF LOVE"**—*Mariah Carey—Columbia*—R. Lawrence, Narada Michael Walden—(Vision Of Love, BMI/Been Jammin', BMI)

## TOP R&B SONGWRITERS

(Continued from page MP-18)

### 9. DARYL SIMMONS

- a. **"FAIRWEATHER FRIEND"**—*Johnny Gill—Motown*—L.A. Reid, Babyface—(Co-writers Babyface, L.A. Reid—Kear, BMI/Sony Epic/Solar, BMI/Greenskirt, BMI)
- b. **"MY KINDA GIRL"**—*Babyface—Solar*—L.A. Reid, Babyface—(Co-writers L.A. Reid, Babyface—Hip Trip, BMI/Kear, BMI/Greenskirt, BMI)
- c. **"MY, MY, MY"**—*Johnny Gill—Motown*—L.A. Reid, Babyface—(Co-writer Babyface—Sony Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI)

- d. **"MY, MY, MY"**—*Gerald Albright—Atlantic*—Gerald Albright—(Co-writer Babyface—Sony Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI)
- e. **"MY ONLY WOMAN"**—*After 7—Virgin*—Derock, Kayo—(Co-writers L.A. Reid, Kayo—Sony Epic/Solar, BMI/Kear, BMI/Greenskirt, BMI)
- f. **"STONE COLD GENTLEMAN"**—*Ralph Tresvant—MCA*—Daryl Simmons, Kayo—(Co-writers L.A. Reid, Kayo, L. Johnson—Greenskirt, BMI/Kear, BMI/Sony Epic/Solar, BMI/MCA, ASCAP)
- g. **"THING CALLED LOVE"**—*The Boys—Motown*—Daryl Simmons, K. Roberson—(Co-writers L.A. Reid, K. Roberson—Greenskirt, BMI/Kear, BMI/Sony Epic/Solar, BMI)

### 10. KEITH SWEAT

- a. **"I'LL GIVE ALL MY LOVE TO YOU"**—*Keith Sweat—Vintertainment*—Keith Sweat—(Co-writer B. Wooten—WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Sony, ASCAP/Maestro B., ASCAP)
- b. **"LET'S CHILL"**—*Guy—Uptown*—Teddy Riley—(Co-writers Teddy Riley, B. Bell—Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP)
- c. **"MAKE IT LAST FOREVER"**—*Paul Jackson, Jr.—Atlantic*—C. Mims, Paul Jackson, Jr.—(Co-writer Teddy Riley—WB, ASCAP/Zomba, ASCAP/Donril, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Vintertainment, ASCAP)
- d. **"MAKE YOU SWEAT"**—*Keith Sweat—Vintertainment*—Keith Sweat—(Co-writers T. Gatling, B. Wooten—WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/Rew, ASCAP/Vertim, ASCAP/Whole Nine Yards, ASCAP)
- e. **"MERRY GO ROUND"**—*Keith Sweat—Vintertainment*—Keith Sweat—(Co-writer B. Douglas—Keith Sweat, ASCAP/Bobby D., ASCAP/WB, ASCAP/E/A, ASCAP/MCA, ASCAP)
- f. **"YOUR LOVE—PART 2"**—*Keith Sweat—Vintertainment*—Keith Sweat—(WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP)

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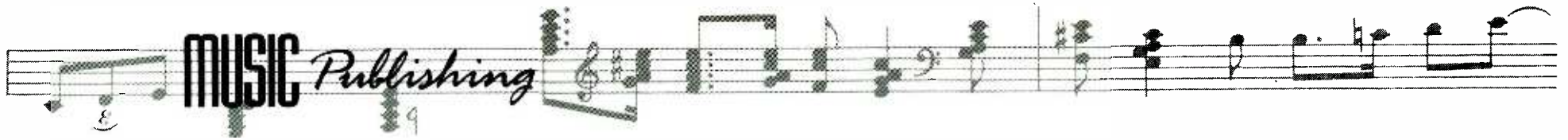
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## PRINT MUSIC

(Continued from page MP-4)

and Casio and their penetration, particularly with their keyboards, into the mass merchandisers. "It enabled us to kind of ride their coattails into the mass markets with support software," Mardak says.

In the past three years, he adds, 10.5 million keyboards have been sold in the U.S., about 90% through mass markets. That created a need for software, and Hal Leonard "put together all sorts of packages, kits that included instructional materials that taught people how to play the keyboards. So we got to know the buyers. As keyboard sales started to diminish or taper, [mass merchants] still enjoyed the success they had with our products and asked if we had any other types of packages they could put in their system."

Hal Leonard complied, first with a recorder pack. Then came the harmonica pack. "It's an impulse item that's educational in nature," Mardak says, noting that the average retail price on the items is from \$9.95 to \$14.95. "We've more of it planned. We're coming out with a couple of Disney kazoo packs, another recorder pack for Christmas [themed on] Frosty, the Snowman."

Recently, the company introduced a package at the Frankfurt Music Fair called "Rap Trax." It includes lyrics to 10 rap hits, a cassette tape with complete words and music on one channel and music only on the other. Topping it off is a pair of "cool shades" sunglasses.

"In terms of books," Mardak reports, "the format that's really caught hold is the tablature transcription stuff for the guitar."

Heavy metal and rock sell strongest in this area, but blues is catching on. In spite of the expense that must be passed on to the consumer, the company is doing more and more note-by-note, from-the-record transcription in all areas of music. Tablature, Mardak observes, is also "more expensive for us to engrave." A new folio-binding

process Hal Leonard favors, Otabind, is also more expensive than older methods.

Hal Leonard is in the process of releasing a series of Irving Berlin songbooks.

Cherry Lane Music chief Michael Lefferts reports that business is good and that he thinks it's going to get better. Noting that print music thrives more on ballads than on rock and rap songs, he says, "If we get some good ballads this year, it's going to be terrific. That's all we wait for."

However, Lefferts adds, "The guitar books are doing terrific. We're having as much response initially for the Black Crowes as we did for Guns N' Roses. Our hallmark is doing note-for-note transcriptions. . . We recently took Van Halen's very first album and arranged it and transcribed it for guitar, with tablature, note-for-note tran-

scriptions, and it's selling in our top five." There's also a demand, he says, for bass guitar transcriptions and tablature.

"We are working on about a half a dozen products for [mass and toy markets]," Lefferts reports. "We think there's tremendous potential for that." Most are book and cassette packages, he says, but one will include a small keyboard.

Lefferts sees no jump yet in prices. Folio prices have jumped \$5 to \$7 in recent months for some books, Lefferts notes, particularly for those based on guitar transcription and tablature, and piano folios, he says.

"We've come out with what I believe to be the world's first comprehensive heavy metal guitar method [series]," Lefferts boasts. It's called "The Cherry Lane Heavy Metal Guitar Method" and features both tablature and standard notation. So far, seven pieces of product—books and cassettes—are out in this series, and there will be 15 out by year's end. No piece of product is more than \$9.95 and most of the method books are either \$5.95 or \$7.95.

"We're sending the author of the method—Jon Chappell—on a series of in-store clinics in April," Lefferts says, noting that all the participating stores have to do is schedule time and space.

Lefferts says he expects great things from a new folio, "The Best Of The American Music Awards," which includes the top AMA songs for the past 17 years. It retails for \$19.95 and has 232 pages.

Warner Bros. is not following Hal Leonard's lead in developing the mass market, Sy Feldman explains. "We sell to the large music distributors and to the dealers, and that's mostly sheet music and books. . . But we're checking out new ideas."

Adds Morgenstern, "We're also doing quite a bit of instrumental music, whereby we do a mixed folio of hits and duplicate it in four or five editions for different instruments—so that a group of kids can each buy a book and play as a combo or play individually. And we do them for the hits, on a periodic basis."

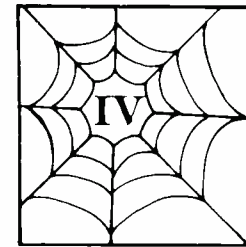
(Continued on page MP-24)

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## WRITERS

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**Amy Grant/  
Keith Thomas**

**Place In This World  
(Michael W. Smith)**

**Wayne Kirkpatrick/  
Michael W. Smith/  
Amy Grant**

**Every Heartbeat  
(Amy Grant)**

**Wayne Kirkpatrick/  
Amy Grant**

**Just For Tonight**

**One Reason**

**Good Bye**

**(Vanessa Williams)**

**Keith Thomas**

**Let It Be Me**

**(Angela Bofill)**

**Wayne Kirkpatrick**

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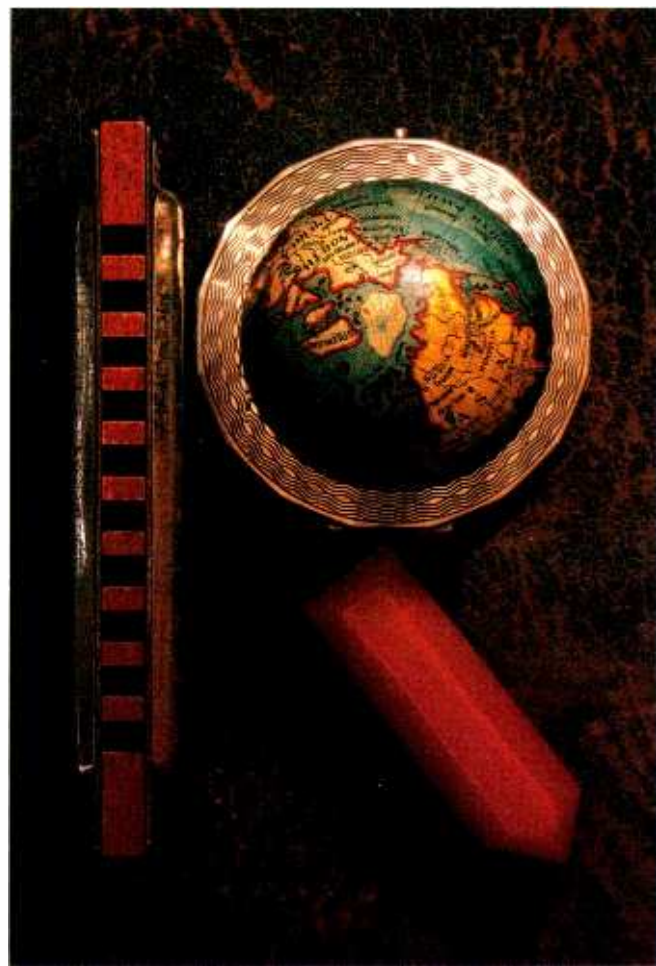
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## COUNTRY SONGWRITERS

(Continued from page MP-10)

- James Stroud—(Co-writer Paul Overstreet—Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
- i. "WHEN IT'S DONE"—*The Nitty Gritty Dirt Band*—MCA—Randy Scruggs, Nitty Gritty Dirt Band—(Co-writer Jimmie Fadden—Jim Boy, ASCAP/Bughouse, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP)

### 5. PAUL KENNERLEY

- a. "HILLBILLY ROCK"—*Marty Stuart*—MCA—Richard Bennett, Tony Brown—(Irving, BMI/Littlemarch, BMI)
- b. "LITTLE THINGS"—*Marty Stuart*—MCA—Richard Bennett, Tony Brown—(Co-writer Marty Stuart—Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI)
- c. "ONE MAN WOMAN"—*The Judds*—Curb/RCA—Brent Maher—(Irving, BMI)
- d. "WALKING SHOES"—*Tanya Tucker*—Capitol—Jerry Crutchfield—(Irving, BMI/Littlemarch, BMI)
- e. "WESTERN GIRLS"—*Marty Stuart*—MCA—Richard Bennett, Tony Brown—(Co-writer Marty Stuart—Songs of PolyGram, BMI/Irving, BMI/Littlemarch, BMI)

### 6. ALAN JACKSON

- a. "CHASIN' THAT NEON RAINBOW"—*Alan Jackson*—Arista—Keith Stegall, Scott Hendricks—(Co-writer J. McBride—EMI April, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP)
- b. "HERE IN THE REAL WORLD"—*Alan Jackson*—Arista—Keith Stegall, Scott Hendricks—(Co-writer Mark Irwin—Mattie Ruth, ASCAP/Seventh Son, ASCAP/Ten Ten, ASCAP)
- c. "I'D LOVE YOU ALL OVER AGAIN"—*Alan Jackson*—Arista—Keith Stegall, Scott Hendricks—(Mattie Ruth, ASCAP/Seventh Son, ASCAP)
- d. "WANTED"—*Alan Jackson*—Arista—Scott Hendricks, Keith Stegall—(Co-writer C. Craig—Mattie Ruth, ASCAP/Seventh Son, ASCAP/EMI Blackwood, BMI)

### 7. PAUL OVERSTREET

- a. "THE BATTLE HYMN OF LOVE"—*Kathy Mattea & Tim O'Brien*—Mercury—Allen Reynolds—(Co-writer Don Schlitz—MCA, ASCAP/Don Schlitz, ASCAP/Screen Gems-EMI, BMI/Scarlet Moon, BMI)
- b. "DADDY'S COME AROUND"—*Paul Overstreet*—RCA—Brown Bannister—(Co-writer Don Schlitz—Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP)
- c. "HEROES"—*Paul Overstreet*—RCA—Brown Bannister, Paul Overstreet—(Co-writer Claire Cloninger—Scarlet Moon, BMI/Kaleidoscope, ASCAP)
- d. "LOVE CAN BUILD A BRIDGE"—*The Judds*—Curb/RCA—Brent Maher—(Co-writers Naomi Judd, John Jarvis—Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP)
- e. "MY ARMS STAY OPEN ALL NIGHT"—*Tanya Tucker*—Capitol—Jerry Crutchfield—(Co-writer Don Schlitz—Screen Gems-EMI, BMI/Scarlet Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP)
- f. "RICHEST MAN ON EARTH"—*Paul Overstreet*—RCA—James Stroud—(Co-writer Don Schlitz—Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP)



Alan Jackson

- g. "SEEIN' MY FATHER IN ME"—*Paul Overstreet*—RCA—James Stroud—(Co-writer T. Dunn—Scarlet Moon, BMI)

### 8. VINCE GILL

- a. "NEVER KNEW LONELY"—*Vince Gill*—MCA—Tony Brown—(Benefit, BMI)
- b. "OKLAHOMA SWING"—*Vince Gill with Reba McEntire*—MCA—Tony Brown—(Co-writer Tim DuBois—Benefit, BMI/WB, ASCAP/Tim DuBois, ASCAP)
- c. "POCKET FULL OF GOLD"—*Vince Gill*—MCA—Tony Brown—(Co-writer B. Allsmiller—Benefit, BMI)
- d. "WHEN I CALL YOUR NAME"—*Vince Gill*—MCA—Tony Brown—(Co-writer Tim DuBois—Benefit, BMI/WB, ASCAP)

### 9. BETH NIELSEN CHAPMAN

- a. "AIN'T NECESSARILY SO"—*Willie Nelson*—Columbia—Fred Foster—(Warner-Refuge, ASCAP/Macy Place, ASCAP)
- b. "FIVE MINUTES"—*Lorrie Morgan*—RCA—Barry Beckett—(BMG, ASCAP)
- c. "MAYBE THAT'S ALL IT TAKES"—*Don Williams*—RCA—Don Williams, Garth Fundis—(Warner-Refuge, ASCAP/Macy Place, ASCAP)

### 10. ALLEN SHAMBLIN

- a. "HE WALKED ON WATER"—*Randy Travis*—Warner Bros.—Kyle Leuning—(Hayes Street, ASCAP/Almo, ASCAP)
- b. "NOTHING'S GONNA BOTHER ME TONIGHT"—*The Forester Sisters*—Warner Bros.—Wendy Waldman—(Co-writer B. Nelson—Colgems-EMI, ASCAP/Hayes Street, ASCAP/Almo, ASCAP)
- c. "WALK ON FAITH"—*Mike Reid*—Columbia—Steve Buckingham—(Co-writer Mike Reid—Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP)

## PRINT MUSIC

(Continued from page MP-22)

Currently, Warner Bros. is resurrecting a number of new folios of selections from such Broadway musicals as "Anything Goes" and "Call Me Mister."

Like the other print suppliers, Feldman sees no rise in sheet prices for the near future. Costs, however, are steadily pushing up the cover prices of many folios, particularly those involving labor-intensive and page-consuming tablature and transcription. Warner Bros.' new Megadeth book, "Selections From 'Peace Sells... But Who's Buying' and 'So Far So Good... So What,'" is priced at \$24.95, and "selling extremely well," while last year's best-selling folio for the company, Steve Vai's "Guitar Extravaganza," was tagged at \$22.95.

Feldman notes that the Dan Coates line of simplified piano music is a consistent top seller.



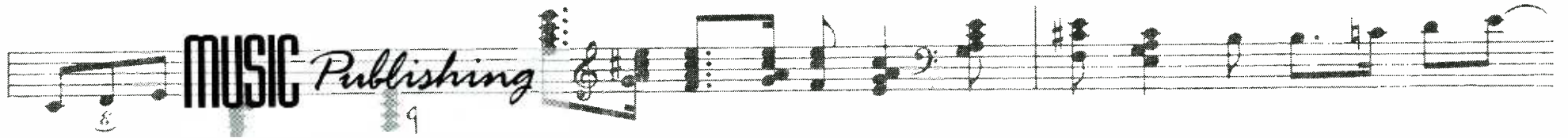
Vince Gill



**#1 AROUND  
THE WORLD**



**WARNER/CHAPPELL MUSIC, INC.**



## PUBLISHING LANDSCAPE

(Continued from page MP-1)

technologies bring new sources of revenues while delivering new methods of circumventing payments to copyright holders."

Irwin Robinson, president, CEO of EMI Music Publishing, says that even before the new century begins "significant changes" will be a feature of the publishing landscape by the year 2000.

"These changes will ensue primarily as a result of three major factors: technology enhancements in the development of recording techniques, sound carriers and broadcasting; economic and/or political changes in Europe and Southeast Asia; and the centralization of licensing functions."

For Leeds Levy, president of MCA Music, publishing had better address a continuing challenge, unfortunately carried through in lawmaking institutions around the world, that raises the specter of "copyright erosion."

"This erosion is coming not only from the development and proliferation of new technologies, but also as the result of legislative bodies throughout the world whose members may have limited experience with the subtleties of copyright. Without a firm grasp of the nature of this vital right, many legislators have enacted, suggested or presented legislation that shows a lack of sensitivity to the long-term collateral effects on their actions."

Levy turns to the international scene to depict what he would term a particularly onerous example of bad legislative demeanor. "One has [only] to look at Australia, where pending legislation would permit the importation of unlicensed copyrighted works or in the absence of laws in many countries throughout the world prohibiting the rental of recorded product without copyright compensation."

Mindful that many standards written in the '20s will begin to live out their copyright life of 75 years as the

new century begins, Lionel Conway, president of PolyGram/Island Music Publishing Group, which includes the standard-laden catalog formerly controlled by Lawrence Welk, notes, "Agreements are being made today with huge financial risks, large advances and short retention periods, and no upside on percentages. With our older catalogs losing copyright protection, it is just a matter of time until the music publishing business will change from a service industry in partnership with creators to merely a banking business giving short-term interest-free loans with no repayment guarantees. In another words, one of the main concerns going into the next century is the gradual erosion of our net publisher share—our livelihood—and retention of copyright."

Taking care of the next century means taking care of the creative process, maintains Nick Firth, president of BMG Music.

Firth sees technology, while radically changing the playback process, helping publishing flourish because, partly, more leisure time will translate to more software

acquisition—whether through traditional software or by means of digital broadcasting.

"We continue to expand our catalog by the acquisition of copyrights, especially those [which we view as having] long-term value." In his company's quest for what he refers to as "forever songs," Firth points to recent deals bringing into the BMG fold songs by such writers as Christopher Cross, Howard Greenfield, Barry Manilow, and Gilbert Beaud. "The rent-a-song business is definitely not for us."

For Bob Fead, president of Paramount (formerly Famous) Music, the years ahead leading up to the new century presents opportunities for a revival of the independent publisher. "As more publishing companies are folded into larger multinationals, more opportunities are presented to the independents, particularly at creative levels."

Fead also notes electronic prospects for music print. "There will probably be two forms of electronic transmission, the actual sheet music and the digital device with which one can download information. The key electronic print will be tracking the actual transaction."

EMI's Robinson touches on the creative aspects of the future by noting that it would be "prudent for a publisher to try to develop local repertoire at least in the major countries in the continent of Europe. Market taste does change and some countries go through phases of nationalism which affect current pop culture very quickly."

On an administrative level, Robinson sees a need to "study the licensing procedures in Europe as they are formulated and perhaps be ready to realign their own company or licensing structure in these territories in order to mitigate against the double commission and the delays in information transmission [both regarded as a negative feature of centralized licensing]. In addition, where applicable publishers will have to devote staff to the 'tracking' of revenue from these sources to insure that proper and timely collections are made."

As Warner-Chappell's Bider puts it, "The product we provide is extremely valuable. If the world believes this then they will pay. Our 'Field Of Dreams' is built around individual songs protected by strong copyright laws."

**'(Significant) changes will ensue primarily as a result of three major factors: technology enhancements in the development of recording techniques, sound carriers and broadcasting; economic and/or political changes in Europe and Southeast Asia; and the centralization of licensing functions.'**

**IRWIN ROBINSON, President & CEO  
EMI Music Publishing**



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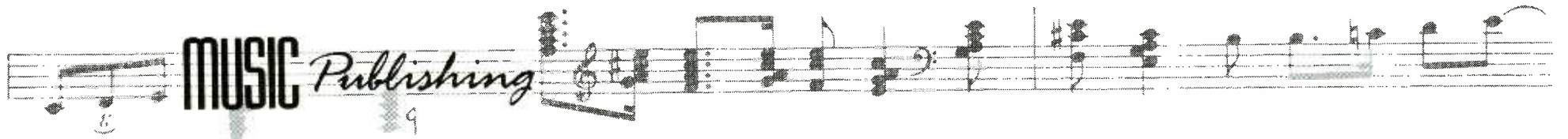
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## International Giants Continue to Value Country Catalogs as Publishing Prizes

By EDWARD MORRIS

**T**om Collins' recent purchase of Tom T. Hall's hit-rich Hallnote catalog was another step in that march toward consolidation that has characterized country music publishing for the past few years. (At this writing, Collins' own company, one of the largest independent song collections still remaining under Nashville ownership, has, itself, reportedly been attracting covetous outside eyes. Also, although no one involved will confirm or deny it, industry sources say that Maypop Music, the company owned by the group Alabama, may soon be purchased by one of the leading international publishers).

Nashville's importance as a publishing center is amply evidenced by the growth of such international giants as Sony, EMI, BMG, Warner/Chappell, and PolyGram.

Last October, EMI was proclaimed country music publisher of the year by both ASCAP and BMI. EMI writers took 10 awards from each organization. The company, which is headed by Celia Froehlig, has ensured its continued presence on the charts by signing such up-and-coming artist/songwriters as Billy Dean, the Goldenes, and Verlon Thompson, all on Capitol/SBK. (EMI co-owns SBK Records.) Other EMI writers who channel their music through the Nashville office are Mary-Chapin Carpenter, Stephanie Davis, Dennis Linde, W. T. Davidson, Bobby Harden, Mark Irwin, and Mark Wright, who produces Mark Chesnutt.

Nearly a quarter of Sony/Tree's songwriters also have major-label deals—mostly country, but also some pop. Among these acts are Travis Tritt, Ronnie McDowell, Larry Boone, Carlene Carter, Kevin Welch, Jann Browne, Pam Tillis, and Ray Kennedy. It has also signed a fair number of producer/writers, including Harry Stinson, Don Cook, and Stewart Harris.

Under Donna Hilley's leadership, the former independent country giant has tightened its ties with Sony's Los Angeles and New York branches. This move not only pairs Nashville

writers with their more urban counterparts, it also lets the writers who excel in formats besides country to get their material heard by non-country artists. Sony has also formed an alliance with Black & White Pictures, a Nashville-based song-and-scriptwriting company that already has three movies in development.

Guided by VP/GM Henry Hurt, BMG Music has been branching in all directions. In a recent move, the company entered an agreement with producer/songwriters Jim Malloy and David Malloy that will not only develop new writers but also direct BMG material to the attention of acts the honors-laden Malloys will be producing. In October, BMG purchased Lorenz Creative Services, a major gospel-music publisher. Included in the deal were the songwriting contracts of such major talents as Steven Curtis Chapman, Melodie Tunney, Dick Tunney, Marcus Hummon, and Scott Wesley Brown.

Besides owning the old MTM, Act III, and Ronnie Milsap catalogs, BMG boasts Hugh Prestwood, John Hiatt, DeWayne Blackwell, Johnny MacRae, Royce Porter, and Larry Cordle among its staff writers.

Warner/Chappell's Nashville outpost has been particularly successful of late in getting its music cut by such pop and rock stars as Wilson Phillips, Laura Brannigan, the Doobie Brothers, Steve Earle, and the Allman Brothers. It numbers among its writer/artists Earle, Ashley Cleveland, Matraca Berg, Jill Sobule, Jamie Kyle, Lionel Cartwright, Gail Davies, Diamond Rio, Beth Nielsen Chapman, Larry Stewart (of Restless Heart), Curtis Stone (Highway 101), Take 6, Nancy Given Prout and Wanda Vick (Wild Rose), Johnny Van Zant, the Ministers, Jeff Black, Swing, the Jinns, and DeWayne Phillips. The company was also named SESAC's publisher of the year in 1990.

PolyGram, built around the Welk catalogs, recently resigned top country songwriters Kostas and Rory Bourke and entered into co-publishing deals with Kicklighter Music, Foreshadow Songs, Wrensong, and Michael Heeny. While

the purchase was concluded last year, the company only recently released the fact that it now owns the Jack Music catalogs. The buy brought with it such hits as "Catfish John," "I Recall A Gypsy Woman," "Red Necks, White Socks And Blue Ribbon Beer," "Love In The Hot Afternoon," "Miller's Cave," "Ballad Of A Teenage Queen," and "Guess Things Happen That Way." PolyGram's Nashville chief is Bob Kirsch.

MCA Music has had a top management change and staff cutbacks during the past year. Even so, the company, which is headed by Steve Day, has continued with its acquisitions. It has purchased all or parts of such important country catalogs as Altam and Galleon, DeWalden and Hopi Sound, Harbor, and Garwin. "Old 8x10," "Somebody Lied," "I'll Still Be Loving You," "I.O.U.," "You Lie," and "That's My Job" are from these collections.

Paced by the writing of emerging Columbia Records star Mike Reid, Almo Irving is maintaining its already strong Music City presence. Singer/writers Nanci Griffith, Steve Wariner, and John Anderson are also on the roster. Other staff writers with strong track records include Paul Kennerley, Max D. Barnes, Donny Lowery, Kent Robbins, Gary Scruggs, Fred Knobloch, and Craig Bickhardt. Presided over by David Conrad, Almo Irving last year earned a total of 10 BMI and ASCAP country awards.

Acuff-Rose, the oldest of native Nashville publishers and now owned by Opryland U.S.A., had both the top ASCAP and BMI country songs for 1990, "What's Going On In Your World" and "Cathy's Clown." Besides its enormous catalog of old hits, Opryland Music Group is now the publishing home of artist/writer Aaron Tippin. Jerry Flowers is in charge of Opryland's publishing.

In spite of all the consolidation of companies, country music still has a thriving collection of small catalogs built around specific songwriters, among them Paul Overstreet, Don Schlitz, Clint Black and Hayden Nicholas, and Rodney Crowell. Crowell, at last report, was taking his songs to Sony.

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# Music Video

## Warner Bros.' Stevenson Revs Up Video Promotion

BY MELINDA NEWMAN

NEW YORK—Though "reach out and touch someone" is better known as a phone company's slogan, it is one that the Warner Bros. video department is putting into practice every day.

Under the direction of its new national director of video promotion, Steve Stevenson, the department's mission is to "saturate" the marketplace with Warner Bros. videos and awareness of the label's artists from MTV on down to the smallest local show.

To achieve that goal, Stevenson first had to "further educate the executive staff and the management about what we do and the importance

*"The most important thing I try to do is get something out of every release"*

of what we do—not just on the MTV level, but also with the regional and secondary shows, so that we can be more visible and get the funds we need to do additional ad buys and get financing for promotions on a much larger scale."

Stevenson, who started in the label's mailroom nine years ago, has officially helmed Warner Bros.' video promotion department since January. Assisting him is Wendy Griffiths, associate director of national promotion, distribution coordinator Tony Felicetta, and assistant Eleanor Ozuina. "Educating the executives has enabled us to do a lot of things we haven't done in the past," Stevenson says. "We've been able to be more creative with promotions on all levels and increase our visibility in the marketplace. Wendy and I travel more to local shows, giving them the support back that they've been giving us."

As proof of the hands-on approach, Stevenson cites a contest set up by Griffiths with national show "Night Tracks" that involved running ads and on-air mentions for a viewer to win a trip to a concert by a Warner

Bros. artist.

Though Warner Bros. has certainly done promotions in the past, Stevenson says, "We haven't done as many as we'd like. Now, we can go to the shows, as opposed to just asking them to play our videos, and make them part of a plan; have them involved on a grass-roots level."

Such a personal touch is important when massive amounts of videos are arriving from the label. Unlike some record companies that have been cutting back on video production, Warner Bros. is coming out of its most prolific first quarter ever with more than 60 videos released.

In addition to working clips with the Warner Bros. logo, Stevenson and staff also work all the Warner Bros. clips with other imprints, such as Sire, Reprise, Cold Chillin', and Slash. Although Warner-distributed labels such as Giant, Metal Blade, and Tommy Boy have their own video-production departments, some of the video promotion duties fall on Warner Bros. for specific releases.

With the voluminous amount of releases, the video-promotion division looks to radio promotion to help set its priorities. "During our weekly conference calls, we jot down priorities and plans for when it's shipping and try to position ourselves for when the release is shipping and as a support system to what radio is doing," Stevenson says.

On records that might not be top priorities for the label, "we try to take them and break them at the video level first," Stevenson says. "Sometimes you'll have a song where the tune isn't really working, but there will be a killer video. We'll take those and try to get some exposure so if nothing happens on that record, there's already a recognition factor on the next release."

"The most important thing I try to do is get something out of every release, whether it's minimal airplay or some giveaways or a contest," he continues. "I try to look at it from an artist-development standpoint."

To aid the implementation of this manifest destiny, the department makes judicious use of independent video promoters. "When you have an artist roster like ours, there's no way two people are going to be able to

handle that," Stevenson says. "So there are guys in the trenches—independent promoters—that we use for our secondary artists who help us to bring them to the forefront."

Stevenson deploys different strategies for different outlets. "MTV pretty much knows what it wants to play already," he says. "So we have to try and create some excitement and con-

vince them that a video does fit into their scheme of things and make sure they know what's happening at radio. We try to provide them with as much information as we can that this is something their audience wants to see."

With other broadcast shows, it's often a matter of catering to their needs. "Video programmers are find-

ing themselves with a limited number of slots and tons of videos and it's a ratings thing for most of them," Stevenson says, adding that, therefore, such hit-driven shows are not always the place to go to showcase an unproven artist.

The department also listens closely to the programmers' needs and de-

*(Continued on next page)*

# THE EYE



by Melinda Newman

**WHAT'S THE BUZZ**—MTV has changed its Buzz Bin category to focus on breaking artists in all genres. "We're expanding Buzz Bin as the preeminent place to break new artists, not just alternative acts," says senior VP **Abbey Konowitch**. "What made us decide to do this was that we were playing a lot of things that were cool and alternative, but the audience didn't care about all of them. We decided if we are using this as a way to break artists, let's do artists that the audience really wants to see."

Last week's playlist was the first to be affected by the change; it included hot clips by **Jesus Jones**, **Lenny Kravitz**, **Monie Love**, **EMF**, and **Thunder**. The selected artists will still have an edge that separates them totally from the mainstream. "For example, you probably won't see **Tara Kemp** or **Tracie Spencer** there, but **Gerardo** and **Queensryche** should have gone in there," Konowitch says. MTV is also discarding the on-air Buzz Bin logo, but designated clips will still be plugged by VJs and receive very heavy play.

That's not the only buzz about MTV. The music channel's ratings have been in the gossip mill lately as well. Though the first-quarter Nielsen ratings were .5, which is consistent with MTV's quarterly numbers since the end of 1989, March's 24-hour number fell a point and the prime-time numbers slipped downward each month of the quarter.

According to MTV Networks executive VP of corporate affairs & communication, **Marshall Cohen**, there's no need for concern. Cohen, who would address only the quarterly numbers, says, "I'm not concerned in the least. The health of MTV should never be judged on the numbers alone because MTV has never been healthier. The research point I'm trying to make is we have targeted a valuable audience to advertisers. A .5 of our demo and our audience—the 18-to-34 market—is extremely valuable."

He adds that MTV's cable subscriber delivery is up 8% over last year, which also signifies the health of the channel.

"We would always like to have our ratings higher than they are," he says, "but in this multichannel environment, it is very difficult to raise ratings. I'm not saying it's impossible, but it's not easy."

**HOST WITH THE MOST**: Starting April 5, "Friday Night Videos" installed a permanent host, comedian **Tom Kenny**. According to producer **David Benjamin**, guests will still be featured prominently, but not as hosts. "We just got really bored with it," he says. "We've made it look like more of a television show and less disjointed. You never knew with guest hosts what you were going to get until they walked in."

Benjamin says neither ratings nor lack of available hosts was an issue. "It was more a lack of enough good hosts. A few years ago there were people we all found very interesting; now there are very few people

that we all find so interesting. We were burning out on the same six names people wanted to see."

Benjamin adds that "Saturday Morning Videos," which appeals to a younger teen audience, will continue the guest-host format.

**ROCKY MOUNTAIN HIGH**: All kinds of music types gathered for the Rocky Mountain Music Assn. Musicfest '91, held the first weekend in April. The confab, which is designed to showcase original music from the region—sort of a small South By Southwest—featured a panel called "Music Video: National Trends and Local Realities." The session was chaired by **Music Link's Mike Drumm**, who also serves on Musicfest's board of directors. It also featured **Teletunes** producer **Doug McVehil**; **Elektra Records'** national director of video promotion **Linda Ingrisano**; **Mary Barnett**, who holds the same title at **Virgin Records**; and director **Jem Cohen**.

"We wanted to focus on the fact that there is more going on out there than MTV, but it was hard to get off that subject," says Drumm. "We talked about the increasingly important role of local and regional shows. Though nothing will ultimately ever challenge MTV, there are indications that shows that have longevity and have proven their value are starting to get more support from labels."

To illustrate his point, Drumm says he's working with three labels on major promotions. The show and Elektra banded together for a **Sisters Of Mercy** promotion that included record giveaways to promote an upcoming area concert by the band. The label also helped underwrite television and radio spots, which plugged the concert, the record, and, in some cases, Music Link. In another promotion, **Arista** donated 250 CD-5s of **Michelle Malone & Drag The River's** live concert recorded in Atlanta to **Sound Warehouse** stores. The CDs are being given away free at 15 participating stores to the first 15 patrons who ask for the disc after learning about it from Music Link. In addition the show is playing clips from the corresponding live video longform.

Third, Music Link linked with **Atlantic Records** for a drawing, with the winner receiving **An Emotional Fish's** live promotional CD and a dinner for four. The Denver-based show airs Saturdays at 11 p.m. and is repeated Fridays at 12:30 a.m.

**CH—CH—CHANGES**: **Jeff Shore** has resigned as producer of Fox Television's "Pump It Up" because of creative differences over the show's direction. Shore is pursuing other leads in the television area and can be reached at 213-271-7715. The new producer of the weekly national rap show is **Yule Caise**. **Jay Scharer** continues as executive producer.

**Dave Santienello**, of late at **Arista**, has been named director of special marketing for **Columbia Records**. According to Santienello, he'll be focusing on drumming up alternative means of exposure for acts outside of the traditional channels.

To no one's surprise, **Propaganda Films** has named **Jim Tauber** president and chief operating officer. The former **RCA/Columbia Home Video** head will oversee Propaganda's film, television, commercials, and music video divisions. As we announced last week, the new head of the music video division is **Alex Melnyk**.



**Feelie Groovy**. A&M group the Feelies wraps up the video for "Doin' It Again" in New York. Pictured, from left, are Flashframe Films' executive producer Len Eband; producer Richard Rosser; director of photography Matt Mindlin; director Phil Morrison; lead singer Glenn Mercer; percussionist Dave Weckerman; bassist Brenda Sauter; guitarist Bill Million; Feelies' manager Steve Fallon; A&M product manager Jill Glass; and drummer Stan Demeski.



# Classical KEEPING SCORE



by Is Horowitz

**ON WITH THE SHOW:** If it was just another opera performance, Luciano Pavarotti might have cancelled his appearance to nurse a persistent cold. But, says the renowned tenor, this project involved a long-planned live concert recording by London Records of Verdi's "Othello," memorializing Sir Georg Solti's final concerts with the Chicago Symphony Orchestra. Also, there were to be four performances, all taped, from which to choose final takes.

Pavarotti made this comment during the course of a press conference in Carnegie Hall April 15, where two of the performances were scheduled later in the week. The first two were held earlier in Chicago. Also present at the conference was Solti, and Kiri Te Kanawa and Leo Nucci, the other key participants.

While editing a performance recorded in more than one venue can be risky, London engineers were reported confident that it could be accomplished satisfactorily in this case. And then there is always access to a post-concert makeup session—now almost a fixture of "live" recording projects—to repair particularly stubborn sections.

**FUTURES:** London Records plans a series of sessions with Herbert Blomstedt and the San Francisco Symphony next season, which will bring its total number of albums produced with the orchestra and conductor since 1987 to 19. Slated to be recorded are Schubert's Symphony No. 9, Wagner's "Siegfried Idyll," Berwald's Symphony No. 1, Strauss's "Ein Heldenleben," and a Schubert overture. London's current pact with the SFO runs through 1994.

**MORE FUTURES:** Conductor John Nelson, who has recently recorded Berlioz's "Beatrice et Benedict" for Erato, is scheduled to cut another major Berlioz work, "L'enfance du Christ," for Virgin Classics. This will be the conductor's first with a period-instrument group, the Age of Enlightenment Orchestra. Another Nelson project for Virgin is Verdi's "Requiem." It will be recorded with the Santa Cecilia forces.

With other recent recordings, including Handel's "Semele," still awaiting release on Deutsche Grammophon, Nelson plays a broad label field. Next year he will record Gorecki's "Beatus Vir" with the Czech Philharmonic for London's subsidiary imprint Argo.

**PASSING NOTES:** Pre-release copies of the Detroit

## Pavarotti kept cold at bay to record 'Othello' concert

Symphony Orchestra's first recording under its new music director Neeme Jarvi are being made available to renewed DSO subscribers. The Chandos recording, taped last January, holds works by Amy Beach and Samuel Barber. Under one phase of the offering, a limited commemorative edition of 250 numbered and autographed CDs, will be offered at \$75 each with proceeds earmarked for the orchestra's DSO's recording fund.

Susan Elliott will moderate a panel discussion on "The Trouble With Record Reviews," to be held during the run of the Music Critics Assn. national meetings at Lincoln Center in New York May 20-24. Panelists will be producer Thomas Frost and critics Jim Oestreich and Peter Davis.

**AN EAR FOR MUSIC:** I refuse to allow new reports that Josef Mengele was apt to whistle Mozart while conducting experiments on concentration camp inmates—more than a passing grimace this bicentenary year. It's just another bit of evidence that even moral midgets can appreciate high art.

# Top Classical Albums™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL                     | ARTIST  |
|-----------|------------|---------------|--|---|
|           |            |               | Compiled from a national sample of retail store sales reports. |   |
|           |            |               | ★★ NO. 1 ★★  |   |
| 1         | 1          | 31            | IN CONCERT ▲ LONDON 430 433-2*                                 | 29 weeks at No. 1<br>CARRERAS, DOMINGO, PAVAROTTI (MEHTA) |
| 2         | 2          | 51            | HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818*          | VLADIMIR HOROWITZ   |
| 3         | 3          | 11            | PIAZZOLLA: FIVE TANGO SENSATIONS NONESUCH 79254*               | KRONOS QUARTET  |
| 4         | 5          | 41            | BLACK ANGELS NONESUCH 79242-2*                                 | KRONOS QUARTET  |
| 5         | 4          | 57            | BEETHOVEN: SYMPHONY NO. 9 DG 429-861*                          | LEONARD BERNSTEIN   |
| 6         | 6          | 15            | ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108*                | ITZHAK PERLMAN  |
| 7         | 7          | 27            | BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819*          | ITZHAK PERLMAN/DANIEL BARENBOIM                           |
| 8         | 11         | 7             | THE ALDEBURGH RECITAL SONY CLASSICAL SK 46437*                 | MURRAY PERAHIA  |
| 9         | 9          | 33            | IVES: SYMPHONY NO. 2 DG 429-220*                               | NEW YORK PHILHARMONIC (BERNSTEIN)                         |
| 10        | 10         | 19            | VIVALDI: THE FOUR SEASONS ANGEL CDC-49767*                     | NADJA SALERNO-SONNENBERG                                  |
| 11        | 13         | 7             | BEETHOVEN: FIDELIO PHILIPS 426 308-2*                          | NORMAN, GOLDBERG, MOLL (HAITINK)                          |
| 12        | 8          | 19            | CARNEGIE HALL DEBUT CONCERT RCA 60443-2-RC*                    | EVGENY KISSIN   |
| 13        | NEW ▶      |               | BRAHMS: CONCERTO IN D ANGEL CDC-54187*                         | KENNEDY, LONDON PHILHARMONIC (TENNSTEDT)                  |
| 14        | 12         | 45            | RACHMANINOFF: VESPERS TELARC CD-80172*                         | ROBERT SHAW FESTIVAL SINGERS                              |
| 15        | 23         | 3             | MASCAGNI: CAVALLERIA RUSTICANA DG 429 568-2*                   | BALSA, DOMINGO (SINOPOLI)                                 |
| 16        | 17         | 5             | MOZART: PIANO SONATAS VOLUME 2 RCA 60709-2-RC*                 | ALICIA DE LARROCHA  |
| 17        | 14         | 11            | SCHUBERT: FIERRABRAS DG 427 341-2*                             | HOLL, MATTILA, HAMPSON (ABBADO)                           |
| 18        | 16         | 7             | OUT WEST!: COPLAND, GROFE DELOS DE 3104*                       | SEATTLE SYMPHONY (SCHWARZ)                                |
| 19        | 18         | 13            | DONIZETTI: L'ELISIR D'AMORE DG 429 744-2*                      | BATTLE, PAVAROTTI   |
| 20        | 21         | 7             | REICH: THE FOUR SECTIONS NONESUCH 79220-2*                     | LONDON SYMPHONY (TILSON THOMAS), REICH                    |
| 21        | NEW ▶      |               | IVES: SYMPHONIES 1 & 4 SONY CLASSICAL SK 44939*                | CHICAGO SYMPHONY & CHORUS (TILSON THOMAS)                 |
| 22        | 15         | 25            | DINNER FOR TWO SONY CLASSICAL MFK 46355*                       | VARIOUS ARTISTS   |
| 23        | 19         | 23            | COPLAND: SYMPHONY NO. 3 RCA 60149-2-RC*                        | SAINT LOUIS SYMPHONY (SLATKIN)                            |
| 24        | NEW ▶      |               | ROSSINI: OVERTURES ANGEL CDC-54091*                            | LONDON CLASSICAL PLAYERS (NORRINGTON)                     |
| 25        | 24         | 31            | VIVALDI: THE FOUR SEASONS ANGEL CDC-49557*                     | NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA                   |

## TOP CROSSOVER ALBUMS™

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE<br>LABEL & NUMBER/DISTRIBUTING LABEL             | ARTIST                                      |
|-----------|------------|---------------|--|---|
|           |            |               | ★★ NO. 1 ★★  |   |
| 1         | 1          | 5             | SPIRITUALS IN CONCERT DG 429 790-2*                    | 3 weeks at No. 1<br>BATTLE, NORMAN (LEVINE) |
| 2         | 2          | 11            | BE MY LOVE ANGEL CDC 95468*                            | PLACIDO DOMINGO                             |
| 3         | 3          | 19            | THE CIVIL WAR ELEKTRA NONESUCH 79242-2*                | SOUNDTRACK                                  |
| 4         | 6          | 5             | THE AMERICAN ALBUM RCA 60778-2-RC*                     | SAINT LOUIS SYMPHONY (SLATKIN)              |
| 5         | 4          | 9             | OVER THE SEA TO SKYE RCA 60424-2-RC*                   | JAMES GALWAY & THE CHIEFTAINS               |
| 6         | 5          | 9             | BOND AND BEYOND TELARC CD-80251*                       | CINCINNATI POPS (KUNZEL)                    |
| 7         | 9          | 5             | WEILL: THE SEVEN DEADLY SINS LONDON 430 168*           | LEMPER, WILDHABER, HAAGE, MOHR              |
| 8         | 7          | 49            | MUSIC OF THE NIGHT SONY CLASSICAL SK-45567*            | BOSTON POPS (WILLIAMS)                      |
| 9         | NEW ▶      |               | SCREAMERS MERCURY 432 019-2*/PHILIPS                   | EASTMAN WIND ENSEMBLE (FENNELL)             |
| 10        | 10         | 11            | LLOYD WEBBER PLAYS LLOYD WEBBER PHILIPS 462 484-2*     | JULIAN LLOYD WEBBER                         |
| 11        | 11         | 29            | OEPIDUS TEX & OTHER CHORAL CALAMITIES TELARC CD-80239* | P.D.Q. BACH                                 |
| 12        | 15         | 3             | BRAGGIN' IN BRASS TELARC CD-80249*                     | EMPIRE BRASS                                |
| 13        | 14         | 21            | THE STAR WARS TRILOGY SONY CLASSICAL SK 45947*         | JOHN WILLIAMS                               |
| 14        | RE-ENTRY   |               | SINGS ANDREW LLOYD WEBBER TELDEC 56924-2*              | JOSE CARRERAS                               |
| 15        | 12         | 46            | BERNSTEIN: WEST SIDE STORY DG 415-253                  | TE KANAWA, CARRERAS (BERNSTEIN)             |

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. \*Asterisk indicates vinyl unavailable. © 1991, Billboard/BPI Communications, Inc.

# Nipper News

deutsche harmonia mundi

“All the News That Fits His Prints”

Vol. 2, No. 21

## SLATKIN'S ACCLAIMED AMERICAN MUSIC SERIES CONTINUES

The New York Daily News calls Leonard Slatkin "...our most eloquent conductorial spokesman for American music." While his current Red Seal recordings of Copland (60149-2/4-RC) and most spectacularly The American Album (60778-2/4-RC) continue their retail success, an exciting new project will be in-store in May.

Slatkin and his superb Saint Louis Symphony Orchestra have recorded what is surely the definitive performance of Samuel Barber's Symphony No. 1. They are joined in Barber's Piano Concerto by John Browning, selected by the composer himself to premiere the work almost 20 years ago. An added bonus is the world-premiere recording of Barber's Souvenirs for piano four hands, in a delightful reading by Browning and Slatkin.

Available in May, this will surely be one of the most sought-after classical music recordings of 1991.

The liner notes include a conversation with Leonard Slatkin and John Browning, and a striking cover depicting a mural by Thomas Hart Benton.

60732-2/4-RC

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# Billboard® Home Video

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## Interactivity: The Future Vid Medium Confab Predicts 'New Era' In Music TV

■ BY CHRIS MCGOWAN

LOS ANGELES—In the '80s, music videos had a huge impact on the music industry and made visuals an integral part of much of our popular music. In the '90s, CD-ROM, CD-I, ACTV, and laserdisc will make interactivity an essential part of the pop music equation, according to the speakers at the April 4 "Music + Video On Interactive CDs & Laserdiscs" panel at the HomeMedia Expo conference in Beverly Hills.

"One decade ago, I attended a video music conference put on by Billboard," recalled Laura Cohen, VP of creative affairs for American Interactive Media. "Those were heady times—MTV had just gone

one company; we have the support of many companies.

"With a \$1,000 player we won't sell that many units the first year. But we'll build slowly as CD audio did." Asked if the CD-I business could be as big as the current video-game market, Cohen responded, "Yes. We will build the business based on a lot of niches—the game market, the children's market, the reference market, a lot of little businesses that will become a big business."

Donna Cohen, a designer for Warner New Media, foresees the interactive market as becoming "as big as the current home video business." Her Burbank, Calif.-based firm, a division of Time Warner, is producing CD-ROM discs, which are read by a dedicated CD-ROM drive (i.e., player) that hooks into or is part of a personal computer.

Warner's Cohen demonstrated a Warner New Media title called "The Fleetwood Macro Album," which allows the user multiple choices at all times. Concert footage, interviews, band-member biographies, the group's history, musical influences, and even guitar lessons can all be accessed at any time with a touch of the "mouse."

"The real question is why do people want to interact and what are we going to do with the new media?" Cohen asked rhetorically. "I don't think we really know yet what interactive music [products] should be." One purpose that seems clear now, though, is "to give people more tools to customize their experience," she added.

"There is obviously enormous potential for music education. As the products mature, we will see what people want. We're at the beginning—this is kindergarten, where we get to sketch and fantasize and mold a new industry."

Laserdisc is already an important part of the music-video mix, but it remains to be seen exactly how it will fit into the interactive-media picture. It seems logical that at some point the hardware for different optically read media will converge, so that one unit will play laser videodiscs, CD-I, and CD-ROM discs. Voyager Co., based in Santa Monica, Calif., currently sells encyclopedic CAV-format laserdiscs intended for use with players hooked up to computers.

Diana Gagnon, VP of development for ACTV, delivered her speech to the audience in truly hi-tech fashion, speaking via a video that she had put together 24 hours earlier. Intercut with her remarks was footage from a

Peter Gabriel ACTV program called "Cuts." That title is the first long-form interactive music program produced for ACTV, which is an interactive cable TV system. Viewers use their remote control to select options offered to them during the show.

For example, during "Cuts," viewers can watch a live performance of the tune "In Your Eyes" from different camera angles, all with a flick of the remote. "Biko" allows them to select from four different visual programs to accompany the song. With "Sledgehammer," the viewer can pick from different arrangements of the hit song (Billboard, Nov. 24, 1990).

Initial tests of the ACTV system were conducted by the Continental  
(Continued on page 53)

## West Coast To 'Bust' Open With Multistore Franchises

■ BY MOIRA McCORMICK

CHICAGO—West Coast Video Enterprises is shifting the focus of its franchising strategy toward multistore regional development deals instead of one- or two-store operations.

The 600-store chain, the second largest in the country after Blockbuster Video, has sold its first major regional franchise in 2½ years to a retailer in Houston.

West Coast officials say the deal, and others like it, is part of a strategy to position West Coast to be more competitive with industry leader Blockbuster Video, which has grown rapidly in part through

regional development deals.

Franchisee Raj M. Shah has signed a development agreement to open 15 stores in the Houston area. One opened in early April and three others are scheduled to bow this year, says Shah, who is also a regional franchise owner for Fantastic Sam's hair salons in the Houston and Dallas-Fort Worth areas.

In addition to the deal with Shah, West Coast has sold two single-store Houston franchises to James and Marsha Smith and Scott and Virginia Haley, respectively. Both of those stores are expected to open within the next sev-

(Continued on page 53)

*'We will build  
the business  
based on a lot  
of niches'*

on the air." Since then, she continued, "MTV has become an institution, home video a multibillion-dollar industry, and many artists can credit their success to video."

Cohen foresees a similar explosion for interactive media, but added that it is important to remember that "entertainment comes from software, not the hardware."

As an example of what AIM is doing, Cohen screened an excerpt from a CD-interactive title called "Children's Musical Theatre," which features animated tunes and allows children to change lyrics in them, select accompanying visuals, and even remix songs by selecting from different arrangements for each tune (Billboard, Nov. 24, 1990).

AIM, a subsidiary of N.V. Philips and PolyGram, is based in Santa Monica, Calif. The firm will have several dozen CD-I titles available when Philips rolls out its CD-I hardware this fall. There will be at least a half-dozen other manufacturers also offering CD-I players at that time, according to Cohen, with "many more in the next year."

CD-I discs are read by dedicated players, which hook up to a television set (and home stereo system). That is also true of Commodore's CDTV system, which reads its own type of CD-based data-storage discs, generically known as CD-ROM. "Our goals are similar to CDTV, but I think we have an edge," said Cohen. "We are not just

## Vid Door Wide Open For 'Home Alone'

NEW YORK—With "Home Alone" poised to surpass "Return Of The Jedi" to become the third-highest-grossing film in history, video industry buzz says the title may become the second-biggest selling cassette title of all time behind "E.T. The Extra-Terrestrial."

Reliable sources indicate FoxVideo will release "Home Alone" to the sell-through market in late August, featuring an extensive cross-promotion with Pepsi. A Pepsi spot will appear on the tape and consumers will be offered a rebate with purchase (Billboard, April 13).

FoxVideo executives decline to comment on plans for "Home Alone."

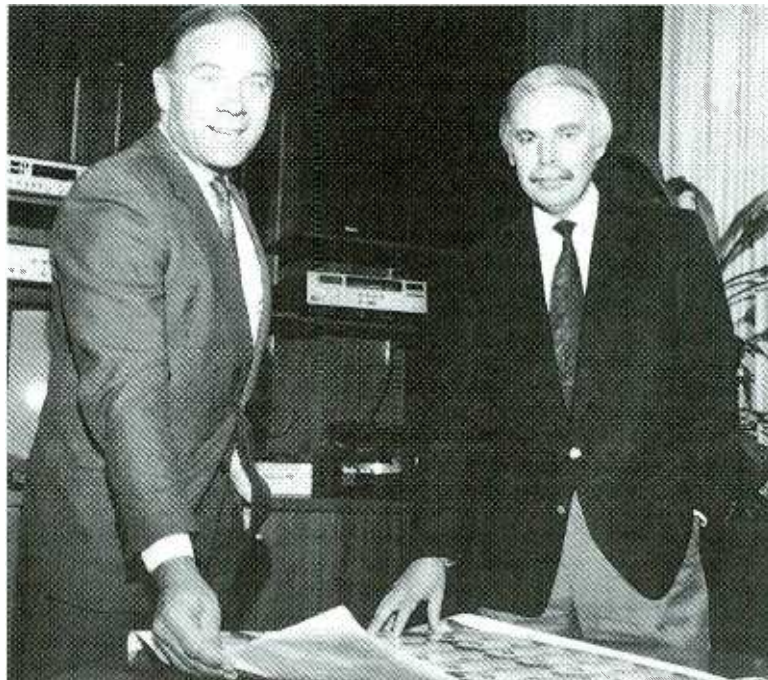
With more than \$260 million at the box office after 20 weeks in the theaters, "Home Alone" is being eagerly awaited by video retailers, but particularly by the rackjobbers and mass merchants, who have been starved for hit theatrical product to sell in the first half of the year.

Sources familiar with FoxVideo's plans say the late-August release is designed to provide "Home Alone" with two distinctive promotional pushes—the first one around Labor Day, fueled by Pepsi, in what is a peak time of year in the soft-drink business; and a second in November, keyed to Christmas gift giving.

The early release will also leave retailers five months during which to sell the title, which FoxVideo is hoping will minimize the kind of inventory problems that plagued Warner Home Video's "Batman," sources say. "Batman" was released on cassette in November, after grossing more than \$250 million at the box office, following a summer theatrical release. But the rush to put out the video left some dealers and distributors short-shipped and others with a large number of returns.

"Home Alone" was actually released theatrically in the fourth quarter of 1990, leaving FoxVideo with ample time to plan the video release in spite of the film's unexpected success.

PAUL SWEETING



**The Tip Of The Iceberg.** Eric Pertsch, president of MCA Canada, and Hugh Copen, president of VTR Video Inc., check the final proofs of Video Tips, a series of leaflets to be distributed to 5,000 video retailers across Canada. The program, which is supported by 3M, JVC, and TDK, among others, seeks to increase consumer awareness on such topics as videocassette care and VCR head-cleaning.

# When Consumers It Pays To

| TOP 100 ALL-TIME BEST SELLING VIDEOCASSETTES |  |            |
|--|--|------------|
| TITLE  |  | SUPPLIER   |
| 1. BATMAN                                    |  | Warner     |
| 2. E.T.                                      |  | MCA        |
| 3. BAMBI                                     |  | Disney     |
| 4. THE LITTLE MERMAID                        |  | Disney     |
| 5. TEENAGE MUTANT NINJA TURTLES              |  | LIVE Video |
| 6. WHO FRAMED ROGER RABBIT                   |  | Touchstone |
| 7. CINDERELLA                                |  | Disney     |
| 8. PETER PAN                                 |  | Disney     |
| 9. PRETTY WOMAN                              |  | Touchstone |
| 10. INDIANA JONES & THE LAST CRUSADE         |  | Paramount  |
| 10. HONEY, I SHRUNK THE KIDS                 |  | Disney     |

Source: Video Marketing News

| Billboard®       |           |              |                              | FOR WEEK ENDING APRIL 6, 1991                |  |
|------------------|-----------|--------------|------------------------------|--|--|
| Top Video Sales™ |           |              |                              |  |  |
| THIS WEEK        | LAST WEEK | WKS ON CHART | TITLE                        |  |  |
|                  |           |              | ★★ No. 1 ★★                  |  |  |
| 1                | 2         | 6            | ROCKY & BULLWINKLE: VOL. I   | Buena Vista Home Video                       |  |
| 2                | 1         | 23           | PRETTY WOMAN                 | Touchstone Pictures<br>Touchstone Home Video |  |
| 3                | 4         | 6            | ROCKY & BULLWINKLE: VOL. II  | Buena Vista Home Video                       |  |
| 4                | 3         | 45           | THE LITTLE MERMAID           | Walt Disney Home Video                       |  |
| 5                | 5         | 6            | ROCKY & BULLWINKLE: VOL. III | Buena Vista Home Video                       |  |
| 6                | 7         | 27           | PETER PAN                    | Walt Disney Home Video                       |  |
| 7                | NEW       |              | DUCKTALES<br>THE MOVIE       | Walt Disney Home Video                       |  |
| 8                | 8         | 6            | ROCKY & BULLWINKLE: VOL. IV  | Buena Vista Home Video                       |  |

Disney is the only home video brand consumers ask for by name. Day after day. Year after year. The video sales charts prove it.

Walt Disney Home Video titles dominate the Top 100 All-Time Best-Selling Videocassettes chart, with 5 out of the top 10 and 33 out of the top 100.

On the 1990 weekly charts, Disney Home Video held the #1 video sales position 28 weeks out of the year.

In kid vid, Disney Home Video has occupied the #1 video sales spot 100% of the time since the beginning of 1991.

With Disney, you have a breadth of product appealing to consumers of all ages. From theatrical hits like *"Honey, I Shrunk The Kids,"* to animated family classics like *"The Little Mermaid."* Supported by the strongest advertising and merchandising programs in the business.

# mers Speak, Listen.

Billboard®

FOR WEEK ENDING FEBRUARY 9, 1991

## Top Kid Video™

| THIS WEEK | 2 WEEKS AGO | WKS ON CHART | TITLE  |
|-----------|-------------|--------------|--|
| 1         | 1           | 19           | <b>PETER PAN</b><br>Walt Disney Home Video <b>★★ No. 1 ★★</b>                    |
| 2         | 2           | 37           | <b>THE LITTLE MERMAID</b><br>Walt Disney Home Video                              |
| 3         | 3           | 21           | <b>ALL DOGS GO TO HEAVEN</b><br>MGM/UA Home Video                                |
| 4         | 4           | 13           | <b>JETSONS: THE MOVIE</b><br>Universal City Studios/MCA/Universal Home Video     |
| 5         | 6           | 69           | <b>BAMBI</b><br>Walt Disney Home Video   |
| 6         | 9           | 23           | <b>DISNEY'S SING-ALONG SONGS: UNDER THE SEA</b><br>Walt Disney Home Video        |
| 7         | 5           | 127          | <b>CHARLOTTE'S WEB</b><br>Hanna-Barbera Prod. Inc./Paramount Home Video          |
| 8         | 8           | 121          | <b>CINDERELLA</b><br>Walt Disney Home Video                                      |
| 9         | 7           | 71           | <b>THE LAND BEFORE TIME</b><br>Amblin Entertainment/MCA/Universal Home Video     |
| 10        | 14          | 280          | <b>DUMBO♦</b><br>Walt Disney Home Video  |
| 11        | 24          | 3            | <b>TEENAGE MUTANT NINJA TURTLES: ATTACK...</b><br>Family Home Entertainment      |
| 12        | 13          | 225          | <b>ALICE IN WONDERLAND♦</b><br>Walt Disney Home Video                            |
| 13        | 21          | 75           | <b>DISNEY'S SING-ALONG SONGS: THE BARE NECESSITIES</b><br>Walt Disney Home Video |
| 14        | 12          | 44           | <b>TEENAGE MUTANT NINJA TURTLES: COWABUNGA...</b><br>Family Home Entertainment   |
| 15        | RE-ENTRY    |              | <b>WINNIE THE POOH: THE WISHING BEAR</b><br>Walt Disney Home Video               |



So dedicate permanent space in your store to a year-round Disney display, and take advantage of the #1 and only brand name in the \$11.5 billion video business.

It's time to stock Disney and stock deep. Your future is in the charts.

**WALT DISNEY**  
**HOME VIDEO**  
YOUR CUSTOMERS ASK FOR IT



Four more releases of the phenomenally successful I LOVE LUCY Collection from CBS/FOX VIDEO!

Four new double-episode cassettes, just \$14.98\* each!  
America's appetite for Lucy is never-ending—

- ♥ The first two installments of our I LOVE LUCY collection racked up record sales!
- ♥ The recent broadcast of Lucy's long-lost holiday episode and original pilot earned top ratings!
- ♥ "Lucy & Desi: Before the Laughter," broadcast in February won the night in ratings for CBS!
- ♥ Lucy's one-hour Sunday night show in syndication continues to draw fans, new and old!

FOUR NEW VIDEOS \$14.98\* EACH

Volume 9 Cat. #3126  
**The Moustache**  
Lucy's displeasure with Ricky's new mustache lands her in a hairy situation. First air date: March 17, 1952.  
**Lucy And The Loving Cup**  
Lucy's horseplay goes to her head when she gets stuck in a trophy meant for a jockey. First air date: January 7, 1957.

Volume 10 Cat. #3127  
**Lucy Tells The Truth**  
Lucy accepts a bet that she can't go 24 hours without fibbing, with some truly hilarious results. First air date: November 9, 1953.  
**The Kleptomaniac**  
Laughter is the best therapy when Ricky suddenly suspects Lucy of being a kleptomaniac. First air date: April 14, 1952.

Volume 11 Cat. #3147  
**Bonus Bucks**  
The winning dollar bill in a contest causes a riotous feud between Lucy and Ethel. First air date: March 8, 1954.  
**The Fur Coat**  
The fur flies after Lucy mistakes a mink coat Ricky brings home as her anniversary present. First air date: December 10, 1951.

Volume 12 Cat. #3148  
**Lucy Cries Wolf**  
Lucy tests Ricky's devotion once too often and winds up out in the cold—on a window ledge! First air date: October 18, 1954.  
**Lucy Is Envious**  
High comedy, as Lucy's need for \$500 leads to a wild publicity stunt atop the Empire State Building. First air date: March 29, 1954.

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

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

\*Suggested Retail

A presentation of CBS Video and CBS Entertainment.

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## Blockbuster Is Waking Up To A New Rental Idea

**B**REAKFAST AT Blockbuster: It may open at a store near you one day soon, but right now Blockbuster Video's "Breakfast Club" new-release service is a test in select West Coast outlets. It all works through a window, from 7-10 a.m. The customer does not enter the store, and the service is not drive-up style—just a window knocked out of the regular store front. Newly released movies are reserved the night before by phone. They're on shelves next to the window. No cash is involved. Instead, the Breakfast Club member pays ahead of time on his or her account a minimum of \$20 that is debited with every rental. To encourage larger upfront deposits, a \$50 advance earns a bonus of \$10 in movie-rental credit.

## STORE MONITOR



by Earl Paige

**C**ALIFORNIA'S CATCH-22: Sacramento Chapter members of the Video Software Dealers Assn. are puzzled by State Assembly Bill 1739, which would impose a 15% tax on "obscene matter." President John Simmons of Penn Valley Video points to a dilemma in a recent memo: "If dealers and distributors do not volunteer that certain materials are obscene, then they could be prosecuted for tax evasion. If they do pay the obscenity tax, they might as well admit to selling obscenity, punishable by a fine of up to \$10,000."

**A**VA A WINNER: Even though the American Video Assn. took some bashing for its low attendance in San Diego after boasting a huge preregistration, founder and now again owner John Power was basically pleased (Billboard, April 20). So were the following award winners: family/children's video, "The Little Mermaid"; music/musical video, New Kids On The Block, "Step By Step"; sci-fi/horror, "Total Recall"; original program/special interest, Jack Nicklaus, "Golf My Way"; most profitable, "Pretty Woman"; comedy, "Look Who's Talking"; drama, "Steel Magnolias"; action/adventure, "Die Hard"; retailer, Dawn Wiener, Home Video Plus Music; manufacturer, Alpha Enterprises for its Squeeze Box; most innovative product, video-game cleaning kits from Doc's Hi-Tech and Naki; best studio, Disney/Touchstone; best independent, Republic Pictures; best distributor, Baker & Taylor.

**MORE BLOCKBUSTER:** A savvy recruiting advertisement in The Hollywood Reporter takes the approach of a movie-casting director. "Open Call!" declares the headline. Then follows such copy: "We're casting for leading and supporting roles, Management Talent and Cast Members, with an entertainment background." (Continued on page 54)

## NEWSLINE

## SMV To Release Gospel Videos In Wake Of Word Licensing Deal

In the wake of its licensing deal with Epic Records, part of the Sony Music empire (Billboard, Jan. 12), Christian and gospel label Word will begin releasing selected longform video titles to the secular marketplace through Sony Music Video Enterprises. Word has a catalog of over 100 video titles, believed to be the largest Christian and gospel video catalog available. The first three Word titles released by SMV will be "Sandi Patti: The 'Make His Praise Glorious' Live Concert," "Shirley Caesar: Hold My Mule—Live In Memphis," and "Carman: Comin' On Strong—Live In Concert." Each will list for \$19.98 and carry a May 21 street date.

## Title Delivers Recycling Message

A\*Vision Entertainment released "Yakety Yak—Take It Back," April 15, a music video designed to promote recycling. The video, sponsored by AT&T, features 19 major artists, including Pat Benatar, Natalie Cole, Quincy Jones, Bette Midler, Stevie Wonder, Ozzie Osbourne, Kenny Loggins, Tone Loc, and others. The April 15 street date coincided with National Recycling Day. The 50-minute home video includes the clip, behind-the-scenes looks at making the video, and public service announcements. The clip itself will be on MTV, while also showing as a trailer in 1,600 AMC movie theaters nationwide.

## ETD Handles Spanish Hanna-Barbera Vids

Hanna-Barbera Home Video and East Texas Distributors have inked an exclusive one year agreement whereby ETD will distribute Spanish-language versions of some of Hanna-Barbera's titles in the U.S. and Puerto Rico, according to Wendy Moss, senior VP/GM of Hanna-Barbera Home Video. Included are the six titles from the "Flintstones 30th Anniversary Collection," as well as a number of "Yogi Bear" titles. In addition to seeking distribution through video, record, toy, supermarkets, and other outlets, ETD will solicit the consumer directly through a national telemarketing campaign.

## East Coast Video Show Sold, Dates Changed

Expocon Management Associates, Inc. of Trumbull, Conn. has acquired the rights to the East Coast Video Show from Hampton International Communications, Inc. Expocon is a producer of more than a dozen trade shows and exhibits, including the Advertising Research Foundation Conference and Exposition and the International Licensing & Merchandising Conference and Exhibition. In its first move at the helm of the East Coast Video Show, Expocon has moved the dates back by one day. The show will now run Oct. 29-31, rather than Oct. 28-30 as originally announced, in Atlantic City, N.J. In a statement, Expocon says the change is intended "to make booth set-up more convenient and inexpensive for exhibitors and make the show more accessible for visitors." According to show director Herb Grennebaum, the redirected thrust of the show will focus on "attracting more retail chains involved in video sell-through: buyers from discount department stores, book stores, record and tape outlets, consumer electronics stores, toy stores, supermarkets, convenience stores, drugstores, and mail-order houses."

## ESPN Gears Up For Father's Day

ESPN Home Video will launch a Father's Day promotion, which will include the marketing and distribution of 10 sports videos, comprehensive consumer support, and in-store displays. The "ESPN Sports Video Center" will be available in 24-, 48-, or 72-unit configurations. And the network will run its own sports, while print ads will run in such publications as Sports Illustrated, Car & Driver, Road & Track, Field & Stream, and Outdoor Life. On the market at \$9.95 each on May 13, some of the titles include "Play Ball With Reggie Jackson," "Amazing Biff Bam Boom Anything Goes Sports Bloopers," "Unbelievable Sports Plays," "College Sports Plays," and "Dazzling Women Of Sport."

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

| THIS WEEK | LAST WEEK    | WKS. ON CHART | TITLE  | Copyright Owner, Manufacturer, Catalog Number            | Principal Performers                 | Year of Release | Rating | Suggested List Price |
|-----------|--------------|---------------|--|--|--------------------------------------|-----------------|--------|----------------------|
| 1         | 1            | 4             | <b>DUCKTALES THE MOVIE</b>                               | Walt Disney Home Video 1082                              | Animated                             | 1990            | G      | 22.99                |
| 2         | 2            | 26            | <b>PRETTY WOMAN</b>                                      | Touchstone Pictures<br>Touchstone Home Video 1027        | Richard Gere<br>Julia Roberts        | 1990            | R      | 19.99                |
| 3         | 3            | 9             | <b>ROCKY &amp; BULLWINKLE: VOL. I</b>                    | Buena Vista Home Video 1019                              | Animated                             | 1991            | NR     | 12.99                |
| 4         | 4            | 48            | <b>THE LITTLE MERMAID</b>                                | Walt Disney Home Video                                   | Animated                             | 1989            | G      | 26.99                |
| 5         | 5            | 9             | <b>ROCKY &amp; BULLWINKLE: VOL. II</b>                   | Buena Vista Home Video 10912                             | Animated                             | 1991            | NR     | 12.99                |
| 6         | 6            | 30            | <b>PETER PAN</b>   | Walt Disney Home Video 960                               | Animated                             | 1953            | G      | 24.99                |
| 7         | 7            | 9             | <b>ROCKY &amp; BULLWINKLE: VOL. III</b>                  | Buena Vista Home Video 1021                              | Animated                             | 1991            | NR     | 12.99                |
| 8         | 11           | 27            | <b>TEENAGE MUTANT NINJA TURTLES: THE MOVIE</b>           | New Line Cinema<br>Family Home Entertainment 27345       | Judith Hoag<br>Elias Koteas          | 1990            | PG     | 24.99                |
| 9         | 10           | 9             | <b>DRIVING MISS DAISY</b>                                | Warner Bros. Inc.<br>Warner Home Video 11931             | Jessica Tandy<br>Morgan Freeman      | 1989            | PG     | 19.98                |
| 10        | 9            | 9             | <b>ROCKY &amp; BULLWINKLE: VOL. IV</b>                   | Buena Vista Home Video 1022                              | Animated                             | 1991            | NR     | 12.99                |
| 11        | 8            | 8             | <b>MICHAEL JORDAN'S PLAYGROUND</b>                       | CBS/Fox Video 2858                                       | Michael Jordan                       | 1990            | NR     | 19.98                |
| 12        | 12           | 28            | <b>THREE TENORS IN CONCERT</b> ▲ <sup>2</sup>            | London 071-223-3   | Carreras - Domingo - Pavarotti       | 1990            | NR     | 24.95                |
| 13        | 15           | 28            | <b>RICHARD SIMMONS: SWEATIN' TO THE OLDIES</b> ◇         | Warner Home Video 616                                    | Richard Simmons                      | 1990            | NR     | 19.98                |
| 14        | 14           | 9             | <b>ROCKY &amp; BULLWINKLE: VOL. VI</b>                   | Buena Vista Home Video 1024                              | Animated                             | 1991            | NR     | 12.99                |
| 15        | 13           | 9             | <b>ROCKY &amp; BULLWINKLE: VOL. V</b>                    | Buena Vista Home Video 1023                              | Animated                             | 1991            | NR     | 12.99                |
| 16        | 23           | 2             | <b>VOICES THAT CARE</b>                                  | Giant/Warner Reprise Video 38245                         | Voices That Care                     | 1991            | NR     | 9.98                 |
| 17        | 21           | 240           | <b>THE SOUND OF MUSIC</b> ▲◆                             | FoxVideo 1051  | Julie Andrews<br>Christopher Plummer | 1965            | G      | 24.98                |
| 18        | 37           | 29            | <b>FIELD OF DREAMS</b>                                   | Universal City Studios<br>MCA/Universal Home Video 80884 | Kevin Costner<br>Amy Madigan         | 1989            | PG     | 19.95                |
| 19        | 16           | 8             | <b>WHITNEY HOUSTON: THE STAR SPANGLED BANNER</b>         | Arista Records Inc.<br>6 West Home Video 5720            | Whitney Houston                      | 1991            | NR     | 7.98                 |
| 20        | 17           | 7             | <b>PLAYBOY: GIRLS OF SPRING BREAK</b>                    | Playboy Video<br>HBO Video 592                           | Various Artists                      | 1991            | NR     | 19.99                |
| 21        | 18           | 4             | <b>TEEN MUTANT NINJA TURTLES: PIZZA BY...</b>            | Family Home Entertainment 27363                          | Animated                             | 1989            | NR     | 14.95                |
| 22        | 22           | 3             | <b>GHOST</b>   | Paramount Pictures<br>Paramount Home Video 32004         | Patrick Swayze<br>Demi Moore         | 1990            | PG-13  | 99.95                |
| 23        | 24           | 10            | <b>MARIAH CAREY: THE FIRST VISION</b> ▲                  | SMV Enterprises 19V-49072                                | Mariah Carey                         | 1990            | NR     | 19.98                |
| 24        | 32           | 2             | <b>TESLA: FIVE MAN VIDEO BAND</b>                        | Geffen Home Video 39507                                  | Tesla                                | 1991            | NR     | 19.95                |
| 25        | 28           | 32            | <b>ALL DOGS GO TO HEAVEN</b> ◇                           | MGM/UA Home Video M301868                                | Animated                             | 1989            | G      | 24.98                |
| 26        | 26           | 27            | <b>THE DOORS: DANCE ON FIRE</b> ●                        | Doors Music Company<br>MCA/Universal Home Video 80157    | The Doors                            | 1985            | NR     | 19.95                |
| 27        | 19           | 23            | <b>TOTAL RECALL</b>                                      | Carolco Home Video 68901                                 | A. Schwarzenegger                    | 1990            | R      | 24.99                |
| 28        | <b>NEW ►</b> |               | <b>DESERT STORM: THE WAR BEGINS</b>                      | Turner Home Entertainment 3057                           | John Holliman<br>Peter Arnett        | 1991            | NR     | 14.98                |
| 29        | 38           | 7             | <b>PLAYBOY VIDEO CENTERFOLD: JULIE CLARKE</b>            | Playboy Video<br>HBO Video 591                           | Julie Clarke                         | 1991            | NR     | 19.99                |
| 30        | 27           | 17            | <b>PLAY THAT FUNKY MUSIC WHITE BOY</b> ▲ <sup>4</sup>    | SBK Music Video K5VA-07339                               | Vanilla Ice                          | 1990            | NR     | 12.98                |
| 31        | 33           | 13            | <b>SKID ROW: OH SAY CAN YOU SCREAM</b> ▲                 | A*Vision Entertainment 3-50179                           | Skid Row                             | 1990            | NR     | 19.98                |
| 32        | 29           | 17            | <b>MADONNA: JUSTIFY MY LOVE</b> ▲ <sup>8</sup>           | Warner Reprise Video 38224                               | Madonna                              | 1990            | NR     | 9.98                 |
| 33        | 35           | 14            | <b>PLAYBOY FANTASIES II</b>                              | Playboy Video<br>HBO Video 457                           | Various Artists                      | 1990            | NR     | 19.99                |
| 34        | <b>NEW ►</b> |               | <b>THE LAST PICTURE SHOW</b>                             | RCA/Columbia Pictures Home Video 50423                   | Timothy Bottoms<br>Jeff Bridges      | 1971            | R      | 59.95                |
| 35        | 34           | 117           | <b>CINDERELLA</b>  | Walt Disney Home Video 410                               | Animated                             | 1950            | G      | 26.99                |
| 36        | 25           | 24            | <b>PLAYBOY 1991 VIDEO PLAYMATE CALENDAR</b>              | Playboy Video<br>HBO Video 90520                         | Various Artists                      | 1990            | NR     | 19.99                |
| 37        | 36           | 2             | <b>SCHWARZKOPF BIOGRAPHY</b>                             | Strand VCI Entertainment 5003                            | Norman Schwarzkopf                   | 1991            | NR     | 12.95                |
| 38        | 40           | 27            | <b>SEXY LINGERIE II</b>                                  | Playboy Video<br>HBO Video 0363                          | Various Artists                      | 1990            | NR     | 19.99                |
| 39        | 31           | 21            | <b>MADONNA: THE IMMACULATE COLLECTION</b> ▲ <sup>4</sup> | Warner Reprise Video 3-38195                             | Madonna                              | 1990            | NR     | 19.98                |
| 40        | 30           | 180           | <b>THE WIZARD OF OZ: THE FIFTIETH ANNIV. ED.</b> ◆       | Turner Entertainment Co.<br>MGM/UA Home Video 60001      | Judy Garland<br>Ray Bolger           | 1939            | G      | 24.95                |

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

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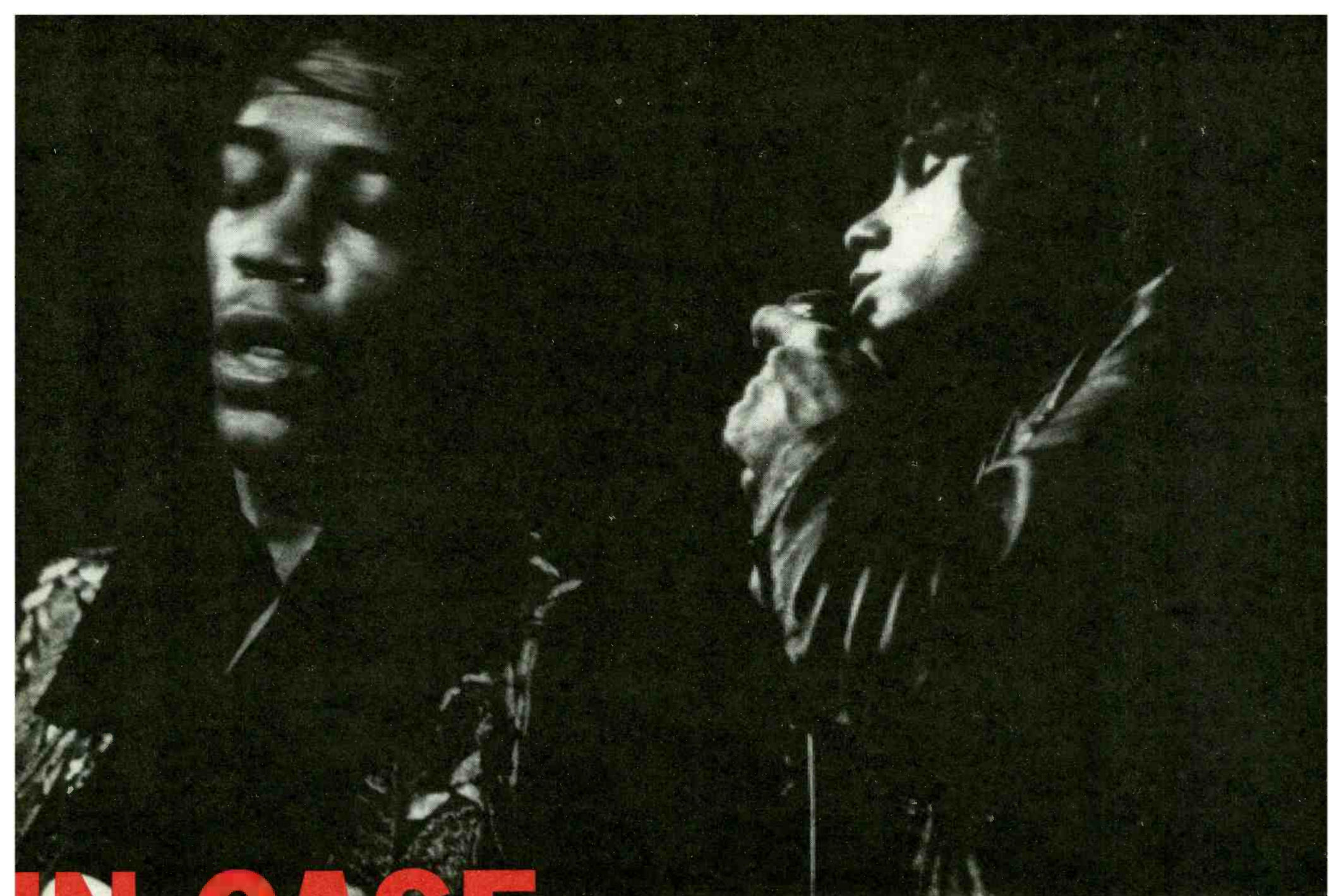
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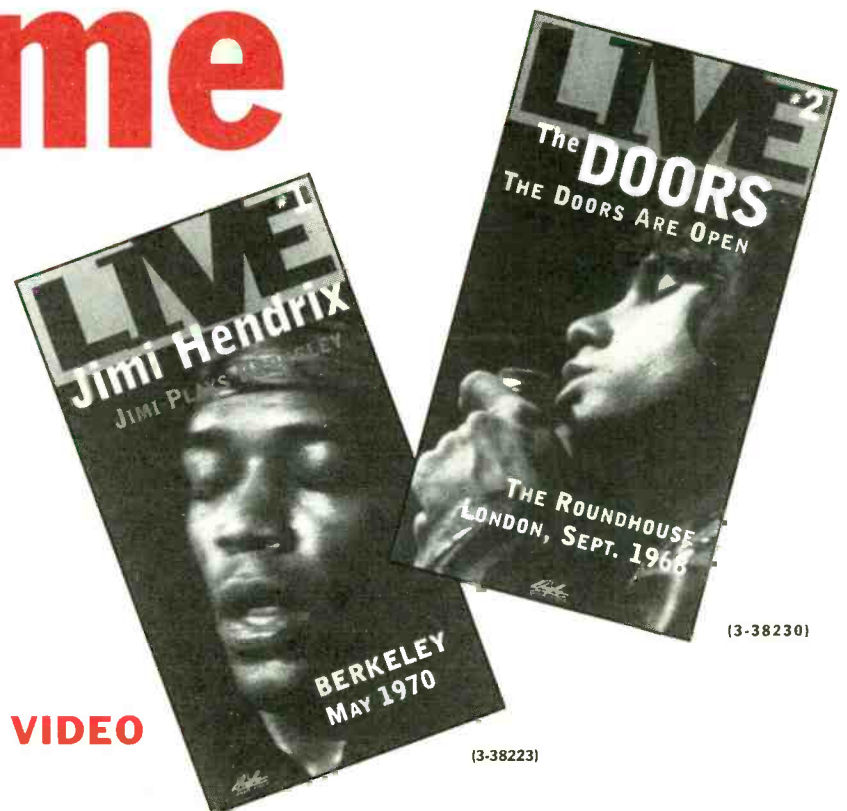
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# IN CASE YOU MISSED THEM the first time around.

Originally made for British TV, "The Doors Are Open" documents the band's legendary appearance at London's Roundhouse and features archival footage from the late 60's. Among the songs showcased are "Light My Fire," "When the Music's Over" and "The Unknown Soldier." "Jimi Plays Berkeley" captures Hendrix on his "Cry of Love" tour with drummer Mitch Mitchell and bassist Billy Cox. Includes "Purple Haze," "The Star Spangled Banner" and "Voodoo Chile."



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## MUSIC VIDEO REVIEWS

"Bob Marley & The Wailers Live," Island Visual Arts/PMV, 72 minutes, \$19.95.

Part of a package of reissues from PolyGram Music Video, this tape has been repriced and is being repromoted to catch the growing fire in the longform-music-video market. And a fine idea it is.

While Bunny Wailer and Peter Tosh, two of the original Wailers, were gone by the time this concert film of the "Exodus" tour was made, Marley himself was at the peak of his form. He neatly draws you into his groove by opening with some of his better-known, mainstream tracks ("Trenchtown Rock," "I Shot The Sheriff," and a rockin' version of "Lively Up Yourself") and then hits you right between the eyes with some serious Rastafarian philosophy off the "Exodus" album. But the highlight is a drop-dead-gorgeous version of "No Woman, No Cry." A limited number of cameras makes for limited views of the band behind Marley, but Marley was such a compelling performer that you almost don't mind. The sound mix is excellent.

PAUL SWEETING

"U2's The Unforgettable Fire," Island Visual Arts/PMV, 51 minutes, \$16.95.

Though the longform-music-video market barely seems old enough for this kind of thing, it's already exploring midline reissues. PMV has rereleased several videos, including this one, at slightly reduced prices. In addition to promotional clips for "Unforgettable Fire," "Bad," "Pride," and "Homecoming," the video contains "making of" footage from the recording of the 1984 album, the one that catapulted the Irish quartet from college campuses to sold-out arenas. Though the whole endeavor is interesting—especially the interaction between the band and producers Brian Eno and Daniel Lanois—the fact remains that those crazy about the band probably bought the video when it first came out and the casual fan already has his eye turned toward the band's new fall release.

MELINDA NEWMAN

"Dedication," PolyGram Music Video, 55 minutes, \$19.95.

Thin Lizzy was among the pre-eminent rock acts of its day in the '70s, although you would never know it by looking at the Billboard charts. The band had one hit single in 1976 with "The Boys Are Back In Town," and only one album went gold. The rest of the group's albums either occupied the lower reaches of the chart or didn't make it on at all. But what Thin Lizzy lacked in chart success, it more than made up for as an influential force in rock music.

"Dedication" unfortunately doesn't capture Thin Lizzy at its best, as it is largely made up of lip-synched television appearances and early forays into music video. "Dedication," which would have been helped considerably by some interviews and live performances, likely will satisfy only the Thin Lizzy collector. Novices would be better advised to begin with the companion piece to this video, a CD greatest-hits collection, also called "Dedication," which is largely made up of the same songs.

ED CHRISTMAN

## Buena Vista Unveils Merchandising Plans

LOS ANGELES—Buena Vista Home Video is mounting several major merchandising and trade incentive programs for a number of upcoming releases—including "Green Card," "White Fang," "Shipwrecked," and "Run."

For "Green Card," arriving in stores June 12, Buena Vista is offering a Rent & Win consumer contest and merchandising kit, a novel twist for a rental title, and a Rental Event kit.

The Rent & Win contest enables retailers to offer renters the chance to win a 35mm sports camera, valued at \$50, when they rent "Green Card." Dealers can utilize the contest display kit to create an in-store event. The kit is free to dealers who purchase a five-unit prepack and includes the camera as a grand prize for immediate presentation to the winner.

The "Green Card" merchandising Rental Event kit, to be mailed to dealers about a month before street date, includes such point-of-purchase materials as posters and banners. "Green Card" trailers also appear on "Mr. Destiny" and "Three Men And A Little Lady," two Buena Vista titles due in stores May 8.

For "White Fang," also due in stores June 12, Buena Vista is offering a Gift With Rental kit, a Rental Event kit, and a consumer offer for the rental title.

The consumer offer gives rental consumers the chance to buy by mail a "Walt Disney Studios" long-sleeve, crew-neck shirt, valued at \$20, for \$4.95. That offer, running June 12-Aug. 16, will be promoted both through consumer print advertising and in-store efforts.

The Gift With Rental kit will be free to retailers who purchase a five-unit prepack. It includes a crew-neck shirt for in-store display, a large banner that can be customized, four employee buttons, a coun-

tercard with coupon tear-pads, and co-op line art with the actual order coupon.

The Rental Event kit, to be shipped free to dealers about one month prior to street date, includes full-color, theatrical-size poster, full-color, oversize cassette box, co-op line art featuring key selling points, and co-op line art featuring the consumer-offer coupon that can be used in-store as well.

Meanwhile, a Watch To Win Action/Adventure Sweepstakes for two other upcoming titles slated for July—Hollywood Pictures' "Run" and Disney's "Shipwrecked"—is also being offered. By watching

free screening copies of the films and correctly answering questions about each film, members of the video trade are eligible to win a grand prize of a week for two at Walt Disney World and such other prizes as mountain bikes, sweat-shirts, and sport/fanny packs. Buena Vista plans to mail out more than 25,000 screening copies of each film beginning April 15, while the sweepstakes runs through July 2. Screeners will be enclosed in "White Fang" and "Green Card" dealer distributor kits, while retailers can also request screeners through a toll-free hot line at 800-962-7843 beginning Tuesday (23).

## VIDEO PEOPLE

RCA/Columbia Pictures Home Video promotes **Gina Resnick** to executive VP legal, business affairs and acquisitions. She was previously senior VP acquisitions and business affairs.

Image Entertainment, Los Angeles, is undertaking a major sales staff expansion. **Rick Linton**, who joined the company in 1987, has been promoted to national sales manager. At the same time, **David Borshell**, who joined the company in 1984, has been promoted to VP of operations. In addition, the following sales representatives have been promoted to regional managers: **Barbara Adolph**, Southwest; **Barry Gordon**, Midwest; **Lee Katola**, East; **Alice Maloney**, Southwest; and **Laurie Montgomery**, Northwest. Also, new district field managers include **Charles Adams**, Southwest; **Leslie Carl**, Midwest; **Erik Kirby**, Northwest; **Garrett Lee**, Southwest; and **Gerard Picariello**, Northeast.

**Jeffrey D. Fink** has been promoted to VP of sales and marketing for Epic Home Video, Los Angeles. He had been director of video sales and marketing.

At Sight and Sound Distributors in St. Louis, **Pat Donahue** is promoted to the new position of Western regional director. Also, **Greg Sochko** is promoted from Minnesota sales manager to branch manager, and **Judi Hayden** is promoted from New Orleans sales manager to Eastern regional manager.

**Jeffrey Werner** is appointed Eastern regional sales manager for J2 Communications. He was previously regional sales manager of LIVE Home Video.

## Top Music Videos™

| THIS WEEK | 2 WKS. AGO   | WKS. ON CHART | Compiled from a national sample of retail store sales reports.                             |                                | Type | Suggested List Price |
|-----------|--------------|---------------|--|--------------------------------|------|----------------------|
|           |              |               | TITLE, Copyright Owner, Manufacturer, Catalog Number                                       | Principal Performers           |      |                      |
|           |              |               | ★ ★ NO. 1 ★ ★  |                                |      |                      |
| 1         | 1            | 19            | <b>PLAY THAT FUNKY MUSIC WHITE BOY</b> ▲ <sup>4</sup> SBK Music Video K5VA-07339           | Vanilla Ice                    | SF   | 12.98                |
| 2         | 3            | 29            | <b>THE THREE TENORS IN CONCERT</b> ▲ <sup>2</sup> London 071 223-3                         | Carreras - Domingo - Pavarotti | C    | 24.95                |
| 3         | <b>NEW</b> ▶ |               | <b>VOICES THAT CARE</b> Giant/Warner Reprise Video 38245                                   | Voices That Care               | SF   | 9.98                 |
| 4         | 2            | 9             | <b>THE FIRST VISION</b> ▲ SMV Enterprises 19V-49072  | Mariah Carey                   | LF   | 19.98                |
| 5         | 5            | 21            | <b>THE IMMACULATE COLLECTION</b> ▲ <sup>4</sup> Warner Reprise Video 3-38195               | Madonna                        | LF   | 19.98                |
| 6         | 6            | 12            | <b>LIVE IN EUROPE 1968</b> A*Vision Entertainment 50191                                    | The Doors                      | C    | 19.98                |
| 7         | 7            | 23            | <b>HAMMER TIME</b> ▲ <sup>5</sup> Capitol Video 40012                                      | M.C. Hammer                    | LF   | 19.98                |
| 8         | 4            | 7             | <b>THE STAR SPANGLED BANNER</b> Arista Records Inc. 6 West Home Video 5720                 | Whitney Houston                | SF   | 7.98                 |
| 9         | 14           | 3             | <b>FIVE MAN VIDEO BAND</b> Geffen Home Video 39507   | Tesla                          | LF   | 19.95                |
| 10        | 8            | 7             | <b>MENTAL VIDEOS</b> MCA Music Video 10218   | Bell Biv DeVoe                 | LF   | 14.95                |
| 11        | 17           | 5             | <b>HERE COMES THE HAMMER</b> Capitol Video C5VA-40019                                      | M.C. Hammer                    | SF   | 12.98                |
| 12        | 10           | 45            | <b>STEP BY STEP</b> ▲ <sup>21</sup> SMV Enterprises 19V-49047                              | New Kids On The Block          | LF   | 19.98                |
| 13        | 16           | 11            | <b>SWINGING OUT LIVE</b> ▲ SMV Enterprises 19V-49045                                       | Harry Connick, Jr.             | C    | 19.98                |
| 14        | 12           | 5             | <b>POV</b> Virgin Music Video 50189-3-U  | Peter Gabriel                  | C    | 19.98                |
| 15        | 9            | 46            | <b>DANCE ON FIRE</b> ● Doors Music Company MCA/Universal Home Video 80157                  | The Doors                      | LF   | 19.95                |
| 16        | 30           | 73            | <b>HANGIN' TOUGH LIVE</b> ▲ <sup>24</sup> SMV Enterprises 19V-49030                        | New Kids On The Block          | C    | 19.98                |
| 17        | 11           | 17            | <b>JUSTIFY MY LOVE</b> ▲ <sup>8</sup> Warner Reprise Video 38224                           | Madonna                        | SF   | 9.98                 |
| 18        | 15           | 89            | <b>HANGIN' TOUGH</b> ▲ <sup>23</sup> SMV Enterprises 14V-49028                             | New Kids On The Block          | SF   | 14.95                |
| 19        | 19           | 17            | <b>OH SAY CAN YOU SCREAM</b> ▲ A*Vision Entertainment 3-50179                              | Skid Row                       | C    | 19.98                |
| 20        | 13           | 21            | <b>THE RHYTHM NATION COMPILATION</b> ▲ <sup>3</sup> A&M Video 7502-61737-3                 | Janet Jackson                  | LF   | 19.95                |
| 21        | 20           | 37            | <b>PLEASE HAMMER DON'T HURT 'EM</b> ▲ <sup>4</sup> Capitol Video C540001                   | M.C. Hammer                    | LF   | 19.98                |
| 22        | 23           | 6             | <b>PUT YOURSELF IN MY SHOES</b> ● BMG Video 2373   | Clint Black                    | SF   | 9.98                 |
| 23        | 18           | 7             | <b>THE STORY OF GENESIS</b> PolyGram Music Video 440 082 769-3                             | Genesis                        | D    | 19.95                |
| 24        | <b>NEW</b> ▶ |               | <b>GREATEST HITS-LIVE</b> SMV Enterprises 19V-49080  | Marvin Gaye                    | C    | 19.98                |
| 25        | 27           | 15            | <b>LOVE CAN BUILD A BRIDGE</b> ▲ MPI Home Video MP6096                                     | The Judds                      | LF   | 19.98                |
| 26        | 21           | 25            | <b>THE WALL-LIVE IN BERLIN</b> PolyGram Music Video 082-649-3                              | Roger Waters                   | C    | 19.95                |
| 27        | 28           | 34            | <b>LIVE AT THE HOLLYWOOD BOWL</b> ● The Doors Video Company MCA/Universal Home Video 80592 | The Doors                      | C    | 19.95                |
| 28        | <b>NEW</b> ▶ |               | <b>A TRIBUTE TO JIM MORRISON</b> Warner Home Video 34044                                   | The Doors                      | D    | 14.98                |
| 29        | 26           | 33            | <b>ELVIS: VOL. 1-CENTER STAGE</b> ▲ <sup>3</sup> Buena Vista Home Video 1032               | Elvis Presley                  | D    | 19.99                |
| 30        | <b>NEW</b> ▶ |               | <b>RED, HOT + BLUE</b> Arista Records Inc. 6 West Home Video SW-5718                       | Various Artists                | LF   | 19.98                |

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

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## Pioneer Maps New 'Exclusive' Ground

BY CHRIS MCGOWAN

### LASER SCANS

**F**OR LASERDISC ONLY: Pioneer Artists broke new ground last December when it released "Madonna: Blond Ambition" as a laserdisc exclusive; the title will not hit videocassette until the end of this year. MGM/UA has now turned up the heat another notch: in July, the label will inaugurate the "MGM/UA Laser Exclusives" series, in which movies not yet out on home video will be released as special-edition, laser-only titles (not available on VHS). George Feltenstein, MGM/UA VP of sales and market-

ing, hopes the disc exclusives will lure new cinema aficionados to the format.

Says Feltenstein, "We're constantly trying to do new and different things. This is yet another trail we're blazing."

One title per month will be released in the series, starting in July with Vincente Minnelli's 1962 film "Two Weeks In Another Town" (widescreen, supplementary material,

\$34.98). Based on an Irwin Shaw novel, the movie stars Kirk Douglas, Edward G. Robinson, and Cyd Charisse, and tells the stories of a group of film people working in Rome. Included on the disc are the movie's original trailer and the documentary short "The Big Sur," which shows Minnelli at work on another picture, "The Sandpiper."

In August, the Laser Exclusive will be Mervyn LeRoy's 1954 version of "Rose Marie" (widescreen, supplementary material, \$34.98). This was the third filmic adaptation of a beloved Rudolph Friml/Oscar Hammerstein operetta about how a  
*(Continued on page 55)*

Billboard.

FOR WEEK ENDING APRIL 27, 1991

# Top Videodisc Sales

| THIS WEEK | 2 WKS. AGO | WKS. ON CHART | TITLE  | Copyright Owner, Manufacturer, Catalog Number                | Principal Performers                | Year of Release | Rating | Suggested List Price |
|-----------|------------|---------------|--|--|-------------------------------------|-----------------|--------|----------------------|
|           |            |               | Compiled from a national sample of retail store sales reports. |  |                                     |                 |        |                      |
| <b>1</b>  | <b>2</b>   | <b>3</b>      | <b>GHOST</b>   | Paramount Pictures<br>Pioneer LDCA, Inc. 32004               | Patrick Swayze<br>Demi Moore        | 1990            | PG-13  | 29.95                |
| <b>2</b>  | <b>1</b>   | <b>5</b>      | <b>DIE HARD 2: DIE HARDER</b>                                  | FoxVideo<br>Image Entertainment L1850-85                     | Bruce Willis<br>Bonnie Bedelia      | 1990            | R      | 49.98                |
| <b>3</b>  | <b>NEW</b> |               | <b>ARACHNOPHOBIA</b>   | Amblin Entertainment<br>Image Entertainment 1080AS           | Jeff Daniels                        | 1990            | PG-13  | 39.99                |
| <b>4</b>  | <b>4</b>   | <b>7</b>      | <b>FLATLINERS</b>  | RCA/Columbia Pictures Home Video<br>Pioneer/Image Ent. 50386 | Kiefer Sutherland<br>Julia Roberts  | 1990            | R      | 34.95                |
| <b>5</b>  | <b>3</b>   | <b>11</b>     | <b>PRETTY WOMAN</b>  | Touchstone Pictures<br>Image Entertainment 1027AS            | Richard Gere<br>Julia Roberts       | 1990            | R      | 29.99                |
| <b>6</b>  | <b>NEW</b> |               | <b>PRESUMED INNOCENT</b>                                       | Warner Bros. Inc.<br>Warner Home Video 12034                 | Harrison Ford                       | 1990            | R      | 29.98                |
| <b>7</b>  | <b>5</b>   | <b>7</b>      | <b>DARKMAN</b>   | Universal City Studios<br>MCA/Universal Home Video 80978     | Liam Neeson                         | 1990            | R      | 34.98                |
| <b>8</b>  | <b>9</b>   | <b>5</b>      | <b>THE WITCHES</b>   | Warner Bros. Inc.<br>Warner Home Video 671                   | Anjelica Huston                     | 1990            | PG     | 24.98                |
| <b>9</b>  | <b>16</b>  | <b>3</b>      | <b>AIR AMERICA</b>   | Carolco Home Video<br>Image Entertainment ID761IV            | Mel Gibson<br>Robert Downey, Jr.    | 1990            | R      | 29.95                |
| <b>10</b> | <b>6</b>   | <b>5</b>      | <b>THE TWO JAKES</b>   | Paramount Pictures<br>Pioneer LDCA, Inc. LV184-2             | Jack Nicholson<br>Harvey Keitel     | 1990            | R      | 39.95                |
| <b>11</b> | <b>8</b>   | <b>23</b>     | <b>THE HUNT FOR RED OCTOBER</b>                                | Paramount Pictures<br>Pioneer LDCA, Inc. LV32030-2           | Sean Connery<br>Alec Baldwin        | 1990            | PG     | 29.95                |
| <b>12</b> | <b>10</b>  | <b>5</b>      | <b>CHINATOWN</b>   | Paramount Pictures<br>Pioneer LDCA, Inc. LV8674-2WS          | Jack Nicholson<br>Faye Dunaway      | 1974            | R      | 49.95                |
| <b>13</b> | <b>NEW</b> |               | <b>HENRY AND JUNE</b>  | Universal City Studios<br>MCA/Universal Home Video 81050     | Fred Ward<br>Uma Thurman            | 1990            | NC-17  | 39.98                |
| <b>14</b> | <b>NEW</b> |               | <b>YOUNG GUNS II</b>   | Morgan Creek<br>Image Entertainment C1902-80                 | Emilio Estevez<br>Kiefer Sutherland | 1990            | PG-13  | 39.98                |
| <b>15</b> | <b>7</b>   | <b>9</b>      | <b>DAYS OF THUNDER</b>   | Paramount Pictures<br>Pioneer LDCA, Inc. 32123               | Tom Cruise<br>Robert Duvall         | 1990            | PG-13  | 34.95                |
| <b>16</b> | <b>11</b>  | <b>11</b>     | <b>THE FRESHMAN</b>  | Tri-Star Pictures<br>Pioneer/Image Ent. 70296                | Matthew Broderick<br>Marlon Brando  | 1990            | PG     | 34.95                |
| <b>17</b> | <b>22</b>  | <b>3</b>      | <b>THE LAST PICTURE SHOW</b>                                   | RCA/Columbia Pictures Home Video<br>Pioneer/Image Ent. 50426 | Timothy Bottoms<br>Jeff Bridges     | 1971            | R      | 39.95                |
| <b>18</b> | <b>12</b>  | <b>5</b>      | <b>QUICK CHANGE</b>  | Warner Bros. Inc.<br>Warner Home Video 12004                 | Bill Murray<br>Geena Davis          | 1990            | R      | 24.98                |
| <b>19</b> | <b>15</b>  | <b>15</b>     | <b>MADONNA: BLONDE AMBITION</b>                                | Pioneer Artists<br>Pioneer LDCA, Inc. PA-90-325              | Madonna                             | 1990            | NR     | 29.95                |
| <b>20</b> | <b>NEW</b> |               | <b>WHITE PALACE</b>  | Universal City Studios<br>MCA/Universal Home Video 81019     | Susan Sarandon<br>James Spader      | 1990            | R      | 39.98                |
| <b>21</b> | <b>19</b>  | <b>13</b>     | <b>DICK TRACY</b>  | Touchstone Pictures<br>Image Entertainment 1066              | Warren Beatty<br>Madonna            | 1990            | PG     | 39.99                |
| <b>22</b> | <b>13</b>  | <b>11</b>     | <b>MADONNA: THE IMMACULATE COLLECTION</b>                      | Warner Reprise Video<br>Pioneer/Image Ent. 38195             | Madonna                             | 1990            | NR     | 29.98                |
| <b>23</b> | <b>17</b>  | <b>11</b>     | <b>ROBOCOP 2</b>   | Orion Pictures<br>Image Entertainment 80140                  | Peter Weller<br>Nancy Allen         | 1990            | R      | 39.95                |
| <b>24</b> | <b>23</b>  | <b>3</b>      | <b>ROCKY &amp; BULLWINKLE: VOL. II</b>                         | Buena Vista Home Video<br>Image Entertainment 1128AS         | Animated                            | 1991            | NR     | 39.99                |
| <b>25</b> | <b>24</b>  | <b>3</b>      | <b>ROCKY &amp; BULLWINKLE: VOL. I</b>                          | Buena Vista Home Video<br>Image Entertainment 1127AS         | Animated                            | 1991            | NR     | 39.99                |

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

# THE HOLLYWOOD REPORTER BOX OFFICE

| THIS WEEK | PICTURE/(STUDIO)                                    | WEEKEND GROSS (\$) | NO. OF SCRNS PER SCRIN AVG (\$) | WKS IN REL | TOTAL GROSS TO DATE (\$) |
|-----------|---|--------------------|---------------------------------|------------|--------------------------|
| <b>1</b>  | <b>Out for Justice</b><br>(Warner Bros.)            | 10,524,026         | 2,010<br>5,236                  | —          | 10,524,026               |
| <b>2</b>  | <b>Mutant Ninja Turtles II</b><br>(New Line Cinema) | 5,862,113          | 2,783<br>2,106                  | 3          | 61,482,900               |
| <b>3</b>  | <b>The Silence of the Lambs</b><br>(Orion)          | 4,146,846          | 1,635<br>2,536                  | 8          | 100,088,453              |
| <b>4</b>  | <b>Dances With Wolves</b><br>(Orion)                | 3,467,181          | 1,612<br>2,151                  | 22         | 155,729,101              |
| <b>5</b>  | <b>Defending Your Life</b><br>(Warner Bros.)        | 3,058,664          | 715<br>4,278                    | 3          | 7,569,629                |
| <b>6</b>  | <b>The Marrying Man</b><br>(Buena Vista)            | 2,578,739          | 1,343<br>1,920                  | 1          | 7,816,616                |
| <b>7</b>  | <b>Sleeping With the Enemy</b><br>(Fox)             | 2,366,517          | 1,443<br>1,640                  | 9          | 86,095,903               |
| <b>8</b>  | <b>New Jack City</b><br>(Warner Bros.)              | 2,056,730          | 865<br>2,378                    | 5          | 35,440,795               |
| <b>9</b>  | <b>Home Alone</b><br>(20th Century Fox)             | 1,835,299          | 1,465<br>1,253                  | 21         | 262,461,999              |
| <b>10</b> | <b>Class Action</b><br>(Fox)                        | 1,665,641          | 1,051<br>1,585                  | 4          | 19,782,582               |
| <b>11</b> | <b>Career Opportunities</b><br>(Universal)          | 1,203,425          | 1,301<br>925                    | 2          | 9,110,115                |
| <b>12</b> | <b>The Five Heartbeats</b><br>(Fox)                 | 825,414            | 408<br>2,023                    | 2          | 4,899,612                |
| <b>13</b> | <b>The Hard Way</b><br>(Universal)                  | 743,895            | 813<br>915                      | 5          | 22,778,760               |
| <b>14</b> | <b>The Doors</b><br>(Tri-Star)                      | 621,030            | 635<br>978                      | 6          | 32,040,108               |
| <b>15</b> | <b>Kindergarten Cop</b><br>(Universal)              | 609,700            | 469<br>1,300                    | 16         | 86,869,418               |
| <b>16</b> | <b>Misery</b><br>(Columbia)                         | 478,597            | 442<br>1,083                    | 19         | 59,998,186               |
| <b>17</b> | <b>The Long Walk Home</b><br>(Miramax)              | 466,242            | 260<br>1,793                    | 4          | 3,686,640                |
| <b>18</b> | <b>Reversal of Fortune</b><br>(Warner Bros.)        | 446,730            | 333<br>1,341                    | 26         | 13,798,030               |
| <b>19</b> | <b>Awakenings</b><br>(Columbia)                     | 424,515            | 451<br>941                      | 16         | 49,984,597               |
| <b>20</b> | <b>L.A. Story</b><br>(Tri-Star)                     | 389,130            | 357<br>1,090                    | 9          | 26,995,790               |
| <b>21</b> | <b>Guilty by Suspicion</b><br>(Warner Bros.)        | 351,551            | 264<br>1,332                    | 4          | 8,424,551                |
| <b>22</b> | <b>King Ralph</b><br>(Universal)                    | 344,960            | 539<br>640                      | 8          | 30,308,600               |
| <b>23</b> | <b>The Perfect Weapon</b><br>(Par)                  | 336,733            | 465<br>724                      | 4          | 11,760,243               |
| <b>24</b> | <b>La Femme Nikita</b><br>(Goldwyn)                 | 306,446            | 49<br>6,254                     | 5          | 1,007,914                |
| <b>25</b> | <b>GoodFellas</b><br>(Warner Bros.)                 | 286,080            | 282<br>1,014                    | 28         | 45,164,812               |
| <b>26</b> | <b>Shipwrecked</b><br>(Buena Vista)                 | 283,968            | 464<br>612                      | 6          | 13,602,078               |
| <b>27</b> | <b>Warlock</b><br>(Trimark)                         | 280,378            | 224<br>1,252                    | 13         | 7,702,088                |
| <b>28</b> | <b>Green Card</b><br>(Buena Vista)                  | 276,450            | 285<br>970                      | 16         | 28,416,049               |
| <b>29</b> | <b>White Fang</b><br>(Buena Vista)                  | 261,870            | 406<br>645                      | 12         | 33,235,420               |
| <b>30</b> | <b>Mr. &amp; Mrs. Bridge</b><br>(Miramax)           | 251,509            | 255<br>986                      | 20         | 6,736,765                |
| <b>31</b> | <b>Object of Beauty</b><br>(Avenue)                 | 208,119            | 18<br>11,562                    | —          | 208,119                  |
| <b>32</b> | <b>If Looks Could Kill</b><br>(Warner Bros.)        | 204,963            | 229<br>895                      | 4          | 6,569,870                |
| <b>33</b> | <b>Three Men And A Little Lady</b><br>(Buena Vista) | 189,140            | 196<br>965                      | 20         | 70,740,009               |
| <b>34</b> | <b>The Grifters</b><br>(Miramax)                    | 172,996            | 132<br>1,311                    | 19         | 12,835,169               |
| <b>35</b> | <b>Hamlet</b><br>(Warner Bros.)                     | 134,179            | 140<br>958                      | 16         | 19,611,577               |
| <b>36</b> | <b>Cyrano de Bergerac</b><br>(Orion Classics)       | 132,337            | 62<br>2,134                     | 18         | 4,883,340                |
| <b>37</b> | <b>Ju Dou</b><br>(Miramax)                          | 122,148            | 27<br>4,524                     | 5          | 743,110                  |
| <b>38</b> | <b>Ghost</b><br>(Par)                               | 120,853            | 173<br>699                      | 39         | 217,305,578              |
| <b>39</b> | <b>The Nasty Girl</b><br>(Miramax)                  | 100,130            | 38<br>2,635                     | 24         | 1,781,740                |
| <b>40</b> | <b>Eminent Domain</b><br>(Triumph)                  | 83,290             | 53<br>1,571                     | —          | 83,290                   |



## WEST COAST VID LOOKS TO MULTISTORE FRANCHISES

(Continued from page 45)

eral months. Plus, a small regional franchise has been sold to a retailer in Williamsport, Pa., covering Lycoming County. Lou Cupicci, who already has one West Coast Video store, has signed a development agreement to open four more.

Until recently, Philadelphia-based West Coast Video had sold its franchises primarily on a store-by-store basis. Now, the chain is aggressively pursuing regional franchises, according to John Barry, VP of franchise development for the web.

West Coast Video currently encompasses approximately 550 franchise stores and 50 company stores. The company stores are now either being sold off to franchisees, says Barry, or closed. "We'd rather not run two different businesses," he says of the decision to unload the company stores (Billboard, April 6).

Under the new regional franchising plan, the company expects to sell between 75-125 new stores a year. Currently, West Coast Video is a \$170 million business.

West Coast Video will continue to sell individual franchises, notes Barry, though the company's emphasis is now on the regional end. "Regional franchises, with the proper organization or individual, give the parent company the ability to develop name identity and awareness in a certain geographical area with greater rapidity," he says. "And the sophisticated investor understands the benefits of multiple-unit ownership. You can evolve in a much shorter period of time" through regional franchising than with single stores.

The Houston franchise is actually West Coast Video's second multiple-unit agreement. The first regional franchise was sold in Chicago in August 1988, prior to the chain's current campaign. Franchisee Ray Reddi of Reddi Video Enterprises, who also has a controlling interest in a shoe manufacturing company, signed a development agreement to open 20 stores in four years. Ten stores are already in operation, and Reddi says, "We're exploring financing to buy 10 of the 14 corporate stores in the Chicago area. West Coast Video will be closing the other four." Currently, West Coast Video operates about 60 total Chicago-area stores.

According to Barry, West Coast Video has stores in all 50 states, all 10 Canadian provinces, "and four stores in Great Britain. With the onset of EC '92, we'll be negotiating with Spain and Italy, as well as Australia and other countries."

The Houston franchise, Barry notes, "came out of the blue—the four markets we'd targeted for '91

are New York, Los Angeles, Miami, and Chicago. But as businesspeople hear of our plans, more and more are calling us. We've been talking to Portland, Oregon, Denver, Austin, Baton Rouge, Boston, Buffalo, New York, Vermont, and other markets where we don't have stores. Investors are calling us because they can't acquire a Blockbuster Video franchise, since we hear that Blockbuster has virtually sold out its franchise possibilities across the country—all except for the Dakotas and single units in Vermont and Texas."

West Coast Video's investor profile has changed, says Barry. "Initially, around 1985, the typical investor was a husband/wife team with \$50,000 equity and \$50,000 cash," he says. "Now, the savvy businessperson who wants to diversify the portfolio is looking to come in with \$500,000 or \$1 million and open two to four stores at once.

"Over half our franchise owners now own two or more stores," Barry notes. He sees West Coast Video as having a similar relation to Blockbuster Video as Burger King does to McDonald's. Investors frustrated by their inability to obtain a Blockbuster franchise will come to West Coast Video, he predicts, much as frustrated McDonald's seekers go to Burger King.

"We plan to do a mirror image of Blockbuster," Barry says. "It's beneficial for a new investor to go into a market and know where the Blockbusters are. If there's a Blockbuster every five miles, we'll open a West Coast Video every two and a half miles. And if it's a triple-A location and the demographics in the area are right, we'll open across the street from a Blockbuster."

Shah says at least two of his first four locations will be opening near Blockbuster outlets. "There is no other competition in Houston," Shah says.

In addition to likening West Coast Video to Burger King, Barry sees parallels between his company and another famous second fiddle, Avis Rent-A-Car. "Since the video business is a convenience business, like fast food, people will go to the store that's closest—unless you give added value," he says. "We've developed a niche, giving the customers added value," he says. "We do carry adult video, which accounts for 8%-14% of movie rentals, and we carry NC-17 movies. Of course, we do it tastefully—we don't put 'Debbie Does Dallas' in with 'Pinocchio.'" Blockbuster, on the contrary, does not stock adult or NC-17 product.

Barry says West Coast Video also believes its "ultrastore" concept is more in tune with the streamlined '90s than Blockbuster's superstores are. "Our ultrastores are 4,000-6,000 square feet with 5,000-7,000 movies, he says, "as opposed to Blockbuster's 6,000-8,000-square-foot stores with 10,000-12,000 movies. Research says that a sizable portion of inventory that size never rents, so why be paying \$25-\$30 a foot for product that never moves?" he asks.

In general, says Barry, "I think you'll see the industry consolidating into us and them. Blockbuster will do business and so will we—but we hope to do the lion's share eventually."

## Top Video Rentals™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

| THIS WEEK | LAST WEEK | WKS. ON CHART | TITLE                     | Copyright Owner, Manufacturer, Catalog Number            | Principal Performers               | Year of Release | Rating |
|-----------|-----------|---------------|---------------------------|--|------------------------------------|-----------------|--------|
| 1         | 1         | 3             | GHOST                     | Paramount Pictures<br>Paramount Home Video 32004         | Patrick Swayze<br>Demi Moore       | 1990            | PG-13  |
| 2         | 4         | 3             | PACIFIC HEIGHTS           | Morgan Creek<br>FoxVideo 1900                            | Michael Keaton<br>Melanie Griffith | 1990            | R      |
| 3         | 6         | 2             | PRESUMED INNOCENT         | Warner Bros. Inc.<br>Warner Home Video 12034             | Harrison Ford                      | 1990            | R      |
| 4         | 2         | 8             | FLATLINERS                | RCA/Columbia Pictures Home Video<br>50383-5              | Kiefer Sutherland<br>Julia Roberts | 1990            | R      |
| 5         | 3         | 6             | ARACHNOPHOBIA             | Amblin Entertainment<br>Hollywood Home Video 1080        | Jeff Daniels                       | 1990            | PG-13  |
| 6         | 5         | 7             | AIR AMERICA               | Carolco Home Video 68931                                 | Mel Gibson<br>Robert Downey, Jr.   | 1990            | R      |
| 7         | 8         | 8             | DARKMAN                   | Universal City Studios<br>MCA/Universal Home Video 80978 | Liam Neeson                        | 1990            | R      |
| 8         | 17        | 2             | WHITE PALACE              | Universal City Studios<br>MCA/Universal Home Video 81019 | Susan Sarandon<br>James Spader     | 1990            | R      |
| 9         | 11        | 3             | NARROW MARGIN             | Live Home Video 68924                                    | Gene Hackman<br>Anne Archer        | 1990            | R      |
| 10        | 7         | 10            | DIE HARD 2: DIE HARDER    | FoxVideo 1850  | Bruce Willis<br>Bonnie Bedelia     | 1990            | R      |
| 11        | 9         | 6             | DEATH WARRANT             | MGM/UA Home Video M902170                                | Jean-Claude Van Damme              | 1990            | R      |
| 12        | NEW ▶     |               | MEMPHIS BELLE             | Warner Bros. Inc.<br>Warner Home Video 12040             | Matthew Modine<br>Eric Stoltz      | 1990            | PG-13  |
| 13        | 19        | 3             | DESPERATE HOURS           | MGM/UA Home Video 902167                                 | Mickey Rourke<br>Anthony Hopkins   | 1990            | R      |
| 14        | 10        | 10            | NAVY SEALS                | Orion Pictures<br>Orion Home Video 8729                  | Charlie Sheen<br>Michael Biehn     | 1990            | R      |
| 15        | 23        | 2             | HENRY AND JUNE            | Universal City Studios<br>MCA/Universal Home Video 81050 | Fred Ward<br>Uma Thurman           | 1990            | NC-17  |
| 16        | 13        | 9             | DAYS OF THUNDER           | Paramount Pictures<br>Paramount Home Video 32123         | Tom Cruise<br>Robert Duvall        | 1990            | PG-13  |
| 17        | 14        | 5             | PUMP UP THE VOLUME        | New Line Cinema<br>RCA/Columbia Home Video 75103         | Christian Slater                   | 1990            | R      |
| 18        | NEW ▶     |               | WILD AT HEART             | Media Home Entertainment M102765                         | Nicolas Cage<br>Laura Dern         | 1990            | R      |
| 19        | 15        | 10            | PROBLEM CHILD             | Universal City Studios<br>MCA/Universal Home Video 81014 | John Ritter<br>Amy Yasbeck         | 1990            | PG     |
| 20        | 12        | 6             | THE TWO JAKES             | Paramount Pictures<br>Paramount Home Video 1854          | Jack Nicholson<br>Harvey Keitel    | 1990            | R      |
| 21        | NEW ▶     |               | MILLER'S CROSSING         | FoxVideo 1852  | John Turturro<br>Albert Finney     | 1990            | R      |
| 22        | 16        | 6             | STATE OF GRACE            | Orion Pictures<br>Orion Home Video 8760                  | Sean Penn<br>Gary Oldman           | 1990            | R      |
| 23        | 24        | 5             | THE EXORCIST III          | Morgan Creek<br>FoxVideo 1901                            | George C. Scott<br>Jason Miller    | 1990            | R      |
| 24        | 18        | 12            | THE FRESHMAN              | Tri-Star Pictures<br>RCA/Columbia Home Video 70293-5     | Matthew Broderick<br>Marlon Brando | 1990            | PG     |
| 25        | 22        | 9             | TAKING CARE OF BUSINESS   | Hollywood Pictures<br>Hollywood Home Video               | Jim Belushi<br>Charles Grodin      | 1990            | R      |
| 26        | 21        | 7             | QUICK CHANGE              | Warner Bros. Inc.<br>Warner Home Video 12004             | Bill Murray<br>Geena Davis         | 1990            | R      |
| 27        | 20        | 5             | KING OF NEW YORK          | Seven Arts<br>Live Home Video 68937                      | Christopher Walken                 | 1990            | R      |
| 28        | 31        | 2             | THE HOT SPOT              | Orion Pictures<br>Orion Home Video 8754                  | Don Johnson<br>Virginia Madsen     | 1990            | R      |
| 29        | 26        | 5             | DUCKTALES THE MOVIE       | Walt Disney Home Video 1082                              | Animated                           | 1990            | G      |
| 30        | 27        | 8             | THE WITCHES               | Warner Bros. Inc.<br>Warner Home Video 671               | Anjelica Huston                    | 1990            | PG     |
| 31        | 40        | 3             | SHRIMP ON THE BARBIE      | Media Home Entertainment<br>FoxVideo M082703             | Cheech Marin<br>Emma Samms         | 1989            | R      |
| 32        | 29        | 15            | MY BLUE HEAVEN            | Warner Bros. Inc.<br>Warner Home Video 12003             | Steve Martin<br>Rick Moranis       | 1990            | PG-13  |
| 33        | 25        | 4             | WHITE HUNTER, BLACK HEART | Warner Bros. Inc.<br>Warner Home Video 11916             | Clint Eastwood                     | 1990            | PG     |
| 34        | 34        | 21            | BIRD ON A WIRE ◊          | Universal City Studios<br>MCA/Universal Home Video 80959 | Mel Gibson<br>Goldie Hawn          | 1990            | PG-13  |
| 35        | 28        | 5             | AFTER DARK, MY SWEET      | Live Home Video 68943                                    | Jason Patric<br>Rachel Ward        | 1990            | R      |
| 36        | 30        | 9             | CINEMA PARADISO           | HBO Video 90376  | Philippe Noiret<br>Jacques Perrin  | 1989            | PG     |
| 37        | NEW ▶     |               | THE LAST PICTURE SHOW     | RCA/Columbia Home Video 50423                            | Timothy Bottoms<br>Jeff Bridges    | 1971            | R      |
| 38        | NEW ▶     |               | SANTA SANGRE              | Republic Pictures<br>Home Video 3560                     | Guy Stockwell                      | 1990            | R      |
| 39        | 32        | 26            | PRETTY WOMAN              | Touchstone Pictures<br>Touchstone Home Video 1027        | Richard Gere<br>Julia Roberts      | 1990            | R      |
| 40        | 38        | 5             | FRANKENSTEIN UNBOUND      | FoxVideo 1875  | John Hurt<br>Raul Julia            | 1990            | R      |

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

## EXPO ON INTERACTIVITY

(Continued from page 45)

Cable system in Springfield, Mass., where 350 homes were specially wired. "You can have instant replay, or more depth" of information, said Gagnon in her video speech. About "Cuts," she added that it is "only the beginning of a whole new era in music television."

That comment summarized the feelings most of the panelists had about the potential of interactive video as a whole.

## STORE MONITOR

(Continued from page 48)

We'll have live auditions in our West L.A., Hollywood, and Valley locations, so be prepared."

**R MOVIES HIT:** Elaine Zizas, head of the used-movie wing at **Orland Video** in suburban Chicago, made the front page of the Chicago Tribune in a story about a city council alderman advocating restrictions for R-rated movies. Zizas, former **Chicago Chapter** president, emphasized VSDA's guidelines for its members. "It is not our policy to rent or sell videotapes designated as R to persons under age 17 without parental consent," said Zizas, a politician herself serving on the city council of Palos Heights.

**INSIDE STORY:** Peggy and Don Lake describe their store, **Country Home Video**, as being located in a "rural" area near Fresno, Calif., but industry visitors are apt to place a new meaning on rural when they drop by. Indeed. The store is situated at a crossroads with orchards in all directions as far as the eye can see. There are four places of business, one on each corner. That's it. Of the cinderblock former garage that still looks like a garage, she says, "We've remodeled so often and knocked down so many walls that if we do it anymore the whole building is likely to collapse." Outside appearance to the contrary, gravel parking lot and all, it's inside where the warmth and charm bespeak a success that has endured since 1983, when only 200 square feet was carved out in a corner of the old building. Now there are 4,000 titles in a 1,200-square-foot space. The store is neatly merchandised, each section added as it was scooped out of the old garage, inviting inspection. Personalized service is extended to a new level. The Lakes literally know every customer, including one who returned tapes once via a crop-dusting airplane! The intimacy is such that all sorts of gimmicks and signs work. An example is a comical takeoff on how a customer was once jailed for an overdue tape.

As for Peggy Lake, her success is all the more profound, note friends, because she has built a national name from such a remote area. She ran for the national VSDA board last year and indicates she will run again in 1992. This year she figures there are already two candidates from California (and she requests that her support for one be kept private). Lake is credited by most California VSDA leaders as pulling the **Central California Chapter** together. She scoffs at accolades, pointing instead to "the great job" her successor, **Mike Foxen**, is doing. Lake is also credited as a driving force behind the first Reno, Nev., trade show.

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**CHER BOB HOSKINS WINONA RYDER "MERMAIDS" MICHAEL SCHOEFLING CHRISTINA RICCI**  
Film Editor **JACQUELINE CAMBAS** Music by **JACK NITZSCHE** Production Designer **STUART WURTZEL** Director of Photography **HOWARD ATHERTON, B.S.C.**  
Based on the novel "Mermaids" by **PATTY DANN** Screenplay by **JUNE ROBERTS** Produced by **LAUREN LLOYD WALLIS NICITA PATRICK PALMER**  
**CLOSED CAPTIONED** **PG-13** **SOUNDTRACK ALBUM AVAILABLE ON GEFREN COMPACT DISCS, CASSETTES AND RECORDS** Directed by **RICHARD BENJAMIN** **SPECIAL SOUNDING DOLBY STEREO SR** Prints by DeLuxe  
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## LASER SCANS

*(Continued from page 52)*

Mountie gets his gal.

This time, the actors are Howard Keel, Ann Blyth, Mervyn LeRoy, and Fernando Lamas, with Busby Berkeley adding his inimitable touch to some musical sequences. The MGM disc includes the film's trailer (this was the first MGM movie in Cinemascope) and the short film "The Merry Wives Of Windsor Overture."

**T**HE KING, THE COP, A Suspect, And Tinseltown: Four hot new titles will be launched on disc in June: Nelson's "Misery" (\$34.98) is the Stephen King suspense tale about an author's worst nightmare come true, starring James Caan and Kathy Bates; MCA's "Kindergarten Cop" (\$34.98) features Arnold Schwarzenegger; Warner's "Reversal Of Fortune" (\$29.98), directed by Barbet Schroeder, stars Jeremy Irons as Claus Von Bulow; and RCA/Columbia's "Postcards From The Edge" (\$34.95) finds Meryl Streep and Shirley MacLaine in the Hollywood fast lane, as envisioned by Carrie Fisher.

**C**OMEDY OLD AND NEW: Republic will launch four Charlie Chaplin laserdiscs in July: volumes 1-4 of "Charlie Chaplin: The Early Years" (part or all CAV, \$29.98 each). The titles include such classic Chaplin shorts as "The Immigrant," "The Pawnshop," "The Adventurer," and "The Floorwalker," from the years 1916-17. Then, rather more modern humor is offered up by Paramount's "Monty Python Live At The Hollywood Bowl" and "Monty Python's Life Of Brian" (\$34.95 each).

**I**MAGE HAS recently released an abundance of letterboxed hit and classic films on disc, including "Romancing The Stone" (widescreen, \$59.98); "My Fair Lady" (widescreen, \$69.98); "Carousel" (widescreen, \$69.98); "Hello Dolly" (widescreen, \$69.98); the new "Henry V" (widescreen \$49.98); and "Young Guns II" (widescreen, \$39.98).

**T**HE WORD AND THE IMAGE: In June, Paramount is releasing a plethora of titles from recent decades that are based on the works of famed playwrights or novelists. First, we have the F. Scott Fitzgerald stories "The Great Gatsby" (\$39.95), with Robert Redford and Mia Farrow, and "The Last Tycoon" (\$39.95), with Robert DeNiro, Tony Curtis, Robert Mitchum, and Jack Nicholson.

Then Ernest Hemingway gets in the action with "Islands In The Stream" (widescreen, \$39.95), starring George C. Scott.

Dramatist Tennessee Williams makes his way to laserdisc via "The Rose Tattoo" (\$39.95), with Burt Lancaster and Anna Magnani; "Summer And Smoke" (widescreen, \$44.95), with Laurence Harvey and Geraldine Page; and "This Property Is Condemned" (\$34.95), with Robert Redford and Natalie Wood.

Novelist Theodore Dreiser gets optical with "Carrie" (\$39.95), starring Laurence Olivier, and "A Place In The Sun" (\$44.95), with Montgomery Clift and Elizabeth Taylor.

And, last but not least, Paramount will launch "Desire Under The Elms" (\$39.95), based on Eugene O'Neill's play and featuring Anthony Perkins and Sophia Loren.

**Mermaids has a  
box office gross approaching  
\$35 MILLION**

CHER BOB HOSKINS WINONA RYDER

# MERMAIDS



**"MOM IS MANY THINGS...  
NORMAL ISN'T ONE OF THEM."**

**ORION**  
HOME VIDEO

# Pro Audio

## Spatial Enhancement Taking On New Dimensions

■ BY JIM PAUL

LOS ANGELES—Sting, Madonna, "Star Trek V," and the half-time show at the 1991 Super Bowl all have something in common: Each has made use of some form of audio spatial enhancement.

Spatial enhancement, or "three dimensional" audio, appears to be catching on in the early '90s, with at least six companies offering some form of sound-manipulation device. The benefits promised range from simple enhancement of the stereo field to promises of sounds located far beyond the speakers and even behind the listener's head, all by using only two speakers.

Spatiality, a term that refers to sound seeming to come from above and beyond the normal space of two speakers, is the main benefit offered by these systems, and is the basis on which we judged each effect. Normal stereo mixes offer very little spatiality, and this crop of new technology proposes to make sounds come from further to the left and right, as well as above and below, the speakers.

While these claims are easy to make, delivery is sometimes more difficult. We conducted a series of listening tests on six of these systems to examine the benefits offered and to compare the advantages and disadvantages of each.

### 2 WAYS TO PLAY

There are two basic groups of spatial-enhancement systems based on what the manufacturer attempts to accomplish with the system. The first group is the "3D" group, which includes those manufacturers that claim to provide a full three-dimensional audio experience. The second group is the "stereo enhancement group," into which fall systems that claim only to widen the stereo image beyond the speakers.

Some of these systems require a special processor to achieve optimum benefits, although all can be appreciated on conventional stereo equipment.

The 3D group claims to be able to

localize sound from anywhere in three-dimensional space, including above and beyond the head. This group includes QSound from Archer Communications, Roland Spatial Sound (RSS) from Roland Corp., and 3-D Audio from Pete Meyers Produc-

*Systems are capable of locating sounds in 3D space using 2 speakers*

tions.

Each of these manufacturers provides specific instructions on how to arrange a stereo system with regard to placement of speakers and room setup to achieve maximum benefit from their system.

There are at least three manufacturers in the stereo-enhancement group with product touted as being able to take an untreated stereo mix and enhance the sound to a much wider and more precise stereo image. This group includes the Bedini Audio Spatial Environment (B.A.S.E.) system from Bedini Audio, the Sound Retrieval System (SRS) from Hughes Aircraft, and Stereosurround from Shure Brothers Inc.

Except for the Hughes Aircraft system, all listening tests were conducted in Studio A at Sonic Images, an audio postproduction house in Anaheim, Calif. By using the existing house system at the studio, which consists of a Yamaha reference amp, JBL 4410 studio monitors, a Kyocera CD player, and a Tascam M-600 console, we felt that the accuracy and imaging capabilities of this system far exceeded that of most home stereo systems and came very close to meeting manufacturers' recommendations.

### THE 'Q' TIP

The most publicly visible of the 3D systems is QSound, manufactured by Archer Communications, a Calgary, Alberta-based company with offices in Santa Monica, Calif. Awareness of this system was greatly enhanced by

the release of Madonna's "Immaculate Collection" and Sting's "The Soul Cages," both of which were mixed using the process.

Information about whether this system uses phase alteration or frequency attenuation to achieve spatiality was not available (see related article, this page). The material for this listening test consisted of a CD supplied by Archer Communications containing two Madonna songs remixed in QSound.

While playing the disc, it took several minutes to locate the perfect "sweet spot" for hearing the effect, but once found, there seemed to be sounds coming from the far left and right of the speakers.

Although there was definite spatiality to the mix from a certain position, we were disappointed because there was an extremely small sweet spot where the spatial enhancement was perceived. Slightly rotating one's head or moving two inches to the right or left caused the effect to virtually disappear.

When listened to completely away from the sweet spot, the material sounded like a conventional stereo re-

*(Continued on page 58)*



The first Roland Sound Space processors were delivered to Larrabee Studios in Los Angeles recently. Present for the installation, standing from left, are studio owner Kevin Mills, Roland Pro Audio/Video group national sales manager Bob Todrank, and RSS senior product specialist Paul Young. Seated, from left, are Mike More of OR-N-MORE, mix engineer/producer Jon Gass, and Orfeh of OR-N-MORE. One of the studio's two RSS controllers sits on the console in front of Gass.

## The ABC's Of 3D Audio: Fooling The Brain

LOS ANGELES—In recent months there has been a flurry of activity in the music business surrounding a radical new concept—three-dimensional audio.

Proponents claim that, with only two speakers, sound can be made to move and swirl from around, behind, and above one's head. Detractors claim it is a passing fad, with built-in problems, destined to go the way of Quad or four-channel stereo.

Since 1877, when Thomas Edison invented the phonograph record, there have been innumerable attempts to improve the fidelity and clarity of recorded sound. From the introduction of the Victrola to the

current onslaught of so-called 3D audio systems, the industry has sought better audio quality and new ways of manipulating sound.

The quality of recorded music improved dramatically in the '40s with the development of "high fidelity" phonograph records. Within 10 years, hi-fi was replaced by stereophonic records, on which two or more microphones were used for recording and two speakers were used for playback.

For the next 30 years, stereo was the absolute standard, despite a short and wholly unsuccessful stint with quadraphonic, or four-channel stereo. In the late '70s and early

'80s, digital recording entered the picture and compact discs roared onto the scene. Despite their promised pristine digital audio and their overtaking of the vinyl LP, CDs still use conventional stereophonic techniques.

The newest "improvement," three-dimensional sound, is now being introduced to the record-buying public and touted by its supporters as the audio panacea of the '90s. One particularly vocal company, Archer Communications, promised a stunning hi-tech audio experience to viewers of the 1990 Super Bowl during a Coca-Cola commercial with its

*(Continued on page 58)*

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# STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING APRIL 20, 1991)

| CATEGORY   | HOT 100  | R&B  | COUNTRY                                 | DANCE-SINGLES SALES  | MODERN ROCK   |
|--|--|--|---|--|---|
| <b>TITLE Artist/ Producer (Label)</b>                    | YOU'RE IN LOVE<br>Wilson Phillips/<br>G.Ballard<br>(SBK) | WHATEVER YOU WANT<br>Tony!Toni!Tone!/<br>Tony!Toni!Tone!<br>(Wing) | DOWN HOME<br>Alabama/<br>J.Leo<br>(RCA) | RESCUE ME<br>Madonna/<br>Madonna & Shep<br>Pettibone<br>(Warner Bros.) | LOSING MY RELIGION<br>R.E.M./<br>S.Litt &<br>R.E.M.(Warner Bros.) |
| <b>RECORDING STUDIO(S) Engineer(s)</b>                   | STUDIO ULTIMO<br>Francis Buckley                         | THE PLANT<br>Arne Frager<br>Greg Shaw                              | EMERALD<br>Steve<br>Marcantonio         | AXIS<br>P.Dennis Mitchell  | BEARSVILLE<br>Scott Litt  |
| <b>RECORDING CONSOLE(S)</b>                              | Neve 8108  | DDA AMR 24   | SSL 4000 G Series                       | SSL 6000 E Series<br>G Computer  | Neve 8088   |
| <b>MULTITRACK RECORDER(S) (Noise Reduction)</b>          | Ampex ATR 124  | Synclavier Post-Pro Direct-to-Disk/<br>Otari MTR 90                | Mitsubishi X-850                        | Mitsubishi X-800/<br>Studer A-827                                      | Studer A-800/<br>Mitsubishi X-850                                 |
| <b>STUDIO MONITOR(S)</b>                                 | Tannoy Super Gold<br>Mastering Lab<br>Crossover          | Meyer ACD System   | Hidley/Kinoshita<br>TAD Components      | UREI 813B  | Yamaha NS10M<br>UREI 813B   |
| <b>MASTER TAPE</b>                                       | Ampex 456  | Scotch 250   | Ampex 467                               | Ampex 456/467  | Ampex 456   |
| <b>MIXDOWN STUDIO(S) Engineer(s)</b>                     | GARDEN RAKE<br>Francis Buckley                           | CAN AM<br>Gerry E.Brown  | EMERALD<br>Steve<br>Marcantonio         | SOUNDWORKS<br>Shep Pettibone<br>Goh Hotoda                             | PAISLEY PARK<br>Scott Litt  |
| <b>CONSOLE(S)</b>  | Neve V   | SSL 6000 E Series<br>G Computer                                    | SSL 4000 G Series                       | SSL 6000 E Series  | SSL 6000 E/G Series   |
| <b>MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)</b> | Ampex ATR 124/<br>Mitsubishi X-850                       | Studer A-820   | Mitsubishi X-850                        | Mitsubishi X-880/<br>Otari MTR 90                                      | Mitsubishi X-850<br>With Apogee Filters                           |
| <b>STUDIO MONITOR(S)</b>                                 | Tannoy Super Gold<br>Mastering Lab<br>Crossover          | Augsberger Design  | Hidley/Kinoshita<br>TAD Components      | UREI 813B<br>Yamaha NS10   | Westlake 5 Way<br>SM-1  |
| <b>MASTER TAPE</b>                                       | Ampex 456  | Ampex 456  | Ampex 467                               | Ampex 467  | Ampex 456   |
| <b>MASTERING (ALBUM) Engineer</b>                        | BERNIE GRUNDMAN<br>Chris Bellman                         | HIT FACTORY<br>DMS<br>Herb Powers Jr.                              | STERLING SOUND<br>George Marino         | STERLING SOUND<br>Ted Jensen   | PRECISION<br>Stephen<br>Marcussen                                 |
| <b>PRIMARY CD REPLICATOR (ALBUM)</b>                     | Capitol-EMI Music  | PDO  | JVC Disc America                        | WEA Manufacturing  | WEA Manufacturing   |
| <b>PRIMARY TAPE DUPLICATOR (ALBUM)</b>                   | Capitol-EMI Music  | Sonopress  | Sonopress                               | WEA Manufacturing  | WEA Manufacturing   |

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## THE PRINCIPLES BEHIND THE '3D SOUND' EFFECT

(Continued from page 56)

process known as QSound. According to most accounts, the results were somewhat less than promised.

With continued development, QSound has since garnered the attention of much of the industry, and such artists as Madonna and Sting have used the process on their projects, to somewhat inconclusive results.

There are now at least six companies promising some form of 3D or spatial-enhanced audio. These firms range from small entrepreneurial companies to the likes of Hughes Aircraft.

While the concept of 3D audio appeals to many, there has been little explanation of the underlying principles that make these effects possible. To understand how it works, it is necessary to understand how the human ear and brain work together to locate where a sound is coming from.

Just as human beings have stereoscopic vision (does anybody remember ViewMaster?) they also have stereo, or binaural, hearing. Sound coming from any direction is heard by both ears, and, based upon certain distinct differences the ear perceives between the sound hitting each ear, the brain is able to tell exactly where the sound is coming from. This is known as localizing the sound.

Three-dimensional audio systems attempt to artificially duplicate the natural triggers that help the brain localize sound, essentially tricking the brain into hearing sounds in different places.

There are three main components the brain listens for in order to localize a sound: loudness difference; time/phase difference; and frequency attenuation.

Loudness difference refers to the fact that sound coming from the side of the head strikes the nearer ear with slightly more volume than it does the opposite ear. Loudness difference is the method used to create a stereo image in conventional recordings. If you hear a sound coming from one speaker louder than from the other, you will locate the sound in the direction of the louder speaker. This works only to a certain degree and is especially true of recordings actually recorded in stereo, with two microphones, as is commonly done with orchestras and choirs. This technique has been used for more than 30 years, but ignores the other two equally critical components of locating sound.

Time/phase difference is a more technical concept that refers to the fact that sound, traveling in "waves," does not strike both ears at exactly the same time. Unless the sound is di-

rectly in front of or directly behind the listener, the sound wave strikes one ear first, then the other. When the wave strikes the second ear it is said to be out of phase with the sound hitting the first ear. It is this difference in wave arrival time, or phase difference, which, when combined with loudness difference, gives the brain very important clues as to the direction from which a sound is coming.

Frequency attenuation is the third way the brain localizes a sound. Frequency refers to the number of times per second that audio components in a "sound wave" hit our ears. Attenuation means to cause to become lower in volume. The final clue for the brain, frequency attenuation is the process by which the shape of the human ear will actually change certain specific frequencies of the sound wave slightly, depending on the direction from which the wave comes.

Combined with phase and loudness difference, frequency attenuation gives the brain the complete audio picture and allows it to locate the origin of a sound with uncanny accu-

cy, even in a dark room or with eyes closed.

Sound localization is a very complex and involved process, and artificial reproduction of the aural clues that allow localization is certainly no

### 3D systems duplicate triggers that help the brain localize sound

less complex.

Most of the spatial-enhancement systems being developed have applied loudness difference combined with either phase difference or frequency attenuation to the reproduction of these clues. This process of using only two out of the three clues tends to give less than a complete picture and each method presents at least one major complication in practical applications.

When phase difference is used for localization, the first complication occurs. In real life, most sound normally comes from only one source. This

is referred to as a single point source. If one hears a bird singing, its voice comes from one location, and all of the clues explained above allow you to locate where it is sitting. But, in order to artificially reproduce the location of that bird's song, two speakers must be used to provide the ears with all of the clues they need to localize the sound. This leads to a problem called the "sweet spot phenomenon."

That refers to the fact that, because there must be two speakers to provide the location clues, the listener's head must be located exactly between the speakers and within a certain distance from them in order to decode the clues accurately. This means there is only one, very small sweet spot, where the localization clues are heard correctly. If the listener rotates his or her head, or moves a few inches to the right or left, the effect is severely diminished. Also, speaker placement is critical to hearing the clues. If a speaker is too close to a wall, the reflected sound will cancel out the phase clues and the effect will be lost or diminished.

Frequency attenuation is less

sweet-spot dependent. However, this method is not as accurate as phase difference and has a different complication: It requires a change in the actual frequency structure of the localized sound.

Artists and producers spend many months and thousands of dollars to achieve that perfect sound in the studio and there is usually a lot of resistance to using any device that will affect the frequency structure of the finished work. In order to put in localization clues, the producer must be willing to accept the alteration of the sound for the sake of the effect. This method, therefore, may not be well accepted among the artist and engineer/producer communities, and there are some who believe that it will never gain acceptance in popular music.

With the complexity of the localization systems as well as the current problems, it is no wonder that 3D audio is still in its infancy. But several companies are continuing to develop their systems and it appears that the concept is gaining acceptance in the music industry. **JIM PAUL**

## SPATIAL ENHANCEMENT TAKING ON NEW DIMENSIONS IN AUDIO INDUSTRY

(Continued from page 56)

Recording that had been mixed to sound very bright, almost to the point of shrillness.

### THE ROLAND EFFECT

Roland has created a system that uses phase difference to localize sounds. The Roland Spatial Sound system debuted at the 1990 Audio Engineering Society convention in Los Angeles.

The demo disc supplied by Roland featured an eclectic mix of musical selections, including classical, rock, and a live recording of a jazz number. Again, there was an interval of time during which the sweet spot had to be located and, once located, there was an immediate increase in the spatiality of the music, particularly with percussive high-frequency sounds like the tambourine or cymbals.

One cut in particular, the "William Tell Overture," had a tambourine sound playing triplets that seemed to swirl around the back of the head. The effect sounded more accurate than the other systems tested in terms of locating sounds, and the overall mix did not exhibit the harsh brightness found by the previous system when we moved from the sweet spot. However, positioning was still important, and when we moved, the 3D effect was lessened greatly.

Pete Meyers, an inventor in San

Jose, Calif., calls himself one of the pioneers in the area of 3D sound. He holds a U.S. patent on his technology issued March 18, 1989, and claims to have had a working system in 1985.

The Meyers system relies primarily on frequency attenuation, partially on a delay to provide elevation and partially on reverberation for ambience. The source material for this listening test was a CD provided by PM Productions containing music that featured Meyers as a singer and guitar player.

On this sample, localization was the weakest of the three systems tested. Although there was a dramatic recording of a high-speed car driving by, when that was over the sound was not as spatial as with the other systems, and no amount of moving around would locate a better sweet spot.

### TOUCHING B.A.S.E.

The B.A.S.E. system was invented by John Bedini and may be used during recording or mixdown, or in playback, to enhance an existing recording.

Bedini Audio offers a black box for enhancing existing recordings that analyzes incoming phase and adjusts phase differences to determine a sound's location. Working on the principle that most mono information is in-phase and in the center of a mix, the system splits the signal into two parts with the in-phase portion controlled by one knob and the out-of-phase controlled by another.

Since most of the reverberant and echo in a room arrive out of phase, one knob controls the "space" of the music and the other controls how close the sound is to the listener.

We listened to several recordings with B.A.S.E., including an album with no spatial processing on it, a Toto album that had been recorded and mixed with B.A.S.E., and then an album mixed with QSound and played back through a B.A.S.E. box. The results of the playback system

were subtle but distinct. There was definite widening of the stereo image and, on the music mixed with Q-Sound processing, we were surprised to hear that the QSound effect was much more pronounced when played through the B.A.S.E.

When used as a recording and mixdown tool, B.A.S.E. lends extra spatiality to an album without the need for any additional stereo equipment. We played back the Toto album through the setup at Sound Images and, while the spatiality was less dramatic than those projects played through the black box, the stereo imaging was quite good and there was perception of sounds that seemed to be above and beyond the call of the speakers.

The Sound Retrieval System was designed by engineers at Hughes Aircraft, Orange County, Calif., to retrieve the spatial data already recorded in existing recordings. This system requires the use of additional gear and uses frequency attenuation to retrieve ambience and place it in a spatial location around the listener.

The system was tested in the listening room at the Hughes plant in Rancho Santa Margarita. Material included both nonprocessed recordings as well as a hi-fi movie soundtrack and recordings processed with Q-Sound and Roland's RSS. The results were immediately apparent and rather vivid.

The movie ambience expanded to give a very wide sound that seemed to come from the sides of the room as if there were side-mounted speakers. The dialog track was heard dead-center and was highly intelligible, again as if there were a center speaker there. The nonprocessed recordings were also enhanced spatially with a wider sound.

### CUMULATIVE RESULTS

The most dramatic effect, however, was achieved when listening to the recordings already encoded with 3D information. When the RSS and

Q-Sound recordings were also processed through SRS, the localization effect was stunning. The sweet spot was much larger and less sensitive to the turning of one's head, and the localization of sounds was very good. This suggests that perhaps the results of the systems are cumulative.

No material was available that had been encoded with SRS for playback without additional hardware, although the company says that some spatial effects can be appreciated with extra gear.

The Stereosurround system from Shure Brothers HTS Systems was actually designed to encode and decode four channels of program material—left, center, right, and rear for use with surround movie soundtracks. The manufacturer, however, claims that the encoded material, when played through a conventional stereo system, will provide the listener with a wider, more spatial stereo image.

This test, conducted at Sonic Images, made use of a Panasonic Hi-Fi S-VHS unit using a test videotape supplied by the manufacturer. While the audio did not locate itself from behind the head, when sounds were panned into what Shure calls "the interior" and "the surround" position, the audio was much more spatial sounding. Part of the demonstration placed music in the surround position and a voice panned center with a remarkable effect. There did seem to be distance between the music and the voice.

It became apparent through the listening tests that, while spatial-sound technology may still be in its infancy, the current systems are definitely capable of locating sounds in three-dimensional space using only two speakers.

Perhaps, as more research is done and the technology improves, we will be treated to a dazzling display of perfectly located sounds that will change the dimensions of our audio.

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(Continued on page 60)

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When we said good-bye.  
Down on one knee he knelt,  
To try and tell me why.

I was too young to understand,  
What he said that day.  
So all I did was hug him,  
And watched him walk away.

Every day that he was gone,  
He wrote and sent a letter.  
Telling me it won't be long,  
Before we're back together.

I saw two men come to our door,  
Then I saw my mommy crying.  
The sun was bright when I found out,  
About my daddy dying.

My friends all got their daddy's back,  
From big airplanes they came.  
I sat at home and wondered  
Who there was to blame.

I saw a picture on TV,  
Of a boy who looked my age.  
His eyes were filled with sadness,  
For him the war still raged.

It wouldn't hurt so much,  
If in my daddy's dying,  
The world would have found a way  
To stop the children crying.

But as I look around,  
I see a world still mad.  
One is one too many,  
You see he was my Dad.

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## PRO AUDIO

# Digital Mastering Seen As Wave Of Cassette's Future

BY SUSAN NUNZIATA

**NEW YORK**—While most major record labels are uncertain whether they will license WEA Corp.'s new Digalog cassette-duplication process, at least three agree that a digital master system similar to that used in the WEA process is inevitable in the cassette's future.

"There's interest," says David Brown, senior VP of marketing with WEA Manufacturing Inc. "Questions are being asked and we're sending out samples." However, the expense of upgrading to the process, as well as a lawsuit concerning the core technology, is making a few labels hesitant to plunge into the process.

The Digalog process requires use of existing Digital Analog Audio Duplication technology (or an equivalent digital-to-analog duplicating system), which is already employed by BMG.

*'We hope Digalog will at least delay the demise of the cassette'*

Any company that wants to use the Digalog trademark would have to meet WEA's quality-control criteria.

MCA Records and Capitol/EMI have been examining the DAAD digital equipment, as well as similar equipment from another manufacturer, for possible use in their duplication facilities. However, both companies say they are taking a "wait and see" attitude toward the technology.

BMG's Sonopress plant in Weaverville, N.C., has been using a DAAD system similar to that installed at WEA's manufacturing plants in Olyphant, Pa., and Los Angeles for about a year, and in January announced its own trademarked logo, "Digitally Duplicated," for product manufactured on the system. Sources at BMG were uncertain whether it would go with the Digalog logo.

Sony Music appears to be uninterested in the Digalog process. Jim Frische, president of manufacturing, says that Sony uses its own proprietary digital-to-analog system.

Sources say the cost of upgrading a plant to the Digalog process or a similar type of system could run upward of \$2.5 million. A single DAAD unit for duplicating 100-minute programs costs approximately \$190,000.

However, WEA feels the process is a worthwhile effort to lengthen the life of the cassette.

"We are hoping that the consumer will be so impressed with the digital sound he's getting out of Digalog it will at least delay, if not stop, the ultimate demise of the audiocassette, which as we know is showing marked decline in sales," says Brown.

An independent market study was conducted for WEA by the Chilton Group to determine consumer reaction to Digalog, but the results were not available at press time.

The basis of the Digalog process is a system called DAAD, which was developed by Concept Design, Graham, N.C. This system offers a digital running master on either a hard disc or on RAM chips from which

thousands of cassettes can be made without any signal degradation.

In addition to offering more reliable, consistent quality from tape to tape, a digital running master offers wider dynamic range and less noise.

The Digalog process includes special mastering equipment from Concept Design, as well as certain quality-control criteria from WEA that licensees would have to follow in order to use the trademarked logo, says Jordan Rost, VP of marketing for Warner Music Group Inc.

The DAAD system and others like it present a departure from the standard method of duplicating cassettes, in which the original source material is transferred to a tape master, called a bin loop. As cassettes are duplicated, these bin-loop masters are repeatedly run through the system and begin to dramatically degrade in sound quality beyond 1,000-1,500 passes. When degradation occurs, more noise is evident on the prerecorded tape and dynamic range is lost.

The digital systems eliminate the need for these masters by replacing them with digital source masters that do not degrade after repeated use.

WEA Manufacturing is using approximately 36 DAAD units, along with special mastering gear and high-speed loading equipment that was developed for the label by Concept Design. These units use RAM chips to store the master information.

BMG's Sonopress, which now has at least six hard-disc DAAD units running, plans to have about 12 up and running by August, although at press time sources at the company were uncertain as to whether these would be RAM or hard-disc-based.

According to Joe Vayda, senior VP of research and development and quality assurance at WEA Manufacturing, cassette-manufacturing plants do not have to use a DAAD system in order to license Digalog. "Cassette manufacturers who may be using other types of equipment can be licensed for Digalog as long as their equipment is capable of meeting the stringent criteria of the Digalog process," he says. "Our intent is to make sure the quality associated with the Digalog standard will be maintained in the market."

Other equipment companies, including Duplitronics of Wheeling, Ill., and Tapematic of Milan, Italy, have developed digital bin systems. Tapematic is still refining its system. Duplitronics has its system available to the marketplace and is now embroiled in a patent suit/countersuit with Concept Design and WEA over the technology (Billboard, April 6).

This lawsuit is one of the obstacles standing in the way of widespread acceptance of the digital bin systems.

"A major portion of our indecision now is due to the litigation," says Nick Doffelmeyer, director of quality assurance with MCA Records.

About five years ago, Capitol/EMI began working on a digital bin system. Although that development has been discontinued, the company is looking into other systems. "We have no immediate plans to use [digital bin] systems but it's something that's inevitable," says Keith Thomas, director of electronic development.



## LABELS, VENUES RIDE THE BLUES WAVE VIA STEPPED-UP RELEASES, INCREASE IN BOOKINGS

(Continued from page 1)

massive sales for a variety of catalog reissues from the classic blues repertoire.

Other gauges of the current surge:

• Agent Patrick Day of Day & Night Productions in Silver Spring, Md., says that bookings for the blues acts he represents have "pretty much doubled in a year overall."

• Bruce Iglauer, owner of Alligator Records, Chicago's preeminent independent blues label, says he anticipates that the company will gross \$1 million more in 1991 than it did in 1990, based on projections from the first quarter of this year.

• John McCord, manager of Down Home Music, a roots-oriented store in El Cerrito, Calif., says that the blues has shown a 50% increase in sales volume over the last couple of years. Only African music has shown comparable volume growth at the store.

• Lawrence Cohn, series producer for Columbia/Legacy's Roots N' Blues series, says that Robert Johnson's "The Complete Recordings" has topped the 400,000-unit sales mark. The boxed set, released in August, is at No. 161 in its 29th week on Billboard's Top Pop Albums chart.

Those involved with the club scene note the arrival of a new, young audience for both veteran blues performers and the younger purveyors of the style.

Manager John Boncimino of Full Circle Talent in Chicago, which handles Albert Collins and the Kinsey Report, says, "Albert thinks [the blues scene] is stronger than ever, and he's seen it come and go a couple times."

The genre saw a similar surge of interest in the U.S. during the '60s. That "blues revival" was tied to the rediscovery of seminal country-blues artists from the '20s, who reintroduced the form at live festivals.

Later in the decade, the recordings of such young English acolytes as the Animals, the Rolling Stones, the Yardbirds, and Led Zeppelin brought the songs of such blues originators as Muddy Waters, Howlin' Wolf, John Lee Hooker, and Willie Dixon to a new group of enthusiasts.

The reasons for the recent upswing in enthusiasm for the blues is harder to ascertain.

Many suggest that Bonnie Raitt's 1990 sweep of five top Grammy Awards for her album "Nick Of Time" sparked curiosity in Raitt's blues roots. Some believe that John Lee Hooker's all-star 1989 album "The Healer," which included a duet with Raitt and ultimately sold more than half a million copies, was a signal event. Others say that the late blues-rock guitarist Stevie Ray Vaughan's posthumously released album with his brother Jimmie, "Family Style," which went platinum, awakened listeners to the form.

Many say that one prime mover in the revival is a performer who has been dead almost 53 years. Johnson's "The Complete Recordings" was reviewed in depth across the country and won a Grammy as best historical album, and observers believe that the attention focused on Johnson's work not only stimulated huge sales for the package, but created a major new demand for both new and reissued blues product.

The chart popularity of such contemporary blues-based artists as guitarists Robert Cray and Jeff Healey has also played a role in setting up the current revival.

Most of those polled by Billboard

feel that the blues boom was brought on by a deep discontent with commercial popular music, and even with its alternatives.

"There's a disenfranchised audience," says Nauman Scott, owner of New Orleans-based Black Top Records. "Most people are turned off over what's available."

Iglauer of Alligator adds, "People are saying, 'Let's get real. Let's get American. Let's get soulful.'"

No matter what the reason, agents and club bookers say the demand for blues has burgeoned.

"It's out there for real," says agent David Hickey, who operates out of Fort Worth, Texas. "The interest in blues and R&B bands in the last two or three years has really picked up. Lots of clubs are saying that's the kind of music they want to base their clubs on."

Hickey says such acts as Delbert McClinton, Marcia Ball, and Anson Funderburgh & the Rockets are playing "in excess of 200 dates a year," and that requests have proliferated to the point where he has to turn down dates.

"We've had more requests for fly-in dates than ever before," says agent Day.

While Day says that older, more established acts still garner more dates than younger performers, he adds, "There are [blues-oriented] bands that work five or six nights a week in a narrow geographical area. These are bands that are always asking to open... They sustain a living."

Harry Duncan, who books the roots-oriented San Francisco club Slim's, says he is seeing blues acts taking on more regional tours: "I'd attribute that to secondary and tertiary markets being open to taking the risk."

Significantly, younger fans are be-

### *The interest in blues and R&B bands has really picked up'*

ing drawn to the blues, notes Clifford Antone, whose Austin, Texas-based club Antone's has been showcasing blues bands for 16 years. "Some of the older guys draw the youngest crowds. It's like a Pied Piper thing," he says.

#### AMAZING GROWTH

The interest in live blues music has translated into increased record sales, according to executives at leading indie labels.

Iglauer says that Alligator's "20th Anniversary Collection," a two-CD compilation of previously released material (Billboard, April 20), is selling at a clip of 8,000-10,000 units a week.

Marian Leighton Levy, co-owner of Cambridge, Mass.-based Rounder Records, says that pianist/vocalist Ball's third album trebled the sales of her first release.

"[It] sold more than 20,000 copies,"

Levy says. "It may seem modest by major-label standards, but it's an amazing amount of growth."

Levy, who has seen a leap in interest in all forms of blues, and not just guitar-oriented electric blues, in recent years, notes that the company set up a new imprint, Bullseye Blues, in November to address the fresh market.

A similar marketing focus sparked the U.S. launch of Charisma's new blues-oriented subsidiary, Point Blank Records, according to Charisma VP of press and artist development Audrey Strahl.

The Point Blank logo, which was originated in the U.K., was launched here in March with a trio of releases by Collins, the Kinsey Report, and Larry McCray. Johnny Winter and New Orleans guitarist Walter "Wolfman" Washington have since been signed to the label.

Collins, the Kinseys, and McCray promoted their new albums on the Point Blank Revue, a seven-city club tour in March and April. Dates in New York, Chicago, Los Angeles, and San Francisco were all sellouts.

Major-label involvement on the blues front encompasses both established veterans and new acts.

Pat Benatar has shifted genre gears with her new Chrysalis blues album, "True Love" (Billboard, April 13). She begins a national tour May 11 in Massachusetts, backed by Roomful Of Blues.

One of the most unusual signings of late is Def American's pickup of

the Blue Shadows, a Los Angeles band that has played a regular Monday-night gig at a local club for nearly two years.

#### REISSUES BONANZA

The real major-label blues bonanza so far has been in the realm of catalog reissues.

Andy McKaie, VP of catalog development and special markets A&R for MCA, says of the company's Original Chess Masters series, "The program has quadrupled from its original level, and it has maintained in volume in the last year... I think there's still more to come in terms of peaks."

Both MCA and Columbia/Legacy plan extensive high-profile reissues in 1991-92. MCA will release a Howlin' Wolf Chess box, a boxed-set overview of Chess blues, and, next year, a B.B. King box. The second Roots N' Blues release hit the streets last week, keyed by the first of four two-CD Bessie Smith packages; it will be followed this year by a four-CD roots-music overview, and next year by a complete collection of gospel-blues guitarist Blind Willie Johnson's recordings.

Beyond all this activity, major blues festivals are now winning corporate sponsorship, Iglauer notes. Philip Morris' Benson & Hedges Blues Festival, now in its fourth year, will tour six cities (it hit three markets in 1990), while the Seagram's distillery is active in the Mississippi Blues Festival, held annually in Greenville, Miss.



**A Royal Release.** At the Imago/BMG Distribution reception at NARM, executives of the Imago Recording Co. announce their first June release, by the band King Of Fools. Shown, from left, are BMG Distribution president Pete Jones; King Of Fools; Imago president Terry Ellis; and Imago VP/director of sales Jim Kelly.



**Let Freedom Ring.** Tito Puente, left, and David Byrne, center, congratulate Arturo Sandoval at a party celebrating the release of "Flight To Freedom," Sandoval's first album since his defection from Cuba last summer. The party was held at New York's Victor Cafe 52.



**Triple Play.** Mercury recording group the Triplets prepare to hit a home run with their new album, "... Thicker Than Water." Shown, from left, are Mercury regional sales manager Buzz McCarthy; Triplets Diana and Sylvia Villegas; Boston branch manager Paul Wennik; and Triplet Vicky Villegas.



**Joining Forces.** Rykodisc and Hannibal Records executives seal their new agreement. Rykodisc gains the rights to the Hannibal master recordings; Hannibal will now be distributed through Rykodisc in the U.S. In addition, former Hannibal chief Joe Boyd joins Rykodisc as managing director of European operations, based in Hannibal's former offices in London. Shown, from left, are Rykodisc president Don Rose; Rykodisc VP of sales and distribution Robert Simonds; Boyd; and Rykodisc VP of business affairs Arthur Mann.



**Musical Mayor.** New York Mayor David Dinkins, left, greets Bette Midler at the gala WEA post-Grammy party held at the Roseland Ballroom. Earlier that evening, songwriter Julie Gold won the song-of-the-year Grammy for penning Midler's top-charting platinum single, "From A Distance."

# International

## HMV Reviews European Plans After French Foray Fails

■ BY PHILIPPE CROCC  
and JEFF CLARK-MEADS

PARIS—HMV's plans for expansion in France and across Europe are under review following the closure of the chain's store in Bordeaux after less than six months' trading.

The HMV outlet in the southern French city was opened at the end of October but has become a casualty of both the Gulf war, which severely affected an already depressed French

market, and fierce competition from the nearby Virgin megastore and the city's FNAC outlet.

The closure casts doubt on whether HMV will carry through its plans for extensive expansion in France. The company had intended to open 10 stores here (Billboard, March 9) but admits it is now "reviewing strategy."

Though HMV is considering all aspects of its operations in France, the Bordeaux closure is being attributed here to the fact that its competitors in the city were better equipped to weather the economic storm because of their trading in a wider range of merchandise; HMV was effectively music only.

When the 12,000-square-foot store opened, Patrick Valent-Falandry, HMV's director of operations in France, said that with an inventory of 110,000 lines—98% of them music carriers—the store was about to awaken the sleeping Bordeaux record mar-

ket. However, the retail market became saturated at exactly the same point as demand was beginning to contract dramatically.

Within that context, HMV became the victim of a savage price-cutting war, with CDs that sell for 120 francs (\$21) in Paris offered for the equivalent of \$15 in Bordeaux. FNAC was selling new releases with a 20% discount and Virgin was reducing back-catalog product by 30%.

FNAC president Jean-Louis Petriat made the tongue-in-cheek comment, "If we have to give records away, we'll give them away," which was interpreted in some quarters as indicating his determination to see at least one of his British competitors withdraw from the marketplace.

The closure of the Bordeaux store represents a major setback for the HMV chain, whose CEO, Stuart McAllister, was expecting the outlet to stimulate growth in the local record market. The store was projected

to achieve sales of about \$5 million in its first year of operation, and it was to be the first of 10 HMV outlets planned for France, including a Parisian store of 37,000 square feet.

From the group's headquarters in England, Stewart Morgan, managing director of HMV Europe, says, "Within the light of the closure of Bordeaux, we are reviewing our European strategy options, in France in particular but also in Europe in general.

"We have got some very substantial and exciting developments worldwide, in the States and Japan, but the European situation has proved to be a very complex one. The problem we are wrestling with is site availability—this has caused us to think deeply about how we are doing the job." He says the company still has not found a suitable location in Paris.

However, he continues, "We continue to believe that the European marketplace is a very important one.

But, we're having to consider in a lot more detail how we deal with property and siting issues."

Asked whether the excursion into Europe has been more difficult than originally anticipated, Morgan says, "We always envisaged that it was going to be difficult, but we have been surprised by how difficult it is. We're not talking about the trading performance of Bordeaux but the ability of any new business to compete in a new territory."

Of FNAC and Virgin's attitude, he says, "In terms of FNAC, their competitive reaction has been very destructive.

"The scale of the Virgin operation in Bordeaux has been somewhat out of line with the market," he continues. "That has had the effect of changing the nature of the competitive dynamics of the marketplace in such a way as to make it difficult to imagine how anyone can make money."

### French Record Biz Promoting Cassette Singles

■ BY EMMANUEL LeGRAND

PARIS—The French recording industry is launching an \$800,000 drive to establish the cassette single and arrest the decline of the overall singles market.

From the beginning of June, all major labels will release new singles on two-track cassette and vinyl. Consumers will find in stores not only the top 50 songs, but also a large selection of new releases.

The launch will be backed by a national advertising campaign worth 5 million francs (approximately \$830,000), using TV and radio spots and a PR drive. It marks the first time the industry has united for such an effort.

French recording industry association SNEP set up a cassette-single task force to prepare the campaign and tackle campaign issues. One of these was packaging, and the association has come out with a "longbox" formula endorsed by all the labels. It features a cardboard sleeve measuring 21-by-7-by-4.8 centimeters, which leaves an open window the size of the tape—so that consumers can see the product—and a cellophane wraparound.

The wholesale price of the cassette single will be approximately 17-19 francs (\$3); the retail price will be 25-27 francs (roughly \$4.20). The price of a vinyl single is 20-25 francs (\$3.50).

SNEP market research official Jean-Yves Mirski, who is overseeing the cassette-single launch, explains, "It was important to have one single package so consumers would not be confused. That is consistent with our effort to present a united industry; it's more efficient." In addition, he says, special display racks are available for retailers. No initial sales targets have been set, according to Mirski, but he says he is "optimistic."

SNEP described singles sales in France as "worrying" when the 1990 industrywide figures were

(Continued on page 64)

## U.S. Music Enjoys 'Easy' Access Abroad

■ BY WOLFGANG SPAHR

HAMBURG, Germany—Record buyers on the European continent are showing signs of turning away from domestic easy-on-the-ears product in favor of American-produced MOR and country product.

A growing European interest in the catchy melodies penned by American writers has taken the U.S. by surprise. Europe has always been a crucial market for American rock and pop, but the older listener remained loyal to homegrown talent. The last few months, however, have seen the market opening up to country music, as the performance of Chet Atkins and Mark Knopfler's "Neck & Neck" album in Europe illustrates.

Christian de Walden, Los Angeles-based producer and publisher who sold American artists Bonny Bianco, Brigitte Nielsen, and "Dallas" star Audrey Landers to Europe, is confident that the trend will continue.

"We have proved that you can successfully produce middle-of-the-road music for Europeans in the U.S.," he says.

The potential for U.S. writers and producers to overtake their European counterparts has been achieved by bringing European writers and producers together with U.S. musicians. Europeans working in the U.S., including Giorgio Moroder, Jack White, and Harold Faltermeyer, have also ignited the marketplace.

According to de Walden, as there are fewer TV and radio avenues for marketing a record in Europe, it helps if the artist is already well known.

As an added bonus, the rewards are likely to be greater for Americans writing for Europe. "The European mechanicals are approximately twice what they are in the U.S.," says de Walden. "And when western Europe's economies consolidate in 1992, it's going to be a gigantic market for

music."

De Walden has been quick to take advantage of the potential. His L.A.-based Zig Zag Recording Studios has just concluded a joint venture with Hamburg-based Ralf Stemman's Liss Productions. Stemman, an arranger, programmer, and keyboard player, has garnered in excess of 30 million sales in Europe alone working with the likes of Modern Talking and Chris Norman.

Similarly, Zig Zag has entered into an exclusive co-production venture with Italian arranger/producer Max di Carlo. His songwriting and arranging contributions have appeared on tracks by top Italian artists Mina, Angelo Branduardi, and Valeria Lynch.

De Walden says: "Stemman and di Carlo will spend several months a year in L.A. to produce in our studios. We will make records for the European market using top American session musicians but without losing the European flavor."

## Italian Acts Enter Fininvest Royalty Fray

MILAN, Italy—This country's longest-running royalties row is moving to a new level of intensity with major artists now becoming involved.

The main object of their anger is media magnate Silvio Berlusconi, whose Fininvest group owns the country's three main private television networks and who has been at loggerheads with the Italian Society of Authors and Publishers (SIAE) for a number of years.

The society claims that Fininvest fails to pay proper rates on works protected by SIAE. Fininvest has always denied the claim by arguing it pays 2.5% of its net advertising revenues as agreed by the two parties in 1987 and subsequently approved by the courts.

SIAE made clear its protest with a

national press advertising campaign titled "Berlusconi Against The Authors." Artists and authors have now fueled the fire by staging their own one-day assembly in Bologna under the banner "Creativity In A Sick Country," during which they accused Berlusconi of piracy and exploitation. Among the big-name artists to attend were Eros Ramazzotti, Vasco Rossi, Lucio Dalla, Riccardo Cocciante, and Domenico Modugno.

The artists and authors are to stage another meeting in May, when they will form their own association.

An SIAE representative at the Bologna meeting maintained the claim that Berlusconi does not pay the agreed 2.5% of his ad revenue to the society. SIAE estimates 2.5% of Berlusconi's ad revenue in 1989 amounts

to about \$1.84 billion; it argues the sum it was paid for that period is actually 0.71% of total ad income.

SIAE is fighting for national copyright rates to be fixed at approximately 5%. State broadcaster RAI pays about 4.5% but, unlike the private sector, the public station receives revenue from advertising and license fees.

The battle with Berlusconi is being fought in civil courts in both Milan and Rome. In Rome, the media baron has just won a substantial victory, with a court ruling that the amount paid by Fininvest should stay at 2.5%. The judge stated that private stations do not have the same benefits and financial security as RAI and need not pay at the same rates.

DAVID STANSFIELD

## Peermusic Firm Hits Estonia

HAMBURG, Germany—The first Western music publisher's office to be opened in the Soviet Union has been set up by Peermusic in Tallin, Estonia.

Company president Ralph Peer II says the new bureau will help provide better services for the company's Western authors in the Soviet Union and, more importantly, it will aim to open opportunities for Soviet writers outside Russia.

The office will work under the name of Peermusic/Taurus and will be run in conjunction with Finnish publisher Antero Paivalainen; Finland is only a short sea-crossing from Estonia. The operation will be headed by Mikk Trago.

Peer says his company is moving in because of the business opportunities presented by a population of 270 million and because of Peermusic's tradition of exploiting new markets.

"We want to open up the East with a mixture of enterprise, courage, dedication, and calculated risk," Peer says. "The Soviet Union is just a first step toward further activities."

Michael Karnstedt, head of the European division of the Peer group, says that activities in the Soviet Union will be coordinated from Los Angeles and Hamburg. To protect authors' rights, there is close cooperation with the Soviet collection agencies, he says.

Karnstedt continues, "We take an optimistic view of the future because many Peer authors have already performed in the Soviet Union with great success."

WOLFGANG SPAHR

# Hits of the U.K.™

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## HOT SINGLES

| THIS WEEK | LAST WEEK | TITLE                                   | LABEL             | ARTIST                          |
|-----------|-----------|---|-------------------|---------------------------------|
| 1         | 1         | THE ONE AND ONLY                        | CHRYSLIS          | CHESNEY HAWKES                  |
| 2         | 2         | SIT DOWN                                | FONTANA           | JAMES                           |
| 3         | 4         | RESCUE ME                               | SIRE              | MADONNA                         |
| 4         | 3         | THE WHOLE OF THE MOON                   | ENSIGN            | THE WATERBOYS                   |
| 5         | 6         | THE SIZE OF A COW                       | POLYDOR           | THE WONDER STUFF                |
| 6         | 5         | RHYTHM OF THE HEART                     | WARNER BROS.      | ROD STEWART                     |
| 7         | 9         | DEEP, DEEP TROUBLE                      | GEFFEN            | THE SIMPSONS                    |
| 8         | 10        | LOVE & KISSES                           | MCA               | DANNIN MINOQUE                  |
| 9         | 8         | ANTHEM                                  | deCONSTRUCTION    | N-JOI                           |
| 10        | 7         | JOYRIDE                                 | EMI               | ROXETTE                         |
| 11        | 12        | HUMAN NATURE                            | PERFECTO          | GARY CLAIL ON-U SOUND SYSTEM    |
| 12        | 11        | SECRET LOVE                             | WARNER BROS.      | BEE GEES                        |
| 13        | 23        | WORD OF MOUTH                           | VIRGIN            | MIKE + THE MECHANICS            |
| 14        | 13        | I'VE GOT NEWS FOR YOU                   | VIRGIN            | FEARGAL SHARKEY                 |
| 15        | 32        | ROCK THE CASBAH                         | COLUMBIA          | THE CLASH                       |
| 16        | 18        | STRIKE IT UP                            | deCONSTRUCTION    | BLACK BOX                       |
| 17        | 16        | IT'S TOO LATE                           | MERCURY           | QUARTZ INTRODUCING DINA CARROLL |
| 18        | 22        | CAN YOU DIG IT?                         | SIREN             | THE MOCK TURTLES                |
| 19        | 36        | SAILING ON THE SEVEN SEAS               | VIRGIN            | OMD                             |
| 20        | 27        | RING MY BELL                            | COOLTEMPO         | MONIE LOVE VS. ADEVA            |
| 21        | 20        | HERE WE GO                              | COLUMBIA          | C&C MUSIC FACTORY               |
| 22        | 34        | SENZA UNA DONNA (WITHOUT A WOMAN)       | LONDON            | ZUCCHERO/PAUL YOUNG             |
| 23        | NEW       | THE SHOOP SHOOP SONG (IT'S IN HIS KISS) | EPIC              | CHER                            |
| 24        | 19        | WEAR YOUR LOVE LIKE HEAVEN              | CIRCA/POLYGRAM    | DEFINITION OF SOUND             |
| 25        | 14        | SNAP MEGAMIX                            | ARISTA            | SNAP                            |
| 26        | 15        | LET THERE BE LOVE                       | VIRGIN            | SIMPLE MINDS                    |
| 27        | 29        | WHERE LOVE LIVES (COME ON IN)           | ARISTA            | ALISON LIMERICK                 |
| 28        | 39        | SINFUL! (SCARY JIGGIN' WITH ...)        | SIREN             | PETE WYLIE                      |
| 29        | 30        | HYPERREAL                               | ONE LITTLE INDIAN | THE SHAMEN                      |
| 30        | 38        | (I JUST WANNA) B WITH U                 | MCA               | TRANSVISION VAMP                |
| 31        | 17        | WHERE THE STREETS ... / ... SERIOUSLY?  | PARLOPHONE        | PET SHOP BOYS                   |
| 32        | NEW       | QUADROPHONIA                            | ARS               | QUADROPHONIA                    |
| 33        | 35        | UNDERCOVER ANARCHIST                    | PARLOPHONE        | SILVER BULLET                   |
| 34        | NEW       | SEAL OUR FATE                           | EPIC              | GLORIA ESTEFAN                  |
| 35        | 28        | LOSING MY RELIGION                      | WARNER BROS.      | R.E.M.                          |
| 36        | 21        | SHE'S A WOMAN                           | VIRGIN            | SCRITTI POLIITTI & SHABBA RANKS |
| 37        | NEW       | MY HEAD'S IN MISSISSIPPI                | WARNER BROS.      | ZZ TOP                          |
| 38        | NEW       | LONG TRAIN RUNNING                      | LONDON            | BANANARAMA                      |
| 39        | NEW       | FOOTSTEPS FOLLOWING ME                  | DEBUT             | FRANCES NERO                    |
| 40        | NEW       | GET READY!                              | COLUMBIA          | ROACHFORD                       |

## TOP ALBUMS

| THIS WEEK | LAST WEEK | ARTIST                       | LABEL                | TITLE                              |
|-----------|-----------|------------------------------|----------------------|------------------------------------|
| 1         | 1         | EURYTHMICS                   | RCA                  | GREATEST HITS                      |
| 2         | NEW       | SIMPLE MINDS                 | VIRGIN               | REAL LIFE                          |
| 3         | 2         | ROXETTE                      | EMI                  | JOYRIDE                            |
| 4         | 3         | ROD STEWART                  | WARNER BROS.         | VAGABOND HEART                     |
| 5         | 5         | R.E.M.                       | WARNER BROS.         | OUT OF TIME                        |
| 6         | NEW       | ROLLING STONES               | ROLLING STONES       | FLASHPOINT                         |
| 7         | 6         | CHRIS REA                    | EAST WEST            | AUBERGE                            |
| 8         | 10        | DEBORAH HARRY & BLONDIE      | CHRYSLIS             | THE COMPLETE PICTURE—THE VERY BEST |
| 9         | 9         | THE SIMPSONS                 | GEFFEN               | THE SIMPSONS SING THE BLUES        |
| 10        | 11        | MADONNA                      | SIRE                 | THE IMMACULATE COLLECTION          |
| 11        | 12        | GLORIA ESTEFAN               | EPIC                 | INTO THE LIGHT                     |
| 12        | 8         | LENNY KRAVITZ                | VIRGIN AMERICA       | MAMA SAID                          |
| 13        | NEW       | MASSIVE                      | WILD BUNCH           | BLUE LINES                         |
| 14        | 7         | TV SOUNDTRACK                | VIRGIN               | MUSIC FROM INSPECTOR MORSE         |
| 15        | 20        | STRANGLERS                   | EPIC                 | GREATEST HITS 1977-1990            |
| 16        | 16        | OLETA ADAMS                  | FONTANA              | CIRCLE OF ONE                      |
| 17        | 14        | SOUNDTRACK                   | ELEKTRA              | THE DOORS                          |
| 18        | 17        | ELTON JOHN                   | ROCKET/PHONOGRAM     | THE VERY BEST OF ...               |
| 19        | 13        | GEORGE MICHAEL               | EPIC                 | LISTEN WITHOUT PREJUDICE, VOL. 1   |
| 20        | 15        | CHRIS ISAAK                  | REPRISE              | WICKED GAME                        |
| 21        | 18        | SOUNDTRACK                   | CHRYSLIS             | BUDDY'S SONG                       |
| 22        | 4         | NED'S AUTOMATIC DUSTBIN      | FURTIVE              | GOD FODDER                         |
| 23        | 26        | M.C. HAMMER                  | CAPITOL              | PLEASE HAMMER DON'T HURT 'EM       |
| 24        | NEW       | RAIN TREE CROW               | VIRGIN               | RAIN TREE CROW                     |
| 25        | 21        | THE FARM                     | PRODUCE              | SPARTACUS                          |
| 26        | 19        | JESUS JONES                  | FOOD/EMI             | DOUBT                              |
| 27        | NEW       | FEARGAL SHARKEY              | VIRGIN               | SONGS FROM THE MARDI GRAS          |
| 28        | 23        | THE CLASH                    | COLUMBIA             | THE STORY OF THE CLASH             |
| 29        | 22        | NIGEL KENNEDY                | EMI                  | BRAHMS VIOLIN CONCERTO             |
| 30        | 25        | THE KLF                      | KLF COMMUNICATIONS   | THE WHITE ROOM                     |
| 31        | NEW       | WHITE LION                   | ATLANTIC/EAST WEST   | MANE ATTRACTION                    |
| 32        | NEW       | DOORS                        | ELEKTRA              | THE BEST OF THE DOORS              |
| 33        | 30        | CARRERAS, DOMINGO, PAVAROTTI | DECCA                | IN CONCERT                         |
| 34        | 27        | QUEEN                        | PARLOPHONE           | INNUENDO                           |
| 35        | 29        | JOAN ARMATRADING             | A&M                  | THE VERY BEST OF ...               |
| 36        | 28        | 808 STATE                    | ZTT                  | EX:EL                              |
| 37        | 34        | ENIGMA                       | VIRGIN INTERNATIONAL | MCMXC A.D.                         |
| 38        | 33        | THE BEE GEES                 | POLYDOR              | THE VERY BEST OF ...               |
| 39        | 31        | BEE GEES                     | WARNER BROS.         | HIGH CIVILISATION                  |
| 40        | 24        | THE CURE                     | FICTION              | ENTREAT                            |

# INTERNATIONAL

## Dave Stewart Not 'Anxious' Over Future Eurythmics Member Predicts More Hits For Label

LONDON—Dave Stewart has a formula for repeating his company's first U.S. No. 1 single: let the artists do what they feel comfortable with.

Stewart, half of the Eurythmics and head of Anxious Records, the company that produced Londonbeat's chart-topping "I've Been Thinking About You," believes that if creativity is the primary concern, commerciality will follow in its wake.

Saying that Anxious will have "lots and lots" more No. 1's, Stewart comments, "To me, music is all about finding out what best represents that artist or that group. Londonbeat went through different styles musically until we hit on the one that brought out their personalities and what they feel about life in general."

"When people find that true sense of themselves and can express it properly, that's when the whole thing comes together."

Asked whether creative or commercial considerations come first when deciding on what records to release, Stewart says, "When the band are expressing themselves best then that's going to be the single that's recognized best by the audience." He underlines Londonbeat's success on that score by pointing out that "I've Been Thinking About You" was their first release and has now been No. 1 in 23 countries.

Anxious operates from a small studio-and-office complex in the un-

suming London suburb of Crouch End. Stewart is proud that it offers full service, from rehearsal rooms to video production. He also feels that it provides an atmosphere of mutual support and assistance, among the artists and production staff, which is unique in any record company.

From his present base, Stewart has plans for international growth—"I want to set up what I have here in New York and in France"—but he says of Anxious' independent status, "We're not exactly Factory or Mute. We are independent but we don't grip being independent as the be-all and end-all of what we do."

"When you set up a record company as an artist, people are just waiting for you to fail. People think it's a toy you are playing with, but I have worked bloody hard at this."

"Eventually, I would like to become the Elektra of WEA. I might start talking to people about a label deal," Stewart says.

He already has an inside knowledge of how many of those "people" operate. "When I signed Londonbeat, I went and played their cassette personally to virtually every record company in the States and was turned down for distribution by just about all of them."

## EMI Music Lets Go 140 Employees Firm's Shift Also Hits Part-timers

LONDON—A total of 140 full-time jobs are being lost as EMI Music Services, the group's distribution arm, relocates from Hayes near London to Leamington Spa in the Midlands of England.

A further 140 part-time posts will go as the company prepares to shift next year.

The distribution operation is currently on the same site as the company's vinyl disc and music cassette manufacturing plant. Duplication

will not be affected by the move and all 500 duplication jobs will remain.

Jim Leftwich, managing director of EMI Music Services, comments, "Our decision to relocate follows a thorough analysis of the means of improving the cost-effectiveness of distribution in today's intensely competitive music industry. The new site in Leamington Spa enables us to purpose-design every aspect of a hi-tech distribution operation, which will offer significant cost benefits."

# peerpeople

make music happen all over the world!

Jacques Van Dijk  
Managing Director, Benelux

### PHILOSOPHY

"The role of music publishers in today's marketplace is constantly expanding. We are involved in all aspects of the writer's career including production and management. Publishers must be prepared to take on these additional responsibilities in order to maintain their competitive edge."

### BACKGROUND

As a former musician and DJ, Jacques' contacts led him to a job as Professional Manager at Chappell Music in 1985. He joined Peer in 1989 as Manager of the Holland office and one year later was appointed Managing Director of the Benelux operations.

### TRACK RECORD

Jacques' first production at Peer with the band "The Scene" shot to the top of the charts for more than 20 weeks and won an Edison (Dutch Grammy Award) for "Best Rock Album Of The Year". This success led "The Scene" to an invitation to play at the famous Belgian Torhout/ Werchter Festival. Most recently, Jacques has launched the hard rock act "De Raggende Manne", immediately hailed as the "Most Original Band in Holland".



peermusic

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## Reggae Sunsplash A Hot Ticket With New William Morris Push

BY MAUREEN SHERIDAN

JAMAICA—The seventh annual "Reggae Sunsplash" tour, which begins May 5 in Japan, moves on to Hawaii six days later for the first date of a nine-week, 50-city U.S. swing that includes New York, Washington, D.C., and Chicago.

With the package now represented by the William Morris Agency, Ronnie Burke of production company Synergy predicts an upturn even from last year's record-breaking reggae ticket and merchandise sales, which broke the \$1 million mark by the 13th date.

Burke says: "The Morris agency pursued us aggressively. With their global network, we can take Sunsplash on to the next level. We've long recognized a worldwide appreciation of reggae but until now haven't been able to reach all the corners we wanted."

The lineup this year features Maxi Priest, Dennis Brown, Shinehead,

Andrew Tosh, Carlena Davis, and Tommy Cowan.

Reggae Sunsplash was started in Montego Bay, Jamaica, the brainchild of Tony Johnson, Don Green, Burke, and John Wakeling (who has since resigned), four Jamaicans who set up Synergy Productions to "promote, develop, and expose reggae to the world." Since then, the four-day fest has become a key event on the reggae calendar, attracting an estimated 100,000 fans in Jamaica.

Artists involved have included Bob Marley, Peter Tosh, Bunny Wailer, Stevie Wonder, Third World, and Sly & Robbie. Sunsplash hit the road in 1985, adding new dates each year.

Ted Simmons of William Morris says, "The success so far suggests there's a lot of untapped international potential for the tour. We will move it into new markets, bigger venues."

Reggae, seen as more popular now than at any time since the death of Marley in 1981, attracts two-generation audiences. This, along with increased airplay and the influence of "dancehall," or rap reggae, has built the new vitality.

"We get reports of packed houses in Europe and South America for any reggae lineup, not just top acts," says Simmons.

Traditionally, the Sunsplash tour has been timed for the two-month period before the Montego Bay event, but Simmons says he wants to "accomplish multiple U.S. tours—bring a second leg back up to the U.S. for the college circuit and combine that with some South American dates. Next year, we'll add Europe.

"I see it as eventually becoming a traveling festival that will be on the road almost all year round," he says.

## Pianist Jones Comes Into His Own Narada Moves 'Michael's' Retrospective

BY LARRY LeBLANC

TORONTO—Canadian pianist Michael Jones, who never intended to become a professional musician, could be a candidate for an American Express ad.

At 48, living in the rural Ontario town of Orillia (Gordon Lightfoot's birthplace), Jones' face, even his name, is unrecognizable to most people in the music business. He's never done a video, his music is rarely heard on radio, and last year he performed only "five or six times" in public.

Yet, his recordings for Milwaukee's Narada Productions Inc. have sold "well over a million units." It's a catalog consisting of "Pianoscapes" (the first album issued under the Narada logo) released in 1983; "Seascapes" (1984); "Solstice," with pianist David Lanz (1985); "Sunscapes" (1986); "Amber," with cellist David Darling (1987); "After The Rain" (1988); and "Magical Child" (1990).

Narada has now released "Michael's Music," an eight-song retrospective of Jones' work with the label. Longbox compact disc versions of the release include a 28-page autobiographical account of Jones' career as well as a cassette, which features a 20-minute interview with Jones by Anne Williams of WJIB Boston.

"I've got a fair amount of catalog out and we felt it was time for people who hadn't been introduced to my music to have an overall flavor of it," says Jones.

Born in a military hospital in Surrey, England, in 1942, and raised in Kitchener, and Queenston, Ontario, Jones started formal piano training at the age of 8 and continued until age 23. Studying psychology at Mount Allison Univ. in New Brunswick, he received an undergraduate degree in 1966, and then completed graduate studies in adult education at the Univ. of Toronto.

From 1968 to 1972, he taught social psychology and organizational behavior at Ryerson Polytechnic Institute and York Univ. in Toronto. He then worked six years at Humber College, teaching students, training

new teachers, and consulting with business and community groups, before leaving in 1978. Then, with his wife Judy, he developed a business management consulting practice and worked with a variety of government and corporate organizations.

Around this time, friends would bring tape recorders to his house to capture his piano playing. And while performing weekend workshops, he would be asked during breaks about his music. People gave him their business cards and told him to call if he decided to make a record.

"I had about 100 of these cards and I decided to make a recording as a Christmas present for friends, but I didn't get it done in time for that Christmas."

### MAKING 'MICHAEL'S MUSIC'

It took until January 1981 for Jones to record a 90-minute tape of his piano pieces. The two-track recording, completed during a one-day session in his living room and captured on a Revox A-77 recorder, cost \$1,000 to produce and was nicknamed "Michael's Music."

"That was the original 'Michael's Music,'" says Jones. "I did it because I wanted to preserve my ideas. I didn't know how to write any of the stuff down. I hoped the recording would provide a permanent record of what I had done. It was pretty carefree because I didn't know I had an audience."

Jones eventually sold 30,000-35,000 copies of this version of "Michael's Music." "I was flabbergasted," he says. "I remember coming home with a box-full of 250 cassette tapes and saying to Judy, 'This is going to be sitting in the basement for a long time.' I sold two of the cassettes at a workshop in July 1980, and I figured they'd be my only two sales."

At that point someone suggested he get in touch with Narada Productions—then a music distributing company. The result was "Pianoscapes," Narada's first recording and the first Jones album. Recorded at Manta Sound in Toronto, the album included most of the themes from the original

"Michael's Music."

Jones says today he was unaware of the burgeoning acoustic, new age movement when he first started recording. "I sort of understand the new age movement and I subscribe to a lot of it, but working in organizations for a lot of years, I have a very mainstream background. I feel I bridge both worlds and the music seems to respond to a larger audience; it's thematic enough that people who aren't oriented to the new age can still connect to the music."

His songs are relaxing and lengthy; they flow seemingly without any structure, though themes recur as the music progresses. Jones, who credits Chopin, Debussy, Brahms, and Aaron Copland as major influences on his impressionistic style, improvises around set themes and motifs. He records his parts straight through and prefers first takes.

"I'm not really a studio musician," he says. "I've never really felt I could capture the spontaneous kind of music I do in the formalities of the studio recording. The closer I could get to the natural ambiance of putting it on in the morning when I get up and play was the best way to capture it."

### FIRST-EVER TOUR

Last fall, the self-managed pianist embarked on his first-ever concert tour, performing at several unique U.S. locations—historic theaters and concert halls, which were suggested by his fans—as part of a contest conducted by Narada.

"I've been trying to find a way of being out on the road without getting into the big venues," Jones says. "My wife and I have been talking of getting a small motor home and going out on the road next year for periods of time. We want to find a way the music can be shared in a more intimate atmosphere."

Canadian fans can see Jones in June when he performs four concerts at HMV stores at Yonge Street in Toronto (15), St. Catherine Street in Montreal (20), Sparks Street in Ottawa (21), and the Square One store in Mississauga (22).

### Wembley's Winnings

LONDON—Wembley PLC, the entertainment and sports-venue complex in north London, made pretax profits of \$15 million last year.

The company says that Wembley Stadium hosted 11 concerts in 1990, while the indoor Wembley Arena was used for 216 nights by pop and rock artists including Paul McCartney, Prince, and Cliff Richard. Richard was in residence for a record-breaking 18 consecutive nights.

### FRENCH RECORD BIZ BOOSTS TAPE-SINGLE FORMAT

(Continued from page 62)

published. Unit sales dropped from 35.5 million in 1989 to 26.5 million last year—a 25% tumble. In value, it was a 24% decline, from 459 million francs (\$76.5 million) to 350 million francs (\$58 million).

The single represented 6.5% of the industry's total revenues in 1990. In February, the slide was even more pronounced: 35% down in volume and 28% down in units, compared with February 1990. As a result, SNEP introduced new certification levels. To qualify for silver, a single must now sell 125,000 units (previously 250,000). Gold requires 250,000 (it was 400,000), and platinum, 500,000 (800,000).

Mirski says, "Cassette sales [overall] are up in France. Young consumers are all equipped with cassette players, be they Walkman, hi-fi sets, or in-car. Our bet is that these consumers, who are the main

buyers of singles, will switch to the cassette format. And our hope is also to attract new customers who stopped buying singles because they were dissatisfied with the quality of the [vinyl] carrier."

Sony Music France president Henri de Bodinat views the collective launch as proof of the French music industry's maturity. "Personally, I am confident that in 1992, Sony Music will sell more cassette singles than vinyl singles. Even if vinyl-singles sales are down, I believe that consumers still want to buy short formats with hits."

Michel De Souza, joint GM at Phonogram, shares this view. "It was urgent for the industry to find a new substitute for the vinyl single," he says. "All the companies are united on this issue, which wasn't the case with the CD back in the early '80s."

Several majors had tested the cassette single in previous years, but not on a wide enough scale to draw firm conclusions. Likewise, Sony Music's efforts with the 3-inch CD did not prevail. Comments de Bodinat, "We didn't succeed in making that the industry standard because we were the only ones to do it. But we are still doing good sales with 3-inch CDs."

### MAPLE BRIEFS

POP JOURNALIST Chris DaFoe has resigned from the Toronto Star to rejoin the Globe & Mail as its arts correspondent based in Vancouver, British Columbia. His Star position has been filled by Peter Howell. DaFoe replaces Liam Lacy, who returns to Toronto in July as a reporter in the Globe's entertainment department.

GERRY YOUNG'S Toronto-based Current and Rammit labels and Wellesley Sound Studio Inc., also in Toronto, have joined forces. Current/Rammit will market and promote unsigned artists who record at Wellesley Sound. In return, Wellesley will provide a recording home for Young's two labels.



**They're Hip—And Popular.** Members of MCA recording group the Tragically Hip accept the award for entertainer of the year at the 20th annual Juno Awards in Toronto. This award is the only Juno determined by means of a public ballot. Last year the band won the Juno for most promising group of the year (as voted by the Canadian Academy of Recording Arts and Sciences). The band's current MCA album, "Road Apples," went platinum in Canada 10 days after its release and entered Canada's national retail chart at No. 14—higher than any other Canadian record. The band members, from left, are Bobby Baker, Paul Langlois, Gordon Downie, Gord Sinclair, and Johnny Fay.

### FOR THE RECORD

Last week's story concerning the level of bootlegging in Czechoslovakia should have referred to the Czech national group of the IFPI and not the international organization of the trade body.

# HITS of the WORLD

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**MUSIC  
& MEDIA**

Europe's Music Radio Newsweekly

**EUROCHART HOT 100** 4/20/91

| <b>SINGLES</b> |  |
|----------------|--|
| 1              | JOYRIDE ROXETTE EMI  |
| 2              | WIND OF CHANGE SCORPIONS MERCURY   |
| 3              | SECRET LOVE BEE GEES WARNER BROS.  |
| 4              | GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA                            |
| 5              | ME A CULPA PART TWO ENIGMA VIRGIN  |
| 6              | DO THE BARTMAN THE SIMPSONS GEFLEN   |
| 7              | RHYTHM OF MY HEART ROD STEWART WARNER BROS.                                |
| 8              | SIT DOWN JAMES FONTANA   |
| 9              | LET THERE BE LOVE SIMPLE MINDS VIRGIN                                      |
| 10             | 3 A.M. ETERNAL KLF KLF COMMUNICATIONS                                      |
| 11             | THE ONE AND ONLY CHESNEY HAWKES CHRYSALIS                                  |
| 12             | SNAP MEGAMIX SNAP LOGIC/ARIOLA   |
| 13             | CRAZY SEAL ZTT   |
| 14             | NEW THE WHOLE OF THE MOON THE WATERBOYS ENSIGN                             |
| 15             | BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. BCM                        |
| 16             | WHERE THE STREETS HAVE NO NAME/SERIOUS PET SHOP BOYS PARLOPHONE            |
| 17             | SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA                            |
| 18             | SADENESS PART 1 ENIGMA VIRGIN  |
| 19             | POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA                               |
| 20             | NO COKE DR. ALBAN SWEMIX   |
| 21             | NEW DARLING ROCH VOISINE ARIOLA  |
| 22             | NEW RESCUE ME MADONNA SIRE   |
| 23             | HIGHWIRE ROLLING STONES COLUMBIA   |
| 24             | NEW LOVE AND KISSES DANNI MINOGUE MCA                                      |
| 25             | THE GREASE MEGAMIX JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR              |
| 26             | 20 (I WANNA GIVE YOU) DEVOTION NOMAD f/MC MIKEE FREEDOM RUMOUR             |
| 27             | HELLO AFRIKA DR. ALBAN SWEMIX  |
| 28             | ROMANTIC WORLD DANA DAWSON COLUMBIA  |
| 29             | NEW HUMAN NATURE GARY CLAIL ON-U SOUND SYSTEM PERFECTO                     |
| 30             | LOSING MY RELIGION R.E.M. WARNER BROS.                                     |
| <b>ALBUMS</b>  |  |
| 1              | EURYTHMICS GREATEST HITS RCA   |
| 2              | CHRIS REA AUBERGE EAST WEST  |
| 3              | QUEEN INNUENDO EMI   |
| 4              | R.E.M. OUT OF TIME WARNER BROS.  |
| 5              | CHRIS ISAAK WICKED GAME REPRISE  |
| 6              | 13 ROD STEWART VAGABOND HEART WARNER BROS.                                 |
| 7              | NEW ROXETTE JOYRIDE EMI  |
| 8              | ENIGMA MCMXC A.D. VIRGIN   |
| 9              | BEE GEES HIGH CIVILISATION WARNER BROS.                                    |
| 10             | 6 STING THE SOUL CAGES A&M   |
| 11             | 9 PHIL COLLINS SERIOUS HITS... LIVE! VIRGIN/WEA                            |
| 12             | 8 ELTON JOHN THE VERY BEST OF... ROCKET                                    |
| 13             | 15 SCORPIONS CRAZY WORLD MERCURY   |
| 14             | 12 TV SOUNDTRACK TWIN PEAKS WARNER BROS.                                   |
| 15             | 11 JIMMY SOMERVILLE THE SINGLES COLLECTION 1984/1990 LONDON                |
| 16             | 10 RICK ASTLEY FREE RCA  |
| 17             | NEW ROLLING STONES FLASHPOINT COLUMBIA                                     |
| 18             | 14 GEORGE MICHAEL LISTEN WITHOUT PREJUDICE VOL. 1 EPIC                     |
| 19             | 18 DEBORAH HARRY & BLONDIE THE COMPLETE PICTURE—THE VERY BEST OF CHRYSALIS |
| 20             | NEW SOUNDTRACK THE DOORS ELEKTRA   |
| 21             | 20 KLF THE WHITE ROOM KLF COMMUNICATIONS                                   |
| 22             | 23 PATRICK BRUEL ALORS REGARDE RCA   |
| 23             | 17 GLORIA ESTEFAN INTO THE LIGHT EPIC                                      |
| 24             | 21 WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA                            |
| 25             | 16 THE FARM SPARTACUS SOLID  |
| 26             | 26 SOUNDTRACK GREASE POLYDOR   |
| 27             | 22 MADONNA THE IMMACULATE COLLECTION SIRE                                  |
| 28             | NEW DR. ALBAN HELLO AFRIKA SWEMIX  |
| 29             | 24 TV SOUNDTRACK INSPECTOR MORSE VIRGIN                                    |
| 30             | 30 THE CURE ENTREAT FICION   |

## AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 4/21/91

| <b>SINGLES</b> |  |
|----------------|--|
| 1              | JOYRIDE ROXETTE SBK/EMI  |
| 2              | TINGLES RATCAT ROO/POLYGRAM  |
| 3              | FALLING JULIE CRUISE WARNER  |
| 4              | 6 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) CHER EPIC                    |
| 5              | 8 THE HORSES DARYL BRAITHWAITE COLUMBIA                                |
| 6              | 4 SUCKER DJ DIMPLES D LIBERATION/FESTIVAL                              |
| 7              | 5 SADENESS PART 1 ENIGMA VIRGIN/EMI                                    |
| 8              | 7 DO THE BARTMAN THE SIMPSONS WARNER                                   |
| 9              | 10 BETTER THE SCREAMING JETS PHONOGRAM/POLYGRAM                        |
| 10             | 14 HOLD ME IN YOUR ARMS SOUTHERN SONS BMG                              |
| 11             | 9 CRAZY SEAL WARNER  |
| 12             | 11 BECAUSE I LOVE YOU (THE POSTMAN SONG) STEVIE B. LIBERATION/FESTIVAL |
| 13             | 12 FANTASY BLACK BOX deCONSTRUCTION/BMG                                |
| 14             | 17 JUST ANOTHER DREAM CATHY DENNIS POLYDOR/POLYGRAM                    |
| 15             | NEW UNBELIEVABLE EMF EMI   |
| 16             | 16 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA                     |
| 17             | 15 WIGGLE IT 2 IN A ROOM LIBERATION/FESTIVAL                           |
| 18             | 13 I'VE BEEN THINKING ABOUT YOU LONDONBEAT RCA/BMG                     |
| 19             | 18 WICKED GAME CHRIS ISAAK POLYDOR/POLYGRAM                            |
| 20             | NEW MARY HAD A LITTLE BOY SNAP BMG                                     |
| <b>ALBUMS</b>  |  |
| 1              | 1 EURYTHMICS GREATEST HITS BMG   |
| 2              | 2 TV SOUNDTRACK TWIN PEAKS WARNER                                      |
| 3              | NEW ROXETTE JOYRIDE EMI  |
| 4              | 3 ENIGMA MCMXC A.D. VIRGIN/EMI   |
| 5              | 4 BLACK BOX DREAMLAND BMG  |
| 6              | 7 R.E.M. OUT OF TIME WARNER  |
| 7              | 5 SOUTHERN SONS SOUTHERN SONS BMG                                      |
| 8              | 6 HOTHOUSE FLOWERS HOME POLYDOR/POLYGRAM                               |
| 9              | 10 CHRIS ISAAK WICKED GAME WARNER                                      |
| 10             | 14 DARYL BRAITHWAITE RISE COLUMBIA                                     |
| 11             | 13 JOHN FARNHAM CHAIN REACTION BMG                                     |
| 12             | 11 THE BLACK SORROWS HARLEY & ROSE COLUMBIA                            |
| 13             | 9 MARIAH CAREY MARIAH CAREY COLUMBIA                                   |
| 14             | 12 ROLLING STONES FLASHPOINT COLUMBIA                                  |
| 15             | 16 INXS X WARNER   |
| 16             | NEW DIVINYLS DIVINYLS VIRGIN/EMI                                       |
| 17             | 8 BETTE MIDLER SOME PEOPLE'S LIVES WARNER                              |
| 18             | 7 LONDONBEAT IN THE BLOOD BMG  |
| 19             | 19 MEAT LOAF BAT OUT OF HELL EPIC                                      |
| 20             | NEW ELTON JOHN THE VERY BEST... PHONOGRAM/POLYGRAM                     |

## GERMANY (Courtesy Der Musikmarkt) As of 4/09/91

| <b>SINGLES</b> |  |
|----------------|--|
| 1              | 1 JOYRIDE ROXETTE ELECTROLA  |
| 2              | 2 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA                    |
| 3              | 6 SECRET LOVE BEE GEES WARNER BROS.                                  |
| 4              | 4 NO COKE DR. ALBAN LOGIC  |
| 5              | 3 CRAZY SEAL ZTT   |
| 6              | 5 3 A.M. ETERNAL KLF BLOW UP   |
| 7              | 7 DO THE BARTMAN SIMPSONS GEFLEN                                     |
| 8              | 8 ALL TOGETHER NOW THE FARM INTERCORD                                |
| 9              | 11 WICKED GAME CHRIS ISAAK LONDON/METROROME                          |
| 10             | 10 BECAUSE I LOVE YOU STEVIE B. BCM                                  |
| 11             | 9 ME A CULPA PART TWO ENIGMA VIRGIN                                  |
| 12             | NEW WHERE THE STREETS HAVE NO NAME PET SHOP BOYS PARLOPHONE          |
| 13             | NEW ZEHN KLEINE NEGERLEIN TIME TO TIME POWER BROTHERS                |
| 14             | NEW SHOULD I STAY OR SHOULD I GO THE CLASH COLUMBIA                  |
| 15             | NEW SNAP MEGAMIX SNAP LOGIC  |
| 16             | NEW LET THERE BE LOVE SIMPLE MINDS VIRGIN                            |
| 17             | 13 (I WANNA GIVE YOU) DEVOTION NOMAD f/MC MIKEE FREEDOM ZYX          |
| 18             | 15 RHYTHM OF MY HEART ROD STEWART WEA                                |
| 19             | 12 HELLO AFRIKA DR. ALBAN LOGIC/BMG ARIOLA                           |
| 20             | 17 WIGGLE IT 2 IN A ROOM SBK   |
| <b>ALBUMS</b>  |  |
| 1              | 16 EURYTHMICS GREATEST HITS RCA                                      |
| 2              | 9 BEE GEES HIGH CIVILISATION WARNER BROS.                            |
| 3              | 1 CHRIS REA AUBERGE MAGNET   |
| 4              | 2 QUEEN INNUENDO PARLOPHONE  |
| 5              | 3 CHRIS ISAAK WICKED GAME REPRISE                                    |
| 6              | NEW ROXETTE JOYRIDE ELECTROLA  |
| 7              | 5 PHIL COLLINS SERIOUS HITS... LIVE! WEA                             |
| 8              | 4 STING THE SOUL CAGES A&M   |
| 9              | 6 EDWARD SIMONI PAN-TRAEUME COLUMBIA                                 |
| 10             | 7 JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON/METROROME |
| 11             | 13 DR. ALBAN HELLO AFRIKA SWEMIX                                     |
| 12             | 8 RICK ASTLEY FREE RCA   |
| 13             | 10 AC/DC THE RAZORS EDGE ATLANTIC                                    |
| 14             | 15 RONDO VENEZIANO CONCERTO PER MOZART BABY RECORDS                  |
| 15             | NEW ROD STEWART VAGABOND HEART WARNER BROS.                          |
| 16             | NEW ROLLING STONES FLASHPOINT ROLLING STONES                         |
| 17             | 11 HEINZ RUDOLF KUNZE BRILLE WEA                                     |
| 18             | 12 WESTERNHAGEN LIVE WARNER BROS.                                    |
| 19             | 17 ELTON JOHN THE VERY BEST OF... ROCKET/POLYSTAR                    |
| 20             | 18 THE SCORPIONS CRAZY WORLD MERCURY/PHONOGRAM                       |

## SPAIN (Courtesy TVE/AFYVE) As of 3/18/91

| <b>SINGLES</b> |  |
|----------------|--|
| 1              | 1 THE GREASE MEGAMIX JOHN TRAVOLTA & OLIVIA NEWTON JOHN POLYDOR        |
| 2              | 2 DO THE BARTMAN THE SIMPSONS WEA                                      |
| 3              | 3 GONNA MAKE YOU SWEAT C&C MUSIC FACTORY SONY                          |
| 4              | 7 ALL TOGETHER NOW THE FARM GINGER                                     |
| 5              | 5 3 A.M. ETERNAL KLF BLANCO Y NEGRO                                    |
| 6              | 4 BULLET PROOF HEART THE SILENCERS RCA                                 |
| 7              | NEW ME A CULPA PART II ENIGMA VIRGIN                                   |
| 8              | 9 HELLO AFRIKA DR. ALBAN ARIOLA  |
| 9              | 8 I WANNA GIVE YOU DEVOTION NOMAD BLANCO Y NEGRO                       |
| 10             | NEW MEGAMIX SNAP ARIOLA  |
| <b>ALBUMS</b>  |  |
| 1              | 1 JUAN LUIS GUERRA Y LA 4.40 BACHATA ROSA KAREN                        |
| 2              | 2 JUAN LUIS GUERRA Y LA 4.40 OJALA QUE LLUEVA CAFE KAREN               |
| 3              | 5 SOUNDTRACK GREASE POLYGRAM   |
| 4              | 3 TV SOUNDTRACK TWIN PEAKS WEA   |
| 5              | 6 ENIGMA MCMXC A.D. VIRGIN   |
| 6              | 4 THE RIGHTIOUS BROTHERS UNCHAINED MELODY/THE VERY BEST OF... POLYGRAM |
| 7              | 9 EMILIO ARAGON TE HUELLEN LOS PIES CBS-SONY                           |
| 8              | NEW EURYTHMICS GREATEST HITS RCA                                       |
| 9              | 8 XUXA XUXA RCA  |
| 10             | 7 VARIOUS LAS MEJORES BALADAS HISPAVOX                                 |

## CANADA (Courtesy The Record) As of 4/22/91

| <b>SINGLES</b> |   |
|----------------|---|
| 1              | 1 I'VE BEEN THINKING ABOUT YOU LONDONBEAT RADIOACTIVE/MCA   |
| 2              | 2 JOYRIDE ROXETTE CAPITOL/CAPITOL                           |
| 3              | 4 HERE WE GO C&C MUSIC FACTORY COLUMBIA/SONY                |
| 4              | 5 RESCUE ME MADONNA SIRE/WEA                                |
| 5              | 3 SADENESS PART 1 ENIGMA VIRGIN/A&M                         |
| 6              | 7 CRY FOR HELP RICK ASTLEY RCA/RCA                          |
| 7              | 6 I LOVE YOU VANILLA ICE CAPITOL/CAPITOL                    |
| 8              | 13 ANIMAL HEART GLASS TIGER CAPITOL/CAPITOL                 |
| 9              | 15 RHYTHM OF MY HEART ROD STEWART WARNER BROS./WEA          |
| 10             | 10 CALL IT ROCK AND ROLL GREAT WHITE CAPITOL/CAPITOL        |
| 11             | 8 THIS HOUSE TRACIE SPENCER CAPITOL/CAPITOL                 |
| 12             | 11 ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA/BMG       |
| 13             | 14 EVERYONE'S A WINNER BDOTSAUCE VERTIGO/PGD                |
| 14             | 9 SOMEDAY MARIAH CAREY SONY/SONY                            |
| 15             | 17 HIGHWIRE ROLLING STONES COLUMBIA/SONY                    |
| 16             | 12 WHERE DOES MY HEART BEAT NOW CELINE DION COLUMBIA/SONY   |
| 17             | NEW CALL IT POISON THE ESCAPE CLUB ATLANTIC/WEA             |
| 18             | 20 HOW TO DANCE BINGO BOYS ATLANTIC/WEA                     |
| 19             | 18 COMING OUT OF THE DARK GLORIA ESTEFAN EPIC/SONY          |
| 20             | NEW TOUCH ME CATHY DENNIS POLYDOR/PGD                       |
| <b>ALBUMS</b>  |   |
| 1              | 1 C&C MUSIC FACTORY GONNA MAKE YOU SWEAT COLUMBIA/SONY      |
| 2              | 3 THE TRAGICALLY HIP ROAD APPLES MCA/MCA                    |
| 3              | 2 MARIAH CAREY VISION OF LOVE COLUMBIA/SONY                 |
| 4              | 5 VANILLA ICE TO THE EXTREME SBK/EMI                        |
| 5              | 6 BLACK CROWES SHAKE YOUR MONEY MAKER DEF AMERICAN/GEFFEN   |
| 6              | 9 R.E.M. OUT OF TIME WARNER BROS./WEA                       |
| 7              | 10 WILSON PHILLIPS WILSON PHILLIPS SBK/EMI                  |
| 8              | 4 ENIGMA MCMXC A.D. VIRGIN/A&M                              |
| 9              | 8 THE DOORS SOUNDTRACK ELEKTRA/WEA                          |
| 10             | 18 ROD STEWART VAGABOND HEART WARNER BROS./WEA              |
| 11             | 7 CHRIS ISAAK HEART SHAPED WORLD REPRISE/WEA                |
| 12             | 12 THE SIMPSONS THE SIMPSONS SING THE BLUES GEFLEN/GEFLEN   |
| 13             | 11 STING THE SOUL CAGES A&M/A&M                             |
| 14             | 13 M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL |
| 15             | NEW ROXETTE JOYRIDE CAPITOL/CAPITOL                         |
| 16             | 14 MADONNA THE IMMACULATE COLLECTION SIRE/WEA               |
| 17             | 15 AC/DC THE RAZORS EDGE ATCO/WEA                           |
| 18             | NEW GLASS TIGER SIMPLE MISSION CAPITOL/CAPITOL              |
| 19             | 16 PHIL COLLINS SERIOUS HITS... LIVE! ATLANTIC/WEA          |
| 20             | NEW LONDONBEAT IN THE BLOOD RADIOACTIVE/MCA                 |

## FRANCE (Courtesy of Nielsen/Europe 1) As of 4/06/91

| <b>SINGLES</b> |  |
|----------------|--|
| 1              | 1 WIND OF CHANGE SCORPIONS MERCURY                                   |
| 2              | 3 POUPEE PSYCHEDELIQUE THIERRY HAZARD COLUMBIA                       |
| 3              | 8 DARLIN ROCH VOISINE BMG  |
| 4              | NEW ME A CULPA ENIGMA VIRGIN   |
| 5              | 5 ROMANTIC WORLD DANA DAWSON COLUMBIA                                |
| 6              | 9 PLACE DES GRANDS HOMMES PATRICK BRUEL BMG                          |
| 7              | 2 SADENESS PART 1 ENIGMA VIRGIN                                      |
| 8              | 7 NATAL CHICO & ROBERTA GEORGES MARY/BMG                             |
| 9              | 13 A NOS ACTES MANQUES FREDERICKS, GOLDMAN & JONES RCA/BMG           |
| 10             | 6 UNCHAINED MELODY RIGHTIOUS BROTHERS POLYDOR/POLYGRAM               |
| 11             | 4 QU'EST CE QU'ON FAIT MAINTENANT? BENNY B. ON THE BEAT              |
| 12             | 10 ABOUT YOU DAVID HALLYDAY PHONOGRAM                                |
| 13             | 11 J'AI PEUR FRANCOISE FELDMAN & JONIECE JAMISON PHONOGRAM           |
| 14             | 15 EST CE QUE TU ES SEULE CE SOIR FREDERIC FRANCOIS EMI              |
| 15             | 16 ICE ICE BABY VANILLA ICE TREMA/EMI                                |
| 16             | NEW REQUIEM POUR UN CON (REMIX '91) GAINSBORG PHONOGRAM              |
| 17             | 19 LET'S TRY IT AGAIN NEW KIDS ON THE BLOCK COLUMBIA                 |
| 18             | 20 FEEL THE GROOVE CARTOUCHE PHONOGRAM                               |
| 19             | 12 IL FAUT LAISSER LE TEMPS FELIX GRAY & DIDIER BARBELIVIER ZONE/BMG |
| 20             | NEW THE WAY YOU DO THE THINGS YOU DO UB40 VIRGIN                     |
| <b>ALBUMS</b>  |  |
| 1              | 3 PATRICK BRUEL ALORS REGARDE RCA/BMG                                |
| 2              | 1 ENIGMA MCMXC A.D. VIRGIN   |
| 3              | 2 SCORPIONS CRAZY WORLD MERCURY                                      |
| 4              | 4 JEAN-JACQUES GOLDMAN FREDERICKS, GOLDMAN & JONES COLUMBIA          |
| 5              | 11 ROCH VOISINE DOUBLE GEORGES MARY/BMG                              |
| 6              | 8 BENNY B. L'ALBUM ON THE BEAT                                       |
| 7              | 15 UB40 LABOUR OF LOVE PART II VIRGIN                                |
| 8              | 6 JOHNNY HALLYDAY DANS LA CHALEUR DE BERCEY PHONOGRAM                |
| 9              | 9 FRANCOISE FELDMAN UNE PRESENCE PHONOGRAM                           |
| 10             | 5 ELMER FOOD BEAT 30 CM OTT/POLYDOR                                  |
| 11             | 7 STING THE SOUL CAGES A&M   |
| 12             | 12 MICHEL SARDOU LE PRIVILEGE TREMA/EMI                              |
| 13             | 10 PHIL COLLINS SERIOUS HITS... LIVE! WEA                            |
| 14             | 13 FREDERIC FRANCOIS EST CE QUE TU ES SEULE CE SOIR TREMA/EMI        |
| 15             | NEW DANA DAWSON PARIS NEW YORK AND ME COLUMBIA                       |
| 16             | NEW CHICO ET ROBERTA FRENTA A FRENTA CARRERE                         |
| 17             | 17 QUEEN INNUENDO EMI  |
| 18             | 20 THIERRY HAZARD POP MUSIC COLUMBIA                                 |
| 19             | 14 NEW KIDS ON THE BLOCK STEP BY STEP COLUMBIA                       |
| 20             | 16 WHITNEY HOUSTON I'M YOUR BABY TONIGHT BMG                         |

## JAPAN (Courtesy Music Labo) As of 4/22/91

| <b>SINGLES</b> |   |
|----------------|---|
| 1              | NEW WEDNESDAY MOON HIDEAKI APOLLON                            |
| 2              | 1 LADY NAVIGATION B'Z BMG/VICTOR                              |
| 3              | NEW VIRGIN MOON KOHJI KIKAWA TOSHIBA/EMI                      |
| 4              | 2 OH YEAH/LOVE STORY WA TOTSUZEN NI KAZUMASA ODA FUN HOUSE    |
| 5              | 3 FUTARISHIZUKA AKINA NAKAMORI WARNER/PIONEER                 |
| 6              | 4 HAZIMARI WA ITSUMO AME ASKA PONY CANYON                     |
| 7              | NEW NEWS NA MIRAI COCO PONY CANYON                            |
| 8              | 5 AITAI CHIKAKO SAWADA TAURUS                                 |
| 9              | 10 I LOVE YOU YUTAKA OZAKI SONY                               |
| 10             | NEW ETERNAL WIND HIROKO MORIGUCHI KING                        |
| <b>ALBUMS</b>  |   |
| 1              | 1 KYOUSUKE HIMURO HIGHER SELF TOSHIBA/EMI                     |
| 2              | NEW ROLLING STONES FLASHPOINT SONY                            |
| 3              | 3 YAMADAKATUTENAI WINK YAMADAKATUTENAI CD PONY CANYON         |
| 4              | 2 JUNICHI INAGAKI WILL FUN HOUSE                              |
| 5              | NEW THE BLANKEY JET CITY RED GUITAR AND THE TRUTH TOSHIBA/EMI |
| 6              | NEW MR. BIG LEAP INTO IT MMG                                  |
| 7              | 4 REBECCA THE BEST OF DREAMS SONY                             |
| 8              | NEW MASATOSHI MASHIMA HAPPY SONGS MELDAC                      |
| 9              | NEW MULTI MAX STILL TOSHIBA/EMI                               |
| 10             | 6 TOSHIFUMI HINATATOKYO TOKYO LOVE STORY ALFA                 |

## ITALY (Courtesy Musica e Dischi) As of 4/15/91

| <b>SINGLES</b> |   |
|----------------|---|
| 1              | 1 PERCHE LO FAI? MARCO MASINI RICORDI                 |
| 2              | 2 SE STIAMO INSIEME RICARDO COCCIANTE EMI             |
| 3              | 6 LET THERE BE LOVE SIMPLE MINDS EMI                  |
| 4              | 4 GLI ALTRI SIAMO NOI UMBERTO TOZZI OGD               |
| 5              | 3 SPUNTA LA LUNA DAL MONTE PIERANGELO BERTOLI RICORDI |
| 6              | 10 LE PERSONE INUTILI PAOLO VALLESÌ POLYGRAM          |
| 7              | 5 SADENESS PART 1 ENIGMA VIRGIN                       |
| 8              | 7 NENE AMEDEO MINGHI RICORDI                          |
| 9              | 9 ALL THIS TIME STING A&M                             |
| 10             | 8 OGGI UN DIO NON HO RAF OGD                          |
| <b>ALBUMS</b>  |   |
| 1              | 1 MARCO MASINI MALINGONOIA RICORDI                    |
| 2              | 3 QUEEN INNUENDO PARLOPHONE                           |
| 3              | 2 RICCARDO COCCIANTE COCCIANTE EMI                    |
| 4              | 8 UMBERTO TOZZI GLI ALTRI SIAMO NOI OGD               |
| 5              | NEW SIMPLE MINDS REAL LIFE EMI                        |
| 6              | 4 VARIOUS SUPERSANREMO WARNER BROS.                   |
| 7              | 7 RENATO ZERO PROMETEO BMG/ARIOLA                     |
| 8              | 6 RAF SOGNI... E' TUTTO QUELLO CHE C'E' OGD           |
| 9              | NEW AMEDEO MINGHI NENE RICORDI                        |
| 10             | 10 EURYTHMICS GREATEST HITS BMG ARIOLA                |

# ALBUM REVIEWS

this complex, satisfying effort from a first-rate artist.

### THE LOST

PRODUCER: Richard Robinson  
Epic/Associated 47116

New York quartet keeps it simple, pretty bluesy, and to the bone on debut slab. Guitar-oriented album focuses on the singing and playing talents of front man Lucas Janklow; tight, unshowy band gets assists from members of the Del Fuegos, Raging Slab, and Blues Traveler. Party-down anthem "I Want Some Fun" stands out in a strong field of originals; check out acoustic version of "Are You Experienced?" for kicks.

### CRASH TEST DUMMIES

The Ghosts That Haunt Me  
PRODUCER: Steve Berlín  
Arista 18677

Canadian coed quartet bows with a unique sound that recalls the Pogues, Dire Straits, and, occasionally, the Grateful Dead. Lead vocalist Brad Roberts' low, ragged voice is hardly typical radio fare, but this stuff is so darn intriguing, it might be tough for some alternative/college programmers to resist. Additionally, the music combines mandolin, harmonica, and accordion with traditional rock instruments for a happy combination.

### HOODOO GURUS

Kinky  
PRODUCERS: The Hoodoo Gurus  
RCA 3009

Aussie guitar titans may have come up with their most air-worthy album yet. Brazen rockers stand side-by-side with more delicate, but still gutsy, acoustic-flecked numbers. "Head In The Sand" and "Castles In The Air" sound best among a fine crop of new Gurus originals. For once, this cult-oriented group could build beyond its modern-rock base.

### ★ BANDERAS

Ripe  
PRODUCER: Stephen Hague  
London/Polydor 828247

Primary strength of debut by Scottish/English duo is singer

## POP

### ▶ FISHBONE

The Reality Of My Surroundings  
PRODUCERS: Fishbone, David Kahne  
Columbia 46142

Audience tastes have apparently caught up at last with what this wacky Los Angeles band has been doing for more than a decade, and, with a big push from the label, the pioneering funk'n'rollers should triumph. Rich, dense new album is a thrill for the ears, and may remind many of Funkadelic's best. Single "Sunless Saturday" is a high-octane leadoff, with "Everyday Sunshine" and "Those Days Are Gone" weighing in heavy as well. Take some advice and get 'boned this time around.

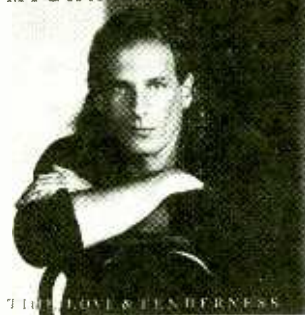
### ★ CHRIS REA

Auberge  
PRODUCER: Jon Kelly  
Atco 91662

Gravelly voiced Rea has never really caught on here despite buckets of critical acclaim and a huge European following. Maybe this, his debut on Atco, will change his fortune. Rea is most often compared with Mark Knopfler because of his fluid guitar style and gruff vocals, but his songs take a more cynical and darker tack than those of the Dire Straits leader. Album rock radio support is questionable, but fans should take the chance and reward themselves with

## SPOTLIGHT

MICHAEL BOLTON



### MICHAEL BOLTON

Time, Love & Tenderness  
PRODUCERS: Walter Afanasieff & Michael Bolton  
Columbia 46771

Trying to stop this album from becoming a smash is like trying to stop a speeding freight train. First single, the uptempo, horn-laden "Love Is A Wonderful Thing" is making a beeline for No. 1; and there are easily five followups. Among them are Bolton's rather bombastic duet with Patti LaBelle on a remake of Barbra Streisand's "We're Not Making Love Anymore," as well as a cover of the Percy Sledge classic "When A Man Loves A Woman." Subtlety has never been his strong suit, but Bolton shows how far a little restraint can go on "Save Me." Also notable is "Steel Bars," written by Bolton with none other than Bob Dylan.

Caroline Buckley's delicate-but-authoritative reading of philosophical and occasionally downbeat lyrics. Intriguing contrast comes via producer Stephen Hague's subtle and insinuating modern pop/dance arrangements. "This Is Your Life" has begun picking up deserved adds at alternative radio and clubs, while "Why Aren't You In Love With Me" and "She Sells" are waiting in the wings.

### ★ THE BLUERUNNERS

PRODUCERS: Mono Productions  
Island 848277

Unlike such swamp brethren as Terence Simien and Wayne Toups, who bolster their zydeco with touches of rock, this steamy Louisiana-bred quartet plays like a rock band with zydeco seasoning. However you want to look at it, this is hot stuff; the tunes are rough, tight, and danceable. "Heat Down Below (Ca Fair Chaud)," "Damaged Goods," and "I Can't Help You" all smoke to perfection.

## R&B

### ▶ WHODINI

Bag-A-Trix  
PRODUCERS: Various  
MCA 10201

Trio of Ecstasy, Jaiil Hutchins, and Grand Master Dee is among the most good-natured and entertaining in rap, and latest release finds the group in upbeat form. Feel-good tracks like "Judy," "Freaks," and remake of the Undisputed Truth's "Smilin' Faces Sometimes" all have the class and pizzazz to climb up both R&B and pop charts.

### ★ SUCCESS-N-EFFECT

Back-N-Effect  
PRODUCERS: E. Bridges, J. Battle & J. Moore  
Wrap/Ichiban 1108

Southern rap trio takes an affecting, literate approach on its second record, tackling racial issues with a militant, yet nonhardcore stance. Hip-hop tunes are accompanied by smart lyrics that encourage change rather than violence. Top tracks are "Blueprint" and "Real Deal."

## WORLD MUSIC

### ▶ MILTON NASCIMENTO

Txai  
PRODUCER: Marcio Ferreira  
Columbia 46871

Leading Brazilian crossover artist voices concern about the destruction of his nation's rain forests in a powerful, uniquely musical way, with a collection of new songs thematically (as well as harmonically) linked by field recordings of rain forest-dwellers' indigenous music. With accompaniment ranging from small ensembles to an orchestra of more than 40 pieces, strongest reaction should come from "Coisas Da Vida," "Sertao Das Aguas," and "A Terciera Margem Do Rio" (which was written with Caetano Veloso), as well as gorgeous down-tempo tracks "Yanomami E Nos" and "Benke."

### REFLEXU'S

Da Mae Africa  
PRODUCER: EMI-Odeon Brasil  
Mango/Island 539901

Brazilian eight-piece creates a delightful cross-pollination of that country's pop style with inspired inflections of reggae, dub, and ska, awash in snappy rhythms and powerful vocal choruses. Highlights of an intriguing, genre-bending set include "Madagascar Olodum," "Guarantimberiba," "Doce Morena," and "Reggae Da Morena."

## COUNTRY

### ▶ HANK WILLIAMS JR.

Pure Hank  
PRODUCERS: Barry Beckett, Hank Williams Jr., Jim Ed Norman  
Warner Bros./Curb 26536

This is pretty standard Hank Jr. fare: lots of glandularly inspired outpourings, leavened with the occasional piece meriting reflection. In this latter category are "Kiss Mother Nature Goodbye," a save-the-earth hymn, and "Be Careful Who You Love (Arthur's Song)," Harlan Howard's tribute to a legendary country songwriter who virtually sold his songs for pennies.

## VITAL REISSUES

DUKE ELLINGTON  
The Okeh Ellington  
REISSUE PRODUCER: Michael Brooks  
Columbia 46177

The greatest band leader/composer/arranger ever, Ellington recorded these 50 groundbreaking tracks between 1927 and 1930, principally for Columbia's Okeh label. Billed variously as the Washingtonians, the Harlem Footwarmers, New York Syncopators, and several others, these Ellington bands featured such definitive sidemen as trumpeter Cootie Williams, valve trombonist Juan Tizol, drummer Sonny Greer, and reedmen Harry Carney and Johnny Hodges. Multiple versions of some tunes attest to his arranging brilliance, while his songwriting genius is made apparent on such standards as "East St. Louis Toodle-oo," "Black And Tan Fantasy," "Do In' The New Low Down," "The Mooche," "Mood Indigo," and "Rockin' In Rhythm."

### THE BLASTERS

The Blasters Collection  
PRODUCERS: The Blasters; Jeff Eyrich  
Slash/WB 26451

Influential L.A. band managed to combine boogie, blues, country, and rock with the slightest of punk attitudes in a way that few groups ever have. This 20-song collection captures cuts from the Blasters' heyday—1980-85, and includes three previously unreleased tracks. The raucous excitement of "American Music," the twang of "So Long Baby Goodbye," and the country rock of "Long White Cadillac" showcase Phil Alvin's supple vocals, brother Dave's first-rate guitar playing and songwriting ability, and justify the band's undeniable place in the world of roots rock.

### EDDY RAVEN

Right For The Flight  
PRODUCER: Barry Beckett  
Capitol 94258

With his lively, rootsy, lyrical music, Raven seeks to set the listener's feet and heart in motion. He succeeds. "Too Much Candy For A Dime" is a favorite, along with "Leon And Maggie" and "Cajun Song."

### ★ MARK O'CONNOR

The New Nashville Cats  
PRODUCERS: Mark O'Connor, Jim Ed Norman  
Warner Bros. 26509

This is an absolutely stunning collection of songs—most new and most instrumental—that features 54 of Nashville's top session players. It's a bargain, too, with its 13 selections running more than an hour. Best cuts: "Restless," "The Ballad Of Sally Anne," "Bowtie," "Traveller's Ridge," and, believe it or not, "Orange Blossom Special."

## NEW & NOTEWORTHY

### BESSIE SMITH

The Complete Records Vol. 1  
SERIES PRODUCER: Lawrence Cohn  
Legacy/Columbia 47091

It's impossible to overstate Smith's contribution to music as well as her influence on a wealth of top-flight singers from Aretha Franklin to Bonnie Raitt. The Empress of the Blues gets her due here with this two-CD boxed set covering 38 songs. From tracks such as "Graveyard Dream Blues" to "Any Woman's Blues," Smith's sassiness, style, and exceptional voice come across on every track. Given that these sides were recorded nearly 70 years ago—from February 1923 through April 1924—the sound quality is pretty remarkable, though occasionally muddy. Bring on Volume II.

### VARIOUS ARTISTS

Deadicated  
PRODUCERS: Various  
Arista 8669

Cool collection of Grateful Dead covers by usual and unusual suspects benefits the Rainforest Action Network and Cultural Survival. The nice surprise here is that most of the acts very successfully flavor the Dead's trademark rambling guitar feel with their own sound. Sometime Dead member Bruce Hornsby and his band, the Range, turn in a stellar rendition of "Jack Straw." Honors also go to Elvis Costello's "Ship Of Fools," Dwight Yoakam's "Truckin'," Indigo Girls' "Uncle John's Band," and Los Lobos' "Bertha." Not

everything here is great, but the hits far outweigh the misses. A must for Deadheads and casual fans alike.

### LaTOUR

PRODUCERS: LaTour, Mark Picchiotti  
Smash/PLG 848323

Debut by somewhat mysterious Chicago radio personality is a state-of-the-charts collection of synth-generated dance/pop tunes. Refreshingly original and on-target first single, "People Are Still Having Sex," is already a top-five club hit, while constituency at pop radio is quickly growing. Strongest follow-up prospects are "Allen's Got A New Hi-Fi," an aggressive guitar'n'groove rave; "Dark Sunglasses," a techno romp that recalls Depeche Mode, and "Fantasy Soldiers," a contagious hip-hop.

### KEITH WASHINGTON

Make Time For Love  
PRODUCERS: Various  
Qwest/WB 26528

Crooner is coming on strong with his blend of swoon and swagger. First single, "Kissing You," is a solid R&B hit. The rest of the release is a combination of stylish, jazz-inflected ballads that will no doubt also make their impact on AC radio and smooth, midtempo numbers like "Are You Still In Love With Me." Washington has been compared with everyone from Alexander O'Neal to Freddie Jackson, but he seems to be carving out a niche of his own just fine.

### CULTURE BEAT

Horizon  
PRODUCERS: Torsten Fenslau, Jens Zimmermann  
Epic 47415

On the heels of international dance hits "Cherry Lips" and "I Like You," German act bows a fine first album that continues to neatly blend American R&B/pop melodies with Euro-house grooves. Plenty here for club DJs to sink their teeth into, including the rousing "Black Flowers." On the radio tip, harmonious down-tempo hip-hopper "Tell Me That You Wait" exudes top 40 potential, as does a bright disco rendition of Carole King's "It's Too Late."

### INNOCENCE

Belief  
PRODUCERS: Jolley, Harris, Jolley  
Cooltempo/Chrysalis 21797

First shot from U.K. clique has already earned kudos overseas for its smooth R&B-flavored dance tones. "Let's Push It" is fast becoming an underground club favorite, thanks to its tasty combination of jazz guitars and hip-hop percussion. Tracks like logical second single "Silent Voice" and "Natural Thing" follow along a similar stylistic path, giving singer Gee Morris the room to prove her potential as a future diva. An ambient dance interpretation of the Doors classic "Riders On The Storm" will probably raise eyebrows, though Morris' gospel-colored reading actually sheds new light on Jim Morrison's dark lyrics.

# SINGLE REVIEWS

## POP

► **TIMMY T** *Over & Over* (2:50)  
PRODUCER: John Ryan  
WRITER: C. King  
PUBLISHERS: Careers/BMG/Big Kingpin/63rd St./Hot Wings, BMI  
Quality 1511-4 (cassette single)

Mr. T offers a midtempo, Latin-flavored follow-up to the No. 1 "One More Try." Whimsical love letter boasts crystal-clear production and a contagious hook that should keep the ball rolling at top 40 radio. Contact: 213-658-6796.

► **TARA KEMP** *Piece Of My Heart* (3:52)  
PRODUCERS: Jake Smith, Tuhin Roy  
WRITERS: T. Kemp, J. Smith, T. Roy  
PUBLISHERS: Kallman/One Two, BMI  
REMIXERS: John Van Nest, Jake Smith, Tuhin Roy  
Giant 19474 (c/o Warner Bros.) (cassette single)

Funky R&B/dance follow-up to "Hold You Tight" works thanks to deft remixing that takes the album version of the song to a much higher level. A tempting slow groove is matched with Kemp's vulnerable, shining vocals, and should add up to yet another multiformat hit.

► **BETTE MIDLER** *Moonlight Dancing* (4:04)  
PRODUCER: Arif Mardin  
WRITER: D. Warren  
PUBLISHERS: Realsongs/Edition Sunset/BMG Songs, ASCAP  
Atlantic 4-82129 (cassette single)

After a pair of ballads, Midler pumps up the tempo with this pop/dance tune from her double-platinum "Some People's Lives" disc. Tune has the bite to lure top 40 programmers but maintains a softness to keep AC fans happy.

► **GERARDO** *We Want The Funk* (3:56)  
PRODUCER: Michael Sembello  
WRITERS: G. Mejia, G. Clinton Jr., W. Collins, J. Brailey  
PUBLISHERS: Mo' Ritmo/Bridgeport, BMI  
East West 4-38462 (c/o Atlantic) (cassette single)

Funk/rap follow-up to "Rico Suave" is a takeoff on Parliament's "Tear The Roof Off The Sucker (Give Up The Funk)" and offers a nifty blend of exotic word play and chugging, hip-hop beats.

► **KANE ROBERTS** *Does Anybody Really Fall In Love Anymore?* (3:59)  
PRODUCER: Sir Arthur Payson  
WRITERS: D. Child, D. Warren, J. Bon Jovi, R. Sambora  
PUBLISHERS: EMI April/Desmobile/Realsongs/Bon Jovi/New Jersey Underground, ASCAP  
DGC 66037 (c/o UNI) (cassette single)

Anthem pop/rocker is a fine forum for Kane's distinctively raw and raspy voice. Tune has begun to open doors at top 40 radio and should also earn attention in album rock.

★ **DEBBIE GIBSON** *One Hand, One Heart* (4:35)  
PRODUCER: Debbie Gibson  
WRITER: D. Gibson  
PUBLISHER: Deborah Ann's Music, ASCAP  
Atlantic 4-87710 (cassette single)

Gibson is at her finest on this lovely ballad, lifted from her underrated "Anything Is Possible" set. She continues to prove here that she has songwriting and vocal talent that can transcend pop music's ever-changing trends. Top 40 radio should give her another chance.

**GARDNER COLE** *Whatever It Takes* (4:18)  
PRODUCERS: Gardner Cole, James Newton Howard  
WRITER: G. Cole  
PUBLISHERS: Sizzling Blue/Warner-Tamerlane, BMI  
Warner Bros. 4-19582 (cassette single)

Spacious synth-pop nugget soars above shimmering production that

focuses on Cole's breathy vocals. Satisfying remix cashes in on track's hip-hop base and might tempt club DJs to take notice. From his upcoming album "It's Your Life."

**TRENT DEAN** *Livin' It Up* (5:45)  
PRODUCER: Brian Tankersley  
WRITERS: T. Dean, B. Tankersley  
PUBLISHERS: Sony Songs/Nocturnal Eclipse, BMI  
REMIXER: Michael Hutchinson  
Chrysalis 23653 (c/o CEMA) (12-inch single)

Energetic pop/rap bauble laces frothy rhymes with gritty electric guitars and R&B-flavored backing vocals. Potential for airplay extends to both urban and pop radio.

**VANITY KILLS** *Give Me Your Heart* (2:59)  
PRODUCER: Julian Raymond  
WRITERS: E. Daniels, S. Baca  
PUBLISHERS: 2 Die 4/Fallacious, BMI  
REMIXER: Francois Kevorkian  
Hollywood 83112 (cassette single)

L.A.-based trio offers a tasty slice of guitar-driven funk'n'roll that is further fueled by Eric Daniels' engaging vocals. Alternate version, postproduced by Francois Kevorkian, is dressed with poppy house elements. Either mix would be a fine addition to top 40 radio formats.

**SUNNI** *When The Shades Pull Down* (5:33)  
PRODUCERS: Mark Liggett, Chris Barbosa  
WRITER: not listed  
PUBLISHER: not listed  
Alpha International 4JM-70719 (cassette single; 12 inch version also available, Alpha International 73019)

Intriguing freestyle jam reverberates with playful keyboard slides and a vocal arrangement reminiscent of Exposé. Midtempo groove segues into a sexy male/female rap exchange that should appeal to urban radio and top 40 radio programmers. Club jocks shouldn't miss the pumping "Shady Hip-Hop" remix.

## R&B

► **RALPH TRESVANT** *Do What I Gotta Do* (4:39)  
PRODUCERS: Jimmy Jam, Terry Lewis  
WRITERS: J. Harris III, T. Lewis  
PUBLISHER: not listed  
MCA 54035 (cassette single)

On the heels of "Stone Cold Gentleman" comes a lushly arranged ballad, warmed by Tresvant's earnest vocal delivery. Urban radio action is a given, though track is sweet enough to win at top 40 and AC as well.

## NEW AND NOTEWORTHY

**DAMIAN DAME** *Exclusivity* (4:43)  
PRODUCERS: L.A. Reid, Babyface  
WRITERS: L.A. Reid, Babyface, Damian  
PUBLISHERS: Kear/Sony-Epic/Solar Songs, BMI/MacaDamian, ASCAP  
REMIXERS: L.A. Reid, Babyface  
LaFace/Arista 4000 (c/o BMG) (cassette single)

Premiere release on new label run by L.A. Reid & Babyface is an appetizing blend of traditional R&B and streetwise hip-hop. Vocal trade-off between singers Damian and Deah is at once smooth and harmonious and then loose and expressive. Hook is undeniably contagious and should find a welcome home at both pop and urban radio.

**ANGEL** *Your Love Just Ain't Right* (4:40)  
PRODUCERS: Andre & Keith Williams  
WRITERS: A. Williams, R. Turner, K. Williams  
PUBLISHERS: Regmon/Infamous/Virgin Songs, BMI  
REMIXERS: Freddy Bastone, Boris Granich, Brian Way  
Virgin 4-98827 (c/o Atlantic) (cassette single; 12-inch version also available, Virgin 0-96363)

Photogenic Latino singer/dancer is already being hyped as the male equivalent to Paula Abdul. Fun first single has the potential to spark similar sales and radio success thanks to a catchy chorus, an insinuating pop/dance base, and Angel's breathy vocals. Remix by Freddy Bastone adds depth for club consumption.

## BILLBOARD

► **THE O'JAYS** *Emotionally Yours* (no timing listed)  
PRODUCERS: Narada Michael Walden, Ron Fair  
WRITER: B. Dylan  
PUBLISHER: Special Rider, ASCAP  
EMI 50352 (c/o CEMA) (cassette single)

Title track from veteran trio's fine current album has already begun showing chart strength thanks to a smooth pop/R&B melody and richly textured harmonies. Flip side features a rousing and cathartic gospel version, featuring a choir that includes Will Downing, Cissy Houston, and Martha Wash, among others.

★ **CHAAH** *Give Yourself To Me* (5:46)  
PRODUCER: Musica L.T.D.  
WRITERS: R. Arduini, M. Persona, A. Puntillo  
PUBLISHER: not listed  
Scorpio 1208 (12-inch single)

Riveting R&B/dance jam caresses the ear with its dramatic Snap-like pulses and Soul II Soul-ish bass line. Slow groove is topped with passionate deep-voiced crooning and spiraling synth-horns.

★ **NIKETA WILSON** *Our Day Will Come* (4:14)  
PRODUCER: Willie Lester  
WRITERS: Hilliard, Garson  
PUBLISHER: Leeds, ASCAP  
DCI 1001 (12-inch single)

Sparkling interpretation of the Ruby & the Romantics classic touches the heart with Wilson's sunny performance. Crisp production includes glowing string slips, lush backing vocals, and a chugging swing beat. Will complement any urban playlist, though pop and AC programmers should take heed as well. Contact: 202-635-0464.

**GRAND DADDY I.U.** *Sugar Free* (4:00)  
PRODUCER: Biz Markie  
WRITERS: Grand Daddy I.U.  
PUBLISHER: Biz Markie/I.U., ASCAP  
Cold Chillin'/Reprise 4-19334 (c/o Warner Bros.) (cassette single)

Sultry second shot from the "Smooth Assassin" set is a "he says, she says" exchange that is supported by a sweet, cooing female chorus. Grand Daddy spills a few chilly rhymes that reinforce his free-agent status.

## COUNTRY

► **HANK WILLIAMS JR.** *If It Will It Will* (3:21)  
PRODUCERS: Barry Beckett, Hank Williams Jr., Jim Ed Norman  
WRITER: H. Williams Jr.  
PUBLISHER: not listed  
Warner Bros./Curb 19352 (7-inch single)

A bumpersticker slogan with a beat. As usual, Williams rocks far more effectively than he philosophizes.

► **PATTY LOVELESS** *Blue Memories* (2:51)  
PRODUCER: Tony Brown  
WRITERS: P. Kenniferley, K. Brooks  
PUBLISHERS: Irving/Littlemarch, BMI  
MCA 54075 (7-inch single)

Loveless paints a stark and poignant picture of loss and regret, illuminated by vivid sketches of the past.

► **DON WILLIAMS** *Lord Have Mercy On A Country Boy* (2:56)  
PRODUCERS: Don Williams, Garth Fundis  
WRITER: B. McDill  
PUBLISHERS: PolyGram/Ranger Bob, ASCAP  
RCA 2820-7 (c/o BMG) (7-inch single)

Writer McDill paints the picture with words, while Williams' faithful vocals lend interpretation and the instrumentation blends the elements together.

## DANCE

► **SAFIRE** *Taste The Bass* (6:25)  
PRODUCER: David Morales  
WRITERS: E. Beall, S. Lunt  
PUBLISHERS: Almo, ASCAP/Perfect Punch, BMI  
REMIXER: David Morales  
Mercury 868305-1 (c/o PolyGram) (12-inch single)

Latin diva sidesteps her signature freestyle in favor of a cheeky hip-house rave. Techno-hip beats courtesy of Morales slam hard while Safire struts with confidence. Has the juice to go where "Made Up My Mind" didn't.

► **FRONT 242** *Rhythm Of Time* (7:46)  
PRODUCERS: Daniel B., Patrick C.  
WRITERS: D. Bressanutti, P. Codenys, J.L. DeMeyer, Richard JK  
PUBLISHER: Les Editions Confidentielles  
REMIXER: The Orb  
Epic 49-73767 (c/o Sony) (12-inch single)

Act that scored recently with "Tragedy For You" pumps an insistent industrial/NRG beat under a slicing melange of synth-generated sound effects and samples. Peak-hour pleasure for alternative-minded spinners, while mainstreamers may find this useful for early-a.m. sets.

► **ELECTRONIC** *Get The Message* (5:23)  
PRODUCERS: Bernard Sumner, Johnny Marr  
WRITERS: B. Sumner, J. Marr  
PUBLISHERS: Warner-Chappell  
REMIXERS: DNA  
Warner Bros. 21832-0 (12-inch single; CD version also available, Warner Bros. 21832-2)

Second collaboration between New Order's Bernard Sumner and ex-Smith Johnny Marr comes in two notably different incarnations. One is a sedate and atmospheric swing/hip-hopper that club DJs will heartily feast on. The other is an acoustic-anchored modern popper, excellent for alternative radio. Either way, you can't lose.

► **D.J.H. FEATURING STEFY** *Oh Yeah (Think About...)* (5:30)  
PRODUCER: not listed  
WRITER: M. Bongiovanni  
PUBLISHER: not listed  
REMIXER: Paul Oakenfold  
RCA 2816-1 (c/o BMG) (12-inch single)

Italian hip-house rave is already a fave among import-smart spinners. Track drips with nifty samples, including Aretha Franklin's whoops from "Rock-A-Lott." A fun affair that will send disco divas squealing onto the dance floor.

★ **SCANDALOUS FEATURING M.J. WHITE** *Still Irresistible* (6:27)  
PRODUCER: "Ed The Red" Goltsman, "Nancy Kay" Goltsman  
WRITERS: E. Goltsman, M.J. White, N. Goltsman  
PUBLISHER: Suslik, BMI  
REMIXER: Bill "Makossa" Stokes  
Atlantic 86039 (12-inch single)

Song's title says it all. Track is a memorable mix of percussive hip-hop/funk rhythms, diva-style vocals, and well-placed samples. A midtempo gem that would work any hour of the evening. Don't let this one get lost in the shuffle.

**PROMISE OF PREMISE** *Work It* (no timing listed)  
PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed  
Radikal 12198 (12-inch single)

Italo-house trinket uses swirling synth slides and seductive vocal echoes to create an enticing, ethereal groove. For added pleasure, flip to the dazzling funk/house "Don't Try To Change Me" mix on side B. Contact: 212-246-5520.

**THE WORD** *R U Ready (For Love)* (no timing listed)  
PRODUCER: Mike Koglin  
WRITER: M. Koglin  
PUBLISHER: Castle Hill Music  
REMIXER: Mike Koglin  
Invasion Records 01 (12-inch single)

Pulsating light house breeze gingerly soars over samples that include crowd cheers and R&B choral cooing. Wiry keyboard pulses intertwined with captivating piano lines add to the intrigue and make this a delightful after-hours elixir. Contact: 212-532-1414.

## ROCK TRACKS

► **THE DOOBIE BROTHERS** *Dangerous* (4:38)  
PRODUCER: Rodney Mills  
WRITER: not listed  
PUBLISHER: not listed  
Capitol 79662 (c/o CEMA) (cassette single)

First shot from venerable band's new "Brotherhood" set bears the marks of their classic hits: aggressive guitar riffs, blues-etched horns and rhythms, and male-bonding lyrics. Songs like this work best when cranked at peak volume while speeding down a highway. Truly kickin'.

► **GLENN FREY** *Part Of You, Part Of Me* (4:16)  
PRODUCER: Don Was  
WRITER: G. Frey, J. Tempchin  
PUBLISHER: not listed  
MCA 54060 (cassette single)

Frey ends an extended recording silence with this infectious, acoustic-framed tune from the soundtrack to "Thelma & Louise." Eagles fans will happily note the similarities to the classic-rock band's early hits. A must for album-rock programmers, while AC and top 40 should come aboard, too.

★ **PETER HIMMELMAN** *Woman With The Strength Of 10,000 Men* (4:52)  
PRODUCER: Peter Himmelman  
WRITER: P. Himmelman  
PUBLISHER: not listed  
Epic 4003 (c/o Sony) (CD promo only)

Himmelman previews his new "From Strength To Strength" album with this lyrically sensitive rocker that has the muscle to finally place him among the rock radio elite—where he belongs.

**SKINNY PUPPY** *Spasmodic* (7:18)  
PRODUCERS: David Ogilvie, Cevin Key  
WRITERS: C. Key, Goettel, Ogre  
PUBLISHER: Nettoverboard, PRO  
Netwerk/Capitol 15702 (c/o CEMA) (12-inch single)

Fiendish industrial-dance splattering from the upcoming "Too Dark Park" set shocks the senses with its ghoulish murmuring, frenzied synth-whips, and haphazard chatter. Headbanging college radio outlets should find this a delicious mind-altering affair.

## RAP

★ **EURO-K** *Inner City Blues* (4:32)  
PRODUCERS: Euro-K, Spon Jets  
WRITERS: M. Gaye, J. Nys Jr.  
PUBLISHERS: Jobete, ASCAP  
Profile 7325 (12-inch single)

Marvin Gaye's nugget serves as the inspiration for a well-written and painfully honest take on survival on poverty- and crime-ridden streets. Smooth bass and keyboard fills could help spark deserved urban radio action.

**GANG STARR** *Love Sick* (3:57)  
PRODUCERS: DJ Premier, The Guru  
WRITERS: The Guru, Keith E.E.  
PUBLISHERS: Gifted Pearl/Almo, ASCAP  
Chrysalis V-23676 (c/o CEMA) (12-inch single)

Slinky slow/funk shot from act's "Step In The Arena" set tells the story of one unlucky dude's love fiasco. Jazzy horns sluggishly mingle with downtrodden rhymes and a streetwise bass line that could transfer over to urban levels.

**THE BTX** *This Jam Is Black* (4:50)  
PRODUCERS: Havelock Nelson, Ira McLaughlin  
WRITER: L. Mime  
PUBLISHERS: Adra/McLaughlin, BMI  
Select 62378 (12-inch single)

Sinuous tirade intertwines chugging James Brown samples with proud, positive rhymes that attempt to elevate an impoverished nation. Gritty, rapid-fire "Ghetto" version works best and could garner some attention at urban radio. Contact: 212-691-1200.

PICKS (►): New releases with the greatest chart potential.  
CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention.  
Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Billboard, 49 Music Square W., Nashville, Tenn. 37203.

## LIFELINES

### BIRTHS

Girl, Kasey Latrice, to **Reese and Pat Elliot**, March 4 in Atlanta. He is executive director of Personal Touch Mobile Sound Production in Stone Mountain, Ga.

Boy, Zachary Raymond, to **David Green and Tracy Sosebee**, March 23 in Miami. He is tour manager for Joe Cocker.

Boy, Casey Albert, to **David and Melanie Skolnik**, April 1 in Ashland, Ore. He is owner of Home At Last Music there.

Boy, Joseph Michael, to **Tom and Sharon Genetti**, April 4 in New York. He is VP of promotion operations for Epic Records.

Boy, Michael Alexander, to **Gary and Suzanne Krantz**, April 5 in New York. He is VP and GM of MJJ Broadcasting.

Girl, Erin, to **Will and Ronnie Downing**, April 5 in Brooklyn, N.Y. He is a recording artist on Island Records.

Boy, Aaron Max, to **Ron and Stephanie Osher**, April 6 in New York. He is VP of finance for RCA Records/BMG. She is a free-lance musician.

Girl, Jennifer Morgan, to **Randolph P. Savicky and Dr. Barbara Panos-Savicky**, April 6 in Mineola, N.Y. He is the founder and president of RPS Communications in Centerport, N.Y., a public relations and marketing company. She is VP of RPS Communications.

Girl, Ella Sage, to **Bert Holman and Randy Foster**, April 9 in Boston. He is president of Allman Brothers Management Inc. She is former hospitality director of Monarch Entertainment in Montclair, N.J.

Girl, Amelia Mary, to **Nick and Irene Maria**, April 10 in Livingston, N.J. He is senior VP of Atlantic Records.

Twin boy, Teaquen Sarsfield, and girl, Ellis MacKenzie, to **Michael and Debbie Conway**, April 10 in Durham, N.C. He is local promotion manager, Carolinas market, for Capitol Records.

Boy, Donald William Linskey III, to **Don and Cindy London**, April 10 in Indianapolis. He is program director and station operations manager for WZPL Indianapolis.

### MARRIAGES

**David Scott Bacon** to **Kimberly Ann O'Brien**, Feb. 16 in Lake Tahoe, Nev. She is an A&R coordinator for RCA Records in Los Angeles.

**Vernon Reid** to **Mia McLeod**, April 6 in Staten Island, N.Y. He is the guitarist of Epic recording group Living Colour.

**Phil Strang** to **Tami Little**, April 13 in Champaign, Ill. He is president of Record Service Inc. and former lead singer of the Rocking Clones.

### DEATHS

**Scotty McKay**, 48, of a heart attack, March 17 in Dallas. Born Max Karl Lipscomb, McKay started his career as guitarist for Gene Vincent & the Blue Caps. When the band broke up, he began a successful solo career, scoring such hits as "Brown Eyed Handsome Man," "Rollin' Dynamite," "Four On The Floor," "Let The Good Times Roll," "Batman," and "High On Life." He released two albums in the '60s, "Here's Scotty McKay" and "An Evening With Scotty McKay." Over the course of his career, he recorded more than 50 singles. He also starred in the films "The Black Cat" and "Creature From The Black Lagoon."

In 1972, McKay began a Christian recording career, releasing the country-flavored album "God, Texas, Tennessee And Me." He also became an independent record promoter for the Southwest, breaking such artists as Paul Davis and John-

ny "Guitar" Watson. He also produced albums for ZZ Top.

In the '80s, McKay formed Y'Shua Ministries and produced various Christian albums for local singers. He recently finished recording his own album, "Morning Side Of Midnight." He is survived by his father, Karl.

**Dick Manning**, 78, of complications from diabetes, April 11 in Atlanta. Manning was an ASCAP songwriter whose credits include "Takes Two To Tango," "Papa Loves Mambó," and "Fascination," among many others. His chief collaborators were Al Hoffman, Al Stillman, Buddy Kaye, and Kay Twomey. He is survived by two sisters, two daughters, a son, six grandchildren, and eight great-grandchildren.

Send information to *Lifelines*, *Billboard*, 1515 Broadway, New York, N.Y. 10036 within six weeks of the event.

## U.K. MUSIC BIZ CELEBRATES VICTORY IN IMPORT CASE

(Continued from page 4)

judgment handed down two years ago after EMI, on behalf of the BPI, sued Danish record company Patricia. Patricia had been reproducing Cliff Richard records in Denmark, where they were in the public domain, and exporting them to West Germany, where they were still subject to national copyright restrictions.

C.D. Specialists said in court that the records it had been importing—mainly unreleased Beatles studio outtakes along with material from Bruce Springsteen, the Rolling Stones, U2, and Bob Dylan—had been on sale in Germany without challenge from EMI Electrola. EMI Electrola is the affiliate of EMI Records U.K., the company that owns the Beatles copyrights and in whose name the BPI's action was conducted. C.D. Specialists argued that the lack of challenge legitimized the product in the U.K.

The judge, Mr. Justice Hoffman, disagreed. "The fact that [C.D. Spe-

cialists] bought the records from a supplier in Germany certainly does not put them in a stronger position than if they had bought them from a supplier in England," said the judge. "In both cases it would have to be shown that the sale was with the consent of the copyright owner. The bare fact that the sale took place, that the copyright owner had not prevented it, cannot in itself be evidence of consent."

Extrapolating on the judge's remarks, Gilmore says, "It does not matter if this product was lawful in Germany or not. The fact that EMI's licensee, EMI Electrola, did not take action does not matter; nor does it mean that the copyright holder, EMI U.K., cannot rely on the copyright laws in this country.

"This takes us one step further than the Patricia case because it throws out the argument of implied consent."

## TESTIMONY COMPLETE IN BMI DUAL-LICENSING TRIAL

(Continued from page 6)

price fixing."

The cable groups said such a plan would cost their industry as much as \$175 million annually. BMI officials say that figure is vastly inflated.

Currently, BMI collects about \$8 million a year in license fees from cable programmers through blanket licenses.

In testimony, Marvin Berenson, BMI's VP of legal licensing and counsel, admitted that the performance rights group is aggressively pursuing agreements with companies in the cable industry, and during the 1980s had only been able to forge agreements with "major players."

"We want to negotiate agreements and we want what is fair," he said.

In January, the U.S. District Court in New York settled a year-old BMI copyright-infringement suit against HBO, which agreed to pay BMI an interim license fee of 15 cents per subscriber that will cover both program suppliers and cable networks that carry the programming (Billboard,

Jan. 19). However, the dual-licensing aspect was not settled in that dispute.

In addition, as part of the settlement, BMI has agreed to seek changes in the government consent decree under which it has operated since 1966.

If the Justice Department grants BMI's request, it would be able to take disputes to a special rate court rather than initiating suits in U.S. District Court.

## NEW COMPANIES

**Rockmill Recording Studios**, a new division of Caprice International Records, formed by Joey Welz. A studio involved in making demos and masters for all musical formats. Studio productions have seen chart activity in country music by Charlie Quintal and Joel Curtis, as well as new coun-



**DG Symphony.** Executives from Deutsche Grammophon and PolyGram Classics and Jazz announce the release of Bruckner's "Symphony No. 4," conducted by Claudio Abbado at a party in New York recently. Shown in front row, from left, are Albert Imperato, manager of press and artist relations, Deutsche Grammophon; David Neidhart, director of marketing, PolyGram Classics and Jazz; Wende Persons, director of promotions and product management, Deutsche Grammophon; Claudio Abbado, music director of the Berlin Philharmonic and the Vienna State Opera; Karen Moody, VP, Deutsche Grammophon; and Prof. Walter Blovsky, officer, Vienna Philharmonic Orchestra. Shown in back row, from left, are David Weyner, president, PolyGram Classics and Jazz; and Prof. Werner Resel, officer, Vienna Philharmonic Orchestra.

## CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, *Billboard*, 1515 Broadway, New York, N.Y. 10036.

### APRIL

April 17-20, Retail Sheet Music Dealers Assn. 16th Annual Conference, Flamingo Hilton, Las Vegas. 214-233-9107.

April 19-21, Southern Regional Conference of College Broadcasters, Georgia State Univ., Atlanta. 401-863-2225.

April 21, New York Music Conference, sponsored by Platinum Music Network, Omni Park Central Hotel, New York. 201-222-6842.

April 24, Academy of Country Music Awards, Universal Amphitheatre, Los Angeles 213-462-2351.

April 24, International Radio & Television Society Gold Medal Award Dinner, Waldorf-Astoria, New York. 212-867-6650.

April 24-27, Third Annual International New Age Music Conference, Bay View Plaza Holiday Inn, Santa Monica, Calif. 213-935-7774.

April 25-28, Impact Super Summit Conference V, Bally's Park Place, Atlantic City, N.J. 215-646-8001.

April 27, T.J. Martell Foundation Dinner, honoring Charles Koppelman, New York Hilton, New York. Muriel Max, 212-245-1818.

April 28-29, VSDA Regional Expo, Oregon Convention Center, Portland, Ore. Dana Kornbluth, 609-596-8500.

April 29, Sixth Annual Singers' Salute to the Songwriter, benefit for the Betty Clooney Foundation, Dorothy Chandler Pavilion, Los Angeles. 213-386-8014.

April 30, Songwriters Guild of America 60th Anniversary Celebration and Annual West Coast

try entries by Joey Welz. Postal Suite 808, Lititz, Pa. 17543; 717-627-4800.

**The PR Entertainment Group Inc.**, formed by Roy Chiovare and Paul Diamond. Company specializes in artist acquisition, audio and video marketing, and promotion. First release is Arista artist Keedy. 1500 Skokie Blvd., Suite 26, Northbrook, Ill. 60062; 708-559-1005.

Membership Meeting, Century Plaza Ballroom, Los Angeles. B. Aaron Meza, 213-462-1108.

### MAY

May 2-5, Ninth Annual Sunfest Music Festival, various locations, West Palm Beach, Fla. 407-659-5980.

May 4, 10th International Reggae Music Awards, Holiday Inn Rose Hall, Montego Bay, Jamaica. 312-427-0266.

May 7-9, ITA Convention, Sheraton Harbor Island Hotel, San Diego. 212-643-0620.

May 9-12, MidCoast Music '91, Marquette, Minneapolis. Susan Evans, 612-375-1015.

May 11-12, Sixth Annual Baltimore/Washington/Virginia Music Business Forum, Washington Marriott Hotel, Washington, D.C. 301-604-2330.

May 13, 1991 Beacons In Jazz Awards, The New School Auditorium, New York. 212-741-8058.

May 15-19, 19th Annual NAIRD Convention, Sheraton Universal, Los Angeles. 609-547-3331.

May 16-19, American Women in Radio and Television Conference, Omni CNN Center, Atlanta. 202-429-5102.

May 18-22, National Assn. of Video Distributors Convention, Saddle Brook Resort, Tampa, Fla. Mark Engle, 202-452-8100.

May 28-29, 1991 Billboard International Latin Music Conference, the Hyatt, Miami. Melissa Sublich, 212-536-5018.

May 29, Songwriters Hall of Fame Induction Ceremonies and Annual Dinner, Hilton Hotel, New York. Charge d'Affaires, 212-206-0621.

## FOR THE RECORD

Due to a production error, in the "Pitch Magic" article in the April 20 issue, a sentence was rendered incomplete. That sentence should have read: "Everybody uses [pitch transposers] all the time on something," says producer Robert "Mutt" Lange. "Probably every other record ever made would have it on it, whether it would be vocals or instruments. It's one of the more successful, or common, effects." The remainder of that paragraph is not part of a quote, and should have begun: In the studio, pitch transposers offer a less costly alternative to double tracking.



# Capture The Rainbow Girls

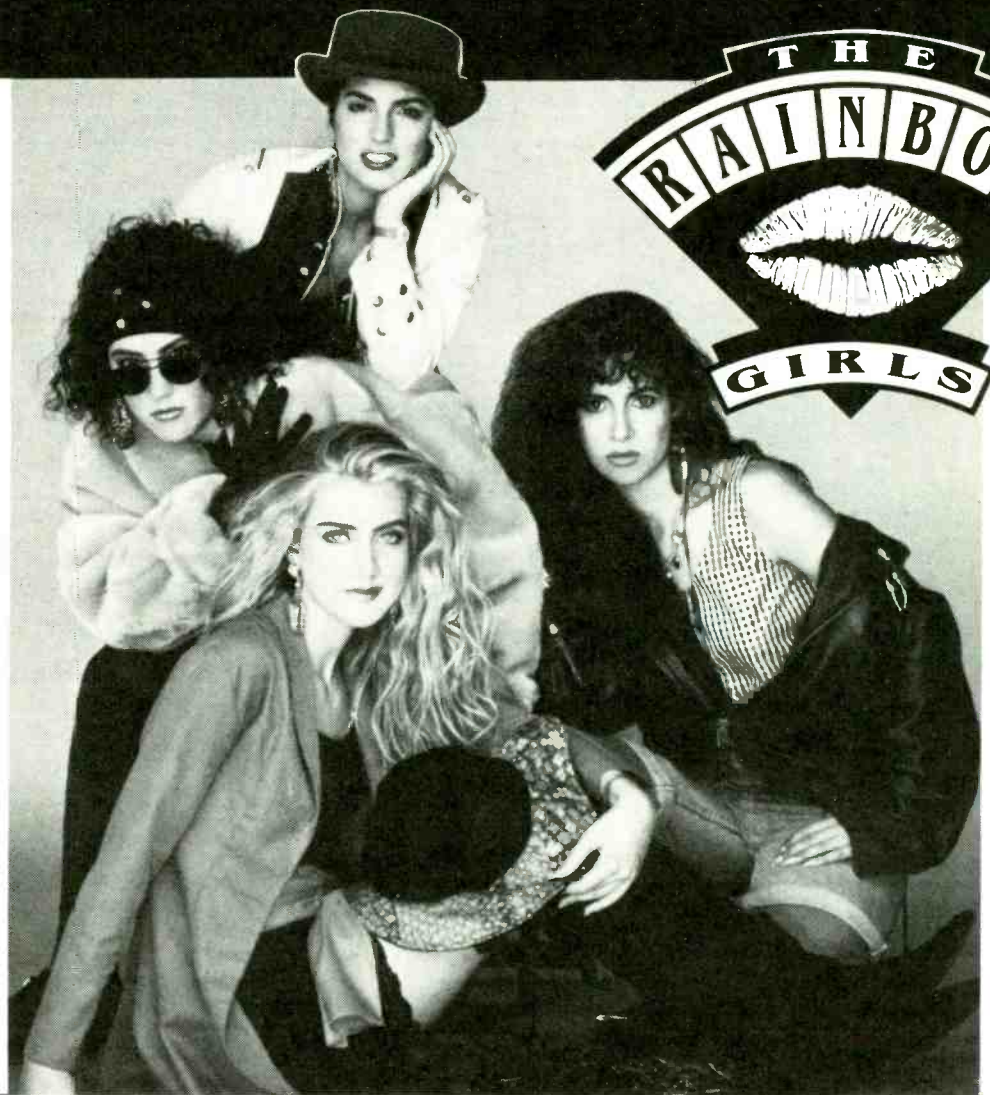
and their new single  
and video

## "GIRL'S LIFE" (15150)

From the album GIRL'S LIFE (15135)

**THE NEXT  
BIG GIRL'S GROUP  
IN AMERICA.**

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# TIMMY-T.

Following up on the #1 PLATINUM success of "One More Try" comes his latest smash,

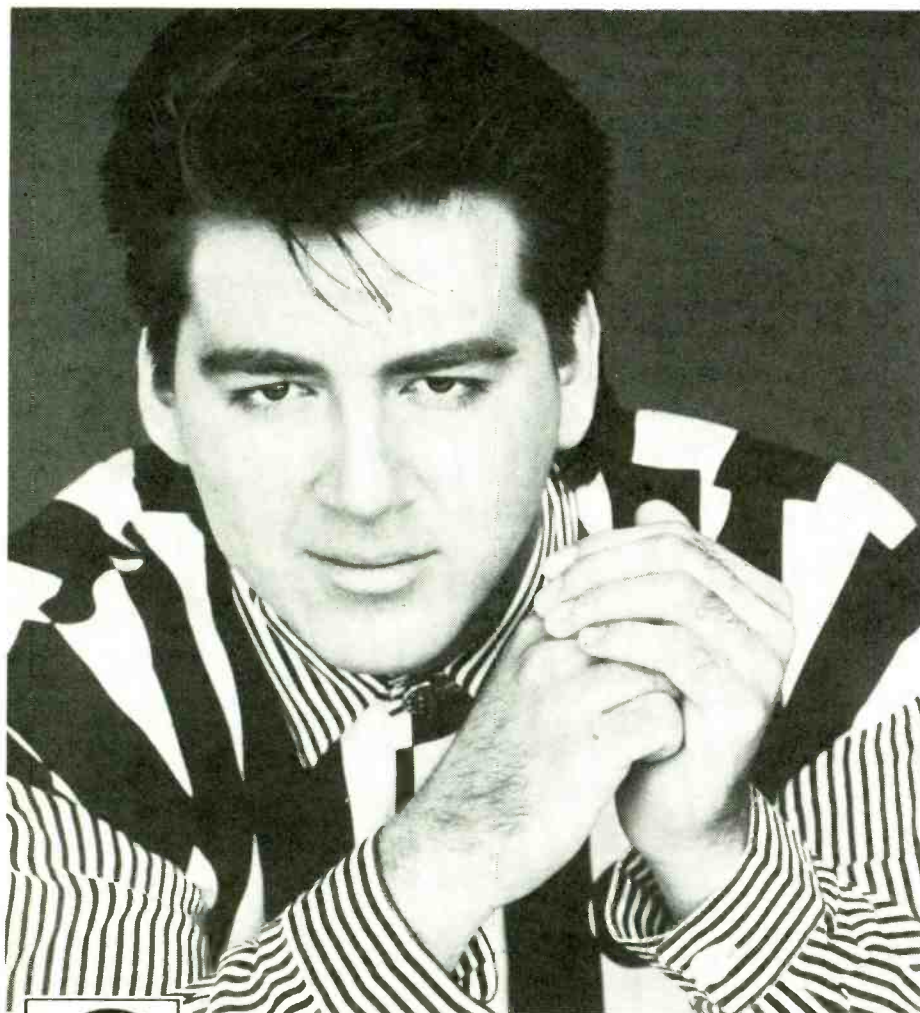
## "OVER & OVER" (15111)

*Produced by John Ryan for Chicago Kid Productions  
Executive Producer: Russ Regan*

From the Gold album "TIME AFTER TIME" (15103)

**IT'S A  
RUN-AWAY HIT!!!**

Management: Artists Alexander Ltd.



**Quality**  
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# HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

**AMY GRANT SCORES HER** first solo No. 1 hit as "Baby Baby" (A&M) builds up a large lead in airplay points over "You're In Love" by Wilson Phillips (SBK) and a small lead in sales points over "I Like The Way" by Hi-Five (Jive). The latter, bulletted at No. 4, will be a contender for No. 1 if its airplay points continue to grow—it's No. 11 in airplay now—but next in line for No. 1 on the Hot 100 is Roxette's "Joyride" (EMI). The Swedish duo's latest hit is coming up fast but may need two weeks of growth to dislodge "Baby Baby."

**EXPLOSIVE GROWTH** describes the point gains of the two Power Picks this week. "Love Is A Wonderful Thing" by Michael Bolton (Columbia) gains far more airplay points than any other record on the entire chart, but takes a deceptively small six-place jump to No. 30. (Usually at least one record in the top 20 will gain more airplay points than the Power Pick/Airplay but only newer records—those below No. 20—are eligible to be Power Picks.) Early top-10 reports for "Love" come from Mix 105 Norfolk, Va. (15-9) and WJLQ Pensacola, Fla. (17-10). The Power Pick/Sales goes to "I Wanna Sex You Up" by Color Me Badd (Giant). It is flying up the Hot 100, from No. 71 to No. 31 in just two weeks, with the largest growth in sales points on the chart. It's hot at radio, too, with 11 top-10 radio reports so far, including 12-4 at FM102 Sacramento, Calif., 7-4 at Y95 Phoenix, and 10-6 at Q105 Tampa, Fla.

**IT IS FREQUENTLY STATED** in this column that bullets are based solely on point gains and are independent of chart moves. This is graphically illustrated by two records on this week's Hot 100. "It's A Shame" by Monie Love (Warner Bros.) holds at No. 32 in a tightly competitive part of the chart but gains more than enough points for a bullet. The record is already No. 5 at Q102 Philadelphia and No. 4 at both KMEL San Francisco and B95 Fresno, Calif. Meanwhile, in a relatively "soft" part of the chart, "Heartbreak Station" by Cinderella (Mercury) jumps 10 places to No. 44 without gaining enough points for a bullet. "Heartbreak" is performing well at many stations, however, with six top-10 reports to date, including 8-7 at KZ106 Chattanooga, Tenn.

**QUICK CUTS:** The eight new entries are led by the new singles by Huey Lewis & the News (EMI) and Luther Vandross (Epic). Vandross' single is a medley; "Power Of Love" is a new song, while "Love Power" is a cover of a No. 22 hit for the Sandpebbles in 1968... Two artists make their Hot 100 bows. **B Angie B**, the lead female vocalist in **M.C. Hammer's** backup group, debuts at No. 91 with "I Don't Want To Lose Your Love" (Bust It). Singer/songwriter/guitarist **Kane Roberts**, originally from Boston, makes his Hot 100 debut at No. 95 with "Does Anybody Really Fall In Love Anymore?" (DGC)... "Backyard" by **Pebbles (MCA)** is shy of the bullet criteria at No. 83 but is moving up at several stations, including Kiss 108 Boston (18-15)... The expansion of the panel for the Top 40 Radio Monitor chart continues, with 113 stations now being monitored 24 hours a day. We'll have more information soon about additional stations and our plan to use monitored airplay for the Hot 100.

# HOT 100 SINGLES ACTION

## RADIO MOST ADDED

|   | PLATINUM/<br>GOLD<br>ADDS<br>24 REPORTERS | SILVER<br>ADDS<br>40 REPORTERS | BRONZE/<br>SECONDARY<br>ADDS<br>170 REPORTERS | TOTAL<br>ADDS<br>234 REPORTERS | TOTAL<br>ON |
|---|---|--------------------------------|---|--------------------------------|-------------|
| <b>COUPLE DAYS OFF</b><br>HUEY LEWIS & THE NEWS EMI     | 5   | 17                             | 107   | 129                            | 129         |
| <b>POWER OF LOVE/LOVE POWER</b><br>LUTHER VANDROSS EPIC | 13  | 21                             | 59  | 93                             | 94          |
| <b>DOES ANYBODY REALLY...</b><br>KANE ROBERTS DGC       | 0   | 2                              | 37  | 39                             | 44          |
| <b>PLACE IN THIS WORLD</b><br>MICHAEL W. SMITH REUNION  | 0   | 2                              | 28  | 30                             | 33          |
| <b>SEAL OUR FATE</b><br>GLORIA ESTEFAN EPIC             | 0   | 3                              | 25  | 28                             | 107         |
| <b>I WANNA SEX YOU UP</b><br>COLOR ME BADD GIANT        | 4   | 7                              | 17  | 28                             | 91          |
| <b>MIRACLE</b><br>WHITNEY HOUSTON ARISTA                | 5   | 4                              | 17  | 26                             | 179         |
| <b>LOSING MY RELIGION</b><br>R.E.M. WARNER BROS         | 4   | 6                              | 15  | 25                             | 141         |
| <b>HERE I AM</b><br>UB40 VIRGIN                         | 3   | 4                              | 18  | 25                             | 79          |
| <b>LIFE GOES ON</b><br>POISON CAPITOL                   | 0   | 0                              | 24  | 24                             | 26          |

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

# Hot 100. Sales & Airplay™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

| THIS WEEK | LAST WEEK | TITLE                                    | ARTIST                         | HOT 100 POSITION |
|-----------|-----------|--|--------------------------------|------------------|
| 1         | 3         | <b>BEYONCÉ</b>                           | AMY GRANT                      | 1                |
| 2         | 7         | <b>I LIKE THE WAY (THE KISSING GAME)</b> | HI-FIVE                        | 4                |
| 3         | 6         | <b>JOYRIDE</b>                           | ROXETTE                        | 2                |
| 4         | 9         | <b>VOICES THAT CARE</b>                  | VOICES THAT CARE               | 13               |
| 5         | 11        | <b>HERE WE GO</b>                        | C&C MUSIC FACTORY              | 5                |
| 6         | 12        | <b>I TOUCH MYSELF</b>                    | DIVINYLS                       | 9                |
| 7         | 1         | <b>SADENESS PART 1</b>                   | ENIGMA                         | 11               |
| 8         | 2         | <b>YOU'RE IN LOVE</b>                    | WILSON PHILLIPS                | 3                |
| 9         | 4         | <b>I'VE BEEN THINKING ABOUT YOU</b>      | LONDONBEAT                     | 6                |
| 10        | 13        | <b>CRY FOR HELP</b>                      | RICK ASTLEY                    | 7                |
| 11        | 14        | <b>TOUCH ME (ALL NIGHT LONG)</b>         | CATHY DENNIS                   | 8                |
| 12        | 15        | <b>SILENT LUCIDITY</b>                   | QUEENSRÛYCHE                   | 18               |
| 13        | 5         | <b>RICO SUAVE</b>                        | GERARDO                        | 16               |
| 14        | 16        | <b>WRITTEN ALL OVER YOUR FACE</b>        | RUDE BOYS                      | 21               |
| 15        | 10        | <b>IESHA</b>                             | ANOTHER BAD CREATION           | 17               |
| 16        | 8         | <b>HOLD YOU TIGHT</b>                    | TARA KEMP                      | 10               |
| 17        | 22        | <b>RHYTHM OF MY HEART</b>                | ROD STEWART                    | 12               |
| 18        | 20        | <b>JUST THE WAY IT IS, BABY</b>          | THE REMBRANDTS                 | 14               |
| 19        | 30        | <b>LOSING MY RELIGION</b>                | R.E.M.                         | 25               |
| 20        | 25        | <b>SAVE SOME LOVE</b>                    | KEEDY                          | 20               |
| 21        | 27        | <b>IT'S A SHAME (MY SISTER)</b>          | MONIE LOVE                     | 32               |
| 22        | 28        | <b>MORE THAN EVER</b>                    | NELSON                         | 19               |
| 23        | 34        | <b>I DON'T WANNA CRY</b>                 | MARIAH CAREY                   | 15               |
| 24        | —         | <b>I WANNA SEX YOU UP</b>                | COLOR ME BADD                  | 31               |
| 25        | 18        | <b>SIGNS</b>                             | TESLA                          | 26               |
| 26        | 19        | <b>ONE MORE TRY</b>                      | TIMMY T.                       | 27               |
| 27        | 33        | <b>YOU DON'T HAVE TO GO HOME TONIGHT</b> | THE TRIPLETS                   | 22               |
| 28        | 36        | <b>MORE THAN WORDS</b>                   | EXTREME                        | 23               |
| 29        | 21        | <b>ROUND AND ROUND</b>                   | TEVIN CAMPBELL                 | 29               |
| 30        | 17        | <b>THE STAR SPANGLED BANNER</b>          | WHITNEY HOUSTON                | 61               |
| 31        | 37        | <b>MAMA SAID KNOCK YOU OUT</b>           | LL COOL J                      | 49               |
| 32        | 24        | <b>WICKED GAME</b>                       | CHRIS ISAAK                    | 67               |
| 33        | 38        | <b>SHE TALKS TO ANGELS</b>               | THE BLACK CROWES               | 37               |
| 34        | 23        | <b>HOW TO DANCE</b>                      | BINGO BOYS FEATURING PRINCESSA | 45               |
| 35        | —         | <b>MY HEART IS FAILING ME</b>            | RIFF                           | 38               |
| 36        | 40        | <b>NEW JACK HUSTLER (NINO'S THEME)</b>   | ICE-T                          | 78               |
| 37        | —         | <b>WHAT COMES NATURALLY</b>              | SHEENA EASTON                  | 34               |
| 38        | —         | <b>PLAYGROUND</b>                        | ANOTHER BAD CREATION           | 66               |
| 39        | —         | <b>DON'T TREAT ME BAD</b>                | FIREHOUSE                      | 33               |
| 40        | —         | <b>UNBELIEVABLE</b>                      | EMF                            | 54               |

| THIS WEEK | LAST WEEK | TITLE                                    | ARTIST               | HOT 100 POSITION |
|-----------|-----------|--|----------------------|------------------|
| 1         | 2         | <b>BEYONCÉ</b>                           | AMY GRANT            | 1                |
| 2         | 1         | <b>YOU'RE IN LOVE</b>                    | WILSON PHILLIPS      | 3                |
| 3         | 5         | <b>JOYRIDE</b>                           | ROXETTE              | 2                |
| 4         | 4         | <b>HOLD YOU TIGHT</b>                    | TARA KEMP            | 10               |
| 5         | 8         | <b>TOUCH ME (ALL NIGHT LONG)</b>         | CATHY DENNIS         | 8                |
| 6         | 3         | <b>I'VE BEEN THINKING ABOUT YOU</b>      | LONDONBEAT           | 6                |
| 7         | 7         | <b>CRY FOR HELP</b>                      | RICK ASTLEY          | 7                |
| 8         | 11        | <b>RHYTHM OF MY HEART</b>                | ROD STEWART          | 12               |
| 9         | 12        | <b>HERE WE GO</b>                        | C&C MUSIC FACTORY    | 5                |
| 10        | 13        | <b>I TOUCH MYSELF</b>                    | DIVINYLS             | 9                |
| 11        | 14        | <b>I LIKE THE WAY (THE KISSING GAME)</b> | HI-FIVE              | 4                |
| 12        | 6         | <b>SADENESS PART 1</b>                   | ENIGMA               | 11               |
| 13        | 18        | <b>I DON'T WANNA CRY</b>                 | MARIAH CAREY         | 15               |
| 14        | 10        | <b>MERCY MERCY ME/I WANT YOU</b>         | ROBERT PALMER        | 24               |
| 15        | 16        | <b>JUST THE WAY IT IS, BABY</b>          | THE REMBRANDTS       | 14               |
| 16        | 23        | <b>MORE THAN EVER</b>                    | NELSON               | 19               |
| 17        | 30        | <b>LOVE IS A WONDERFUL THING</b>         | MICHAEL BOLTON       | 30               |
| 18        | 21        | <b>IESHA</b>                             | ANOTHER BAD CREATION | 17               |
| 19        | 28        | <b>YOU DON'T HAVE TO GO HOME TONIGHT</b> | THE TRIPLETS         | 22               |
| 20        | 27        | <b>SAVE SOME LOVE</b>                    | KEEDY                | 20               |
| 21        | 26        | <b>VOICES THAT CARE</b>                  | VOICES THAT CARE     | 13               |
| 22        | 9         | <b>COMING OUT OF THE DARK</b>            | GLORIA ESTEFAN       | 28               |
| 23        | 29        | <b>MORE THAN WORDS</b>                   | EXTREME              | 23               |
| 24        | 15        | <b>RICO SUAVE</b>                        | GERARDO              | 16               |
| 25        | 17        | <b>STATE OF THE WORLD</b>                | JANET JACKSON        | —                |
| 26        | 34        | <b>MIRACLE</b>                           | WHITNEY HOUSTON      | 35               |
| 27        | 19        | <b>SIGNS</b>                             | TESLA                | 26               |
| 28        | 31        | <b>SILENT LUCIDITY</b>                   | QUEENSRÛYCHE         | 18               |
| 29        | 20        | <b>ROUND AND ROUND</b>                   | TEVIN CAMPBELL       | 29               |
| 30        | 32        | <b>DON'T TREAT ME BAD</b>                | FIREHOUSE            | 33               |
| 31        | 25        | <b>ONE MORE TRY</b>                      | TIMMY T.             | 27               |
| 32        | 33        | <b>WHAT COMES NATURALLY</b>              | SHEENA EASTON        | 34               |
| 33        | 22        | <b>SOMEDAY</b>                           | MARIAH CAREY         | 39               |
| 34        | 39        | <b>LOSING MY RELIGION</b>                | R.E.M.               | 25               |
| 35        | 24        | <b>THIS HOUSE</b>                        | TRACIE SPENCER       | 36               |
| 36        | 37        | <b>WRITTEN ALL OVER YOUR FACE</b>        | RUDE BOYS            | 21               |
| 37        | —         | <b>I WANNA SEX YOU UP</b>                | COLOR ME BADD        | 31               |
| 38        | —         | <b>MY HEART IS FAILING ME</b>            | RIFF                 | 38               |
| 39        | —         | <b>SHE TALKS TO ANGELS</b>               | THE BLACK CROWES     | 37               |
| 40        | —         | <b>IT'S A SHAME (MY SISTER)</b>          | MONIE LOVE           | 32               |

## HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

| TITLE (Publisher - Licensing Org.)   | Sheet Music Dist.   |
|--|---|
| 49 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM  | 52 (IF THERE WAS) ANY OTHER WAY (EMI April, ASCAP) HL   |
| 99 ALL THIS TIME (Magnetic, BMI/Blue Turtle, ASCAP)  | 4 I LIKE THE WAY (THE KISSING GAME) (Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM  |
| 79 ALL TRUE MAN (Flyte Tyme, ASCAP/Avant Garde, ASCAP)   | 62 I'LL BE BY YOUR SIDE (SHR, ASCAP/Mya-T, BMI) HL  |
| 73 ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)   | 89 I'LL DO A U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM/HL  |
| 77 AROUND THE WAY GIRL (Marley Marl, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)                           | 72 I'LL NEVER LET YOU GO (MCA, ASCAP/Forty Plus, ASCAP/Still Hard, ASCAP) HL  |
| 1 BABY BABY (Age To Age, ASCAP/Edward Grant, ASCAP/Yellow Elephant, ASCAP/Reunion, ASCAP) HL   | 9 I TOUCH MYSELF (Billy Steinberg, ASCAP/Denise Barry, ASCAP/EMI Blackwood, BMI/EMI Songs (Australia) ) WBM/HL                    |
| 100 BABY'S COMING BACK (Virgin Songs, BMI/Little Green Appletoons, BMI) HL   | 32 IT'S A SHAME (MY SISTER) (Jobete, ASCAP/Black Bull, ASCAP/Virgin, ASCAP/Stone Agate, BMI/Sawandi, BMI) CPP/WBM/HL              |
| 83 BACKYARD (Kear, BMI/Sony Epic/Solar, BMI/Bed Of Nails, ASCAP) HL  | 6 I'VE BEEN THINKING ABOUT YOU (Warner-Tamerlane, BMI) WBM  |
| 48 BITTER TEARS (Tol Muziek, ASCAP/MCA, ASCAP) HL  | 31 I WANNA SEX YOU UP (FROM NEW JACK CITY) (Hip Hop, BMI/Hi-Frost, BMI)   |
| 97 CALL IT POISON (Love Pump, ASCAP)   | 2 JOYRIDE (Jimmy Fun, BMI/EMI Blackwood, BMI) CLM   |
| 98 CALL IT ROCK N' ROLL (Psycho Bimbos From Hell, ASCAP) WBM   | 14 JUST THE WAY IT IS, BABY (WB, ASCAP/Warner-Tamerlane, BMI/Tiger God, BMI) WBM  |
| 76 COME AGAIN (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM                                   | 43 LET'S CHILL (Donril, ASCAP/Zomba, ASCAP/WB, ASCAP/B Funk, ASCAP) WBM   |
| 28 COMING OUT OF THE DARK (Foreign Imported, BMI)  | 25 LOSING MY RELIGION (Night Garden, BMI/Unichappell, BMI)  |
| 56 COUPLE DAYS OFF (Hulex, ASCAP/HLN, ASCAP)   | 51 LOVE AT FIRST SIGHT (Almo, ASCAP/Alloy, ASCAP/War Bride, BMI/Hampstead Heath, ASCAP/Grand Illusion, ASCAP) CPP/WBM             |
| 74 CRAZY (SHR, BMI)  | 30 LOVE IS A WONDERFUL THING (Mr. Bolton's, BMI/Warner-Tamerlane, BMI/Nonpareil, ASCAP/WB, ASCAP) WBM                             |
| 7 CRY FOR HELP (BMG, ASCAP) HL   | 90 LOVE ME FOREVER OR LOVE ME NOT (Cole-Cliviles, ASCAP/Virgin, ASCAP) HL   |
| 95 DOES ANYBODY REALLY FALL IN LOVE ANYMORE? (EMI April, ASCAP/Desmobie, ASCAP/Realsongs, ASCAP/Bon Jovi, ASCAP/New Jersey Underground, ASCAP) | 49 MAMA SAID KNOCK YOU OUT (Marley Marl, ASCAP/LL Cool J, ASCAP/Def Jam, ASCAP)   |
| 33 DON'T TREAT ME BAD (Sony Tunes, ASCAP/Wocka-Wocka, ASCAP/Cosby Ellis, ASCAP) HL   | 24 MERCY MERCY ME (THE ECOLOGY) /I WANT YOU (Jobete, ASCAP/Almo, ASCAP) CPP   |
| 42 DO YOU WANT ME (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)   | 35 MIRACLE (Kear, BMI/Sony Epic/Solar, BMI) HL  |
| 85 DREAM LOVER (Rivka Rock, BMI/Wikwix, BMI/I.R.S., BMI/E.G., BMI) WBM   | 19 MORE THAN EVER (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP) WBM/HL                          |
| 84 FEEL THE GROOVE (BMC, BMI/Ramaekers, BMI/Van Gogh's Ear, BMI)   | 23 MORE THAN WORDS (Funky Metal, ASCAP/Almo, ASCAP) CPP   |
| 64 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM  | 38 MY HEART IS FAILING ME (Colgems-EMI, ASCAP/Knighty-Knight, ASCAP/Albert Hammond, ASCAP/WB, ASCAP) WBM                          |
| 80 GOING THROUGH THE MOTIONS (Scorpiomoon, ASCAP/Frostified, ASCAP/MI-GY, ASCAP/Desha, ASCAP/Virgin, ASCAP) HL                                 | 88 NEVER GONNA LET YOU DOWN (Keep Your Music, ASCAP)  |
| 82 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Cliviles, ASCAP) HL  | 78 NEW JACK HUSTLER (NINO'S THEME) (FROM NEW JACK CITY) (Rhyme Syndicate, ASCAP)  |
| 93 GOOD HEART (Martin Page, ASCAP/Famous, ASCAP)   | 96 NIGHTGOWN (Mille Miglia, ASCAP/Diabetic, ASCAP/Controversy, ASCAP/WB, ASCAP/Center City, ASCAP/Bug, ASCAP/Pal-Park, ASCAP) WBM |
| 44 HEARTBREAK STATION (Chappell & Co., ASCAP/Eve, ASCAP) HL  | 92 ONE IN A MILLION (Brownstone, ASCAP/Virgin, ASCAP/Bili Wray, ASCAP/Trixter, ASCAP/MCA, ASCAP) HL                               |
| 46 HERE I AM (COME AND TAKE ME) (Irving, ASCAP/AI Green, BMI) CPP  | 27 ONE MORE TRY (RMI, BMI) WBM  |
| 5 HERE WE GO (Virgin, ASCAP/Cole-Cliviles, ASCAP/RBG-Dome, ASCAP) HL   | 47 PEOPLE ARE STILL HAVING SEX (Take 2, BMI)  |
| 10 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)  | 66 PLAYGROUND (Diva One, ASCAP/Biv Ten, ASCAP/Mike Ten, BMI)  |
| 75 HOW CAN I EASE THE PAIN (Gratitude Sky, ASCAP/Melonie, ASCAP/MCA, ASCAP) CPP/HL   | 63 POWER OF LOVE/LOVE POWER (EMI April, ASCAP/Unclue Ronnie's, ASCAP/MCA, ASCAP/Thriller Miller, ASCAP/Unbelievable, BMI)         |
| 41 HOW MUCH IS ENOUGH (Colgems-EMI, ASCAP/Scott Cutler, ASCAP/E.G., BMI) WBM   | 12 RHYTHM OF MY HEART (WB, ASCAP/Jamm, ASCAP/Bibo, ASCAP) WBM/HL  |
| 45 HOW TO DANCE (Supersonics, ASCAP)   |   |
| 15 I DON'T WANNA CRY (Vision Of Love, BMI/Sony Songs, BMI/Gratitude Sky, ASCAP) CPP/HL   |   |
| 91 I DON'T WANT TO LOSE YOUR LOVE (EMI Blackwood, BMI/Pam-Jo-Keen, BMI)  |   |
| 17 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)  |   |

# Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 113 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

| THIS WEEK | LAST WEEK | WEEKS ON | TITLE                        | ARTIST (LABEL)                        |
|-----------|-----------|----------|------------------------------|---------------------------------------|
| 1         | 1         | 19       | <b>★ ★ NO. 1 ★ ★</b>         |                                       |
| 1         |           |          | SOMEDAY                      | MARIAH CAREY (COLUMBIA) 10 wks.-No. 1 |
| 2         | 2         | 16       | HOLD YOU TIGHT               | TARA KEMP (GIANT)                     |
| 3         | 5         | 10       | TOUCH ME (ALL NIGHT LONG)    | CATHY DENNIS (POLYDOR/PLG)            |
| 4         | 4         | 9        | BABY BABY                    | AMY GRANT (A&M)                       |
| 5         | 6         | 16       | I'VE BEEN THINKING ABOUT YOU | LONDONBEAT (RADIOACTIVE/MCA)          |
| 6         | 3         | 17       | ONE MORE TRY                 | TIMMY T. (QUALITY)                    |
| 7         | 8         | 10       | YOU'RE IN LOVE               | WILSON PHILLIPS (SBK)                 |
| 8         | 10        | 9        | I LIKE THE WAY               | HI-FIVE (JIVE/RCA)                    |
| 9         | 9         | 8        | JOYRIDE                      | ROXETTE (EMI)                         |
| 10        | 12        | 6        | I TOUCH MYSELF               | DIVINYLS (VIRGIN)                     |
| 11        | 7         | 21       | GONNA MAKE YOU SWEAT         | C&C MUSIC FACTORY (COLUMBIA)          |
| 12        | 13        | 16       | THIS HOUSE                   | TRACIE SPENCER (CAPITOL)              |
| 13        | 16        | 8        | HERE WE GO                   | C&C MUSIC FACTORY (COLUMBIA)          |
| 14        | 19        | 6        | VOICES THAT CARE             | VOICES THAT CARE (GIANT)              |
| 15        | 17        | 21       | ROUND AND ROUND              | TEVIN CAMPBELL (PAISLEY PARK/WB)      |
| 16        | 20        | 11       | TOGETHER FOREVER             | LISETTE MELENDEZ (FEVER/COLUMBIA)     |
| 17        | 15        | 14       | COMING OUT OF THE DARK       | GLORIA ESTEFAN (EPIC)                 |
| 18        | 14        | 19       | WHERE DOES MY HEART BEAT NOW | CELINE DION (EPIC)                    |
| 19        | 11        | 11       | STATE OF THE WORLD           | JANET JACKSON (A&M)                   |
| 20        | 24        | 6        | RHYTHM OF MY HEART           | ROD STEWART (WARNER BROS.)            |
| 21        | 25        | 4        | I DON'T WANNA CRY            | MARIAH CAREY (COLUMBIA)               |
| 22        | 18        | 17       | ALL THE MAN THAT I NEED      | WHITNEY HOUSTON (ARISTA)              |
| 23        | 22        | 13       | IESHA                        | ANOTHER BAD CREATION (MOTOWN)         |
| 24        | 46        | 2        | LOVE IS A WONDERFUL THING    | MICHAEL BOLTON (COLUMBIA)             |
| 25        | 30        | 4        | I WANNA SEX YOU UP           | COLOR ME BADD (GIANT)                 |
| 26        | 21        | 12       | SADNESS PART 1               | ENIGMA (CHARISMA)                     |
| 27        | 29        | 5        | STRIKE IT UP                 | BLACK BOX (RCA)                       |
| 28        | 28        | 9        | CRY FOR HELP                 | RICK ASTLEY (RCA)                     |
| 29        | 27        | 5        | SAVE SOME LOVE               | KEDDY (ARISTA)                        |
| 30        | 23        | 13       | SHOW ME THE WAY              | STYX (A&M)                            |
| 31        | 32        | 10       | MERCY MERCY ME/I WANT YOU    | ROBERT PALMER (EMI)                   |
| 32        | 31        | 12       | SIGNS                        | TESLA (Geffen)                        |
| 33        | 39        | 6        | MORE THAN EVER               | NELSON (DGC)                          |
| 34        | 35        | 4        | WHAT COMES NATURALLY         | SHEENA EASTON (MCA)                   |
| 35        | 26        | 20       | AROUND THE WAY GIRL          | L.L. COOL J (DEF JAM/COLUMBIA)        |
| 36        | 37        | 7        | IT'S A SHAME (MY SISTER)     | MONIE LOVE (WARNER BROS.)             |
| 37        | 51        | 2        | MORE THAN WORDS              | EXTREME (A&M)                         |

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

## TOP 40 RADIO RECURRENT MONITOR

|    |    |    |                              |                                  |
|----|----|----|------------------------------|----------------------------------|
| 1  | 2  | 3  | LOVE WILL NEVER DO           | JANET JACKSON (A&M)              |
| 2  | 1  | 3  | THE FIRST TIME               | SURFACE (COLUMBIA)               |
| 3  | 3  | 2  | I'LL GIVE ALL MY LOVE TO YOU | KEITH SWEAT (ELEKTRA)            |
| 4  | 5  | 11 | FEELS GOOD                   | TONY! TONI! TONE! (WING/MERCURY) |
| 5  | 7  | 21 | RUB YOU THE RIGHT WAY        | JOHNNY GILL (MOTOWN)             |
| 6  | 8  | 12 | CAN'T STOP                   | AFTER 7 (VIRGIN)                 |
| 7  | 6  | 7  | LOVE TAKES TIME              | MARIAH CAREY (COLUMBIA)          |
| 8  | 4  | 5  | HIGH ENOUGH                  | DAMN YANKEES (WARNER BROS.)      |
| 9  | 13 | 21 | U CAN'T TOUCH THIS           | M.C. HAMMER (CAPITOL)            |
| 10 | 12 | 13 | GROOVE IS IN THE HEART       | DEE-LITE (ELEKTRA)               |
| 11 | 10 | 21 | LOVE AND AFFECTION           | NELSON (DGC)                     |
| 12 | 17 | 15 | CLOSE TO YOU                 | MAXI PRIEST (CHARISMA)           |
| 13 | 15 | 14 | GIVING YOU THE BENEFIT       | PEBBLES (MCA)                    |

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

# Ticketmaster Sues Ticket Broker For Fraud

## Firm Says Agent Gave Kickback To An Employee

BY PAUL VERNA

**NEW YORK**—Ticketmaster of Southern California Inc. has filed a \$1 million lawsuit against local ticket broker Barry Clark Rudin, charging him with fraudulently procuring more than \$3,000 worth of tickets from a Ticketmaster employee in a kickback scheme and then reselling the tickets at inflated prices.

In addition, the Los Angeles city attorney's office and the Los Angeles Police Department have launched an investigation into "possible criminal violation of state commercial bribery and computer crime statutes" on the part of the broker, according to deputy city attorney Ruth Kwan.

Kwan adds that, if Ticketmaster's allegations are true, Rudin could be prosecuted under a statute that penalizes anyone who pays an employee without the consent of the employer in return for using that employee's position to benefit himself.

In addition to the fraud counts, Ticketmaster's complaint charges violations of the RICO Act, interfer-

ence with contractual relationships (with the venues), interference with prospective business advantage, unfair business practices, and trademark infringement.

Ticketmaster says Rudin, who operates a shop called Barry's Ticket Service in Encino, induced the Ticketmaster employee to sell him 24 tickets to a Keith Sweat, Bell Biv DeVoe, and Johnny Gill concert at the Greatwestern Forum; 16 tickets to a Hall & Oates show at the Wiltern Theatre; 56 tickets to a Sting performance at the San Diego Sports Arena; and 45 tickets to an INXS date at the same venue. The Ticketmaster employee was allegedly paid \$25 for each seat in the first 10 rows and \$10 apiece for all other tickets. The tickets were worth a total of \$3,364.45, according to the filing.

Rudin refused to comment on the case. His attorney, Robert Corbin, was unavailable at press time. However, Rudin was quoted in *The Los Angeles Times* as saying the legal action by Ticketmaster is politically motivated.

"Personally, I think Ticketmaster is using this case for ammunition to help [concert promoter] Bill Graham's anti-broker bill to pass," Rudin told *The Times*.

He is referring to a proposal by California Senate Judiciary Committee chairman Bill Lockyer to bar brokers from reselling tickets for profit anywhere without the consent of the venue.

However, Ticketmaster CEO Fred Rosen calls Rudin's assertions "preposterous. This has nothing to do with the scalping bill. There's a difference between someone selling tickets at whatever price they want and someone actually going into your phone room and allegedly trying to bribe your employees."

Rosen adds, "We're in a business that's very visible, and we have always operated under live and let live. There are no laws that prohibit brokers in Los Angeles. We have told that community that we do not and would not stand for any of our employees being compromised."

## NAB MEET PUTS DAB IN SPOTLIGHT

(Continued from page 3)

from Eureka, but John Abel, NAB executive VP/operations, claimed it was Eureka's decision. "They have not responded," he said. Abel added that when and if Eureka responds, the NAB will negotiate with it.

Wolfgang Jeremias, an engineer with Telefunken Sendertechnik of Berlin, one of the companies involved with Eureka, said Eureka's negotiations with NAB are continuing. But no Eureka representative was available for comment.

Meanwhile, Abel waffled on NAB's attitude toward USA Digital. First he said, "We would hope that in-band proponents continue to develop." Later, however, he said the in-band system is being developed "solely from a producer's point of view," suggesting it might not give consumers the highest broadcast quality.

Paul Donahue, Gannett's USA Digital representative, insisted there is no ill will between the two camps. "This is a research and development project to find a solution for DAB that is evolutionary for the U.S.," he said. "We have gotten tremendous response from large- and small-market broadcasters encouraging us to go ahead with evolutionary, not revolutionary, steps."

While Donahue applauded the NAB for giving USA Digital floor space, almost directly across from the Eureka convention-center demonstration, he said he had to go outside the convention to discuss the USA Digital System on a panel.

### TWO FIRMS DEMO SYSTEMS

On April 16, a group calling itself the Committee for Digital Radio Broadcasting offered a meeting at the Sahara Hotel that it said would allow attendees to "hear all of the current terrestrial digital-radio format proponents assembled on a single panel." Aside from Eureka and USA Digital, five other firms were represented, but only Eureka and USA Digital offered demonstrations of their systems at the convention.

USA Digital made its first public demonstration, but the signal was

traveled only from one side of the booth to the other. According to Donahue, USA Digital hopes to have a mobile demonstration in time for the NAB's September convention in San Francisco.

The Eureka demonstrations on board a moving bus were far more elaborate than the booths at the convention center. Each half-hour, 42 attendees were able to experience DAB on headphones during a 30-minute ride from the convention center to downtown Las Vegas.

The demonstration DAB signal was transmitted from the top of the Hilton Hotel with 30 watts per channel, with a smaller one-watt gap-filler signal broadcast from atop the Golden Nugget Hotel in downtown Las Vegas. In these demonstrations, DAB lived up to the claim of CD-like sound.

Far more telling was a comparison using the signals of local top 40 outlet KLUC-AM-FM. The KLUC signal, which was patched into the DAB transmitter using telephone lines, sounded cleaner than the FM signal and was free from interference. The difference between DAB and FM was not as dramatic as the difference between AM and FM.

The numerous comparisons during the demonstration prompted one passenger to offer, "All right, we'll buy it." Reaction among attendees, however, was far from unanimous.

"There was a noticeable difference. There wasn't interference, nor was there a multipath problem, but it was a very limited test," said Cory L. Thurston, GM of North Adams, Mass.-based Berkshire Broadcasting.

Others were more skeptical. "It has been clearly proven that if you turn it up loud enough, it sounds better," said Robert Herman of RF Projects Corp., a Raleigh, N.C.-based technical consultant firm. "It sounds great, but that is a real cheap trick."

Herman's cohort, Craig H. Bowman, said, "If someone asked me if they should go out and buy an FM, I would tell them to go ahead. It is nothing to be afraid of. It sounded good, but it's no AM-FM all over

again."

Sconnix Broadcasting Co. general partner and member of the NAB's DAB Task Force Randy Odeneal said the Eureka would be a good system "if it had a frequency. Since it doesn't, it is a nice academic exercise."

Just how the FCC feels about DAB, however, is another story. One FCC official was overheard dismissing DAB as "only this year's fad," while FCC chairman Al Sikes was reportedly impressed with the USA Digital system.

At an all-industry luncheon April 15, Sikes acknowledged that the commission will soon have to define standards for DAB systems. "Difficult spectrum, standards, and service questions lie ahead," he said. "And I know the [NAB's] voice will be heard and respected."

The FCC has also been pondering arguments over whether DAB should be transmitted terrestrially or via satellite. The NAB has recommended terrestrial DAB, because it offers local diversity; satellite delivery, according to the NAB, is not spectrum-efficient.

At an April 16 FCC breakfast, FCC Commissioner Ervin S. Duggan said he was concerned that if DAB was delivered via satellite, localism would be lost, but it would be wrong to "ban, restrict, or contain" the new technology. He suggested that a hybrid system might be the answer.

The FCC's James Quello concurred, but offered that "those who have large investments [in radio] should have the first opportunity to enter the advanced technology."

At the engineering DAB panel, speaker Gerald Chouinard of the Ottawa-based Communications Research Centre also recommended a terrestrial/satellite hybrid because it would let listeners choose between national and local programming.

Altogether, four panels were devoted to DAB, by far the hottest topic at the NAB convention.

The official attendance of 51,217 is a record for NAB, up 1.5% from last year's meet.

# Billboard<sup>®</sup> TOP POP ALBUMS

FOR WEEK ENDING APRIL 27, 1991

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

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE                               |
|-----------|-----------|-----------|---------------|--|-------------------------------------|
|           |           |           |               | ★★ No. 1 ★★  |                                     |
| 1         | 1         | 1         | 44            | MARIAH CAREY ▲ <sup>4</sup> COLUMBIA 45202 (9.98 EQ)                             | MARIAH CAREY<br>9 weeks at No. 1    |
| 2         | 2         | 2         | 16            | C&C MUSIC FACTORY ▲ COLUMBIA 47093 (9.98 EQ)                                     | GONNA MAKE YOU SWEAT                |
| 3         | 3         | 3         | 55            | WILSON PHILLIPS ▲ <sup>5</sup> SBK 93745 (9.98)                                  | WILSON PHILLIPS                     |
| 4         | 4         | 5         | 5             | R.E.M. WARNER BROS. 26496 (9.98)   | OUT OF TIME                         |
| 5         | 5         | 4         | 58            | THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)                                     | SHAKE YOUR MONEY MAKER              |
| 6         | 6         | 11        | 23            | WHITNEY HOUSTON ▲ <sup>2</sup> ARISTA 8616 (10.98)                               | I'M YOUR BABY TONIGHT               |
| 7         | 9         | 12        | 9             | ENIGMA ● CHARISMA 91642* (9.98)  | MCMXC A.D.                          |
| 8         | 7         | 7         | 27            | CHRIS ISAAK ▲ REPRISE 25837 (9.98)   | HEART SHAPED WORLD                  |
| 9         | 13        | 13        | 32            | QUEENSRYCHE ▲ EMI 92806 (9.98)   | EMPIRE                              |
| 10        | 8         | 8         | 6             | SOUNDTRACK ELEKTRA 61047* (10.98)  | THE DOORS                           |
| 11        | 10        | 6         | 12            | STING ● A&M 6405 (10.98)   | THE SOUL CAGES                      |
| 12        | 16        | 24        | 6             | SOUNDTRACK GIANT 24409*/REPRISE (9.98)   | NEW JACK CITY                       |
| 13        | 12        | 10        | 11            | GLORIA ESTEFAN ▲ EPIC 46988 (10.98 EQ)   | INTO THE LIGHT                      |
| 14        | 14        | 15        | 22            | TESLA ▲ GEFEN 24311 (9.98)   | FIVE MAN ACOUSTICAL JAM             |
| 15        | 20        | 61        | 3             | ROD STEWART WARNER BROS. 26300* (9.98)   | VAGABOND HEART                      |
| 16        | 11        | 9         | 32            | VANILLA ICE ▲ <sup>7</sup> SBK 95325* (9.98)                                     | TO THE EXTREME                      |
| 17        | 17        | 22        | 8             | ANOTHER BAD CREATION ●<br>MOTOWN 6318* (9.98)                                    | COOLIN' AT THE PLAYGROUND YA' KNOW! |
| 18        | 39        | —         | 2             | ROLLING STONES COLUMBIA 47456 (10.98 EQ)   | FLASHPOINT                          |
| 19        | 41        | —         | 2             | ROXETTE EMI 94435* (10.98)   | JOYRIDE                             |
| 20        | 15        | 14        | 60            | M.C. HAMMER ▲ <sup>10</sup> CAPITOL 92857 (9.98)                                 | PLEASE HAMMER DON'T HURT 'EM        |
| 21        | 24        | 28        | 6             | AMY GRANT A&M 15321 (9.98)   | HEART IN MOTION                     |
| 22        | 21        | 23        | 30            | L.L. COOL J ▲ DEF JAM 46888/COLUMBIA (9.98 EQ)                                   | MAMA SAID KNOCK YOU OUT             |
| 23        | 25        | 27        | 11            | DIVINYLS VIRGIN 91397* (9.98)  | DIVINYLS                            |
| 24        | 19        | 17        | 22            | MADONNA ▲ <sup>2</sup> SIRE 26440/WARNER BROS. (13.98)                           | THE IMMACULATE COLLECTION           |
| 25        | 18        | 16        | 29            | BETTE MIDLER ▲ <sup>2</sup> ATLANTIC 82129 (9.98)                                | SOME PEOPLE'S LIVES                 |
| 26        | 22        | 21        | 7             | GREAT WHITE CAPITOL 95330 (9.98)   | HOOKED                              |
| 27        | 30        | 34        | 9             | LONDONBEAT RADIOACTIVE 10192/MCA (9.98)  | IN THE BLOOD                        |
| 28        | 28        | 26        | 22            | GUY ▲ UPTOWN 10115/MCA (9.98)  | THE FUTURE                          |
| 29        | 29        | 33        | 41            | NELSON ▲ DGC 24290/GEFFEN (9.98)   | AFTER THE RAIN                      |
| 30        | 23        | 20        | 29            | OLETA ADAMS ● FONTANA 846 346/MERCURY (9.98 EQ)                                  | CIRCLE OF ONE                       |
| 31        | 26        | 19        | 30            | AC/DC ▲ <sup>2</sup> ATCO 91413 (9.98)   | THE RAZORS EDGE                     |
| 32        | 31        | 29        | 31            | WARRANT ▲ COLUMBIA 45487 (9.98 EQ)   | CHERRY PIE                          |
| 33        | 35        | 40        | 10            | JESUS JONES SBK 95715* (9.98)  | DOUBT                               |
| 34        | 33        | 32        | 29            | THE DOORS ▲ ELEKTRA 60343* (12.98)   | BEST OF THE DOORS                   |
| 35        | 27        | 18        | 19            | THE SIMPSONS ▲ <sup>2</sup> GEFEN 24308 (9.98)                                   | THE SIMPSONS SING THE BLUES         |
| 36        | 34        | 31        | 32            | GARTH BROOKS ▲ <sup>3</sup> CAPITOL 93866* (9.98)                                | NO FENCES                           |
| 37        | 32        | 25        | 30            | INXS ▲ ATLANTIC 82140 (9.98)   | X                                   |
| 38        | 36        | 30        | 26            | PAUL SIMON ▲ WARNER BROS. 26098 (9.98)   | RHYTHM OF THE SAINTS                |
| 39        | 48        | 51        | 5             | RICK ASTLEY RCA 3004* (9.98)   | FREE                                |
| 40        | 40        | 38        | 30            | CARRERAS - DOMINGO - PAVAROTTI ▲ LONDON 430433* (9.98 EQ)                        | IN CONCERT                          |
| 41        | 42        | 43        | 6             | JONI MITCHELL GEFEN 24302 (9.98)   | NIGHT RIDE HOME                     |
| 42        | 38        | 36        | 35            | TRIXTER ● MECHANIC 6389/MCA (9.98)   | TRIXTER                             |
| 43        | 37        | 35        | 56            | BELL BIV DEVOE ▲ <sup>3</sup> MCA 6387 (10.98)                                   | POISON                              |
| 44        | 60        | 156       | 3             | SOUNDTRACK SBK 96204* (10.98)  | TEENAGE MUTANT NINJA TURTLES II     |
| 45        | 45        | 44        | 13            | DIGITAL UNDERGROUND ● TOMMY BOY 964 (6.98)                                       | THIS IS AN EP RELEASE               |
| 46        | 53        | 58        | 14            | HI-FIVE JIVE 1328/RCA (9.98)   | HI-FIVE                             |
| 47        | 84        | —         | 2             | LENNY KRAVITZ VIRGIN 91610* (9.98)   | MAMA SAID                           |
| 48        | 50        | 55        | 19            | SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)                                      | DANCES WITH WOLVES                  |
| 49        | 55        | 52        | 6             | TEDDY PENDERGRASS ELEKTRA 60891* (9.98)  | TRULY BLESSED                       |
| 50        | 46        | 42        | 57            | DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)   | DAMN YANKEES                        |
| 51        | 52        | 45        | 23            | CLINT BLACK ▲ RCA 2372* (9.98)   | PUT YOURSELF IN MY SHOES            |
| 52        | 61        | 66        | 9             | DJ QUIK PROFILE 1402 (9.98)  | QUIK IS THE NAME                    |
| 53        | 43        | 37        | 82            | JANET JACKSON ▲ <sup>5</sup><br>A&M 2920 (9.98)                                  | JANET JACKSON'S RHYTHM NATION 1814  |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE  |
|-----------|-----------|-----------|---------------|--|--|
| 54        | 44        | 39        | 41            | HARRY CONNICK, JR. ▲ COLUMBIA 46146 (9.98 EQ)                                    | WE ARE IN LOVE                                   |
| 55        | 49        | 76        | 3             | BOB DYLAN<br>COLUMBIA 47382* (34.98 EQ)  | THE BOOTLEG SERIES (RARE & UNRELEASED) 1961-1991 |
| 56        | 47        | 41        | 40            | POISON ▲ <sup>3</sup> ENIGMA 91813/CAPITOL (9.98)                                | FLESH AND BLOOD                                  |
| 57        | 54        | 48        | 14            | TIMMY T. QUALITY 15103* (8.98)   | TIME AFTER TIME                                  |
| 58        | 57        | 56        | 10            | GERARDO INTERSCOPE 91619/ATLANTIC (9.98)   | MO' RITMO  |
| 59        | 51        | 47        | 10            | QUEEN ● HOLLYWOOD 61020*/ELEKTRA (9.98)  | INNUENDO   |
| 60        | 62        | 86        | 4             | GEORGE STRAIT MCA 10204* (9.98)  | CHILL OF AN EARLY FALL                           |
| 61        | 65        | 59        | 32            | STEELHEART MCA 6368 (9.98)   | STEELHEART                                       |
| 62        | 66        | 63        | 49            | TONY! TONI! TONE! ▲ WING 841 902/MERCURY (8.98 EQ)                               | THE REVIVAL                                      |
| 63        | 56        | 49        | 21            | CINDERELLA ▲ MERCURY 848 018 (9.98 EQ)   | HEARTBREAK STATION                               |
| 64        | 72        | 83        | 4             | DOLLY PARTON COLUMBIA 46882* (9.98 EQ)   | EAGLE WHEN SHE FLIES                             |
| 65        | 59        | 54        | 21            | RALPH TRESVANT ● MCA 10116 (9.98)  | RALPH TRESVANT                                   |
| 66        | 58        | 46        | 23            | PHIL COLLINS ▲ ATLANTIC 82157 (14.98)  | SERIOUS HITS...LIVE!                             |
| 67        | 85        | 100       | 40            | ERIC JOHNSON ● CAPITOL 90517 (9.98)  | AH VIA MUSICOM                                   |
| 68        | 165       | —         | 2             | THE KENTUCKY HEADHUNTERS MERCURY 848 054* (9.98 EQ)                              | ELECTRIC BARNYARD                                |
| 69        | 64        | 53        | 26            | ZZ TOP ▲ WARNER BROS. 26265 (9.98)   | RECYCLER   |
| 70        | 63        | 50        | 31            | GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)                                       | LISTEN WITHOUT PREJUDICE VOL. 1                  |
| 71        | 67        | 57        | 63            | SLAUGHTER ▲ CHRYSALIS 21702* (9.98)  | STICK IT TO YA                                   |
| 72        | 71        | 74        | 8             | FIREHOUSE EPIC 46186* (9.98)   | FIREHOUSE  |
| 73        | 70        | 65        | 14            | ROGER MCGUINN ARISTA 8648 (9.98)   | BACK FROM RIO                                    |
| 74        | 75        | 78        | 38            | BLACK BOX RCA 2221 (9.98)  | DREAMLAND  |
| 75        | 76        | 77        | 20            | CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)                                       | MOVE TO THIS                                     |
| 76        | 87        | 106       | 20            | EXTREME A&M 5313 (8.98)  | EXTREME II PORNOGRAFFITTI                        |
| 77        | 86        | 111       | 6             | CHUBB ROCK SELECT 9063 (6.98)  | TREAT 'EM RIGHT                                  |
| 78        | 77        | 62        | 34            | JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)                                     | RITUAL DE LO HABITUAL                            |
| 79        | 68        | 68        | 32            | REBA MCENTIRE ▲ MCA 10016 (9.98)   | RUMOR HAS IT                                     |
| 80        | 78        | 73        | 10            | RUDE BOYS ATLANTIC 82121* (9.98)   | RUDE AWAKENING                                   |
| 81        | 74        | 64        | 44            | KEITH SWEAT ▲ <sup>2</sup> VINTERTAINMENT 60861/ELEKTRA (9.98)                   | I'LL GIVE ALL MY LOVE TO YOU                     |
| 82        | 79        | 67        | 11            | ALEXANDER O'NEAL TABU 45349/EPIC (9.98 EQ)                                       | ALL TRUE MAN                                     |
| 83        | NEW ▶     | —         | 1             | PAT BENATAR CHRYSALIS 21805* (9.98)  | TRUE LOVE  |
| 84        | 73        | 72        | 56            | SOUNDTRACK ▲ <sup>2</sup> EMI 93492 (10.98)                                      | PRETTY WOMAN                                     |
| 85        | 80        | 79        | 7             | GEORGE THOROGOOD AND THE DESTROYERS<br>EMI 92514* (9.98)                         | BOOGIE PEOPLE                                    |
| 86        | 69        | 60        | 6             | MORRISSEY SIRE 26514*/REPRISE (9.98)   | KILL UNCLE                                       |
| 87        | 83        | 69        | 6             | VINCE GILL MCA 10140* (9.98)   | POCKET FULL OF GOLD                              |
| 88        | 82        | 93        | 35            | YANNI PRIVATE MUSIC 2067* (9.98)   | REFLECTIONS OF PASSION                           |
| 89        | 81        | 71        | 5             | BULLETBOYS WARNER BROS. 26168* (9.98)  | FREAKSHOW  |
| 90        | 102       | 91        | 23            | SCORPIONS ● MERCURY 846 908 (9.98 EQ)  | CRAZY WORLD                                      |
| 91        | 94        | 109       | 7             | MATERIAL ISSUE MERCURY 848 155 (9.98 EQ)   | INTERNATIONAL POP OVERTHROW                      |
| 92        | 103       | —         | 2             | MR. BIG ATLANTIC 82209* (9.98)   | LEAN INTO IT                                     |
| 93        | 89        | 99        | 10            | HAPPY MONDAYS ELEKTRA 60986* (9.98)  | PILLS, THRILLS & BELLYACHES                      |
| 94        | 93        | 75        | 19            | PETER GABRIEL<br>GEFFEN 24326* (9.98)  | SHAKING THE TREE - 16 GOLDEN GREATS              |
| 95        | 105       | 113       | 99            | BOB MARLEY AND THE WAILERS ▲ <sup>2</sup> TUFF GONG 422-846-210 /ISLAND (9.98)   | LEGEND   |
| 96        | 95        | 85        | 44            | BAD COMPANY ● ATCO 91371 (9.98)  | HOLY WATER                                       |
| 97        | 96        | 96        | 15            | CELINE DION EPIC 46893* (9.98 EQ)  | UNISON   |
| 98        | 97        | 84        | 33            | DEEE-LITE ● ELEKTRA 60957 (9.98)   | WORLD CLIQUE                                     |
| 99        | 90        | 94        | 14            | DRIVIN' N' CRYIN' ISLAND 422 848 (9.98)  | FLY ME COURAGEOUS                                |
| 100       | 91        | 88        | 15            | THE REMBRANDTS ATCO 91412* (9.98)  | THE REMBRANDTS                                   |
| 101       | 129       | 154       | 3             | YO-YO EAST WEST 91605*/ATLANTIC (9.98)   | MAKE WAY FOR THE MOTHERLODE                      |
| 102       | 99        | 87        | 27            | STYX A&M 5327 (8.98)   | EDGE OF THE CENTURY                              |
| 103       | 100       | 98        | 17            | ICE CUBE ● PRIORITY 7230 (6.98)  | KILL AT WILL                                     |
| 104       | 126       | 119       | 10            | BOB MARLEY AND THE WAILERS TUFF GONG 422-848-278/ISLAND (9.98)                   | TALKIN' BLUES                                    |
| 105       | 121       | —         | 2             | BODEANS WARNER BROS. 26487* (9.98)   | BLACK AND WHITE                                  |
| 106       | 117       | 112       | 50            | EN VOGUE ▲ ATLANTIC 82084 (9.98)   | BORN TO SING                                     |
| 107       | 113       | —         | 2             | MIKE + THE MECHANICS ATLANTIC 82233* (9.98)                                      | WORD OF MOUTH                                    |
| 108       | NEW ▶     | —         | 1             | WHITE LION ATLANTIC 82193* (9.98)  | MANE ATTRACTION                                  |
| 109       | 112       | 115       | 11            | TARA KEMP GIANT 24408*/WARNER BROS. (9.98)                                       | TARA KEMP  |

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

# Billboard Top Pop Albums continued

FOR WEEK ENDING APRIL 27, 1991

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE                                 |
|-----------|-----------|-----------|---------------|--|---------------------------------------|
| 110       | 107       | 104       | 51            | GARTH BROOKS ▲ CAPITOL 90897 (8.98)  | GARTH BROOKS                          |
| 111       | 111       | 110       | 31            | TOO SHORT ▲ JIVE 1348/RCA (9.98)   | SHORT DOG'S IN THE HOUSE              |
| 112       | 106       | 89        | 11            | O'JAYS EMI 93390 (9.98)  | EMOTIONALLY YOURS                     |
| (113)     | 119       | 123       | 9             | MONIE LOVE WARNER BROS. 26358 (9.98)   | DOWN TO EARTH                         |
| 114       | 92        | 82        | 13            | EPMD RAL 47067/COLUMBIA (9.98 EQ)  | BUSINESS AS USUAL                     |
| 115       | 120       | 134       | 4             | BOOGIE DOWN PRODUCTIONS JIVE 1425*/RCA (9.98)                                    | LIVE HARDCORE WORLDWIDE               |
| 116       | 101       | 92        | 22            | FATHER M.C. UPTOWN 10061/MCA (9.98)  | FATHER'S DAY                          |
| 117       | 115       | 90        | 27            | CANDYMAN ● EPIC 46947 (9.98 EQ)  | AIN'T NO SHAME IN MY GAME             |
| 118       | 108       | 95        | 36            | URBAN DANCE SQUAD ARISTA 8640 (9.98)   | MENTAL FLOSS FOR THE GLOBE            |
| 119       | 128       | 122       | 7             | THE FIXX IMPACT 10205/MCA (9.98)   | INK                                   |
| 120       | 116       | 105       | 57            | ALAN JACKSON ▲ ARISTA 8623 (8.98)  | HERE IN THE REAL WORLD                |
| 121       | 98        | 81        | 13            | DAVID LEE ROTH ▲ WARNER BROS. 26477 (9.98)                                       | A LITTLE AIN'T ENOUGH                 |
| 122       | 109       | 101       | 93            | MICHAEL BOLTON ▲ 3 COLUMBIA 43012 (9.98 EQ)                                      | SOUL PROVIDER                         |
| (123)     | 137       | 176       | 3             | WYNTON MARSALIS COLUMBIA 47346 (9.98)  | STANDARD TIME VOL. 2 INTIMACY CALLING |
| 124       | 88        | 70        | 21            | NEW KIDS ON THE BLOCK ● COLUMBIA 46959* (9.98 EQ)                                | NO MORE GAMES/REMIX ALBUM             |
| 125       | 104       | 97        | 33            | LIVING COLOUR ● EPIC 46202 (9.98 EQ)   | TIME'S UP                             |
| 126       | 122       | 102       | 52            | JOHNNY GILL ▲ 7 MOTOWN 6283 (8.98)   | JOHNNY GILL                           |
| 127       | 127       | 128       | 3             | THE LAW ATLANTIC 82195* (9.98)   | THE LAW                               |
| (128)     | 155       | 146       | 3             | KATHY MATTEA MERCURY 846 975* (9.98 EQ)  | TIME PASSES BY                        |
| 129       | 123       | 114       | 72            | THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)                             | PICKIN' ON NASHVILLE                  |
| (130)     | NEW ▶     |           | 1             | SOUNDTRACK VIRGIN 91609* (9.98)  | THE FIVE HEARTBEATS                   |
| 131       | 130       | 120       | 22            | ROBERT PALMER EMI 93935* (9.98)  | DON'T EXPLAIN                         |
| (132)     | 134       | 159       | 7             | GEORGE HOWARD GRP 9629 (9.98)  | LOVE AND UNDERSTANDING                |
| 133       | 110       | 80        | 41            | STEVIE B ● LMR 2307 /RCA (9.98)  | LOVE & EMOTION                        |
| 134       | 114       | 103       | 29            | VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)                               | FAMILY STYLE                          |
| (135)     | 154       | 150       | 10            | BRAND NUBIAN ELEKTRA 60946 (9.98)  | ONE FOR ALL                           |
| 136       | 124       | 121       | 7             | GANG STARR CHRYSALIS 21798 (9.98)  | STEP IN THE ARENA                     |
| 137       | 132       | 137       | 6             | DAVE KOZ CAPITOL 91643* (9.98)   | DAVE KOZ                              |
| 138       | 135       | 124       | 24            | JELLYFISH CHARISMA 91400* (9.98)   | BELLY BUTTON                          |
| 139       | 142       | 131       | 6             | GRAHAM PARKER RCA 3013* (9.98)   | STRUCK BY LIGHTNING                   |
| 140       | 133       | 130       | 20            | JEFFREY OSBORNE ARISTA 8620 (9.98)   | ONLY HUMAN                            |
| 141       | 118       | 116       | 8             | DANIEL ASH BEGGAR'S BANQUET 3014*/RCA (9.98)                                     | COMING DOWN                           |
| (142)     | 152       | 151       | 6             | MOTORHEAD WTG 46858/EPIC (9.98 EQ)   | 1916                                  |
| (143)     | 181       | 147       | 40            | VINCE GILL ● MCA 42321 (8.98)  | WHEN I CALL YOUR NAME                 |
| 144       | 147       | 163       | 3             | KINGOFTHEHILL SBK 95827* (9.98)  | KINGOFTHEHILL                         |
| 145       | 150       | 193       | 3             | ENUFF Z'NUFF ATCO 91638* (9.98)  | STRENGTH                              |
| 146       | 149       | 138       | 48            | VAN MORRISON ● MERCURY 841 977 (9.98 EQ)   | THE BEST OF VAN MORRISON              |
| 147       | 143       | 145       | 68            | UB40 ● VIRGIN 91324 (9.98)   | LABOUR OF LOVE II                     |
| (148)     | 185       | —         | 2             | THE TRIPLETS MERCURY 848 290* (9.98 EQ)  | THICKER THAN WATER                    |
| (149)     | NEW ▶     |           | 1             | DANNY GATTON ELEKTRA 61032* (9.98)   | 88 ELMIRA ST.                         |
| 150       | 131       | 148       | 35            | SOUNDTRACK ▲ VARESE SARBANDE 5276*/MCA (9.98)                                    | GHOST                                 |
| 151       | 125       | 126       | 45            | NEW KIDS ON THE BLOCK ▲ 3 COLUMBIA 45129 (10.98 EQ)                              | STEP BY STEP                          |
| 152       | 138       | 108       | 25            | THE CHARLATANS U.K. BEGGAR'S BANQUET 2411/RCA (9.98)                             | SOME FRIENDLY                         |
| (153)     | 162       | 160       | 14            | VICIOUS BASE FEATURING D.J. MAGIC MIKE CHEETAH 9404* (9.98)                      | BACK TO HAUNT YOU                     |
| 154       | 157       | 142       | 23            | FREDDIE JACKSON ● CAPITOL 92217 (9.98)   | DO ME AGAIN                           |

| THIS WEEK | LAST WEEK | 2 WKS AGO | WKS. ON CHART | ARTIST<br>LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT) | TITLE                                |
|-----------|-----------|-----------|---------------|--|--------------------------------------|
| 155       | 163       | 140       | 24            | THE CURE ● ELEKTRA 60978 (9.98)  | MIXED UP                             |
| (156)     | NEW ▶     |           | 1             | BILLY SQUIER CAPITOL 94303 (9.98)  | CREATURES OF HABIT                   |
| 157       | 156       | 143       | 13            | THE TRASH CAN SINATRAS LONDON 828 201*/PLG (8.98)                                | CAKE                                 |
| 158       | 140       | 107       | 38            | WINGER ● ATLANTIC 82103 (9.98)   | IN THE HEART OF THE YOUNG            |
| 159       | 158       | 158       | 5             | NILS LOFGREN RYKODISC 0170* (9.98)   | SILVER LINING                        |
| (160)     | NEW ▶     |           | 1             | SHEENA EASTON MCA 10131 (9.98)   | WHAT COMES NATURALLY                 |
| 161       | 167       | 129       | 29            | ROBERT JOHNSON ● COLUMBIA 46222 (11.98 EQ)                                       | THE COMPLETE RECORDINGS              |
| 162       | 148       | —         | 2             | SHEILA E WARNER BROS. 26255* (9.98)  | SEX CYMBAL                           |
| 163       | 136       | 136       | 85            | THE DOORS ▲ 2 ELEKTRA 515* (7.98)  | GREATEST HITS                        |
| (164)     | 175       | —         | 2             | THE FORESTER SISTERS WARNER BROS. 26500* (9.98)                                  | TALKIN' 'BOUT MEN                    |
| 165       | 146       | 132       | 28            | THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)                              | LOVEGOD                              |
| 166       | 145       | 166       | 4             | THE ESCAPE CLUB ATLANTIC 82198* (9.98)   | DOLLARS AND SEX                      |
| 167       | 144       | 153       | 9             | BLUES TRAVELER A&M 5308 (8.98)   | BLUES TRAVELER                       |
| 168       | 161       | 133       | 23            | VAN MORRISON MERCURY 847 100 (9.98 EQ)   | ENLIGHTENMENT                        |
| 169       | 153       | 149       | 31            | RANDY TRAVIS ● WARNER BROS. 26310* (9.98)  | HEROES & FRIENDS                     |
| 170       | 170       | 161       | 84            | MOTLEY CRUE ▲ 4 ELEKTRA 60829 (9.98)   | DR. FEELGOOD                         |
| 171       | 141       | 118       | 74            | PHIL COLLINS ▲ 3 ATLANTIC 82050 (9.98)   | ...BUT SERIOUSLY                     |
| 172       | 159       | 127       | 10            | TRACIE SPENCER CAPITOL 92153 (9.98)  | MAKE THE DIFFERENCE                  |
| 173       | 168       | 186       | 24            | PET SHOP BOYS EMI 94310* (9.98)  | BEHAVIOR                             |
| 174       | 172       | 152       | 22            | SISTERS OF MERCY ELEKTRA 61017* (9.98)   | VISION THING                         |
| 175       | 139       | 117       | 36            | JON BON JOVI ▲ 2 MERCURY 8464734 (10.98 EQ)                                      | BLAZE OF GLORY/YOUNG GUNS II         |
| 176       | 177       | —         | 2             | TANITA TIKARAM REPRISE 26486* (9.98)   | EVERYBODY'S ANGEL                    |
| (177)     | 182       | 187       | 5             | DINOSAUR JR. SIRE 26479*/WARNER BROS. (9.98)                                     | GREEN MIND                           |
| 178       | 164       | 157       | 11            | FRONT 242 EPIC 46998 (9.98 EQ)   | TYRANNY FOR YOU                      |
| 179       | 173       | 155       | 31            | PEBBLES ● MCA 10025 (9.98)   | ALWAYS                               |
| 180       | 166       | 144       | 23            | SURFACE COLUMBIA 46772 (9.98 EQ)   | 3 DEEP                               |
| 181       | 151       | 125       | 42            | GARY MOORE CHARISMA 91369* (9.98)  | STILL GOT THE BLUES                  |
| (182)     | NEW ▶     |           | 1             | REDHEAD KINGPIN VIRGIN 91608* (9.98)   | ALBUM WITH NO NAME                   |
| (183)     | NEW ▶     |           | 1             | MARC COHN ATLANTIC 82178* (9.98)   | MARC COHN                            |
| 184       | 189       | 196       | 27            | DARYL HALL JOHN OATES ● ARISTA 8614 (9.98)                                       | CHANGE OF SEASON                     |
| 185       | 171       | 141       | 11            | SUSANNA HOFFS COLUMBIA 46076* (9.98 EQ)  | WHEN YOU'RE A BOY                    |
| 186       | 184       | —         | 2             | VARIOUS ARTISTS RNA 70772*/RHINO (9.98)  | TAME YOURSELF                        |
| 187       | 174       | 191       | 30            | THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)       | MIDNIGHT STROLL                      |
| (188)     | 196       | 170       | 99            | CLINT BLACK ▲ 2 RCA 9668 (8.98)  | KILLIN' TIME                         |
| 189       | 194       | 195       | 29            | CARLY SIMON ARISTA 8650 (9.98)   | HAVE YOU SEEN ME LATELY?             |
| 190       | 183       | 168       | 60            | ORIGINAL LONDON CAST ▲ POLYDOR 8315631/PLG (10.98 EQ)                            | PHANTOM OF THE OPERA HIGHLIGHTS      |
| (191)     | NEW ▶     |           | 1             | FRANK SINATRA REPRISE 26501* (13.98)   | SINATRA REPRISE: THE VERY GOOD YEARS |
| 192       | 160       | 183       | 83            | AEROSMITH ▲ 4 GEFEN 24254 (9.98)   | PUMP                                 |
| 193       | 193       | 174       | 119           | SOUNDTRACK ▲ 2 ATLANTIC 81933 (9.98)   | BEACHES                              |
| (194)     | NEW ▶     |           | 1             | ALICE IN CHAINS COLUMBIA 46075* (9.98 EQ)  | FACELIFT                             |
| 195       | 188       | 177       | 29            | INDIGO GIRLS EPIC 46820 (9.98 EQ)  | NOMADS INDIANS SAINTS                |
| 196       | 186       | 169       | 94            | DON HENLEY ▲ 3 GEFEN 24217 (9.98)  | THE END OF THE INNOCENCE             |
| 197       | 195       | 185       | 24            | VARIOUS ARTISTS CHRYSALIS 21799* (10.98)   | RED HOT & BLUE                       |
| 198       | 198       | 181       | 73            | KENNY G ▲ ARISTA 13-8613 (13.98)   | LIVE                                 |
| 199       | 179       | 135       | 11            | CHICAGO REPRISE 26391* (9.98)  | TWENTY 1                             |
| 200       | 200       | 184       | 23            | K.T. OSLIN ● RCA 2365* (9.98)  | LOVE IN A SMALLTOWN                  |

## TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

|                                   |                         |                                  |                                    |                                     |  |                                    |                            |
|-----------------------------------|-------------------------|----------------------------------|------------------------------------|-------------------------------------|--|------------------------------------|----------------------------|
| AC/DC 31                          | The Charlatans U.K. 152 | Extreme 76                       | Indigo Girls 195                   | Material Issue 91                   | Graham Parker 139                      | Slaughter 71                       | Tanita Tikaram 176         |
| Oleta Adams 30                    | Chicago 199             | Father M.C. 116                  | InXS 37                            | Kathy Mattea 128                    | Dolly Parton 64                        | SOUNDTRACK                         | Tony! Toni! Tone! 62       |
| Aerosmith 192                     | Cinderella 63           | Flighthouse 72                   | Reba McEntire 79                   | Reba McEntire 79                    | Pebbles 179                            | Beaches 193                        | Too Short 111              |
| Alice In Chains 194               | Marc Cohn 183           | The Fixx 119                     | Freddie Jackson 154                | Roger McGuinn 73                    | Teddy Pendergrass 49                   | Dances With Wolves 48              | The Trash Can Sinatras 157 |
| Another Bad Creation 17           | Phil Collins 66, 171    | The Forester Sisters 164         | Janet Jackson 53                   | Pet Shop Boys 173                   | George Michael 70                      | The Doors 10                       | Randy Travis 169           |
| Daniel Ash 141                    | Harry Connick, Jr. 54   | Front 242 178                    | Alan Jackson 120                   | Poison 56                           | Bette Midler 25                        | The Five Heartbeats 130            | Ralph Tresvant 65          |
| Rick Astley 39                    | The Cure 155            | Jane's Addiction 78              | Mike + The Mechanics 107           | Queen 59                            | Mike + The Mechanics 107               | Ghost 150                          | The Triplets 148           |
| Bad Company 96                    | Damn Yankees 50         | Jellyfish 138                    | Joni Mitchell 41                   | Queensryche 9                       | Joni Mitchell 41                       | New Jack City 12                   | Trixter 47                 |
| Bell Biv DeVoe 43                 | Dee-Lite 98             | Peter Dinklage 33                | Monie Love 113                     | R.E.M. 4                            | Redhead Kingpin 182                    | Pretty Woman 84                    | UB40 142                   |
| Pa: Benatar 83                    | Cathy Dennis 75         | Eric Johnson 67                  | Gary Moore 181                     | R. E.M. 4                           | The Rembrandts 100                     | Teenage Mutant Ninja Turtles II 44 | Urban Dance Squad 118      |
| Black Box 74                      | Digital Underground 45  | Robert Johnson 161               | Morrissey 86                       | The Robert Cray Band 170            | The Robert Cray Band 170               | The Soup Dragons 165               | Vanilla Ice 16             |
| The Black Crowes 5                | Dinosaur Jr. 177        | Tara Kemp 109                    | Van Morrison 146, 168              | Memphis Horns 187                   | Memphis Horns 187                      | Tracie Spencer 172                 | White Lion 108             |
| Cliff Black 51, 188               | Celine Dion 97          | The Kentucky Headhunters 68, 129 | Motorhead 142                      | Chubb Rock 77                       | Mr. Big 92                             | Billy Squier 156                   | Wilson Phillips 3          |
| Blues Traveler 167                | Divinyis 23             | Kingofthehill 144                | Mr. Big 92                         | Rolling Stones 18                   | Nelson 29                              | Steelheart 61                      | Winger 158                 |
| Boyz n the Hood 105               | DJ Quik 52              | Dave Koz 137                     | Lenny Kravitz 47                   | David Lee Roth 121                  | New Kids On The Block 124, 151         | Stevie B 133                       | Yanni 88                   |
| Michael Bolton 122                | The Doors 34, 163       | Gly 28                           | L.L. Cool J 22                     | Roxette 19                          | O'Jays 112                             | Rod Stewart 15                     | Yo-Yo 101                  |
| Jon Bon Jovi 175                  | Drivin' N' Cryin' 99    | Dzryl Hall John Oates 184        | The Law 127                        | Rude Boys 80                        | Alexander O'Neal 82                    | Sting 11                           | ZZ Top 69                  |
| Boogie Down Productions 115       | Bob Dylan 55            | M.C. Hammer 20                   | The Living Colour 125              | Scorpions 90                        | ORIGINAL LONDON CAST                   | George Strait 60                   |                            |
| Brand Nuban 135                   | Sheena Easton 160       | Happy Mondays 93                 | Nils Lofgren 159                   | Phantom Of The Opera Highlights 190 | Phantom Of The Opera High- lights 190  | Styx 102                           |                            |
| Garth Brooks 36, 110              | En Vogue 106            | Dcn Henry 196                    | Londonbeat 27                      | Jeffrey Osborne 140                 | Keith Sweat 81                         | Surface 180                        |                            |
| Buena Vista Social Club 89        | Enigma 7                | Hi Five 46                       | Madonna 24                         | K.T. Oslin 200                      | Timmy T. 57                            | Keith Sweat 81                     |                            |
| Candyman 117                      | Enuff Z'Nuff 145        | Susanna Hoffs 185                | Bob Marley And The Wailers 95, 104 | Robert Palmer 131                   | Tesla 14                               | Timmy T. 57                        |                            |
| Mariah Carey 1                    | EPMD 114                | Whitney Houston 6                |                                    |                                     | George Thorogood And The Destroyers 85 | Warrant 32                         |                            |
| Carreras - Domingo - Pavarotti 40 | The Escape Club 166     | George Howard 132                |                                    |                                     |  | White Lion 108                     |                            |
| C&C Music Factory 2               | Gloria Estefan 13       | Ice Cube 103                     |                                    |                                     |  | Wilson Phillips 3                  |                            |

# Rhino Charges Into Children's-Music Arena

## CEMA Will Distribute Indie's 'Kid Rhino' Product

■ BY TRUDI MILLER

NEW YORK—Following in the wake of several major labels, Los Angeles-based independent Rhino Records is entering the children's music market with a new division called Kid Rhino, which will be distributed by CEMA.

The new division will market and distribute all the new releases from the award-winning Rabbit Ears line. (Rabbit Ears' older product will continue to be distributed by BMG.) Rabbit Ears' first Rhino-distributed releases will be the series "We All Have Tales," a collection of 13 recordings of folk tales. The first two releases in the series are slated for fall release.

Kid Rhino will also distribute Rincon Recordings, a line that includes Barbie's "The Look" album and the Teddy Ruxpin album series.

Rhino's move comes on the heels of Warner Bros.' marketing agreement with Big Kids Entertainment (Billboard, April 13) and the suc-

cess of other major labels that have ventured into children's product. Independent labels (such as Peter Pan and Disney's independently distributed Buena Vista and Walt Disney Records) have

*'It's a growing market, there is a baby boomlet going on'*

long dominated the children's music market, but for the most part these are purely children-oriented labels. In contrast, Rhino is a pop-music label just beginning to enter this lucrative area.

"It's definitely a growing market," says Mary Mueller, Kid Rhino's director of marketing and sales. "There's a baby boomlet going on; more babies were born in 1989 than in any year since 1964. And all of the parents who grew up with music now want to bring music to their children. A lot of la-

bels are now getting into the market and building new acts, not just doing the same old Mother Goose rhymes." She says Kid Rhino plans to develop its own roster of children's recording artists, in addition to acquiring other children's product lines.

Formerly product manager for a children's music line at the education division of Rico International, Mueller plans to emphasize non-traditional outlets in marketing Kid Rhino product. Aside from record stores, she says, "there are so many opportunities: toy stores, bookstores, museums, zoos, hospitals, amusement parks," she says.

"We'll be in every alternative market we can be in—anywhere a child, mother, or teacher shops."



Hi, I'm Chrissie And I'll Be Your Server This Evening. Recording artists gather in festive dress at New York's Hard Rock Cafe to celebrate the new benefit album "Tame Yourself" on the RNA label. The album benefits People for the Ethical Treatment of Animals. Some of the artists appearing on the album, from left, are Kate Pierson of the B-52's; Lene Lovich; k.d. lang; Chrissie Hynde of the Pretenders; and Fred Schneider of the B-52's.

## NEW LA. LABELING BILLS TARGET RETAILERS, MANUFACTURERS OF RECORDINGS

(Continued from page 3)

minors.

H.B. 262 provides for fines of up to \$3,000 for each recording sold in violation of the statute and authorizes the naming and prosecution of "officers of a corporation violating the proposed law as defendants and liable for any civil penalty imposed."

Michael Cover, RIAA's director of state relations, said the trade group is ready for another fight. "We are not surprised; we were expecting it." Cover added that RIAA "has done a lot of work educating music groups and political groups in the state that our voluntary labeling agreement is in place and working."

Why two bills? Cover says, "It's just an attempt to throw us off, but both of them are just about the same as last year's one bill, and it's just as easy to fight two bills as it is to fight one."

Last year's bill, after successful passage by the legislature, and intense lobbying by RIAA, NARM, and local, state, and national music and First Amendment rights groups, was vetoed on constitutional grounds July 25 by Gov. Buddy Roemer.

The governor, quoted in the April 17 Baton Rouge Morning Advocate, expressed surprise that Haik had re-introduced legislation, and said, in his view, last year's voluntary labeling was an equitable solution.

"I have heard nothing but good news from the industry in terms of their forthrightness and the labeling of what they sell," Roemer said.

"Last year's bill was not satisfactory," he added. "It was not in Louisi-

ana's best interests. There was another way to accomplish it. We did that. There are now record labels on records. What more do we want?"

Although Roemer's remarks hint that he had some part in developing the industry's voluntary labeling, the system was already in place when the first Louisiana bill surfaced.

The bills define harmful lyrics as those which advocate or encourage rape, incest, bestiality, sadomasochism, prostitution, homicide, unlawful ritual acts, suicide, the commission of a crime because of race, sex, color, religion or national origin, the use of any dangerous controlled substance and the unlawful use of alcohol.

## NEW LABEL PYRAMID BOASTS SOLID FOUNDATION

(Continued from page 6)

cobi, an entertainment attorney based in Miami, has long negotiated record-industry deals, such as the pressing/distribution pact between Radio Records and Atlantic and, more recently, the P&D deal between Luke Records and Atlantic. Garfield is a former executive with Capitol and EMI-Manhattan. He currently owns a management company called the Garfield Group.

Pyramid Records, says Jacobi, will be an artist-driven entity. "It feels very '60s; it's less corporate than most labels," he says. "Being rebellious in the '90s sounds ridiculous, but we want to hear from the artists and get their ideas. We're purposely trying to go back to the feeling that if an artist could get this far, [he/she] should be left alone."

Jacobi sees the label's relationship with Sony Music Distribution, through Epic, as ideal. "An associated label has the right incentive to make a good record," he says.

"We bring the finished product to the office, which we know how to do, and they sell it, which they know how to do."

Initially, Pyramid will release three or four albums per year, says Jacobi. Epic and Sony will be responsible for the majority of the promotion, and Pyramid will "augment" their efforts, he says.

The 11-person staff is divided among a New York headquarters manned by Garfield, Jacobi's Miami-based law firm, and Maclellan's Tennessee studio, where Walsh recorded "Ordinary Average Guy." Maclellan co-produced the album with Walsh and band mate Joe Vitale. The title-track single shipped April 17, with the album slated for release Tuesday (23).

Executives at Epic and Pyramid say initial retail orders on "Ordinary Average Guy" are close to 100,000 units.

Jacobi would not reveal the names of acts that Pyramid is courting.

## Over The Counter



by Geoff Mayfield

A weekly look behind the Billboard album charts.

**BIG MOVERS:** The Rolling Stones and Roxette, who owned the highest debuts on last week's Top Pop Albums chart, each move quickly into the teens. The Stones' 39-18 jump is paced by No. 1 reports from Strawberries, The Wiz, and J&R Music World. Roxette (41-19) is No. 1 at Pacific Coast One-Stop, with top 10 reports coming from seven retail accounts... All but seven of our 159 retail and one-stop panelists report the new Rod Stewart, and it makes positive moves at 93 of those accounts. His move to No. 15 means "Vagabond Heart" has already eclipsed his last two studio albums: "Out Of Order" peaked at No. 20 in 1989; "Rod Stewart" reached No. 28 in 1986.

**DEVELOPING:** Contemporary Christian star Amy Grant (24-21) has already eclipsed 1985's "Unguarded," her best previous crossover success, which peaked on the pop albums chart at No. 33. Her "Heart In Motion" is No. 5 at Target Stores, fetches more than 50 top-20 reports from retail, and has good momentum started with the rackjobbers... Response at retail accounts to Divinyls is, shall we say, touching. The band gets reports from all but four of our retail panelists; it makes gains at 91 of those accounts... The point increase scored by Another Bad Creation (No. 17) would usually be enough to make a handsome upward move. The youngsters gain at 91 of our retail panelists and are finally making headway at the racks, so they're almost certain to move ahead next week.

**COUNTRY COMMENTS:** Four country acts are charging up the pop chart. The Kentucky Headhunters' new set (165-68) is No. 12 at Tower Records' Nashville store, No. 13 at Navarre One Stop, and No. 18 at Title Wave... Early rack reports help another two-week charter, the Forester Sisters, retain their bullet (No. 164)... Dolly Parton flies to No. 64, with upward moves at 68 of our retail panelists and new reports from 11 others. She is strongest in the Southeast and Central South... Kathy Mattea (155-128) picks up new reports from 37 retail and one-stop accounts.

**CONCERT EXPOSURE** is the key to the Scorpions' turnaround. (102-90). MTV just added its latest video, which should ensure future growth. Touring Eric Johnson also continues his march (85-67)... "Saturday Night Live" no longer guarantees sales momentum for appearing musicians, but the April 13 shot by R.E.M. could lift the band above No. 4 next week, especially considering the multiformat success of the single "Losing My Religion"... Top-20 reports from five Tower stores help jazz man Wynton Marsalis (No. 123) keep his pop-chart bullet.

**WHAT'S NEW:** Pat Benatar's blues-inspired "True Love" is the high debut on the pop chart this week, earning top-20 reports from 11 retail reporters. She is No. 5 at Compact Disc World and No. 17 at The Wiz... More than a third of our retail panel reports the instrumental set from guitarist Danny Gatton (No. 149).

## GERMANY BOASTS RECORD SALES IN '90

(Continued from page 4)

million, fell well short of bridging the gap.

The German IFPI companies are now urgently discussing a concerted campaign to launch the two-title cassette in an effort to preserve the single, which is a vital promotional tool. Industry leaders are closely studying the development of the format in the U.K. and the U.S. and will also monitor the progress of the cassette singles in Benelux and France.

At an April 15 press conference here, Zumkeller revealed that the German industry is spending the equivalent of \$60 million a year to finance new productions. Last

year, a total of 3,632 pop recordings and 2,519 classical recordings were released, bringing the total of titles available on the German market to 10,899 pop releases and 8,884 classical titles.

Zumkeller expressed satisfaction at the success last year of German record productions and noted that the domestic share of chart entries is steadily increasing in a market where pop sales have for so long been dominated by Anglo-American repertoire. The reunification factor has also played a part in this revival, which has prompted the record industry to resurrect the German Popular Mu-

sic festival after a gap of 20 years. The industry will stage the festival, in conjunction with national rights society GEMA, Aug. 31 in Berlin's Deutschlandhalle during the Berlin radio and television exhibition. Titled "Schlager '91," it will be broadcast live by the second German television channel, ZDF.

In addition to growth in the record market, there was also an encouraging expansion in the music video sector, which has long been a nonstarter in Germany. Almost 1 million music videos were sold last year, a 250% increase on the 1989 figure.

# Gospel Music Week Puts The Black/White Issue In Spotlight

BY DON CUSIC

NASHVILLE—Gospel Music Week 1991 attracted more than 1,000 registrants to the Stouffer Hotel here April 8-11 for seminars, workshops, showcases, and networking. But the event was also marked by a growing awareness of the division that still exists between black and white Christian music.

The seminars covered such topics as radio, church soloists, retailing, promotions, and leadership.

Billy Ray Hearn, CEO of Sparrow Records, noted the greater involvement of retailers this year. "We brought a number of Christian-book-store people in this year," he said, "and they've had a chance to see a large number of acts. At the [Christian Booksellers Assn.] convention,

they may see only six or eight acts. It's a way to really present our artists to them."

Roland Lundy, head of Word Records, said, "The market is becoming more and more fragmented," adding that a wide cross-section of consumers are buying a wide cross-section of gospel music.

Behind the optimism about gospel music's future, however, there was a tension at this year's meeting that seemed to arise from the fact that there were more black registrants this year than ever before and because of the growing black participation in the Gospel Music Assn.

In a session on marketing gospel music, George Stewart, director of the black gospel division of Spectra, challenged the panel to discuss the marketing of black gospel—and the

prospect of bringing together black and white gospel music—instead of just discussing white contemporary Christian music. And Jonathan Mosley, head of Bust-It Productions, producer of M.C. Hammer's concerts, said, "There should be no difference between black and white if we believe we're going to the same heaven . . . How can we love a God we have not seen when we have all these prejudices with people we do see? This has got to cease."

Many who discussed the number of blacks registered acknowledged the influence of Take 6, whose impact on gospel music has been likened to what Amy Grant did for the format 10 years ago. Take 6 and its manager, Gail Hamilton, made themselves available at both the convention's showcases and seminars. "I've been

talking up the GMA on the road," Hamilton said. "I think the GMA is the best organization for gospel music, and it has the potential to do a lot for black gospel. We want to be a part of it."

Besides the influence of Take 6, the increased black attendance could also be traced to the longtime efforts of GMA's Don Butler to include blacks in the organization and to the work of BMI's Gloria Hawkins and Thomas Cain in encouraging participation from the black community.

The GMA has been featuring black performers on its showcases and its Dove Awards shows, as well as instituting special black-gospel categories for the awards. Unlike the case in recent years, this GMA week featured no separate black-gospel showcase; instead, black acts were billed along-

side white acts (Billboard, April 20).

The week also featured the induction of Bob Benson, the late president of the Benson Co., into the GMA Hall of Fame. Performer Patti LaBelle also was honored for her "contribution to gospel music by a secular artist." Others honored at an April 8 awards presentation were humorist/performer Wendy Bagwell (Grady Nutt Humor Award), video-maker Steve Yake (Impact Award), and the Costa Mesa, Calif.-based Maranatha Music Group (Lifetime Achievement Award).

## CHAPMAN, PATTI, PETRA AMONG BIG DOVE WINNERS

(Continued from page 6)

rary-song honors as well as overall song of the year.

The dramatic increase in the number of Doves handed out by the GMA since the inception of the awards in 1969 is a reflection of the growth gospel music has recently experienced and the efforts by the GMA to reach all segments of the industry. This year, a new category—rap—was added to the awards.

Perhaps the most moving performance on the Dove telecast came at the end of the evening when the African Children's Choir performed in Swahili. The children, who have seen much suffering, pain, and loss, were radiant and inspiring with their soulful performance. Other performances included those by Chapman, Patti, Wayne Watson, Tramaine Hawkins, Take 6, Gaither Vocal Band, the Tallys, Charlie Peacock, Phil Keaggy, Kim Boyce, and Larry

Gatlin & the Gatlin Brothers, who featured J.D. Sumner, Jake Hess, and the Gaither Vocal Band on their number.

Here is a complete list of Dove award winners:

**Artist of the year:** Steven Curtis Chapman.

**Male vocalist:** Steven Curtis Chapman.

**Songwriter:** Steven Curtis Chapman.

**Female vocalist:** Sandi Patti.

**Group:** Petra.

**New artist:** 4 Him.

**Song:** "Another Time, Another Place," Gary Driskell.

**Metal album:** "Holy Soldier," Holy Soldier.

**Metal song:** "Stranger," David Zaffiro/Holy Soldier.

**Rock album:** "Beyond Belief," Petra.

**Rock song:** "Beyond Belief," Bob

Hartman.

**Rap album:** "Nu Thang," DC Talk.

**Rap song:** "It's Time," Marvin Winans/Carvin Winans/Teddy Riley/Bernard Bell.

**Traditional black album:** "Tramaine Hawkins Live," Tramaine Hawkins.

**Traditional black song:** "The Pottery House," V. Michael McKay.

**Contemporary black album:** "So Much 2 Say," Take 6.

**Contemporary black song:** "I L-O-V-E U," Mervyn Warren/Mark Kibble.

**Contemporary album:** "Go West Young Man," Michael W. Smith.

**Contemporary song:** "Another Time, Another Place," Gary Driskell.

**Inspirational album:** "Another Time, Another Place," Sandi Patti.

**Inspirational song:** "Who Will Be Jesus," Bruce Carroll/Aaron Wilburn.

**Southern gospel album:** "Climbing Higher," the Cathedrals.

**Southern gospel song:** "He Is Here," Kirk Tally.

**Country album:** "Sojourner's Song," Buddy Greene.

**Country song:** "Seein' My Father In Me," Paul Overstreet/Taylor Dunn.

**Instrumental:** "Come Before Him," Dick Tunney.

**Praise and worship:** "Strong And Mighty Hands," Voices Of Praise.

**Musical:** "Handel's Young Messiah," various artists.

**Choral:** "I Call You To Praise," Steve Green.

**Children's music:** "Hide 'Em In Your Heart Songs," Steve Green.

**Album package:** "Beyond Belief."

**Shortform video:** "Revival In The Land," Carman.

**Longform video:** "Revival In The Land," Carman.

## RICHARD MARX MOVES FROM EMI TO CAPITOL

(Continued from page 1)

Vixen, Times Two, and Thomas Dolby—was up in the air at press time.

Smith told Billboard that he himself had decided to transfer Marx to Capitol, due to a "breakdown in communications" between Left Bank's principal, Allen Kovac, and EMI Records president/CEO Sal Licata. "It was my call that it wouldn't be cleared up in time for Richard Marx's album next fall, and I made my decision," he said.

But he stressed that it was Licata's choice to drop the four other Left Bank acts from his label.

In the EMI Music family, he noted, whether or not to retain an artist "is the label's call. No one at EMI [Music] would have made that judgment. It was entirely [Licata's] decision to drop those acts."

Through a representative, Licata confirmed Smith's account. A week earlier, the EMI label chief had said in a prepared statement, "We have severed our relationship with Left Bank Management, and consequently no longer represent

their artists" (Billboard, April 20).

What will happen to Vixen, Alias, Times Two, and Dolby is a matter of conjecture. Smith noted that EMI Music's other labels—including Capitol, Chrysalis, and SBK—had been alerted about the availability of these acts, but he did not guarantee they would all be signed. "There is a very good likelihood that most of them, anyway, will wind up on EMI labels," he stated.

For his part, Kovac said, "Joe Smith and the rest of EMI worldwide are going to enjoy a relationship with Vixen, Alias, Times Two, and Thomas Dolby going into the future."

Smith denied press reports that, with Marx included, the Left Bank roster had brought EMI \$50 million in annual domestic sales. Marx sold 3 million copies of his 1989 "Repeat Offender" album in the U.S., "and that represented a good chunk of the [Left Bank] billing," said Smith.

Although Vixen went gold with its debut EMI album, Smith said, "the second Vixen album is less successful than the first. [New releases by] Thomas Dolby and Times Two are just getting started and haven't added a tremendous amount of billing. The Alias record is out and it's charted."

In an April 15 statement, Smith alluded to "philosophical differences" between Left Bank and EMI Records in explaining his decision to transfer Marx's contract to Capitol. But, in his interview with Billboard, he portrayed the conflict in starker terms: "The breakdown in communications wasn't just on one side," he said. "You had two very strong-willed individuals drawing on each other. Sal wasn't the only one to blame. Al [Kovac] will also have to take his share of the responsibility."

### PLAYS DOWN CONFLICT

Kovac played down the personal conflict between himself and Licata. "We respect each other professionally," he said. "We just disagree philosophically."

While complimenting EMI's promotion department, headed by Jack Satter, Kovac said he had had trouble getting the label to act on marketing plans for his artists. "There wasn't a consistent person to talk to. There were four marketing VPs and four heads of publicity [in three years]. How many heads of marketing and publicity and GMs can you have and still have any consistency?"

He added, "EMI Records is doing well with the acts they have. Sal Licata is a good record man

and, knowing Sal, he's going to enjoy success with the roster he has."

Smith made the same point, citing the current chart success of Queensryche, Roxette, the O'Jays, and EMF, and the upcoming album from Huey Lewis & the News.

A number of established acts have left EMI Records in the past couple of years, including David Bowie, Natalie Cole, and the Red Hot Chili Peppers. In conjunction with these prior defections, the loss of Marx and the Left Bank stable is seen in some quarters as a shadow looming over Licata's future at EMI.

But Smith emphasized, "Sal Licata is and will remain president of EMI Records. No changes have been contemplated or discussed."

Both he and Kovac also said that transfers of artists from one label to another within the same record-company family are not unusual. Kovac, for instance, pointed to Warner Bros. picking up the Black Crowes' current hit album after Geffen (then part of the Warner group) dropped Def American, the Crowes' label. And Smith cited Simply Red, which he said moved from Elektra to East West following a tiff between the group's management and Elektra.

## ASCAP HELPS PLUG LEAK

(Continued from page 6)

authorized tapes featuring "Bad Apples," a track from the set. According to Al Coury, VP/GM of Geffen, "I don't think you'd ever find an illegal copy of a record by any artist that's come out this far in advance."

To add insult to injury, he says, the stolen track was not even completed. "When we listened to these tapes, they turned out to be a rough mix, something that would never be used. Some sounded like 10, 15, or 20 generations down [from the master], others seemed clear, but they were not the mix that would be used in the finished album."

The premature release of this track is "extremely damaging to us," says Coury, and also hurts the act on the radio and retail levels. "It damages the artist and doesn't create good will with radio stations. One station gets it, and everybody else in town suffers."

When it became aware of the leak, Geffen sent out the standard cease-and-desist letters, threatening legal action unless the stations stopped airing the track, told Geffen where they got the tapes, and sent the tapes to the label. That did the trick with some stations, but not others. So Guns N' Roses enlisted ASCAP. "That ASCAP aspect of it is very frightening to radio stations," says Coury, adding that all of the offending stations have now stopped playing the "Bad Apples" track.

Labels React To  
WEA's Digital  
Mastering Plans  
... Page 60

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## Pub Group Examines Usage Of Songs In Parodies, Ads

NEW YORK—Applying the fair-use doctrine to U.S. copyright law to music parodies continues to pose thorny questions, as evidenced at an April 10 publishers' discussion at the Holiday Inn Crowne Plaza here.

Indeed, The National Music Publishers Assn.'s New York Publishers' Forum, "Stranger In Parodies: The Legalities And Practicalities Of Musical Parody Production And Licensing," had trouble enough adequately defining exactly what is parody and when its fair-use exception to copyright law is justified.

2 Live Crew's recent "Pretty Woman" parody case illustrated the dilemma.

"What we find problematic is that the only thing [upon which the judge based his finding that it was a parody] was the affidavit of [2 Live Crew's] Luther Campbell—his word it was a parody," said attorney Stuart Prager.

Differentiating between humorous songs that poke fun and those that attempt to rip off copyrighted material without paying for its use, Prager contended that "Saturday Night Live" and Mad magazine song parodies, for instance, were indeed parodies because they are obvious satires intended to be funny.

"I don't think that's the case in rap," he added. "If someone tries to make a rap record by using someone else's song, just by saying it's a parody, all publishers are in trouble."

That 2 Live Crew was using "Oh Pretty Woman" to sell records, then, was seen by Prager as a "direct competing use" of the copyright, not a fair one.

But the commercial benefits of song parodies on "Saturday Night Live" were also conceded, as were those of New York rock station WNEW-FM's practice of parodying songs during its lunch-hour broadcasts.

Pleading First Amendment rights, WNEW-FM production director Sal D'Aleo said his parodies of well-known rock fare were merely "harmless 90-second lunch songs," designed not to make the station money but to give it a fun image.

On rare occasions when publishers or artist managers did object, D'Aleo said that the offending parodies were immediately yanked. But he said that "most artists have a sense of fun and don't mind, because I'm not using [their songs] for commercial purposes."

From the audience, however, EMI/SBK's Suzanne Landry said that "anything put in a show to make people listen" was in fact designed to generate income.

Parodies in commercials, of course, are blatantly income-generating and, as in the case of Miller Lite's Joe Piscopo parody of the Fat Boys, are considered extremely damaging.

Scott Martin, an attorney for the Fat Boys, said that the group, which had turned down Miller's offer to themselves star in the commercials, lost potential commercial sponsorships because they unwillingly became strongly identified with another beverage.

Martin said that in ensuing litigation, "The judge said it was a beer commercial, not a parody." NMPA attorney and panel moderator Charles Sanders concluded, "The use of parody in commercials is not a fair use."

A final question arose over whether or not to seek permission from publishers to parody songs—and whether to grant it.

If the intended use is purely commercial, "you absolutely have to ask," said Martin. "On the other hand, if the client is doing a true parody, my advice is don't ask."

JIM BESSMAN

## RECORD WORLD GETS NEW PRESIDENT/CEO

(Continued from page 4)

hostile takeover and Bloom left the company.

"When I left, Herman's had \$700 million in sales and 260 stores," he says. "At Herman's I had overseen a turnaround, and the problems that we had there are not totally unlike what we have here [at Record World]."

"Herman's was a mall-based chain with a lot of competition. It needed to upgrade its MIS and distribution systems, change the expense structure, and correct merchandising problems. Herman's parent was a highly leveraged company. My mission there was a cash turnaround."

Record World presents the same challenges, he says. At Record World, "there are some very good and knowledgeable people. We will just get them all moving in the same direction."

As for Imber, "Roy is stepping aside from the active operation side but as chairman he will be there for guidance," Bloom says. But Bloom declines to discuss what Record World is doing about its heavy debt load. Record World

took on debt when New York-based General Atlantic used leverage to acquire a majority stake from Imber.

Before taking the position at Record World, Bloom spent six months with the New York-based Barnes & Noble chain, in charge of developing new businesses. Among the businesses he was exploring for the chain was a superstore video sell-through concept.

"I was looking at a couple of new businesses for Barnes & Noble. I made a plan and a presentation. But Barnes & Noble was making some internal changes and I didn't think they would proceed rapidly [on my suggestions]. Record World came along. It had immediacy and challenge so I jumped in."

Bloom says he is looking forward to working in the music industry but adds that he already is familiar with entertainment-software consumers. The sporting-goods business caters to much of the same audience as do music retailers, he says. Also, he adds, "To a certain extent, retail is retail."

## VID-RENTAL BIZ SPRINGS TO LIFE WITH HOT TITLES

(Continued from page 1)

public refocus following the Persian Gulf crisis, the advent of summer reruns on TV, and a slight improvement in the economy.

In addition to "Ghost," which arrived in stores March 21 after shipping a record 642,000 copies, other hot titles that have recently arrived in stores, say dealers, are "Pacific Heights," which occupies the No. 2 slot on Billboard's Top Video Rentals chart this week behind No. 1 "Ghost," "Presumed Innocent" (No. 3), "White Palace" (No. 8), "Henry And June" (No. 15), "Memphis Belle," (new this week at No. 12), "Child's Play 2," and "Sibling Rivalry."

Also just arriving is Steven Seagal's "Marked For Death"—at the same time his new film, "Out For Justice," sits atop the Hollywood Reporter Box Office chart—to be followed by "Rocky V" and "The Bonfire Of The Vanities."

May will see the release of such strong titles as "Avalon," "Predator 2," "Three Men And A Little Lady," "Jacob's Ladder," and "Mermaids." And in June, video outlets are expected to benefit from the video versions of several box-office successes, including "Kindergarten Cop," "Postcards From The Edge," "The Grifters," "Mr. & Mrs. Bridge," "Reversal Of Fortune," "Edward Scissorhands," "Green Card," and "GoodFellas."

In addition, Disney Home Video's "The Jungle Book" arrives as a major sell-through title May 3 and is widely expected to be a major renter as well.

### NOT 'GHOST' ALONE

Regarding the current rebirth of rental business, retailers say it is based on far more than "Ghost," although that title has drawn a lot of traffic.

"You can back 'Ghost' out of our [rental] results and we will still be up dramatically," says Peter Blei, chief financial officer at 57-store Spec's Music & Video in Miami.

In the 40 units where Spec's has rental sections, business is up "double digits any way you want to figure it, same stores vs. a year ago, vs. February. We're just up," adds a delighted Blei.

"Of course 'Ghost' helped tremendously because it created traffic," he says, but he adds that the increase is also due to the "end of the Persian Gulf crisis, several strong titles, and the general improving economy."

Ted Engen, president of Video Buyer's Group, a national network of 1,000 stores, says, "The consumer is coming back into the store. They're conservative, which is excellent for video. They're not ready yet to spend \$50 for an evening out, but they are ready to spend a couple of bucks for a movie."

Engen says he has recently been receiving positive reports from such states as Missouri and Kansas, where video stores had reported the rental business being off by as much as 50%-60% for the last six months.

Says John Thrasher at Tower Video headquarters in W. Sacramento, Calif., "This was the first month [March] in about seven months where we actually had an increase over the previous year. 'Ghost' had a great deal to do with it."

"I'm not sure yet if it's a gradual

long-term increase or a short-term spike in the middle of a downward trend," he adds. "A lot of retailers bought heavy on 'Ghost' with the expectation that that is the only way to really increase any sort of rental revenue. You hope the title will justify the heavy buy."

Nonetheless, Thrasher adds, "I'm very encouraged. The gains are not huge but it's a gain, and with this particular market at this particular time, I'll take it. April also looks very good so far, as well. There are much better titles out there now."

One reason for this bonanza, suggests Engen, is that the unusually high price of "Ghost" (a \$100 list equivalent) and the great demand for the title induced some other suppliers to adjust their street dates.

"As a result," he says, "we now have a more consistent flow of better titles that should carry over for the next 60 to 90 days."

Michael Clarke, rental product buying manager at Erol's, also credits the rainy weather throughout March in the greater Washington, D.C., and Baltimore markets. But "Ghost" is the main reason for the upsurge, says Clarke, who cannot recall when another movie generated similar action at the rental counters. Throughout its 201 stores, Erol's is up 10%-15% from March to February, he says.

At the huge Blockbuster chain, "our [rental] business is running ahead," says Ron Castell, senior VP of programming and merchandising.

"It's rebounding and looking very good. Obviously 'Ghost' is doing fine, but it's amazing how much other great product is out there now. 'Flatliners,' for example, has been just fantastic." He also cites "Die Hard 2," "Days Of Thunder," "Arachnophobia," "Navy SEALS," "Darkman," "Young Guns 2," and "Problem Child."

Yet another chain executive claiming the trend goes beyond "Ghost" is Dick Silva, West Coast Video's VP of store operations. Silva says the web's double-digit increase is due to "five weekends in March, and this is a weekend-driven business. The war is over. And there are some great releases, in addition to 'Ghost.' We are also doing more on the promotion front. We're just coming off a large promotion."

"The television season is about over, too, they're starting reruns," notes Bob Knight, merchandise manager at 31-store Stars And Stripes Video in Decatur, Ill. However, Stars And Stripes is only up modestly at 5%-10% compared with recent months because the chain has been consistently ahead of figures reported by other webs.

According to home video analyst Amy Innerfield at Alexander & Associates, New York: "There's been an increase in the total number of rental transactions in the past several weeks. We don't see any consistent increase, however, in the number of households that have been making those rentals. But in terms of overall rental activity, that is definitely up."

## Parretti Out At Pathé Ladd Lands Chair, CEO Titles

BY DON JEFFREY

NEW YORK—Pathé Communications Corp., strapped for cash to produce and distribute motion pictures, has won the continued financial support of its leading lender, but its controversial chief executive has been forced to step aside.

Giancarlo Parretti, who acquired MGM/UA Communications Co. last year for \$1.3 billion and merged it with Pathé, has relinquished the titles of co-chairman and CEO of Pathé to an Italian professor and publishing executive, Cesare De Michelis. Analysts say the new chairman, who has no experience in the U.S. entertainment industry, was appointed to appease Pathé's nervous European financial backers.

In what is seen as a more important move, Alan Ladd Jr., a respected veteran film executive, has been given additional powers and the new titles of chairman and CEO of Pathé's principal operating unit, MGM/UA Communications. Ladd had been the head of the movie studio only.

These changes are not expected to affect the worldwide home video distribution deal Pathé struck with Warner Home Video last year in exchange for a \$125 million advance. Analysts characterize the shake-up at Pathé as "a positive for Time Warner" because currently unreleased films

will now make their way into the marketplace.

But some analysts suggest that the new corporate lineup may be "just for show" and that the power still rests with Parretti and Pathé's co-chairman, Florio Fiorini.

Pathé's principal lender, Credit Lyonnais, a Paris-based bank, has agreed to lend an additional \$145 million to the company. The bank previously had raised at least \$250 million for Pathé.

Several days before the new financing was disclosed, Credit Lyonnais said that it would cut back on its lending to the U.S. film industry and provide more financing to European companies. Lee Isgur, analyst with Volpe, Welty, says he believes the bank plans to "back away from new investments. But you've got to work at the ones you have, and you might have to add money before you can undo yourself."

The Credit Lyonnais deal is contingent upon the dismissal of litigation against Pathé. A group of creditors filed an involuntary bankruptcy petition against Pathé, charging that the company has not paid its bills since Parretti acquired it.

Pathé has delayed the release of its year-end financial results but says in a statement that both it and MGM/UA had "significant losses" in 1990.



# Turtles To The Rescue— Vid Revenues Boost LIVE

BY DON JEFFREY

NEW YORK—The Teenage Mutant Ninja Turtles rescued LIVE Entertainment Inc. last year, as home video revenues from the popular film and cartoon series offset sluggishness in music retailing and rackjobbing and yielded a sharp increase in net profit.

For the fiscal year that ended Dec. 31, LIVE reports that net income rose 31.5% to \$25.5 million on a 69.8% jump in net sales to \$742.4 million.

The Van Nuys, Calif.-based company says that revenues from its LIVE Home Video unit, boosted by "Teenage Mutant Ninja Turtles: The Movie" and "Total Recall," were more than double what they were in 1989.

But the company says a lack of major hit recordings and weakness in retailing, especially in the Northeast, had a "negative impact" on sales for its rackjobbing unit, Lieberman Enterprises, and its Specialty Retail unit, which includes the music retailers Strawberries and Waxie Maxie.

Keith Benjamin, analyst with Burnham Securities, calls the fiscal performance of Lieberman and Strawberries a "disappointment but not a surprise."

Although Lieberman's revenues

went up—primarily the result of the acquisition in early 1990 of Navarre Corp.—it booked an overall loss. The unit took a \$4.9 million writeoff on bad debts with mass merchandisers that had filed for bankruptcy protection and a \$1.1 million writeoff on the discontinuation of its Entertainment Software Sales division, which leased videocassettes to retailers.

For the specialty retailing unit, revenues went up, but operating profit fell and an overall loss was recorded. Strawberries' total sales

## Firm says lack of hit music has 'negative impact' on rackjob unit

rose 14%, while Waxie Maxie's fell 4%. But both chains reported declines in comparable-store sales (for outlets open at least one year): Strawberries' comp sales were down 2% and Waxie Maxie's, 10%.

Lee Isgur, analyst with Volpe, Welty, believes that part of the reason retail profits were down is that LIVE took "very conservative valuations" on inventory and reserves because "they were making so much on video."

Although home video was the good news for the company in 1990, Isgur points out that video rights to the second Ninja Turtles feature film are "not theirs, so you have to treat 'Turtles' 1 as an extraordinary item."

Nevertheless, Benjamin says he is "encouraged by prospects for LIVE Home Video because of other titles" that it plans to release. "They should be able to match or exceed 1990's operating earnings performance this year."

For the fourth quarter, LIVE reports that net income rose 244% to \$13.7 million on a 47.4% increase in revenues to \$266.9 million. Much of that big increase in quarterly net profit is attributed to a change in the company's tax rate.

LIVE's stock closed at \$15.125 a share in moderate trading on the New York Stock Exchange at press time. Shares have sold as high as \$25 each in the past year.

## IMAGE INKS PACTS

(Continued from page 3)

years, but the recent increase in sales activity indicates that we're turning the corner toward becoming more of a mass-appeal type product," adds DelGrosso.

He says that the deal "was a direct response to the increased demand in many areas that are currently short on laserdisc retail locations. There are tremendous numbers of video specialty stores who haven't begun to expose laser in their area—these are whole new avenues of distribution.

"We needed to establish a complementary distribution network and felt this combination best suited our needs."

Asked whether Ingram and Video Trend will have specific territories or accounts designated by the agreement, DelGrosso replies, "There are no restrictions."

## NELSON, NEW LINE IN TALKS OVER SALE

(Continued from page 4)

"When Harry Met Sally ..."

Nelson now has "Sibling Rivalry" in home video release. "Texasville" has a Thursday (25) street date. In June, Nelson expects to release to movie theaters Castle Rock's "City Slickers." Nelson has overseas theatrical, home video, and television rights to Castle Rock films. In North America, it holds home video rights only.

The company's theatrical revenues fell 25.2% to \$41.7 million. In January, the company took a retroactive writeoff of \$9.9 million to cover features that did not measure up to expectations. Nelson says the box-office performance of the feature film "Eve Of Destruction" was "adversely affected" by the Persian Gulf war.

Nelson's entire filmed-entertainment unit, which includes feature films and home video, operated at a loss of \$36.9 million last year, compared with a profit of \$18.5 million the year before.

One bright spot for Nelson was rental revenues for its 69%-owned Nelson Vending Technology Ltd., which operates prerecorded-videocassette dispensing machines. Vending revenues rose 67.9% to \$5.44 million. But the operating loss for the startup unit widened to \$20.5 million from \$6.55 million.

"We are continuing to negotiate a joint venture with one or more companies to put NVTL into U.S. markets," says Graves. He adds that the vending unit is not part of the talks

## PARAMOUNT'S VICTORY IN UNAUTHORIZED VID-AD SUIT COULD ACT AS DETERRENT

(Continued from page 1)

company.

It appears to have put out the lights at VBS, whose sole business was dubbing ads onto videocassettes in video rental stores. VBS president Tim Mead, named as a defendant in the suit, could not be reached for comment.

William Fry, attorney for VBS and Mead, declines to talk about the case, but a representative of his office confirms that VBS has shut its doors permanently.

In a statement, Paramount Home Video executive VP Eric Doctorow said, "Paramount implements a great number of quality controls, so we had to bring this action in order to protect the integrity of our product as it is sold or rented to the consumer... We do not want the video customer confused when renting or purchasing a product with Paramount's name on it because, if Paramount's name is on a videocassette, Paramount must be in a position to stand behind it 100 percent."

Doctorow added, "Although the VBS principals were true entrepreneurs in the best sense of the word, their idea had one major flaw; it interfered with our rights."

Although the consent order does not establish a legally binding precedent, legal observers say the settlement will have a strong psychological deterrent effect on other companies seeking to insert unauthorized advertising onto prerecorded cassettes, particularly since the injunction is not restricted to cassettes released by Paramount.

Midland, Texas-based Video Air Time was also investigated, but never sued, by Paramount. Unlike VBS, which merely dubbed the ads over the blank leader portion of prerecorded cassettes, Video Air Time's plan was to splice additional tape containing the ads onto the beginning of the cassettes.

However, Video Air Time, which had made several unsuccessful attempts to obtain additional financing and to land national advertisers, also appears to have gone out of business. VAT president Allen Frasier could not be reached for comment in Midland.

### TRADE SURPRISED

The announcement of the settlement elicited some surprise in the trade, particularly among the studios who had watched with dismay as Paramount had lost a number of early rounds in its legal fight with VBS.

with New Line.

Stephen Swid, owner of SCS Communications, signed a letter of intent earlier this year to acquire Nelson Entertainment, but the deal fell through. Negotiations with Swid continued after the letter of intent expired, but Graves says that New Line is "the only party" now involved in talks with Nelson.

In its year-end financial report, Nelson also notes that its "ability to maintain its current operations" depends on continued financing from its primary lender, Credit Lyonnais.

The company did not break out fourth-quarter results.

Assistance in preparing this story was provided by Paul Sweeting.

In October 1989, the court denied Paramount's motion for a temporary injunction against VBS and in December denied another motion to reconsider its October ruling (Billboard, Jan 27, 1990).

In its complaint against VBS, Paramount also charged the company with interference with Paramount's business relationships and with unfair competition under both federal and state statutes.

VBS also filed a cross-complaint brought against Paramount and a third-party complaint against the Coca-Cola Co. and PepsiCo, Inc. Both were dismissed as part of the settlement.

Paramount's original complaint also named the Domino's Pizza chain as a defendant because it had placed ads on cassettes in the Wichita market through VBS. That action has now been dropped, and Domino's agreed to send a letter to its outlets and franchisees in the Wichita area advising them that the practice was not condoned nor encouraged by Domino's.

As part of the settlement, VBS agreed to remove any ads it had placed on prerecorded cassettes within 30 days of the judgment.

Assistance on this story provided by Jim McCullough

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New York, New York

Formerly Manager, Business Affairs, ARISTA Records. Other past affiliations include the Recording Industry Association of America (RIAA) and ARISTA Music.

### AN OVERVIEW\* OF THESE INDUSTRIES

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addressing:

- Organization & Structure
- Contractual Relationships
- Participants & Decision-Making Process
- Business & Legal Practices
- Economic & Financial Considerations
- Current Issues
- Industry Trends
- New Developments

\*And PREVIEW of the expanded, day-long THE BUSINESS OF ENTERTAINMENT Symposium, 1992.  
Harris Gordon Miller, Program Chairman.

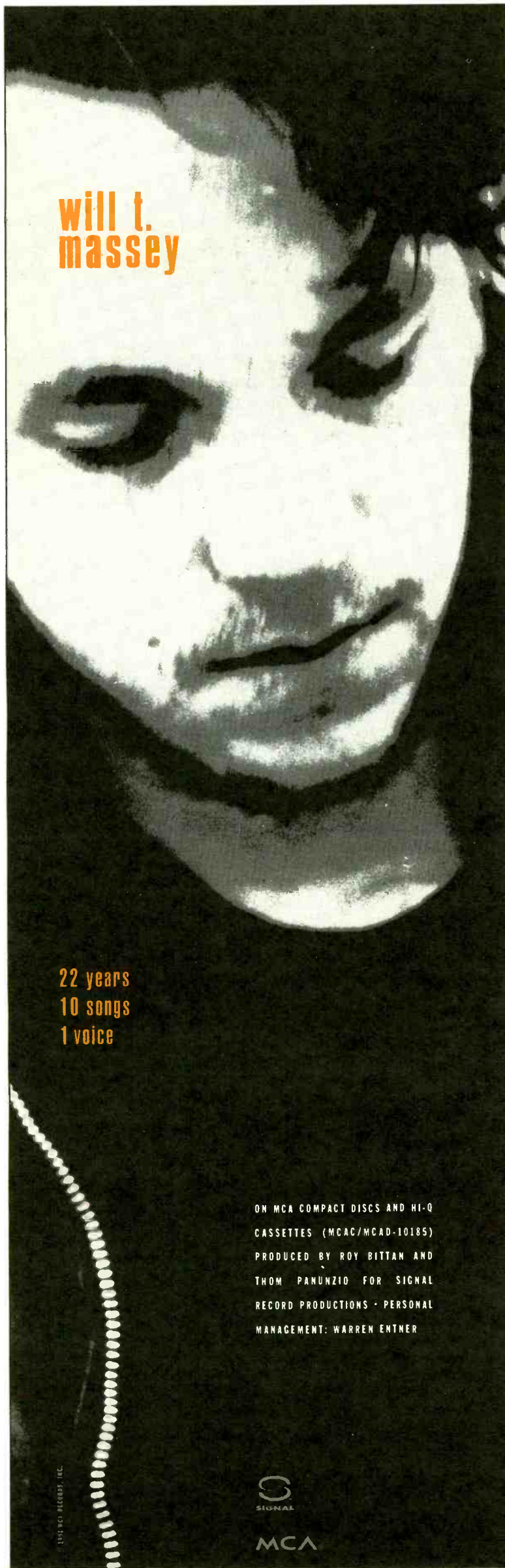
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# INSIDE TRACK



Edited by Irv Lichtman

**LOOK FOR** Charles Koppelman and Marty Bandier to assume an even bigger role in the worldwide doings of EMI. With more under their supervision, it is likely to mean, Track hears, that the two will sell their half-share in hot SBK Records to EMI, which owns the other half.

**FUTURES:** Philips/PolyGram, preparing for the launch of the DCC digital cassette, is making some late-20th and early-21st century predictions on configurations: Sales of CDs worldwide will peak between now and 1995, the analog cassette will disappear by the year 2007 or thereabouts, and DCC software will exceed CD unit sales around 2005-2006. These and other views were offered by Philips/PolyGram officials April 16 at DCC demos in London, attended by U.K. label execs and a few select retailers. MC for the sessions was Gerry Wirtz, senior product manager for hardware/software at Philips Consumer Electronics.

**MAJOR WARNER SHIFT:** Stephen Shrimpton will leave his post as senior VP of Warner Music International's European operations June 30, to be replaced by Manfred Zumkeller, now president of Warner Music International, central Europe. Company chairman and CEO Ramon Lopez said Shrimpton's departure comes because of "personal reasons" that require his return to his native Australia. Shrimpton, who took on the post in May 1986, will continue on as a consultant until he decides his future activities.

**FOLLOWING** what was seen as intense bidding, the U.S. gets its chance to hear U.K./Europe hit-makers KLF via Arista Records. In two years, three singles from the group have hit top five abroad—including the No. 1 entry "3 A.M. Eternal." The single and the album, "The White Room," released in March on the U.K. Rough Trade label, are both due in the U.S. in May.

**DOWN BY THE RIVER:** For the first time in 25 years, New York will not have a major outdoor concert venue, following a decision of Radio City Music Hall Productions to not stage a summer series at Pier 84 on the Hudson River. RCMHP has reportedly lost \$2 million in each of the past two years on its shows at the 8,400-seat pier, which began hosting concerts in 1981 under veteran promoter Ron Delsener. For 15 years previously, Delsener promoted summer shows in Central Park. A new company, Riverfest Carnivale, has picked up the Radio City lease to present smaller-scale attractions, including comics, boxers, and oldies acts.

**DESPITE** the fact that Andrew Dice Clay's new Def American album, "Dice Rules," bears a "manufactured exclusively by Warner Bros. Records" tag, a representative at Def American says there is "no signed contract" regarding a distribution pact between the two labels. However, "it's obvious that is the intention," the source reports. "Warner Bros. and its staff have started to work with us, but there's no official deal yet."

**TRADE TALKS:** PolyGram U.K. has jumped into the bidding for the ailing Rough Trade group of labels. In a meeting scheduled for Thursday (25), the Rough Trade labels will choose between offers from the giant PolyGram and Pinnacle, the U.K.'s biggest indie distributor. Both bids would result in joint-venture operations... One company to leave the Rough Trade fold last week is Rhythm King. The dance specialty label, which has Betty Boo and S'Express, has signed a licensing, pressing, and distribution deal with Sony Music for the world outside North America.

**A BLOCKBUSTER CHECK:** Blockbuster Entertainment Corp. chairman H. Wayne Huizenga has presented a check for \$100,000 to the Video Software Dealers Assn.'s Home Video Awareness Campaign. "We have received a very enthusiastic response and see the campaign as a service to the entire industry," said VSDA president Jack Messer in a statement. "Blockbuster has shown the [campaign] a tremendous amount of support with their pledge."

**CONSULTANT:** Henry Stone, a legend of independent distribution (Tone in Miami) and label/production activities (T.K. and, more recently, Hot Productions) tells Track he's signed a deal with Sony Entertainment to scout Florida as a source of new talent.

**ADD FOUR:** Four candidates have petitioned for seats on the VSDA's board of directors. They are Jim Louer of Premier Video, Puyallup, Wash.; Frank Lucca of Flagship Order Direct, Taunton, Mass.; Tom Warren of Video Hut Inc., Fayetteville, N.C.; and Sheila Zbosnik of Home Video, Duluth, Ga. The new candidates will vie with four nominees appointed by the VSDA's nominating committee to fill four vacancies this year. The previous nominees are Brad Burnside of Video Adventure, Evanston, Ill.; Ken Dorrance of Video Station, Alameda, Calif.; John Heim of Video City, Lakewood, Colo.; and Mitch Lowe of Video Droid, Mill Valley, Calif. Voting will take place just prior to the trade group's annual convention in Las Vegas this July.

**WATTS MUST PLAY:** As the Rolling Stones are on hiatus, Bill Wyman ponders if he's still a member, and Keith Richards begins his second solo album, Charlie Watts has put together a jazz combo—as opposed to a big jazz band project of several years back—for a bebop album with an interesting angle: The album is a companion to Watts' own illustrated bio of Charlie Parker, "Ode To A High Flying Bird," which has been reissued in England after a long stretch of being out of print. The album there is being sold as a package with the book, and the album boasts London hornman Peter King reading extracts from it. No word on whether the album will be released in the U.S. and whether, if so, it will be in the album/book form.

**WATTS MUST PAY:** Andre Watts, the concert pianist, has been ordered to pay almost \$300,000 to Columbia Artists Management for fees paid for concerts that took place after Watts terminated his contract with it. Acting justice Alfred J. Weiner of New York Supreme Court in Rockland County made the ruling, noting that CAM continued to oversee the postcontract dates. Watts terminated his arrangement with CAM with notice of 90 days, as required by the contract. At press time, no decision had been made about whether to appeal.

**DOTTED LINE:** As expected, MCA Music has completed its administration deal with Michael Jackson's ATV Music, containing 250 Beatles copyrights among its goodies, which also include songs by Little Richard and Barry Mann/Cynthia Weil. ATV was formerly administered by EMI Music Publishing Worldwide.

**FOOL'S GOLD:** Counterfeit cassettes went gold last year, setting a record of 1.1 million seizures by law enforcement authorities compared with nearly 940,000 in 1989, reports the Recording Industry Assn. of America. But for percentage increases, the CD continues to take the cake in rising 400% in seizures last year to 152,466. According to the RIAA, the majority of the bogus CDs were the result of bogus international licensing deals. During 1990, there was a 50% increase in the number of convictions for sound-recording piracy throughout the U.S., with criminal guilty pleas or convictions rising to 91 from 60.

**RESIGNATION:** Marsha Green, associated with Atlantic Records since 1969 and director of advertising since 1979, has resigned from the label to pursue other interests. Replacing her is Anne Donnelly, who held the same post at GRP Records.

**'GALLANT' TIMES REVISITED:** One of the left-field hits of the 1966 holiday season was "Gallant Men: Stories Of The American Adventure," a salute to the country's ideals narrated by the late Republican leader Sen. Everett Dirksen, who was noted for his oratory. It is entering the CD era May 13 thanks to the triumph of Desert Storm in the Persian Gulf. Its top-20 title track was played by Charles Osgood, who wrote it, on his CBS radio news show. Veteran tradesters may own a signed copy of the album resulting from a Washington, D.C., press conference hosted by Capitol way back then.

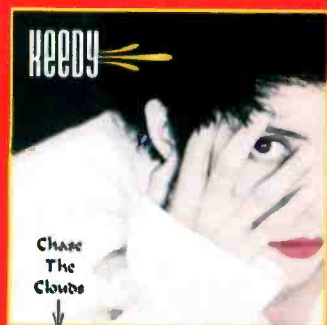
**THIS BUSINESS OF 'BUSINESS':** Since the sixth edition of the classic trade tome "This Business Of Music" (Billboard Books) was published in December, 17,000 copies have been sold, reports co-author (with Sidney Shemel) M. William Krasilovsky. The first edition was published in 1963, with more than 167,000 in print without going paperback.



# KEEDY LIGHTS UP THE SCENE

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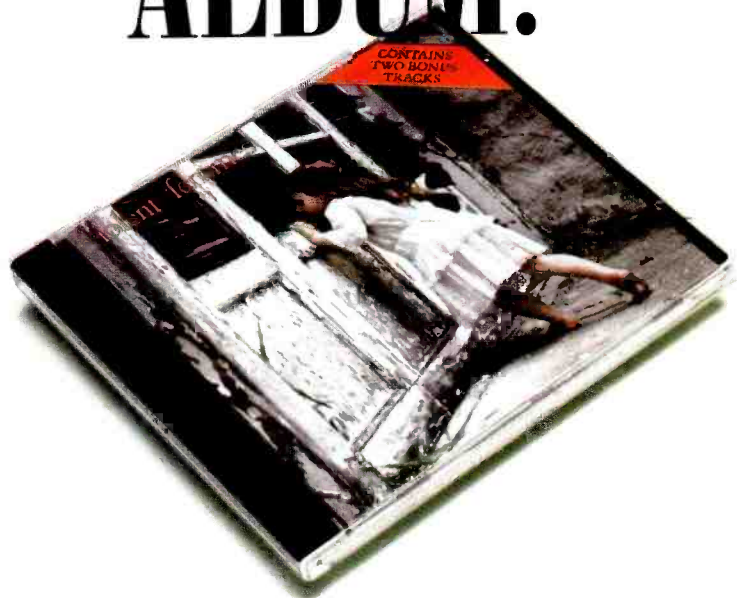
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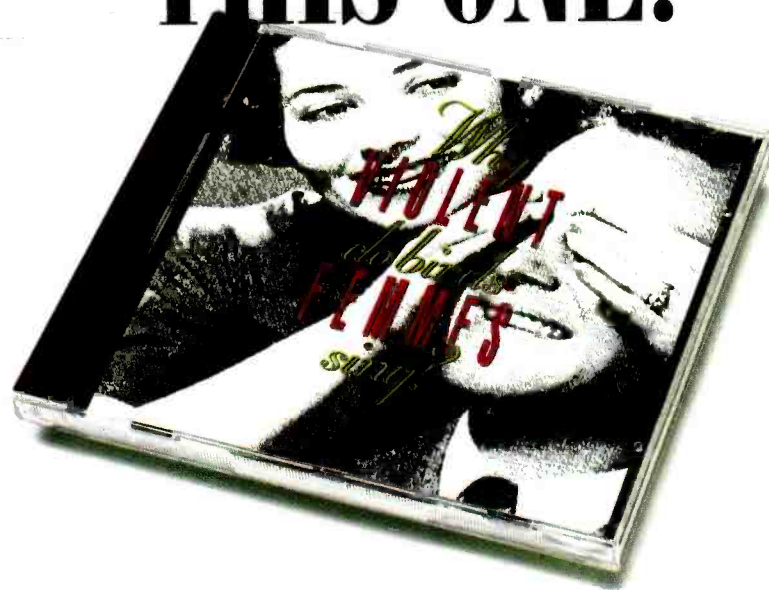
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