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NEWSPAPER

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

JANUARY 19, 1991

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Fatal Joy is the debut album from Britain's 29 Palms. The first single will be "Magic Man," which will be worked at A/C and NAC radio. See 29 Palms on their first American tour March 1—March 28, with an appearance in San Francisco around the NARM convention on Palm Sunday (3/24). (X2/4-13054)



Global Piracy More Menacing Than Ever

■ BY JEFF CLARK-MEADS

LONDON—Record piracy is costing the world music industry \$1.1 billion a year, according to figures just released by the IFPI.

The latest statistics, which cover 1989, show a 10% rise in pirated music sales compared with 1987, the year for which totals were last collated. They also indicate that counterfeit CDs are a potential disaster for the business.

Globally, piracy is having the big-

gest impact in Africa, where, the IFPI warns, the legitimate industry is on the verge of "imminent collapse."

The new figures reveal that 477 million pieces of pirate product were circulating worldwide in 1989. Within that total, there has been a switch of emphasis from cassettes to CDs.

Says the IFPI, "Over the last two years, pirates, like the consumer, have moved into compact disc technology. Production difficulties have been overcome and the 'perfect medi-

um' has become the major format for pirates operating in Western markets. For example, in Germany CDs account for more than half of the total piracy figure in units sold, with a value of more than \$28 million. This represents more than a third of the legitimate industry's revenue from CDs.

"The recent upsurge in the fortunes of the recording industry has been the result of CD sales, and clearly competition from pirate prod-

(Continued on page 83)

RIAA: Retailers Can Help Fight Bogus Tapes

■ BY MELINDA NEWMAN

NEW YORK—Trying to enlist retailers in its drive against street vendors of counterfeit product, the Recording Industry Assn. of America is spreading word of a new anti-piracy program through the major labels.

The RIAA sent a letter to the presidents of the six major record distribution companies Jan. 3, accompanied by a flier detailing the "Street Vendor Alert Program," a step-by-step agenda that explains how retailers and distributors can tackle the counterfeiting problem on the street level.

The RIAA is asking the distribution heads to pass the flier on to branch managers to

(Continued on page 83)

Phil Collins Leads Grammy-Nominee Pack

■ BY PAUL VERNA

NEW YORK—Phil Collins tops the list of nominees for the National Academy of Recording Arts and Sciences' 33rd annual Grammy Awards, receiving nominations in eight categories, including record, album, and song of the year (a songwriter's award).

Mariah Carey is one of three artists receiving five nominations. Carey is named in the record, album, song-of-the-year, pop-female-vocalist, and new-artist categories. The late conductor/composer Leonard Bernstein is also nominated in five categories, including best classical album and best longform music video, in which he will compete with such nonclassi-

cal artists as the Who, M.C. Hammer, Eurythmics, and Collins. (A list of nominees appears on page 78).

Quincy Jones, the other artist receiving five nominations, is now the most-nominated artist in the history of the awards, surpassing Henry Mancini's previous record of 71. Jones has a total of 74 nominations.

(Continued on page 79)

Personics Files Chapter 11, Anticipates New Financing

■ BY DAVE DiMARTINO

LOS ANGELES—Personics Corp., the in-store custom taping system introduced four years ago, has filed for reorganization under Chapter 11 of the federal bankruptcy laws. Company sources attribute the move to the breakdown of two anticipated financing deals.

The petition, filed Dec. 31 in federal bankruptcy court in San Francisco, lists the company's total assets at \$8.2 million and its liabilities at \$7.3 million.

According to Steve Boone, president and CEO of Redwood City,

Calif.-based Personics, the filing was made "to protect ourselves to allow us the time to complete another round [of financing]." Toward that end, Boone says, the company is now "fairly close" to wrapping up new deals with two different parties and "with a little luck" might be able to announce one of them within a week.

In the interim, says Boone, field engineers will continue to maintain the 255 existing Personics machines in the marketplace, and the company will continue to provide technical support to handle any software

(Continued on page 83)

B'buster Taking Its Magazine To Newsstands

■ BY JIM McCULLAUGH

LOS ANGELES—Blockbuster Entertainment Corp., the country's largest home video chain, is planning to upgrade its in-store promotional publication into a high-profile, newsstand-distributed national consumer video software magazine.

Sources say the first issue of the monthly publication could hit the stands as early as April or May. The promotional publication is called Blockbuster Video Magazine.

A number of music and video chains have promotional in-store

(Continued on page 80)

No. 1 IN BILLBOARD

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★ LOVE WILL NEVER DO (WITHOUT YOU)	(A&M)
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HOT R&B SINGLES	
★ THE FIRST TIME	(COLUMBIA)
SURFACE	
TOP R&B ALBUMS	
★ I'M YOUR BABY TONIGHT	(ARISTA)
WHITNEY HOUSTON	
HOT COUNTRY SINGLES	
★ UNANSWERED PRAYERS	(CAPITOL)
GARTH BROOKS	
TOP COUNTRY ALBUMS	
★ PUT YOURSELF IN MY SHOES	(RCA)
CLINT BLACK	
TOP VIDEO SALES	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS	
★ ANOTHER 48 HRS.	(PARAMOUNT HOME VIDEO)

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James Brown
Ray Charles
Sam Cooke
Fats Domino
The Everly Brothers
Buddy Holly
Jerry Lee Lewis
Little Richard
Elvis Presley
Alan Freed
Sam Phillips

1987

Eddie Cochran
Bo Diddley
Aretha Franklin
B.B. King
Clyde McPhatter
Muddy Waters
Ricky Nelson
Roy Orbison
Carl Perkins
Big Joe Turner
Jackie Wilson
Louis Jordan
T-Bone Walker
Hank Williams
Leonard Chess
Ahmet Ertegun
Jerry Wexler



LaVern Baker



Dave Bartholomew



The Byrds



John Lee Hooker



The Impressions



Wilson Pickett



Jimmy Reed



Ike & Tina Turner



Howlin' Wolf

Ralph Bass - no photo available

1988

The Beach Boys
The Beatles (PRS)
The Drifters
The Supremes
Woody Guthrie
Leadbelly

1989

Otis Redding
The Rolling Stones (PRS)
The Temptations
The Ink Spots
The Soul Stirrers
Phil Spector
Stevie Wonder

1990

Hank Ballard
Bobby Darin
The Four Tops
The Kinks (PRS)
The Platters
Simon & Garfunkel
The Who (PRS)
Holland-Dozier-Holland
Gerry Goffin &
Carole King



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JANUARY 19, 1991

SOMETHING TO CROWE ABOUT

How long is the path to rock'n'roll glory? Well, as the Black Crowes fly, it covers thousands of miles of road work, building a strong following through intensive touring. But the long trek is paying off this year for the Atlanta band, as Chris Morris reports. **Page 35**

MUSIC ROW BANKERS IN CAUTIOUS MOOD

Now that the actual 'R' word has been uttered in regard to the U.S. economic situation, people are feeling more nervous about spending, or lending, money—and Music Row's bankers are no exception. While it has yet to feel any real sting, Edward Morris reports that Music Row is noticing the slight squeeze of tighter purse strings. **Page 39**

RETAIL PLUGS IN TO COMPUTER PROJECT

A group of small, independent European distributors and labels is preparing to launch the second phase of a computerized retailing project, dubbed EDI-MUSIK. Raymond Boulton reports. **Page 45**

RADIO CHANGES ON WAY IN CANADA

After many years of expectation, Canada's federal broadcast regulator has adopted a new blueprint for radio that will give stations much greater programming flexibility. Kirk LaPointe has the story. **Page 64**

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Madonna Flap, Part 2: Anti-Semitism? 'Justify' Remix Fans Flames Of Controversy

■ BY CRAIG ROSEN

LOS ANGELES—The steamy video for Madonna's hit "Justify My Love" isn't the only thing about it that is causing controversy. Now a remix contained on the cassette and CD-5 maxisingle of the hit has brought accusations of anti-Semitism against the pop princess.

Through her name and her flagrant use of religious imagery, Ma-

donna has made a career out of upsetting Christian leaders. Now with "Justify My Love (The Beast Within Mix)," she has raised the ire of Jewish leaders, who are angered by a passage from the New Testament, Revelations 2:9, featured in the remix.

About a third of the way into the six-minute cut, which features lyrics and instrumentation different from those of the original hit, Madonna

says, "I know your tribulations and your poverty, and the slander of those who say they are Jews. They are not. They are a synagogue of Satan."

That passage prompted complaints from the Los Angeles-based Simon Wiesenthal Center and the New York-based Anti-Defamation League of B'nai B'rith.

Madonna was reportedly shocked by the furor.

"People can say I am an exhibitionist, but no one can ever accuse me of being a racist," she said in a statement. "I am not even going to try to defend myself against such ridiculous accusations."

Madonna, however, went on to add, "I certainly did not have any anti-Semitic intent when I included a passage from the Bible on my record. It was a commentary on evil in general. My message, if any, is pro-tolerance and anti-hate. The song is, after all, about love."

After hearing about the remix, Rabbi Abraham Cooper, associate dean of the Wiesenthal Center, sent a letter to Madonna's manager, Freddy DeMann. "When we saw those lyrics the alarm bell went off," Cooper says. "The impact of having America's leading cultural icon say those lyrics can give a powerful tool to bigots."

In his letter to DeMann, Cooper noted the historical background of the passage. "We tried to address the fact that not only was it used against Jews in the Middle Ages, but Nazis (Continued on page 82)

MLM Says Record Biz Down But Not Out During Holidays

■ BY PAUL VERNA

NEW YORK—Music and video retailers experienced a 2.8% increase in same-store sales for the period between Thanksgiving and Christmas, compared with the same period in 1989, according to a survey released by Macey Lipman Marketing.

The Los Angeles-based research firm concludes that, based on an estimate of inflation of 4%-5%, "the record business was flat or down, but most of our panel agreed that they were satisfied."

The study—the eighth annual "state of the business" survey provided by MLM—points out that an eleventh-hour surge in store traffic

accounted for a much-needed uptick in business. "The last-minute rush," according to MLM, was "due to conditions that included a longer weekend for buying and cold weather for the country," even in such perennially warm areas as Los Angeles.

In a poll of 155 music and video dealers, rackjobbers, one-stops, and independent stores, MLM found that respondents were almost evenly split on whether they were adversely affected by the Middle East crisis. Forty-seven percent said they were unaffected by developments in the Persian Gulf, while 53% said worries about the Iraqi conflict—and the economy in (Continued on page 82)

U.S. Labels, Pubs Have Cannes-Do Attitude Are Heading To MIDEM In Search Of Product, Deals

■ BY KEN TERRY

NEW YORK—Despite the extra expense of going to Europe at a time of weakness for the U.S. dollar, the 25th annual edition of MIDEM in Cannes is expected to host the usual cast of American characters, including executives of independent record labels as well as major and indie music publishers. They will be among the 9,000 people who are expected to attend the worldwide music fair from Jan. 20-24 (see story, page 63).

At press time, the number of U.S. MIDEM registrants exceeded 900, compared with the 834 who went to Cannes last year. Fair organizers expect the number of U.S. companies making the trek to France to approach 300, about the same as last year. But the number of American exhibitors is predicted to exceed the number seen in 1990, partly because the main exhibit area has already been sold out and upper floors of the Palais des Festivals have been opened to stand-takers.

Tom Silverman, chairman of Tommy Boy Records, is attending MIDEM as a representative of the New Music Seminar and to fill some holes in his label's international distribution network. (Although Tommy Boy is owned by Warner Bros., it makes its own foreign licensing arrangements.) He wants to license specific albums for Greece, France, and Italy, and he must also find a new licensee in Germany to replace Brian Carter's BCM, which he says is insolvent.

Cory Robbins, president of Profile Records, another New York-based indie, says he is primarily interested in picking up foreign records for the U.S., since his overseas licensing is now done all year long out of Profile's London office.

Queens, N.Y.-based Important Records is also seeking new overseas product, even though it is likely to be expensive in U.S. dollars. "We're go-

ing to be looking for labels to either buy finished product from or license product from," says Important president Barry Kobrin, adding that rock, alternative, and dance records will be the targets of Important's buyers at MIDEM.

With foreign currencies almost worth their weight in gold, Important also wants to export finished product (Continued on page 82)

Shanachie Label Pacts With Koch Int'l For Distribution

■ BY THOM DUFFY

NEW YORK—Shanachie Records, one of the top independent labels with an extensive roster of world music, reggae, blues, guitar, and Irish music, has struck a deal with classical-music distributor Koch International for exclusive distribution in the U.S.

As part of the deal, Koch, based in Westbury, N.Y., has acquired a one-third interest in Shanachie, which is based in Newton, N.J. Further terms were not disclosed.

Koch International president Michael Koepfle says his company's line of European and U.S. classical labels, including its own

year-old Koch International Classics, generates domestic sales of \$10 million annually, making Koch one of the largest national independent distributors.

However, seeing little room for expansion of its classical market share, "it was a logical step to mix our portfolio with a genre that fits and does not compete," he says. "It's a nice blend of these two worlds of music."

Koch also pursued the Shanachie interest to bolster its catalog base in the U.S., says Koepfle. Further, he notes, as "the U.S. dollar keeps going down, for a business that's strongly relying on imports, you're in danger"

(Continued on page 82)

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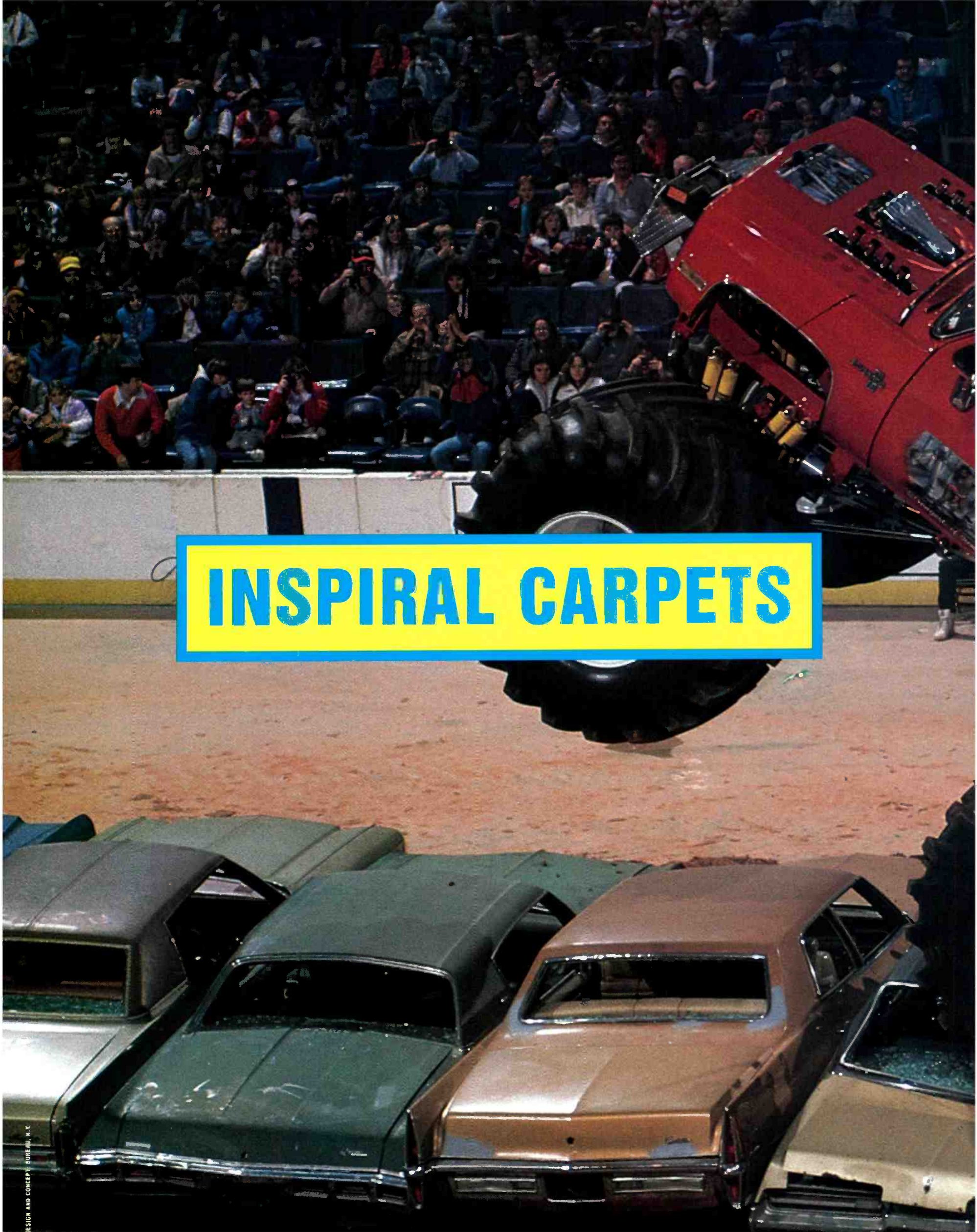
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Postal Hike: Trade Takes A Licking Record, Video Clubs Will Feel Brunt

■ BY PAUL VERNA

NEW YORK—Rate increases by the U.S. Postal Service and United Parcel Service, both effective in February, will take a heavy toll on music and video mail-order companies and other firms whose business depends on mailing and shipping, say several executives faced with the increases.

The Postal Rate Commission's recommendation includes third-class increases of 18.6% for letters and 39.5% for catalog-size envelopes. The PRC recommended first-class-letter rate is 29 cents, a 16% increase from the current 25 cents. The increases are subject to the approval of the board of

governors of the Postal Service, which will convene Jan. 22-23.

Third-class mail, the workhorse medium for direct marketers, accounts for about 38% of the volume and 22% of the revenue generated by the postal service, according to Gene Del Polito, executive director of the Third Class Mail Assn.

Although the new rates are not yet official, Del Polito considers them a done deal. The proposal "is in the hands of the [board of] governors, who will probably approve the changes, and they'll go into effect Feb. 3," he says.

"These increases are devastating," continues Del Polito. "Companies like

the CBS and RCA record clubs are going to be paying prices through the roof because they use small parcels, which fall under third-class, nonletter-size categories. In terms of mail-order marketers," he says, "this is going to be a year which will devastate them."

The new UPS rate schedule, effective Feb. 18, consists of average increases of 3.2% for deliveries to business addresses and 16.1% for shipments to residences. Consequently, such businesses as record and video clubs, which cater almost exclusively to consumers, are likely to bear the brunt of the increases.

UPS has also hiked the cost of its domestic next-day and second-day air packages by an average of 9.9%. In addition, the firm has increased the c.o.d. service fee from \$3.30 to \$3.75.

HITTING THE CLUBS

At Columbia House, the record-club division of Sony Music Entertainment Inc. (formerly CBS Records Inc.), VP of business and government affairs Ralph Colin says, "There's no question that we're going to be hit hard, as is everyone. It's going to hurt." Although Colin says the company has not fully evaluated the impact of the increases, he acknowledges that rates are "going to go up a hell of a lot more than we expected. I don't know what we're going to do about it; I guess we'll have to live with it." Colin says Columbia House uses the mail as well as UPS for its extensive mail-order music and video business.

Executives at BMG Direct Market-
(Continued on page 80)

Tak Communications Files For Bankruptcy Protection

■ BY DON JEFFREY

NEW YORK—Under pressure from lenders that include the federally seized Bank of New England, Tak Communications Inc., the operator of WUSL Philadelphia and WJQY Miami, has filed for Chapter 11 bankruptcy protection.

Tak, a privately owned company based in Vienna, Va., employs 580 people. It also operates WKIO Champaign, Ill., and TV stations in eight markets.

The company states that the bankruptcy filing "should have re-

markably little effect on the day-to-day operation of our company and its stations... There will be no layoffs, no staff reductions, nor any other significant changes while we negotiate with our creditors and chart a revised plan."

Tak says it was forced to file for protection from creditors because its banks wanted it to repay debt at a faster rate than could be accomplished with its cash flow.

The company also says the lenders advised it to sell "at least one major broadcast station." Spokes-

(Continued on page 22)

Sony Unit To Oversee Software Ventures Also Forms Music Marketing Co. With Time Warner

■ BY KEN TERRY

NEW YORK—Sony Corp. has formed a New York-based company to supervise its worldwide software and entertainment activities.

Effective Tuesday (15), Sony Software will become the umbrella for Columbia Pictures Entertainment (including the film unit and a joint-venture interest in RCA/Columbia Pictures Home Video), Sony Music Entertainment, Digital Audio Disc Corp., and Sony's 50% interest in Columbia House, which includes record and video clubs. It will also coordinate and develop computer-related software businesses, including CD-ROM and future formats.

The only Sony software firm excluded from the new structure is CBS/Sony, the Japanese record label, which will continue to report directly to Norio Ohga, president and CEO of Sony Corp. and chairman of Sony Software.

The president of Sony Software is Michael P. Schulhof, who was recently named chairman of Sony Music Entertainment (Billboard, Jan. 5). Schulhof remains vice chairman of Sony USA, which supervises all of the company's American operations, and sits on the Sony Corp. board of directors.

The latest Sony reorganization gives Schulhof effective control over the company's film and recorded music operations. Columbia Pictures En-

tertainment co-chairmen Jon Peters and Peter Guber will report to him, although he is not expected to involve himself in the movie company's day-to-day operations. Sony sources say Schulhof is expected to take a more hands-on role at Sony Music, for which the board of directors is still seeking a president to succeed Walter Yetnikoff.

The establishment of Sony Software also reduces the number of U.S. operations reporting to Ohga from

six to two, Sony Software and the Sony Corp. of America.

In a prepared statement, Ohga said, "Uniting our software companies in one structure will enhance our worldwide initiatives... Sony Software has been formed to meet the challenge of globally coordinating these efforts."

A Sony spokesman said it was possible there could be joint ventures between Columbia Pictures and Sony
(Continued on page 80)

LIVE Home Video Names David Bishop Sr. VP/GM

LOS ANGELES—David Bishop, formerly VP of sales for MGM-Pathé Home Video, has been named senior VP/GM of LIVE Home Video, effective Feb. 1.

According to Dave Mount, president and chief operating officer of LIVE Home Video, this fills the position Mount had before he was elevated to his current position.

"The spot has been unfilled for a year and a half," says Mount, "since I had been attempting to remain a hands-on sales and marketing person in addition to trying to run an international company. It's

been difficult to pay attention to everything. Thus, David is a real good addition [for] me as well as the company."

Bishop will have responsibilities for all North American marketing and sales activities, says Mount. Bishop had been with MGM/UA Home Video for six years and had been one of the few remaining executives asked to stay on after Pathé acquired MGM Communications.

Mount says LIVE Home Video is coming off a "terrific year," which included such major sell-through ti-
(Continued on page 12)



Morgan Creek Goes PGD. Executives from Morgan Creek Music Group and PolyGram Group Distribution announce their new long-term distribution agreement. Shown in top row, from left, are Morgan Creek co-president Jim Mazza; VP of business affairs Mark Berger; and VP of marketing and sales Colin Stewart. In front, from left, are Morgan Creek co-president David Kershenbaum and chairman/CEO James G. Robinson; PolyGram Group Distribution president Gary Rockhold; and John Frankenheimer of Loeb & Loeb, counsel for Morgan Creek.

EXECUTIVE TURNTABLE

RECORD COMPANIES. Richard Nash is promoted to senior VP, black music division of Atlantic Records in New York. He was VP of national promotion, black music division for the label.

Larry Hamby is appointed VP of A&R for A&M Records in Los Angeles. He was VP of talent acquisition for Columbia Records, West Coast.

Tom Cyrana is named VP of merchandising for PolyGram Diversified Entertainment in New York. He was VP of talent acquisitions and client relations for Brockum Company.

Stuart Bondell is promoted to VP of business affairs of Sony Music International and Johnathan Adair is named associate director of A&R for



NASH



HAMBY



CYRANA



BONDELL

Sony Music in New York. They were, respectively, director of business affairs and manager of A&R administration for the company.

Chuck Gullo is appointed VP of sales and marketing/GM of Scotti Brothers Records in Los Angeles. He was VP of sales at A&M/Distributed Labels.

Laura Kuntz is promoted to senior director of dance promotion/Northeast regional promotion at Chrysalis Records in New York. She was manager of national club promotion/Northeast promotion at the label.



GULLO



KUNTZ



LAUFER



HUNTER

SBK Records names Jeff Laufer senior director of West Coast promotion in Los Angeles and Hilary Lerner director of national top 40/video promotion in New York. They were, respectively, director of AOR promotion at RCA/BMG and manager of national adult contemporary and video promotion for SBK.

Cindy Cooper is named director of product coordination and scheduling for Capitol Records in Los Angeles. She was manager of product coordination and scheduling for the label.

Allan Fried is named director of A&R for BMG International in New York. He was creative director of EMI Music Publishing.

RCA Records in New York appoints Charlotte Hunter director of black music publicity and Barry Johnson director of product management, black music. They were, respectively, publicist at Rush Artist Management and manager of corporate special projects and corporate marketing at the Walt Disney Co.

Audrey LaCatis is appointed director of R&B publicity for Arista Records in New York. She was a free-lance writer and publicist/consultant for various management firms.

RELATED FIELDS. Recording engineer/producer Ted Brooks joins Music Annex Recording Studios in Menlo Park, Calif. He was an engineer/producer at Recording Etc.

MCA Raises Tape Singles To \$3.49

3 Uni Labels Set One-Way LP Policy

■ BY ED CHRISTMAN

NEW YORK—In a move not well received by retailers, MCA will become the first label to raise the suggested list price of cassette singles to \$3.49, effective Feb. 4.

In another policy change, Uni Distribution Corp. has announced that vinyl LPs from Geffen, DGC, and MCA will be sold on a one-way basis, effective Jan. 22, with pricing reduced for the configuration. A \$9.98 list-price title will sell for \$4.20 on a box-lot basis, while albums at the \$10.98 tier will wholesale at \$4.50.

The only exception to the vinyl policy is for Diane Schuur's "Pure Schuur," on GRP, because Uni had already solicited accounts on that title before announcing the policy.

In implementing a nonreturnable policy for LPs, MCA joins WEA, which announced Dec. 28 that it would adopt a policy of one-way sales of the configuration effective April 29; and CBS, which has informally been issuing vinyl albums under that marketing scheme for awhile (Billboard, Jan. 5).

In addition to cassette singles, MCA is increasing the price on all

CD-5 titles, effective Feb. 4. The new pricing structure for CD-5s is \$3.69 for box lot and \$3.90 for loose units.

MCA and Uni officials were unavailable for comment.

As for the cassette-single policy change, retailers say MCA will lose sales because of the price increase, either in the form of retailers boycotting the label's titles or consumers resisting the price increase.

The cassette-single price increase affects all titles, including currently available cassette singles. The new wholesale price will be \$1.84. Previously, MCA cassette singles wholesaled for about \$1.60.

Cindy Barr, director of purchasing and product management at 58-unit, (Continued on page 80)



He's Only Human. Columbia recording artist Billy Joel, right, receives a humanitarian award at the Cathedral of St. John the Divine in New York. Also shown, from left, are Sony Music president Tommy Mottola and New York Governor Mario Cuomo.

BMI Settles Suit Against HBO, Agrees To 'Rate Court' Idea

■ BY KEN TERRY

NEW YORK—BMI has settled its year-old copyright-infringement suit against HBO in New York federal court, and HBO has agreed to pay the performing rights society an interim license fee of 15 cents per subscriber that will cover both the cable program supplier and the cable networks that carry its programming.

LATE NEWS

Nevertheless, BMI expects the issue of "split" or "dual" licensing of cable suppliers and systems—the key issue in its litigation with HBO—to be addressed in a suit now pending in a Washington, D.C., federal court. In that case, set to go to trial March 26, the National Cable Television Assn., the Disney Channel, BET, and others are suing BMI.

Aside from giving HBO a license to use BMI music, the most important upshot of the settlement is that the

performing rights society has agreed to seek changes in the government consent decree under which it has operated since 1966. (An earlier consent decree dated back to 1941.) If the Justice Department grants BMI's request, the society and its licensees would be able to take disputes to a special rate court, instead of battling each other in federal district courts. BMI would then be operating under the same regime as ASCAP.

The dropping of the suit against HBO also frees co-defendant Manhattan Cable. At the same time, Time Warner, HBO's parent, has agreed to drop the Los Angeles suit of its ATC cable system against BMI.

The new HBO license agreement is retroactive to Feb. 1, 1990, when HBO's last BMI license expired, and it extends through Jan. 31, 1992. After that, unless BMI's consent decree is changed, the rights society will continue HBO's license at the same fee for an 18-month grace period.

HBO's new blanket license renders moot its recently announced policy of (Continued on page 79)

Def Leppard Guitarist Found Dead In His London Home

■ BY CHRIS MORRIS

LOS ANGELES—Steve Clark, guitarist for the multiplatinum English metal band Def Leppard, was found dead in his London home on the morning of Jan. 8. He was 30.

Clark's body was discovered on the living room floor of his Chelsea apartment by his girlfriend. An official police statement said there were "no suspicious circumstances" surrounding his death. The cause of death remains unknown, pending a coroner's report.

A knowledgeable source says that Clark recently had undergone alcohol rehabilitation. "He had a drinking problem, a serious one... to the extent where he was actually not functioning in the band," the source says.

Clark and his band mates were in London taking a break from recording sessions in Ireland for the follow-up to Def Leppard's 1987 Mercury album, "Hysteria," which sold 10 million copies in the U.S. alone. A PolyGram source says the band had already completed eight or nine

tracks for the new record, but that it was not on the release schedule for this year.

In a statement issued Jan. 8, Def Leppard lead vocalist Joe Elliott said, "We were due to continue recording our new LP today, but obviously that isn't going to happen. But the band will carry on eventually."

Clark's death marked the second time tragedy has struck Def Leppard: In 1984, drummer Rick Allen lost his left arm in an automobile accident. Allen later returned to the band playing a specially designed drum kit.

Clark joined Def Leppard shortly after the group was founded in 1977 in Sheffield, England. With groups like Iron Maiden, the band became a leader of what Sounds magazine termed "the new wave of British heavy metal." It was signed to a major-label contract after the release of a self-financed EP on the English label Bludgeon Riffola in 1979; a track from the EP appears on a new Metal Blade anthology of seminal late-'70s metal bands compiled by Metallica's (Continued on page 75)

Women On The Verge Of Another Stellar Year As Jackson, Carey Continue To Sparkle

TWO FEMALE ARTISTS demonstrate that 1991 is going to be another blockbuster year for women.

Janet Jackson jumps to No. 1 on the Hot 100 with "Love Will Never Do (Without You)," the seventh single from her smash album "Rhythm Nation 1814"; Mariah Carey enters the chart at No. 37 with "Somebody," the third single from her eponymous debut album.

All seven of the "Rhythm Nation" singles have reached the top five, and four of them have hit No. 1. Only two other albums by female artists have spawned four No. 1 hits: Whitney Houston's "Whitney" and Paula Abdul's "Forever Your Girl."

Pat Smith of Lafayette, La., adds that "Love Will Never Do (Without You)" is Jackson's 13th single in a row to top one or more of Billboard's key singles charts—pop, R&B, dance, and adult contemporary. That's the entire output from her "Control" and "Rhythm Nation" albums.

The success of "Love Will Never Do" marks the first time that the seventh single from an album has topped the Hot 100. And it makes "Rhythm Nation" the first album to spawn No. 1 hits in three calendar years. "Miss You Much" topped the chart in 1989; "Escapade" and "Black Cat" scored in 1990.

Carey's debut at No. 37 represents a vast improvement over her first two singles, "Vision Of Love" and "Love Takes Time," both of which entered the chart at No. 73. Both of those hits went on to reach No. 1 on the pop, R&B, and AC charts.

Carey's debut logs its 23rd consecutive week in the top five on the pop albums chart. That's the longest run in the top five by a debut album since Paula Abdul's "Forever Your Girl" spent 39 weeks in the top five in 1989-90.

And this is a little nutty, but that's never stopped us before: "Somebody" is the first single from a debut album to enter the Hot 100 as high as No. 37 since the Royal Guardsmen's "Snoopy Vs. The Red Baron," which bowed at No. 20 in December 1966.

THE SIMPSONS elbow into the top five on this week's Top Pop Albums chart. The Geffen novelty smash "The Simpsons Sing The Blues" jumps from No. 7 to No. 4 in its fifth week. As the only bulleted album in the top 10, it has a good chance of reaching No. 1.

The album from the animated comedy series is the first TV soundtrack to reach the top five since MCA's "Miami Vice" album, which rode the top five from October 1985 to February 1986.

William Simpson of Los Angeles notes that the Simpsons (no relation) are the second top-five album act in

the past year whose on-screen personas are the creation of unseen writers and voice-over artists. The first? You guessed it: Milli Vanilli. Beyond the surface similarities, Rob & Fab are funnier, but the Simpsons are more musical.

FAST FACTS: Vanilla Ice's "To The Extreme" logs its 11th week at No. 1 on the pop albums chart, the longest run for a debut album since "Whitney Houston" topped the chart for 14 weeks in 1986.

"Damn Yankees" finally breaks into the top 20 in its 43rd week on the chart. It's the first top 20 album for lead singer Ted Nugent since "Scream Dream" in 1980.

Harry Connick Jr.'s "We Are In Love" jumps from No. 36 to No. 32 in its 27th week. It's the highest that the album has climbed to date.

Chris Isaak's "Heart Shaped World" jumps from No. 150 to No. 71. The album first charted 18 months ago—peaking at a lackluster No. 149—but was revived by the success of Isaak's "Wicked Game" single, which jumps from No. 47 to No. 38 on the Hot 100.

Robert Palmer's "Don't Explain" drops from No. 89 to No. 110 a few weeks after peaking at No. 88. Palmer's previous studio album, "Heavy Nova," reached No. 13.

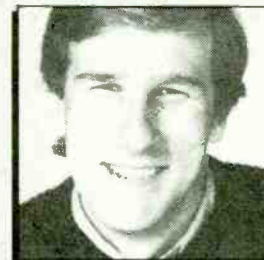
Surface lands its biggest hit to date as "The First Time" jumps to No. 4 on the Hot 100. The group's "Shower Me With Your Love" peaked at No. 5 in 1988. "The First Time" also jumps to No. 1 on the R&B chart. It's the group's fourth No. 1 R&B hit in less than two years.

Bette Midler's "From A Distance" logs its 10th week in the top 10 on the Hot 100. That's a personal-best for Midler. "The Rose" spent eight weeks in the top 10 in 1980; "Wind Beneath My Wings" logged seven weeks in 1989.

Sting's "All This Time" enters the Hot 100 at No. 66. It's the first single from Sting's upcoming album, "The Soul Cages." Sting has hit the top 10 with the leadoff singles from his last five studio albums, which include both of his solo albums and the last three Police records, dating back to "Zenyatta Mondatta" in 1980.

WE GET LETTERS: Steven Ames Brown, an attorney in San Francisco, notes that Martha Wash has been featured on two top 10 hits in the past three months. She sings the female lead on C&C Music Factory's "Gonna Make You Sweat"—which jumps to No. 6 this week—and sang lead on Black Box's "Everybody Everybody," which hit No. 8 in October. The "Gonna Make You Sweat" album vaults from No. 158 to No. 62 in its second week on the pop albums chart.

CHART BEAT



by Paul Grein

You knew her from the Bangles' five Top-5 hits, including the No.1 singles Eternal Flame and Walk Like An Egyptian. Now Susanna



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shines on her own—as songwriter and vocalist—on her debut solo album, “When You’re A Boy,” in-store January 29 featuring the single My Side Of The Bed.

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CD Players Are Hardware's Holiday Sales Stars

■ BY SUSAN NUNZIATA
and ED CHRISTMAN

NEW YORK—Compact-disc players showed a 10%-20% increase in comparable-store unit sales in the recent holiday selling season, emerging as the winner in a generally flat audio and video hardware sales picture.

In some cases, retailers reported an increase of 50%-70% in CD player sales in 1990 over 1989. However, many retailers lowered CD-player prices dramatically in 1990, with single-disc players selling at \$70-\$100 and multisc disc changers retailing for \$149-\$179, at least \$30-\$70 less than 1989's entry-level prices. This kept dollar gains in the single-digit percentage range, retailers say.

Sales of combination laserdisc/CD players were also strong, increasing

approximately 15% over the previous holiday season, according to those retailers who carried the product in 1989 and 1990.

VCR sales were generally flat across the board, although some retailers report an increase in low-end units and in high-end, four-head, hi-fi decks.

"We hit our numbers, but we definitely know there's a recession taking place," says Walter Liederman, VP at the Atlanta-based Hi-Fi Buys. "The recession and the Middle East crisis influenced business. I don't think it has anything to do with the market being stale... but it was truly a day-to-day business."

Almost twice as many CD players were sold in the 1990 holiday season as compared with the same period in 1989 at Best Buy, the 58-unit chain based in Bloomington, Minn., accord-

ing to senior audio buyer Bill Taylor. "We had a 72% increase in units, and we added nine stores," says Taylor. "The dollar percentage increase was 35%."

David Bradley, audio buyer at The

"The consumer has been going for the low-end VCR"

Broadway, the Los Angeles-based division of Carter Hawley Hale that operates 43 department stores, reports a 10%-15% increase in CD-player sales in 1990, noting that he did not do any discounting on CD players. "They were in demand so I didn't do anything other than advertise them in the newspaper at normal retail

prices," he says.

At the 21-unit ABC Appliance chain based in Pontiac, Mich., sales of CD players were up 15.8% on a comparable basis, according to Jerry Sale-sin, senior buyer for audio, video, and TV. "Changers were up 59.4%," he says. "I probably could have done a 70% or 80% increase in the last week but I did not have a CD changer to sell."

Most retailers agree that audio hardware sales were healthier than video sales in the 1990 holiday season.

"I saw a lot more audio this year than video," says George Bowers, GM of the six-store LaSalle Electronics in Galesburg, Ill. "We don't get into a lot of video product here, normally just the higher-end hi-fi machines, and we saw no great interest in video."

Although overall VCR unit sales

were about equal to last year, keeping dollar sales low, Salesin notes that some units sold well. "The consumer has been going for the low-end model," he says. "For two-head, non-branded decks such as Samsung and Goldstar, December sales were up about 57% on a comparable-store basis. Branded two-head units, on the other hand, were down about 45%. On four-head decks, I was up 33% on a comparable-store basis, and on four-head, hi-fi, I was up 49%."

Despite availability problems, retailers also report an increase of 20%-40% in unit sales of receivers, a trend that they expect to continue in 1991. "Dolby surround is coming down in realistic price points now so people are really starting to get interested and the audio/video implications are really starting to hit home," says Taylor.

Record Biz, Radio Exchange Fire In DAB Debate

■ BY BILL HOLLAND

WASHINGTON, D.C.—The fight between radio broadcasters and the recording industry over future performance royalties and copyright exclusivity in digital audio broadcasting is heating up.

In Jan. 8 reply comments to the FCC, which is studying DAB, the National Assn. of Broadcasters sought to discredit the requests of the Recording Industry Assn. of America for copyright protection in the form of "one-cut-only" and digital copying subcode retransmission rules.

Also targets of the NAB are record industry requests at the FCC and Copyright Office to support a performance right in DAB transmissions.

The reply comments from NAB sputtered with indignant phrases ranging from "ill-conceived proposals" and "dubious constitutional validity" to "anti-consumer" and "unnecessary and spectrum inefficient."

In its summary, the reply brief says that "the RIAA has utterly failed to demonstrate any need for its proposed regulations, let alone any jurisdictional basis for the commission taking any of these steps."

The recent RIAA actions have sent NAB legal brass into as near an apoplectic fit as is socially acceptable.

"We'll fight the recording industry at the FCC, we'll fight them at the Copyright Office, and we'll fight them in Congress," says Jeff Baumann, the NAB's executive VP and general counsel.

"[The broadcasters] want to use somebody's product for free, and they're wrapping the flag around themselves with First Amendment worries," retorts David Leibowitz, senior VP and general counsel for the RIAA. "It's the money they're worried about."

"They say in the brief our requests are premature and we've put the cart before the horse. Well, aren't they asking the FCC to give them first crack at DAB instead of their competitors in the satellite industry entrepreneurs? Isn't that contrary to their position of trying to seek greater diversity for the benefit of con-

(Continued on page 22)



Spike Lee, seated, signs with Columbia Records for marketing and distribution of his 40 Acres & A Mule MusicWorks label. Celebrating the pact, from left, are Ron Wilcox, senior VP of business affairs and administration, Sony Music; Stu Silfen, Lee's attorney; and Columbia Records president Donnie Ienner.

Now Spike Lee Is Doing The Record-Label Thing

■ BY JANINE McADAMS

NEW YORK—Celebrated film maker Spike Lee is primed to direct in another medium: recordings.

Lee has pacted with Columbia Records for distribution of his own recording company, 40 Acres & A Mule MusicWorks. The deal involves several acts to be developed by Lee.

According to the office of Lee's attorney, the Columbia/40 Acres & A Mule pact does not include recording rights to soundtracks for any of Lee's upcoming films, which will be negotiated separately. (Lee's next film, "Jungle Fever," is expected to have a Motown score by Stevie Wonder when it appears this

summer.)

"Music has always played a large part in my films, so in the evolution of things it seemed the logical next step," says Lee, who is president of the new venture.

He adds that Columbia was the natural choice to distribute his label because of his relationship with Columbia president Donnie Ienner, developed during the marketing of the successful "Mo' Better Blues" soundtrack.

In a written statement, Ienner says: "I've always had a tremendous amount of respect for Spike Lee's work in film... The world got a little taste of Spike's musical talent on the 'Mo' Better Blues' sound-

(Continued on page 83)

Macrovision Fighting To Protect Its Anti-Copying System

NEW YORK—The Macrovision Corp. is continuing its legal battle against the so-called black boxes designed to override its anti-copying system for prerecorded videocassettes.

Macrovision filed six lawsuits against distributors and retailers in mid-November in U.S. District Court for the Northern District of California in San Jose. The suits charge the defendants with infringing Macrovision's patents on the override technology.

In an effort to protect its anti-copying system from tampering, Macrovision developed and patented, or acquired the patents to, electronic circuitry to defeat the system. It has used those patents to prevent the marketing of copycode-busting accessories.

Three of the suits were settled and permanent injunctions against further sale or distribution of the devices by the defendants were entered by the court in late December.

The three settled suits were against Glen Cove, N.Y.-based T.E.M. Trading Co. (dba The Electronic Mailbox and Broadfield Distributing); Heartland America Inc. of Eden Prairie, Minn.; and Trans USA Products Inc. of South River,

N.J. (dba TP Inc.).

The three other suits are being contested by the defendants. Those suits are against The Herrington Corp. of Londonderry, N.H., and Omaha, Neb.-based Everquest Co. (dba M.D. Electronics, Everquest Inc., and Everquest Corp.) and its subsidiary, United Imports Corp., a Nebraska corporation doing business as United Imports and Everquest Inc.

Macrovision has asked the court for preliminary injunctions against the three companies while the cases proceed. The suits do not seek damages at this point, but damages will be sought in an amount to be specified later, according to Ken Jonker, VP of finance with Mountain View, Calif.-based Macrovision.

The six suits represent Macrovision's ongoing efforts to protect the integrity of its anti-copying system. Between 1988 and 1990, Macrovision won permanent injunctions against three other companies manufacturing or selling copyguard override systems—Vidicraft Inc., Digital Tech Inc., and VSA Ltd.

A fourth case, against Showline Video Corp. of Boston, was recently settled in Macrovision's favor,

according to Jonker, although the final injunction has not yet been issued. Showline executives could not be reached for comment.

As part of those earlier cases, Macrovision's patents on copyguard-override technologies were re-examined and reconfirmed by the Patents and Trademarks Office.

According to court documents in the most recent cases, Macrovision charges that the devices being marketed by the defendants, all of which are manufactured in Taiwan, are essentially identical to devices involved in the four earlier cases.

In the case against Herrington,

for example, Macrovision charges in court documents that the Video Clear device Herrington markets is identical to the VSA-50 originally manufactured by VSA but now covered by a permanent injunction.

"Macrovision proceeded directly against VSA for manufacturing and selling the VSA-50," Macrovision argues in the court documents. "The successful conclusion of this litigation ought to be sufficient to prevent the... selling of any device which is the substantial equivalent of the VSA-50."

Herrington executives decline to comment on the suit or on the Video Clear device. PAUL SWEETING

DAVID BISHOP TAKES POST AT LIVE HOME VID

(Continued from page 9)

titles as "Total Recall" and "Teenage Mutant Ninja Turtles: The Movie," as well as several best-selling animated Turtles titles.

The company essentially tripled its numbers last year, say analysts, and significantly increased its home video market share.

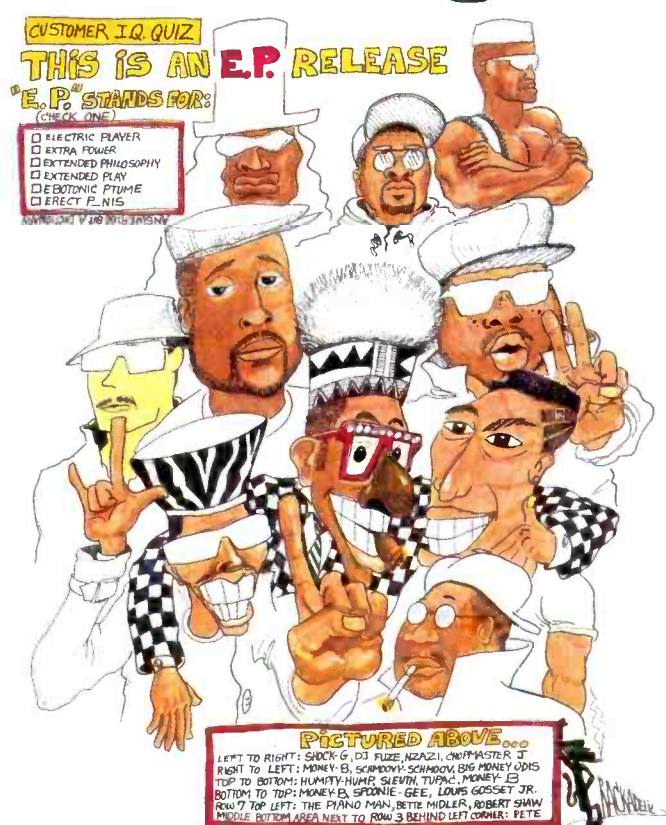
For the first quarter, LIVE will be offering such high-profile rental titles as "Air America," "Narrow Mar-

gin," "King Of New York," and "Jacob's Ladder."

LIVE will also be offering a new animated Turtles title—"Attack Of The Big Mac." And the company will have the home video rights to one of next summer's potential blockbusters—"Terminator 2: Judgment Day"—with Arnold Schwarzenegger.

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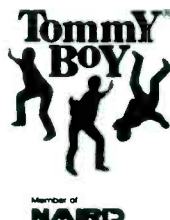
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Young People Require Training, Support NEEDED: MORE MUSIC BIZ EDUCATION

■ BY BRUCE FINDLAY

There is no doubt that we in the West have a lot to offer the people in Eastern Europe. But "Rome wasn't built in a day," and the same applies to the creation of an independent and knowledgeable record industry in the East.

We in the West have a good head start. But we must be careful not to be patronizing toward our new friends in Eastern Europe. Indeed, until the Russian Revolution there was one Europe, with a rich tradition in culture and the arts.

Politics and megalomaniacal political leaders changed this, introducing fear and suspicion among the populations of East and West. But artists—including painters, writers, and musicians—never accepted that and struggled to keep cultural exchanges going throughout the years of the Cold War.

I believe in the freedom of artists to express themselves without censorship; but now that censorship has more or less been lifted in the East, the problem is money—and education.

The music industry in the West has huge sales, and governments derive huge amounts in taxes from it. Record companies, publishing companies, and artists (at the top) can make vast profits, too. And yet when it comes to education and training, very little money is put

back in. Before we try to tell the East how to build a record industry, we should put our own house in order.

Most young people beginning to think about careers while in school are constantly advised against a job in the music industry by career guidance counselors and teachers. This is caused by sheer ignorance on the part of educational authorities, who should know better. We

The investment should come from both government and the industry. Our own country, the U.K., is poor on formal training and education, although Scotland has been a pioneer, with three full-time courses at different colleges. (More recently, the British Phonographic Industry, with government aid, has started the BRITS School for Technology and the Performing Arts—Ed.).

Most universities and colleges in

al, and we most certainly do not need to ram our culture down the throats of the people in the East. On the other hand, we should—nay, must—help them and ourselves with education, training, and funding to establish a solid and professional business infrastructure in their own countries, and also to encourage a new generation of knowledgeable, keen young people to enter one of the most exciting and dynamic industries in the West.

The future is exciting, and the lifting of the Iron Curtain offers immense opportunities for business to expand into and, more importantly, out of Eastern Europe. Such employment opportunities, business opportunities, and the understanding and friendship that comes from cultural exchanges deserves a concerted effort to help the East to become a meaningful and attractive part of the global village.

As Rabbie Burns wrote in his immortal poem, "A Man's A Man For A' That":

"It's coming yet for a' that,
That man to man, the World,
o'er,

Shall Brithers be for a' that."
I hope you will understand our Scots tongue. I'm sure, however, that you'll get the sentiment in these words.



'When it comes to training & education, very little money is put back in'

Bruce Findlay is managing director of Schoolhouse Management, based in Edinburgh, Scotland. He directed the career of Simple Minds and currently manages China Crisis and the Silencers.

need to teach the teachers.

Colleges throughout our countries should be encouraged to start specific music business courses. There could also be associated courses in audio engineering and, for musicians, programs where they could learn about copyright, publishing, contracts, and just generally how record companies work.

Western Europe and the U.S. provide places for foreign students, and I could see the same thing happening in music courses if we can lobby our governments and the industry to invest. Not only would we be benefiting our own business, but also providing opportunities for those from the East.

Music and culture are internation-



BEGS TO DIFFER

As regards a letter from one Jas Obrecht on the exact location of the Robert Johnson burial site (Billboard, Dec. 22), I would like to add these comments:

First, based on the unchallenged information on the official death certificate and the financial difficulties of the Mount Zion church, we initiated our efforts to erect a long-overdue memorial to Robert Johnson and to provide the resources for the church congregation to retain ownership of the church and restore the badly neglected cemetery.

We never sought to establish the exact location of Johnson's grave-site, as this is subject to a great deal of conflicting information, both published and yet to be published—which is, frankly, quite beside the point.

As a personal friend of the congregations at both the Mount Zion and Payne chapels [both in rural Mississippi—Ed.], I can state that no ill will has been engendered between the two churches, who view this recent interest in their tiny corner of the world with some bemusement. I do question the motives of self-appointed experts who claim special knowledge and wield research compiled by other publications.

Through the generosity of Columbia Records and label president Don

Ienner, our nonprofit fund is now able to establish a memorial to Robert Johnson and to provide much-needed support for several poverty-stricken rural church congregations.

Mr. Obrecht and others seeking to paint themselves into the picture of Johnson's newfound popularity should be recognized as the self-promoting opportunists that always try to edge into the spotlight. My greatest concern is that a long-overdue tribute—and the goodwill that accompanies it—will be diminished in some way by self-directed interests who claim to know the *real* story.

Skip Henderson
Director
Robert Johnson Memorial Fund
New Brunswick, N.J.

VINYL JUNKIE'S LAMENT

"Vinyl Is Dead!" That's what we keep hearing, but is it true? Sure it's hard to purchase vinyl LPs and 45s, and it gets worse every day. And even though record companies are making it extremely hard to buy vinyl, there are still a lot of "vinyl fanatics" who seek and find LPs.

I remember reading that, when DGC Records was formed, the company had no plans for any vinyl releases. Well, it has been several months since then, and we have LPs by Lori Carson, John Doe, Sonic Youth, Nelson, and a "Days Of Thunder" soundtrack. There was even a DGC vinyl 45 for Nelson's "Can't Live Without Your) Love And Affection." Looking at all of these new releases leads me to be-

lieve that vinyl isn't dead just yet. Why?

Let's get rid of vinyl once and for all. Record companies don't really need the vinyl consumer anymore, do they? Vinyl sales are only about 5%, right? Wait a minute, 5%! That means there is still some money to be made. And as long as there is still profit, record companies have a hard time trying to bury vinyl, let alone erect a tombstone. I guess they will string along these "vinyl junkies" just a little bit longer.

Recently on VH-1, Carly Simon and Dave Stewart of Eurythmics said that they hated to see vinyl LPs go. Come on, you guys don't need that extra 5% sales, do you? The same goes for all of these newer acts. You'll be so big one day that this 5% will be a drop in the bucket. So forget about those vinyl consumers. Let them spend their money on something else.

A while back, Jimmy Bowen of Capitol Nashville said that putting music on vinyl was like putting it on sandpaper. I agree! So now that Bowen is in charge over at Capitol, I hope he sees fit to replace all of that inferior product that Capitol sold for years. How about an even swap? Consumers can send in their sandpaper LPs to the Capitol Records Building, and Capitol sends them CD replacements. It only seems fair to me. After all, record companies shouldn't have produced that vinyl junk in the first place, right?

And if we're going to get rid of vinyl, let's get rid of those promo LP

covers that Johnny Carson and David Letterman hold up for the cameras. Send those shows CDs instead. Those TV cameras can zoom right in on that jewel box. So what if the TV viewers can't read the title or artist on the CD? They can just remember the picture, and search for that in a record store. I don't think that the title and the artist's name is important; that's why CD packaging is so small in the first place.

Who is really getting hurt by the death of vinyl? Not us "vinyl fanatics," because we still have a lot of old LPs to listen to. Who needs your new product? And since we can't buy LPs or 45s any more, guess what we're spending our money on now. Anything but a compact disc.

I feel that record companies, record stores, and recording artists are the ones that are being hurt. They're all losing my business and a lot of other vinyl consumers' business, too. And I couldn't care less if they don't want my money anymore. They are helping me save money and also to make money by increasing the value of my vinyl collection. Thank you very much!

John G. Pietrowski
Toledo, Ohio

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.

First Shocker Of '91: Rivers To Kiss; Is There (Music Of Your) Life After Unistar?

IT'S THE FIRST stunner of 1991: WZOU Boston PD Steve Rivers is crossing the street to become VP/operations for rival WXKS-FM (Kiss 108). Rivers replaces PD Sunny Joe White, who put Kiss on the air 12 years ago and whose personality has always influenced the station's unusual sound. Contract talks with White stalled out at the end of the year, although he retains equity in owner Pyramid Broadcasting.

Kiss 108 says Rivers was not under contract; WZOU GM Alan Chartrand claims that Rivers had not signed his contract, but was receiving bonuses from it, and that WZOU may try and stop the move. Rivers' wife, promotion director Maureen Matthews, is out; she won't follow Rivers to Kiss.

PROGRAMMING: SLEW O' PD CHANGES

PD Todd Fisher is out at top 40 WEGX (Eagle 106) Philadelphia. Also, Clarke Ingram, who had been part-time at WEGX, is instead doing P/T at co-owned WHTZ (Z100) New York, where midday jock Jojo Morales exits. Across town, WYSP PD Andy Bloom is the new PD of KLSX Los Angeles and director of rock programming/research for Greater Media. KLSX thus becomes the focus of rumors it will become Howard Stern's third satellite market—Stern has been alluding on-air to adding an L.A. station for some time. In any event, Stern's sidekick, Jackie "The Joke Man" Martling, exits Friday (18).

Unistar has given notice that it will stop distributing the adult standards Music Of Your Life format April 15. Fairwest, which owns MOYL, is seeking another partner, but will likely return to tape delivery for now.

Bill Anderson, morning man at CJEZ Toronto, returns to crosstown AC CFRB as PD. Morning man Gerry Forbes is out at sister AC CKFM. APD Brian Wilson is now PD at N/T KCMO Kansas City, Mo., replacing Mike Shannon. Also, Jamie Nichols exits overnights at oldies KCFO-FM. Former KAMJ Phoenix PD Dave Allen is now PD at oldies KBSG Seattle.

Jay Stevens, from KOY-FM Phoenix, is the new PD at WPGC-FM Washington, D.C., which also brings WPLJ New York newsman David Haines back to town as ND. Anchor Steve Chaconas is upped to PD for N/T WPGC, replacing Donna Francavilla. Also in D.C., Paul Teare is out as PD of classical WGMS. Sarah Taylor is upped from GSM to station manager at AC WASH. At N/T WTOP, ND Holland Cooke exits to launch a consultancy. And urban WHUR has modified its format to urban/AC.

Tony Mathes is out after two years at classic rock WZGC (Z93) Atlanta. Consultant Gary Guthrie is handling things for the time being. Also, part-timer Randy Blake is upped to nights, replacing Steve Maples. At album KTCZ (Cities 97) Minneapolis, longtime GM Mike Boen is out. His replacement is Ron Kazda, VP/operations for owner Parker Communications. Former KTCZ PD Alan Lawson launches a Portland, Ore.-based consultancy

starting with KDHT Denver.

After several years as a classical AM, onetime urban giant WCIN Cincinnati has switched to an R&B/oldies format featuring many former R&B staffers. Everett Cork is OM and doing mornings with Lincoln Ware. J.D. Shaw is acting PD/afternoons. Maxine Hardwick does middays. Alan Gee handles nights. Sid Kennedy, is doing weekends.

Gary Reynolds from KQMJ Tulsa, Okla., is the new PD at KSTZ St. Louis, currently a top 40 station. Tom Kramer stays on as APD/mornings. At AC KAER Sacramento, Calif., former PD Rick Austin is now production director.

WKNR Cleveland has begun its



by Sean Ross with
Craig Rosen & Phyllis Stark

transition from oldies to all-talk with the addition of sports-talk blocks from 3 p.m. to 6 a.m. Ex-pros Larry Calton and Reggie Rucker join on, along with Geoff Sindelar from crosstown WWWE. Other general interest talk will be added this spring.

Dallas gets a Satellite Music Network Traditional C&W affiliate this month—KTLR. B.J. Clayton remains PD. There are also people changes at TC&W this week: D.J. McCoy from KSPZ Colorado Springs, Colo., is the new morning man, replacing Bob Jackson. P.M. driver Terry Jones is out. WXRI Norfolk, Va., has switched from Business Radio Network on FM to Christian/AC. Tod Freeman from format rival WKSX is the new PD/mornings. Oldies WICE Providence, R.I., will switch to a news/sports mix. Program coordinator Tony Gates leaves WLUP-FM Chicago for the national director of album promotion job with RCA. Also, Mike Houston, PD of KFMU Steamboat Springs, Colo., becomes Elektra's Denver local.

Lots of changes at United Broadcasting Co. stations this week. At AC WYST-FM Baltimore, Bill O'Bryan is the new PD, replacing Jim Rafferty (301-628-7069). Meanwhile, oldies WYST-AM is now simulcasting the FM and its entire staff is gone, including PD/p.m. driver Dan O'Neil (301-760-1634), night jock Ron Hunt, and morning man Dave Young. O'Bryan was one of four staffers who joined UBC's WDJY Washington, D.C., last fall for its never-completed switch to hot AC WTKZ. Two others, Kevin Machado and Tank Sherman, join UBC's WJMO-FM Cleveland for mornings and nights respectively. Acting PD/night jock Rob Morris (216-281-6201) and midday jock Freddie James are both out. The one person hired for WTKZ who won't stay with UBC is WTKZ's in-

tended PD, Phil Conrad. And at WJZE Washington, D.C., John Horan from WBBY Columbus, Ohio, joins for middays. Felicia Ledesma goes to overnights, replacing Sherry Ellison. Washington radio veteran Bill Clark comes in for nights, replacing Scharmine Foster.

West Palm Beach, Fla., gets two Spanish-language stations: Former adult standards outlet WTRU (under OM Chris Jackson and new PD Ramon Hernandez) and longtime urban WPOM under GM/MD Steve Nettore and MD Jose Victorio. WPOM keeps some gospel and black talk shows, but PD George Coles exits; call 407-966-0561.

MD Don Parker is upped to PD at top 40/dance KBOS (B95) Fresno, Calif., following last week's mass defection to crosstown KQPW where Rene' Roberts also joins as MD/nights from nights at rival AC KTHM. Patty Marshall, PD at WTMG (Oldies 96) Tallahassee, Fla., leaves for APD/evenings at country WUBE (B105) Cincinnati. James Barrone is upped to interim OM. Also at B105, p.m. driver John Summers and over- nighter Larry Boelter are out. Duke Hamilton goes to afternoons. Kathy O'Conner moves to middays.

Modern rock KTOW-FM Tulsa, Okla., is becoming urban Mix 102.3 under new PD/night jock Tony Barrow, previously PD/MD/morning man at AM rival KBLK. The modern rock format goes to the AM. New Orleans veteran Bad Bob will do mornings. Teri Alexander from KBLK will do afternoons. Also, modern WKXL-FM Concord, N.H., starts simulcasting its full-service AC sister WKXL Wednesday (16). PD Renee Blake (603-228-2307) and three full-timers are out.

Bob Bolton and Scott Edwards, station manager and PD, respectively, at the former WQSF Richmond, Va., are the new station manager/ PD and MD at top 40 WVBS Wilmington, N.C., replacing PD Dave Allen and MD Glasco Hicks. Eric Anderson is upped from APD to PD at top 40 WWGT Portland, Maine, replacing Jim Randall. At rival WTHT, MD Jon Bryan exits. Album WRIK Paducah, Ky., has gone top 40. Shane "The Bear" Parker joins from rival WDDJ for mornings. AC KECH Sun Valley, Id., PD Dave Stone is the new PD at top 40 KFXD-FM Boise, Idaho replacing Mike Kasper.

PEOPLE: EX-100

Although Bedford Broadcasting will not take over KXXX (X100) San Francisco for several weeks, it has already notified at least 11 employees that they won't be kept after the ownership change. Set to stay on are p.m. driver Chuck Geiger and midday man Bryan Lee. Given notice are night jock Mark Hanson and morning team Kelly & Klein.

Billboard correspondent Peter M. Jones reports that the GM of public station KBUT Crested Butte, Colo., is out, following a disagreement with his board over whether the station should accept a government grant that would require his staff to be drug tested. GM Jim Michael had

newsline...

GROUP W has upped station managers Ted Utz and Chuck Fee to VP/GM at WNEW-FM New York and WMMR Philadelphia, respectively.

BOB VISOTCKY from WMJI Cleveland is the new GM at KKYY San Diego, replacing Carolyn Howe. Also, morning team Stevens & Grdnic are out.

BRUCE DEMPS is upped from GSM to GM at WHJX Jacksonville, Fla., replacing Walter Berry, who is now GSM at WMXJ Miami.

DIANE KRUTHAUP is leaving the GM position at WGFX Nashville to become VP/sales at WERC/WMMJ Birmingham, Ala.

WKSX DETROIT has been sold by Ragan Henry to Major Broadcasting for \$8.65 million.

CHAPMAN ASSOCIATES, the Atlanta-based media brokerage, has shut down after 37 years—a result of the slow radio-trading market. Fifteen brokers are out; nine of its employees will join Mitt Younts' new Washington, D.C.-based brokerage, Media Services Group.

JACK DAVISON is the new GM of top 40 KTMX Chico, Calif., replacing owner Mike Marquardt. He was GM at KYSM Mankato, Minn.

wanted to turn down a potential \$20,000 grant that would have allowed the station to receive National Public Radio feeds.

Commonwealth Broadcasting, the former owners of KROY Sacramento, Calif., and a local Black Angus restaurant have settled their suit with a woman who claims that KROY's Dan "Iceman" Walker interrupted her while she was on the toilet and told her she had just won the "Best Buns" contest. Cathy Bailargeon received \$12,000.

Urban KIDZ Kansas City, Mo., MD Bobby Wonder jumps to the MD/morning slot at rival KPRS. MD Kris King is now APD. Morning co-hosts Freddie Bell & Diane Deveraux go to p.m. drive and traffic, respectively, which sends Tony Gee to early evenings. Across town, country KFKF lands traffic reporter John "Sky Spy" Wagner after 16½ years at rival WDAF.

At urban WHQT (Hot 105) Miami, morning co-host Mark Andrews is now MD replacing Yolanda Neely, who stays on for overnights. Tony Richards, who exited the PD/morning post at urban WOWI (Hot 103) Norfolk, Va., several weeks ago is back, but only as morning man for now. L.A. radio veteran Pam Robinson returns to urban KJLH for nights, sending Rico Reed to afternoons and Geno Jones to overnights.

Jim Tabor from WCOS Columbia, S.C., is the new morning man at country WSM-FM Nashville. Night jock The Janitor adds MD stripes at top 40 WDFX Detroit.

Greg Cook, half of the morning team at AC KEZR San Jose, Calif., joins AC KSEA (Mix 101) Seattle for mornings as Frank Shiers moves to nights. Former KITY San Antonio, Texas, PD Rick Upton—who stayed on for afternoons last fall when KITY became KSRR—is out; call 512-340-4071. Michelle Fox is upped from promotion director to MD/APD at album WCCC Hartford, Conn., replacing MD Lisa Traxler. After eight years at WMMR Philadelphia, Erin Riley is out as MD.

N/T KSDO San Diego says that, despite reports to the contrary elsewhere, ex-first family member Michael Reagan has reupped for middays. At country WYAY Atlanta, p.m. driver George Mason Dixon

and midday host Dixie Lee switch shifts. Night jock Ashley is replaced by part-timer Alison West.

Part-timer Tom Neumann, the former APD/MD of WBOS Boston, is upped to nights at crosstown WCDJ, replacing Anne Williams. Also, David Cote (from WCTK Providence, R.I.) and Kim Jaeger (of KTYD Santa Barbara, Calif.) are now part-timers at the adult alternative station. KXOA (K108) Sacramento, Calif., p.m. driver Dave Allan goes across town to adult alternative KQPT for mornings, replacing Kevin Manna.

Former KABC Los Angeles host Ed "Superfan" Bieler is now doing evening sports talk at new Unistar Headline News affiliate KTMS Santa Barbara, Calif. He replaces Jim Rome, now with XETRA San Diego. At album KUPD Phoenix, assistant MD Larry Mac is looking for an MD job at a major- or medium-market album rocker. Call 602-835-6954.

Fletcher Keyes is upped from MD to APD at top 40 WZEE Madison, Wis. Also, Kevin McGowan from WCKZ Charlotte, N.C., is the new morning man replacing J.D. Barber. Craig Martin goes from APD/MD/middays at classic rock KOZZ Reno, Nev., to PM drive at album KLPX Tucson, Ariz. At KOZZ, part-timers Lauren Willis and Bryan Pryor take nights and overnights.

At urban WUJM Charleston, S.C., Craig Lewis and Olivia Fox are out. Paul Jackson goes from afternoons to mornings. Anthony Baxter moves morning to middays. Rob Dawes is out as MD of top 40 WXXX Burlington, Vt. AC WSYE Tupelo, Miss., morning man C.J. Hunter joins the morning team at crosstown top 40 WWKZ (KZ103). At AC KRLB Lubbock, Texas, R.J. Hall from KNIN Wichita Falls, Texas is the new MD/midday jock replacing Paul Ramone. WAPL Appleton, Wis., MD Rick Panneck is out, replaced by p.m. driver Bob Baron.

Album WCIZ Watertown, N.Y., APD/MD Randy Moore exits. KCNC Corpus Christi, Texas, morning team Ray Lytle & Jon Lamb go to mornings at WWCT Peoria, Ill. Dave Burchett goes from nights to the morning team at KCAQ (Q105) Oxnard, Calif., sending Mandye Thomas to nights and Yaz Taylor to overnights.

Radio

'Jazz' Tags & Tunes Finding New Favor

■ BY CRAIG ROSEN

LOS ANGELES—Contemporary jazz, once a secondary element in the mix of adult alternative and black AC stations, has taken on increased prominence both in name and in sound.

In recent months, new adult alternative stations WCDJ Boston and KJZS Houston have signed on using "Smooth Jazz" as their primary slogan, something popularized last year by WNUA Chicago and backed up with music from the likes of Kenny G, the Rippingtons, Joe Sample, and Larry Carlton.

Meanwhile, following the success of longtime jazz station WJZZ Detroit, "jazz" has also become a handle for several new urban/AC hybrids, chief among them WJZE (Jazzy 100) Washington, D.C., and KATZ-FM (Jazz 100) St. Louis.

While some adult alternative outlets like New York's WQCD (CD101.9) have been using "jazz" as a selling point, the sudden popularity of "jazz" at commercial stations is a change from several years ago, when both the burgeoning black AC and adult alternative formats wanted to be known as almost anything but jazz-based.

KJZS PD Mike Ryan and WCDJ PD Blake Lawrence say their stations program up to 75% contemporary jazz or fusion. "We did a lot of research and asked people what they thought we should call it, and 'smooth jazz' is what they picked," Ryan says. "It only makes sense. Why call yourself something that you are not?"

WNUA, as the calls suggest, originally tried to sell new age, but soon turned to the on-air slogan "smooth rock, smooth jazz." That was eventually streamlined to its current handle. "Our thinking is any product needs a name," says PD Lee Hansen. "Although jazz is very wide and intimidating—it can mean John Coltrane—by adding 'smooth' it's a little less intimidating."

According to Hansen, the move to "smooth jazz" was not just a marketing decision, it is also reflected in the music. WNUA programs as much as 50% contemporary jazz.

Ryan sees the move to contemporary jazz as a natural progression for adult alternative. "I think a lot of people tried to market the format with a lot of new age initially, but they

found that too limited. In time, the format evolved and now jazz is a bigger part of it."

Lawrence concurs. "A lot of new age stuff tends to be very mellow. During the day, it doesn't suit the need of what stations are trying to do. They're looking for something with a little more tempo."

At least for KJZS, which replaced a Christian station, it definitely made sense not to use "new age" as any sort of identifier. "There might have been some serious negative overtones to people that were used to listening to a Christian format," Ryan says.

Hansen adds that "new age carries a package with it that is harder to deal with than jazz. New age is connected with crystal and Shirley MacLaine jokes."

WCDJ's Lawrence first worked at adult alternative WHVE Tampa, Fla., in 1987. "We never had a lot of new age. We saw the light ahead of time. That stuff really didn't have a strong hook or melody line," he says.

In Boston, Lawrence says, it only made sense to continue in the contemporary-jazz vein. "There was a big hole in Boston for a station of this nature. Some people like the Wave [KTWV Los Angeles] or KKSF may tell you that jazz is a bad word. But not in this market. Since we signed on the air, the response has been phenomenal."

Lawrence says it was also important that the station have a clearly defined positioning statement. "We thought if we went on the air with a name like 'the Breeze' or 'the Wave' or whatever, that is undefined. We wanted people to definitely know what we are. In a market you need a clear position."

WJZZ (Jazz 106) Detroit used to be a traditional jazz station. But faced with declining ratings, two years ago the station moved to a more contemporary jazz/black AC mix. "We tried to keep the identity of jazz and appeal to urban listeners," says OM Terry Arnold.

The move paid off. Within a year, the station rose from a 1.4 with listeners 25-54, to a four share. The station, which programs 85% contemporary jazz, is now No. 2 in 25-54. That success has prompted imitations. "I know that for a fact," says Arnold. "Several of my friends at other stations have called me and asked what

to do."

Another black AC with heavy contemporary-jazz leanings is WALR (Love 104.7) Atlanta, which—like KATZ and WMGL (Jazz 101.7) Charleston, S.C.—is consulted by Tony Gray. "In Atlanta we use jazz as part of the music menu [because] our initial research showed that is what black consumers said that they wanted in the hourly presentation of music," he says.

WALR identifies itself as "Love 104.7: Love songs with a touch of jazz." Gray, like others, says jazz is not necessarily a bad word anymore. "With Kenny G and Gerard Albright delivering mainstream music for the average consumer, even a person that thinks they don't like jazz can accept music from those artists."

The move to "jazz" slogans and a heavier jazz mix is not, however, universal. Hansen thinks it is mostly an East Coast phenomenon. "Generally speaking, geographically, the new age spectrum seems to be more prevalent on the West Coast and the jazz spectrum seems to be more prevalent on the East Coast," WNUA's Hansen says. "It has a lot to do with lifestyle, feel, and heritage of those markets."

WQCD OM Shirley Maldonado concurs. "Since the beginning, KKSF [San Francisco] and KTWV [(The Wave) Los Angeles] always leaned more new age, which tends to be more background. Jazz is more foreground and it tends to be a bit more aggressive than new age."

KTWV (The Wave) PD Chris Brodie says that the landmark adult alternative station has not altered its mix of jazz. "There is no question that 'smooth jazz' is an integral part of the format, but by no means is it the whole ball of wax," she says.

RCA Records national promotions manager of jazz Lisa Lipkin says the move to contemporary jazz is a result of adult alternative "trying to find itself," and points out some stations are also leaning album rock, and ur-

(Continued on page 22)



Interior Shot. After a Washington, D.C.-area performance at The Birchmere, Rosanne Cash got a chance to chat with country WMZQ assistant promotion director Paul Campbell. Cash is on tour in support of her latest album, "Interiors."

Hot Country Shows Match Music To Mood 'Cryin', Lovin', Or Leavin' Programs Proving Popular

■ BY PHYLLIS STARK

NEW YORK—"Are you cryin', lovin', or leavin'?"

More country night jocks are asking their listeners this question as the success of the aptly named "Cryin', Lovin', Or Leavin'" evening shows in cities like Dallas and Phoenix spreads to other markets.

At some stations, like KMLE Phoenix and KSCS Dallas, the program is structured as an all-request show. Others, like WGTC (Country 102) South Bend, Ind., play their regular format, but try to match the caller's romantic state with a song. A caller who is leaving, for example, might hear Rodney Crowell's "She's Crazy For Leaving" or Roy Clark's "Thank God And Greyhound." A crying listener may hear the Oak Ridge Boys' "Crying Again."

However they are structured, "Cryin', Lovin', Or Leavin'" shows are among country's attempts—along with "Love Song" and other specialty shows—to deal with the usually lower nighttime listening levels of country's adult core audience.

It is a strategy that has paid off for KMLE, which launched its show in November. Originally airing 9-11 p.m., it was later expanded to 8-11 p.m. On Jan. 7, it was expanded again and now runs until midnight. WGTC OM/PD Scott Mahalick, who started his program three months ago, says the show "is putting the energy back into nighttime radio. This seems to be a real hot thing."

"Cryin', Lovin', Or Leavin'" shows evolved from some programmers' concerns that standard love-songs programs were too down-tempo for country radio. Proponents say the shows are more lively and listeners, particularly males,

are more involved than they would be with a love-songs show.

KSCS Dallas PD Ted Stecker, who launched such a program last September, says his callers are about 40% male. WGTC's Mahalick says, "Surprisingly enough, [the male/female ratio] is about even. We try to balance it with the calls." KMLE PD Bob Glasco, whose show has higher male than female numbers, has callers tell him "the wife and I never miss the show."

Mike Chapman, who consults WGTC, likes "Cryin', Lovin', Or

'Surprisingly, the male/female ratio is about even'

Leavin'" shows. He does not think country love-songs shows are a good idea because the country format is "female-oriented enough as it is and I don't see the need to lean that much further."

As for the execution of such a program, Glasco advocates the "all-request" version, saying that only about 5% of his requests are for songs that KMLE would not ordinarily play. If it is not "100% requests ... it just doesn't work," Glasco says, adding that the show's appeal is that "it's like a little soap opera, with people pouring their guts out on the radio."

Both Glasco and KSCS' Stecker were originally concerned that the show would be too ballad-intensive. But both now say this has not proven to be the case. Glasco says it is up to the jock to keep the music balanced "so you don't have an hour of all slow songs ... It's not as doom and gloom as one might think this kind of thing is. The music that is re-

quested is not the typical 'you broke my heart and now I'm going to shoot you' stuff."

WGTC's Mahalick, on the other hand, structures his show as "more a dedication program than a request show, although we do take requests. It sounds very interactive. We try to keep it flowing with the music and we try not to interrupt that too much with requests." He admits that the music is similar to what WGTC does during the day, but he adds that "you'd be surprised in country how many songs fit into [the crying, loving, or leaving] category."

Some stations build on the show's basic premise. WGTC now makes Wednesday nights "Virgin Wednesday" and solicits first-time callers. That is followed by "Love Connection Thursday," where callers are matched up on the air. KMLE, meanwhile, hosts Cryin', Lovin', Or Leavin' nights at local bars. Participants wear name tags that indicate their category (cryin', lovin', or leavin') and can make the appropriate song requests to the jock hosting the event.

There are stations that have done well with straight "Love Songs" programs. WYAI/WYAY Atlanta, for example, has been running one since last March with a combination of requests and pre-programmed songs. Recent PD-to-GM convert Bill Wise says his show is based in soft music, but with some up-tempo cuts thrown in. As for Chapman's complaint about skewing female, Wise sarcastically retorts, "You'd hate to program to the audience that's listening."

So what does one do when faced with such a specialty program at night? KNIX Phoenix PD R.J. Cur-

(Continued on page 24)



K-Rockers. As part of a contest prize, Joe Walsh performed a miniconcert in the home of a WXRK (K-Rock) New York listener. Pictured at the event, from left, are PD Mark Chernoff, winners Brent and Leslie Wentz, Walsh, and Anheuser Busch Inc.'s Mark Lewis and Bruce Waldman.

96.1C-FM

rd P.D.: Tom Mitchell

- 4 Janet Jackson, Love Will Never Do (Wi
- 7 Ralph Tresvant, Sensitivity
- 8 Madonna, Justify My Love
- 8 Pat & Mike, Use It Up And Wear It Out
- 3 Whitney Houston, I'm Your Baby Tonight
- 12 Johnny Gill, Fairweather Friend
- 15 C&C Music Factory Feat. Freedom Willi
- 5 George Michael, Freedom
- 9 Steve B, Because I Love You (The Pos
- 13 Cathy Dennis, Just Another Dream
- 10 Wilton Phillips, Impulsive
- 21 Surface, The First Time
- 22 Vanilla Ice, Play That Funky Music
- 26 Bette Midler, From A Distance
- 20 Keith Sweat, I'll Give All My Love To
- 24 Bart Simpson, Do The Bartman
- 2 2 In A Room, Wiggle It
- 14 Elisa Fiorillo, On The Way Up
- 23 Will To Power, I'm Not In Love
- 16 Tony! Toni! Toné!, Feels Good
- 17 Vanilla Ice, Ice Ice Baby
- 19 Phil Collins, Hang In Long Enough
- 18 UB40, The Way You Do The Things You D
- 32 L.L. Cool J., Around The Way Girl
- 37 Whitney Houston, All The Man That I N
- 37 Adventures Of Steve N, Jealousy
- 30 After 7, Heat Of The Moment
- 31 George LaMond (Duet With Brenda K. St
- 38 Mariah Carey, Someday
- 39 INXS, Disappear
- 39 Pebbles, Love Makes Things Happen
- 43 Bell Biv DeVoe, When Will I See You S
- EX Timmy T., One More Try
- 39 Ceeline Dion, Where Does My Heart Beat
- 26 Dee-Lite, Groove Is In The Heart
- 27 Daryl Hall John Oates, So Close
- Madonna, Rescue Me
- Tony! Toni! Toné!, It Never Rains (In
- EX Oleta Adams , Get Here
- Sting, All This Time
- Tara Kemp , Hold You Tight
- Guy, I Wanna Get With U
- Lissette Melendez, Committing Forever
- Dee-Lite, Power Of Love
- George Michael, Waiting For That Day

Baltimore		P.D.: Steve Perun
1	Bette Midler, From A Distance	
2	Stevie B, Because I Love You (The Pos)	
3	Mariah Carey, Love Takes Time	
4	Poison, Something To Believe In	
5	James Ingram, I Don't Have The Heart	
6	Alas, More Than Words Can Say	
7	Whitney Houston, I'm Your Baby Tonight	
8	DNA Featuring Suzanne Vega, Tom's Din	
9	Heart, Stranded	
10	Wilson Phillips, Impulsive	
11	Madonna, Justify My Love	
12	Janet Jackson, Love Will Never Do (Wi)	
13	Phil Collins, Something Happened On T	
14	Damn Yankees, High Enough	
15	Ralph Tresvant, Sensitivity	
16	Billy Joel, And So It Goes	
17	Jon Bon Jovi, Miracle (From "Young Gu	
18	Whitney Houston, All The Man That I N	
19	Surface, The First Time	
20	Celine Dion, Where Does My Heart Beat	
A	Daryl Hall John Oates, Don't Hold Bac	
A	Mariah Carey, Someday	
EX	Chicago, Chasin' The Wind	
EX	Winger, Miles Away	

Miami		P.D.: Frank Amadeo
1	Whitney Houston, I'm Your Baby Tonight	
2	Don Henley, New York Minute	
3	Steve Winwood, One And Only Man	
4	George Michael, Freedom	
5	Heart, Stranded	
6	Janet Jackson, Love Will Never Do (Wi)	
7	UB40, The Way You Do The Things You D	
8	The Outfield, For You	
9	Elton John, You Gotta Love Someone	
10	Oleta Adams, Get Here	
11	INXS, Disappear	
12	Breathe Featuring David Gaspard, Does	
13	Whitney Houston, All The Man That I N	
14	Surface, The First Time	
15	Wilson Phillips, Impulsive	
16	Madonna, Justify My Love	
17	Robert Palmer, You're Amazing	
18	Cher, The Shoop Shoop Song (It's In H	
19	DNA Featuring Suzanne Vega, Tom's Din	
20	Chris Isaak, Wicked Game	
21	Phil Collins, Hang In Long Enough	
22	Dee-Lite, Groove Is In The Heart	
23	Debbie Gibson, Anything Is Possible	
24	Damn Yankees, High Enough	
A25	Daryl Hall John Oates, Don't Hold Bac	
A26	Sting, All This Time	
A27	Chicago, Chasin' The Wind	
A28	Celine Dion, Where Does My Heart Beat	
29	Maxi Priest, Just A Little Bit Longer	
30	Daryl Hall John Oates, So Close	
A	Mariah Carey, Someday	
A	George Michael, Waiting For That Day	
A	Alas, Waiting For Love	
A	Will To Power, I'm Not In Love	

Tampa		O.M.: John Clay
1	Madonna, Justify My Love	
2	Timmy T, One More Try	
3	Ralph Tresvant, Sensitivity	
4	Keith Sweat, I'll Give All My Love To	
5	DNA Featuring Suzanne Vega, Tom's Din	
6	Tony! Toni! Toné!, Feels Good	
7	Damn Yankees, High Enough	
8	Surface, The First Time	
9	Janet Jackson, Love Will Never Do (Wi)	
10	Iggy Pop With Kate Pierson, Candy	
11	Will To Power, I'm Not In Love	
12	C&C Music Factory Feat. Freedom Willi	
13	UB40, The Way You Do The Things You D	
14	Poison, Something To Believe In	
15	Celine Dion, Where Does My Heart Beat	
16	Bette Midler, From A Distance	
17	Urban Dance Squad, Deeper Shade Of So	
18	Cathy Dennis, Just Another Dream	
19	INXS, Disappear	
20	Wilson Phillips, Impulsive	
21	Oleta Adams, Get Here	
22	Winger, Miles Away	
23	Chris Isaak, Wicked Game	
24	Whitney Houston, All The Man That I N	
25	EX Vanilla Ice, Play That Funky Music	
26	Whitney Houston, I'm Your Baby Tonight	
A27	George Michael, Waiting For That Day	
A28	Mariah Carey, Someday	
A29	Tracie Spencer, This House	
A30	Tara Kemp, Hold You Tight	
A	Guys Next Door, I've Been Waiting For	
A	Sting, All This Time	
A	Father M.C., I'll Do 4 U	

Columbus		P.D.: Dave Robbins
1	Bette Midler, From A Distance	
2	Donny Osmond, My Love Is A Fire	
3	Steve Winwood, One And Only Man	
4	Damn Yankees, High Enough	
5	George Michael, Freedom	
6	Whitney Houston, I'm Your Baby Tonight	
7	Dee-Lite, Groove Is In The Heart	
8	Phil Collins, Hang In Long Enough	
9	Janet Jackson, Love Will Never Do (Wi)	
10	Stevie B, Because I Love You (The Pos)	
11	Don Henley, New York Minute	
12	After 7, Heat Of The Moment	
13	Maxi Priest, Just A Little Bit Longer	
14	Dino, Gentle	
15	Elton John, You Gotta Love Someone	
16	Styx, Show Me The Way	
17	Cathy Dennis, Just Another Dream	
18	Breathe Featuring David Gaspard, Does	
19	Surface, The First Time	
20	Will To Power, I'm Not In Love	
21	Robert Palmer, You're Amazing	
22	Whitney Houston, All The Man That I N	
23	Keith Sweat, I'll Give All My Love To	
24	Chris Isaak, Wicked Game	
A25	Mariah Carey, Someday	
A26	Alas, Waiting For Love	
A27	Chicago, Chasin' The Wind	
A28	Sting, All This Time	
A29	Donny Osmond, Sure Lookin'	
A30	Daryl Hall John Oates, Don't Hold Bac	
A31	Bette Midler, Night And Day	
A32	George Michael, Waiting For That Day	

Cleveland		P.D.: Cat Thomas
1	Bette Midler, From A Distance	
2	Damn Yankees, High Enough	
3	Janet Jackson, Love Will Never Do (Wi)	
4	Madonna, Justify My Love	
5	Stevie B, Because I Love You (The Pos)	
6	C&C Music Factory Feat. Freedom Willi	

7	Whitney Houston, I'm Your Baby Tonight
8	Will To Power, I'm Not In Love
9	INXS, Disappear
10	Winger, Miles Away
11	Cathy Dennis, Just Another Dream
12	Surface, The First Time
13	Bart Simpson, Do The Bartman
14	Ralph Tresvant, Sensitivity
15	Styx, Show Me The Way
16	Celine Dion, Where Does My Heart Beat
17	Nelson, After The Rain
18	Dino, Gentle
19	AC/DC, Moneytalks
20	EX Whitney Houston, All The Man That I N
21	Maxi Priest, Just A Little Bit Longer
22	Warrant, I Saw Red
23	Iggy Pop With Kate Pierson, Candy
24	EX Keith Sweat, I'll Give All My Love To
A25	Mariah Carey, Someday
EX	Timmy T, One More Try
EX	Chris Isaak, Wicked Game
EX	Dee-Lite, Power Of Love

Cincinnati		P.D.: Dave Allen
1	Poison, Something To Believe In	
2	Bette Midler, From A Distance	
3	Mariah Carey, Love Takes Time	
4	Stevie B, Because I Love You (The Pos)	
5	Damn Yankees, High Enough	
6	Whitney Houston, I'm Your Baby Tonight	
7	Nelson, After The Rain	
8	Bad Company, If You Needed Somebody	
9	M.C. Hammer, Fly	
10	Janet Jackson, Love Will Never Do (Wi)	
11	Dee-Lite, Groove Is In The Heart	
12	2 In A Room, Wiggle It	
13	Vanilla Ice, Ice Ice Baby	
14	UB40, The Way You Do The Things You D	
15	George Michael, Freedom	
16	Ralph Tresvant, Sensitivity	
17	Winger, Miles Away	
18	Phil Collins, Hang In Long Enough	
19	Madonna, Justify My Love	
20	Jon Bon Jovi, Miracle (From "Young Gu	
21	Don Henley, New York Minute	
22	Surface, The First Time	
23	Will To Power, I'm Not In Love	
24	Keith Sweat, I'll Give All My Love To	
A25	C&C Music Factory Feat. Freedom Willi	
26	Timmy T, One More Try	
27	Debbie Gibson, Anything Is Possible	
28	Cathy Dennis, Just Another Dream	
29	The Outfield, For You	
30	Breathe Featuring David Gaspard, Does	
A31	Celine Dion, Where Does My Heart Beat	
A32	Maxi Priest, Just A Little Bit Longer	
A33	Donny Osmond, Sure Lookin'	

Indianapolis		P.D.: Don London
1	Damn Yankees, High Enough	
2	Janet Jackson, Love Will Never Do (Wi)	
3	Surface, The First Time	
4	UB40, The Way You Do The Things You D	
5	Bad Company, If You Needed Somebody	
6	The Outfield, For You	
7	Nelson, After The Rain	
8	Will To Power, I'm Not In Love	
9	Guys Next Door, I've Been Waiting For	
10	Bette Midler, From A Distance	
11	Mariah Carey, Love Takes Time	
12	Wilson Phillips, Impulsive	
13	Ralph Tresvant, Sensitivity	
14	INXS, Disappear	
15	Stevie B, Because I Love You (The Pos)	
16	Jon Bon Jovi, Miracle (From "Young Gu	
17	Warrant, I Saw Red	
18	Vanilla Ice, Play That Funky Music	
19	Keith Sweat, I'll Give All My Love To	
20	Cathy Dennis, Just Another Dream	
21	Whitney Houston, All The Man That I N	
22	After 7, Heat Of The Moment	
A23	Alas, Waiting For Love	
A24	Sting, All This Time	
A25	George Michael, Waiting For That Day	
A26	Madonna, Rescue Me	

St. Louis		P.D.: Lyndon Abell
1	Janet Jackson, Love Will Never Do (Wi)	
2	The Outfield, For You	
3	Bart Simpson, Do The Bartman	
4	Damn Yankees, High Enough	
5	Celine Dion, Where Does My Heart Beat	
6	Keith Sweat, I'll Give All My Love To	
7	Madonna, Justify My Love	
8	INXS, Disappear	
9	Mariah Carey, Someday	
10	Alas, Waiting For Love	
11	Vanilla Ice, Play That Funky Music	
12	Iggy Pop With Kate Pierson, Candy	
13	Breathe Featuring David Gaspard, Does	
14	Nelson, After The Rain	
15	Ralph Tresvant, Sensitivity	
16	Don Henley, New York Minute	
17	Dino, Gentle	
18	Stevie B, Because I Love You (The Pos)	
19	Phil Collins, Hang In Long Enough	
20	Madonna, Rescue Me	
21	Slaughter, Spend My Life	
22	Double Deez Featuring Dany, Found Love	
23	Wilson Phillips, Dream Is Still Alive	
24	Bette Midler, From A Distance	
A25	Maxi Priest, Just A Little Bit Longer	
A26	After 7, Heat Of The Moment	
27	Chris Isaak, Wicked Game	
28	Surface, The First Time	
29	Concrete Blonde, Joey	
30	Timmy T, One More Try	
31	Steve Winwood, One And Only Man	
32	Cathy Dennis, Just Another Dream	
33	Winger, Miles Away	
34	C&C Music Factory Feat. Freedom Willi	
EX	Chicago, Chasin' The Wind	
A37	Oleta Adams, Get Here	
A38	Bad Company, If You Needed Somebody	
A39	Whitney Houston, All The Man That I N	
A40	Sting, All This Time	
A	REO Speedwagon, Highway	
A	Bette Midler, Night And Day	
A	Daryl Hall John Oates, Don't Hold Bac	
EX	Soho, Out Of My Mind	
EX	Keith Sweat, I'll Give All My Love To	

Dallas		P.D.: Joel Folger
1	Stevie B, Because I Love You (The Pos)	
2	Mariah Carey, Love Takes Time	
3	Madonna, Justify My Love	
4	Wilson Phillips, Impulsive	
5	Tony! Toni! Toné!, Feels Good	
6	Janet Jackson, Love Will Never Do (Wi)	
7	Candyman, Knockin' Boots	
8	Pebbles, Giving You The Benefit	

9	DNA Featuring Suzanne Vega, Tom's Din
10	Whitney Houston, I'm Your Baby Tonight
11	Chris Isaak, Wicked Game
12	Damn Yankees, High Enough
13	Alas, More Than Words Can Say
14	Surface, The First Time
15	After 7, Can't Stop
16	Poison, Something To Believe In
17	Cathy Dennis, Just Another Dream
18	Bart Simpson, Do The Bartman
19	Vanilla Ice, Play That Funky Music
20	Keith Sweat, I'll Give All My Love To
21	C&C Music Factory Feat. Freedom Willi
22	EX Ralph Tresvant, Sensitivity
23	Warrant, I Saw Red
24	EX Iggy Pop With Kate Pierson, Candy
25	Will To Power, I'm Not In Love
26	EX Nelson, After The Rain
27	12, Hippy Chick
A28	After 7, Heat Of The Moment
A29	Madonna, Rescue Me
A30	Celine Dion, Where Does My Heart Beat
A	INXS, Disappear
A	Cinderella, Shelter Me
A	Sting, All This Time
A	Whitney Houston, All The Man That I N
A	Timmy T, One More Try

San Diego		P.D.: Kevin Weatherly
1	C&C Music Factory Feat. Freedom Willi	
2	Timmy T, One More Try	
3	Ralph Tresvant, Sensitivity	
4	Keith Sweat, I'll Give All My Love To	
5	Will To Power, I'm Not In Love	
6	Janet Jackson, Love Will Never Do (Wi)	
7	Madonna, Justify My Love	
8	Iggy Pop With Kate Pierson, Candy	
9	Surface, The First Time	
10	DNA Featuring Suzanne Vega, Tom's Din	
11	Stevie B, Because I Love You (The Pos)	
12	L.L. Cool J, Around The Way Girl	
13	Bette Midler, From A Distance	
14	Father M.C., I'll Do 4 U	
15	Guy, I Wanna Get With U	
16	Whitney Houston, I'm Your Baby Tonight	
17	Chris Isaak, Wicked Game	
18	Cathy Dennis, Just Another Dream	
19	Celine Dion, Where Does My Heart Beat	
20	Dee-Lite, Groove Is In The Heart	
21	Bart Simpson, Do The Bartman	
22	Vanilla Ice, Play That Funky Music	
A23	Mariah Carey, Someday	
24	EX Guys Next Door, I've Been Waiting For	
25	Whitney Houston, All The Man That I N	
A26	Tracie Spencer, This House	
27	Oleta Adams, Get Here	
A28	Troop, Will Always Love You	
A29	George Michael, Waiting For That Day	
30	EX Urban Dance Squad, Deeper Shade Of So	
A	Lissette Melendez, Together Forever	
EX	Tara Kemp, Hold You Tight	
EX	INXS, Disappear	
EX	Tevin Campbell, Round And Round	

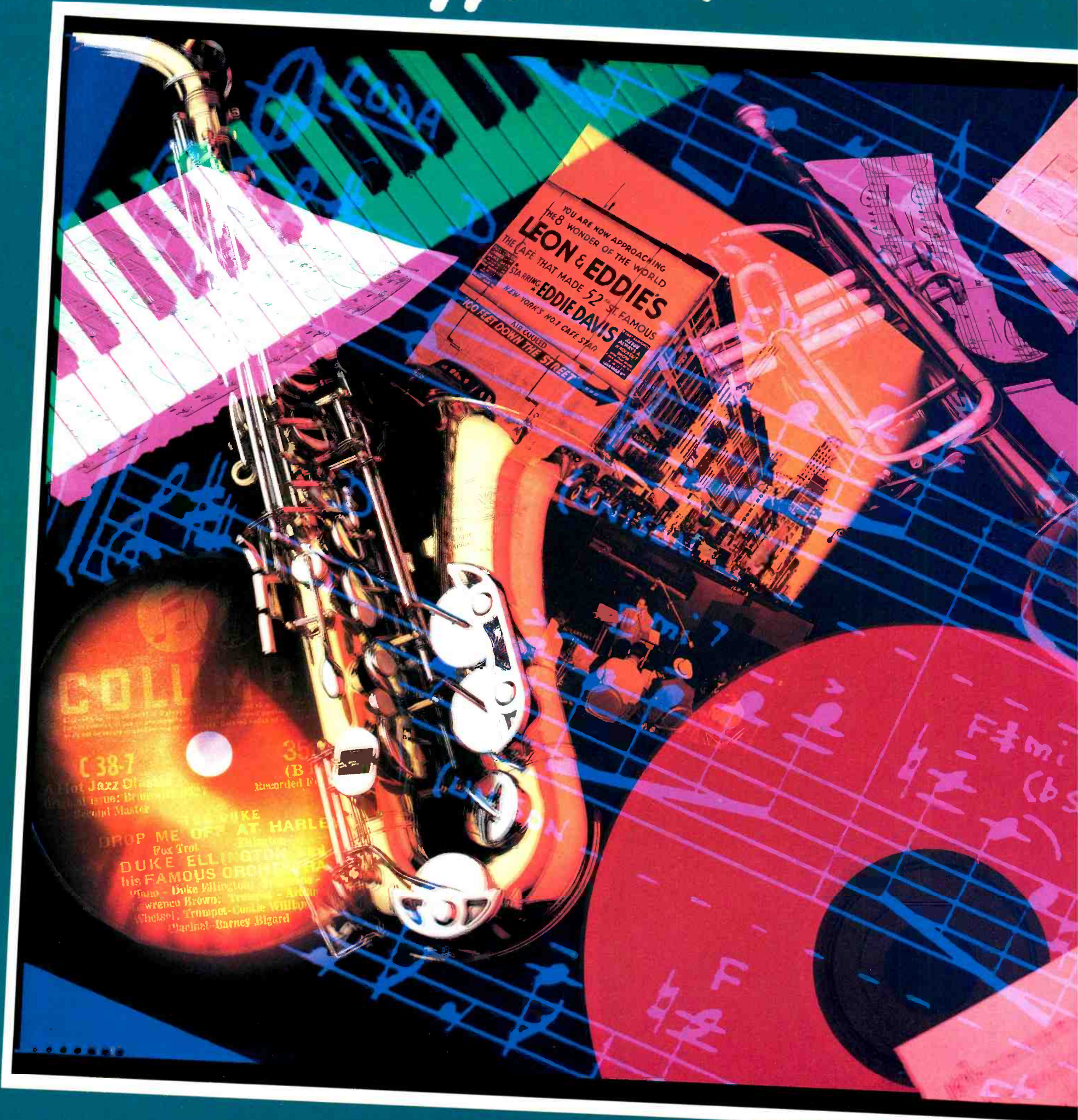
San Francisco		P.D.: Dan O'Toole
1	Janet Jackson, Love Will Never Do (Wi)	
2	Madonna, Justify My Love	
3	Damn Yankees, High Enough	
4	Phil Collins, Hang In Long Enough	
5	Wilson Phillips, Impulsive	
6	Nelson, After The Rain	
7	George Michael, Freedom	
8	Breathe Featuring David Gaspard, Does	
9	Stevie B, Because I Love You (The Pos)	
10	Surface, The First Time	
11	The Outfield, For You	
12	INXS, Disappear	
13	Celine Dion, Where Does My Heart Beat	
14	UB40, The Way You Do The Things You D	
15	Whitney Houston, All The Man That I N	
16	Debbie Gibson, Anything Is Possible	
17	Robert Palmer, You're Amazing	
18	DNA Featuring Suzanne Vega, Tom's Din	
19	Elton John, You Gotta Love Someone	
20	Whitney Houston, I'm Your Baby Tonight	
21	REO Speedwagon, Highway	
A22	George Michael, Waiting For That Day	
A23	Styx, Show Me The Way	
24	EX Bart Simpson, Do The Bartman	
25	EX Maxi Priest, Just A Little Bit Longer	
26	EX Mariah Carey, Someday	
27	EX Daryl Hall John Oates, Don't Hold Bac	
A28	EX House Of Lords, Remember My Name	
29	EX Alas, Waiting For Love	
30	EX Sting, All This Time	
A	EX Bette Midler, Night And Day	
EX	EX Keith Sweat, I'll Give All My Love To	
EX	EX REO Speedwagon, Highway	
EX	EX Guys Next Door, I've Been Waiting For	

Seattle		P.D.: Bob Case
1	Madonna, Justify My Love	
2	Stevie B, Because I Love You (The Pos)	
3	UB40, The Way You Do The Things You D	
4	Janet Jackson, Love Will Never Do (Wi)	
5	Bette Midler, From A Distance	
6	Wilson Phillips, Impulsive	
7	Damn Yankees, High Enough	
8	Oam Yankees, Freedom	
9	Poison, Something To Believe In	
10	Surface, The First Time	
11	DNA Featuring Suzanne Vega, Tom's Din	
12	Whitney Houston, I'm Your Baby Tonight	
13	Jon Bon Jovi, Miracle (From "Young Gu	
14	Mariah Carey, Love Takes Time	
15	Ralph Tresvant, Sensitivity	
16	Dee-Lite, Groove Is In The Heart	
17	Will To Power, I'm Not In Love	
A18	C&C Music Factory Feat. Freedom Willi	
19	Winger, Miles Away	
20	Vanilla Ice, Ice Ice Baby	
21	Tony! Toni! Toné!, Feels Good	
22	Janet Jackson, Black Cat	
23	Chris Isaak, Wicked Game	
24	AC/DC, Moneytalks	
25	Cathy Dennis, Just Another Dream	
26	Mariah Carey, Someday	
27	Sting, All This Time	
EX	Whitney Houston, All The Man That I N	
EX	INXS, Disappear	
EX	Celine Dion, Where Does My Heart Beat	

Seattle		P.D.: Casey Keating
1	Madonna, Justify My Love	
2	Janet Jackson, Love Will Never Do (Wi)	
3	Stevie B, Because I Love You (The Pos)	
4	Damn Yankees, High Enough	
5	Surface, The First Time	
6	Nelson, After The Rain	
7	Ralph Tresvant, Sensitivity	
8	Timmy T, One More Try	
9	Will To Power, I'm Not In Love	
10	Bart Simpson, Do The Bartman	
11	Chris Isaak, Wicked Game	

12	Jon Bon Jovi, Miracle (From "Young Gu
13	Dee-Lite, Groove Is In The Heart
14	C&C Music Factory Feat. Freedom Willi
15	Zou, This Is Ponderous
16	21 INXS, Disappear
17	23 AC/DC, Moneytalks
18	Bette Midler, From A Distance
19	Whitney Houston, All The Man That I N
20	Vanilla Ice, Play That Funky Music
21	Celine Dion, Where Does My Heart Beat

Where Tradition



COLUMBIA

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Meets Tomorrow

A RECORD YEAR: COLUMBIA 1990

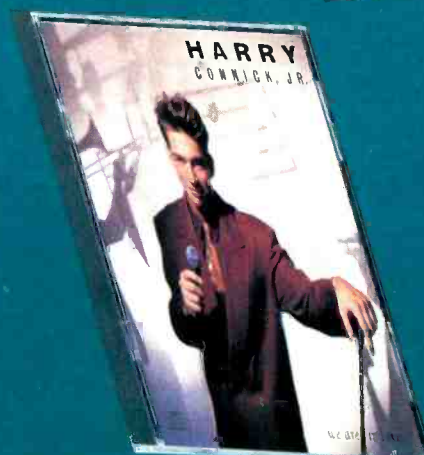
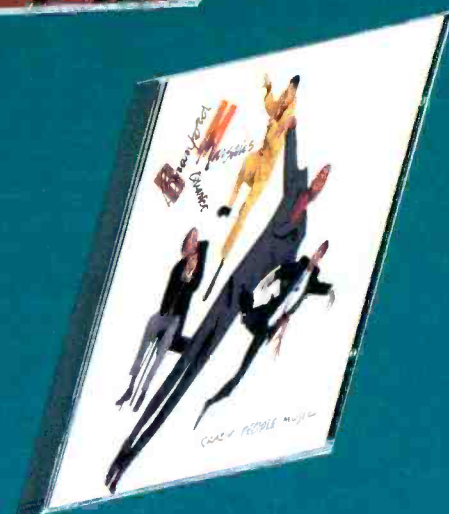
Over the past year, Columbia has established itself as the undisputed 'label of record' for jazz today. For four solid months we dominated the No. 1 jazz album spot, including an unprecedented five of the Top 5 releases for four straight weeks—thanks to artists like Wynton Marsalis, Harry Connick, Jr., and Branford Marsalis, who also appears on the best-selling "Mo' Better Blues" soundtrack. These stars even became the main focus of a *Time* magazine cover story.

1990 was also a landmark year for our critically-acclaimed series like Columbia Jazz Masterpieces, Contemporary Jazz Masters, Roots 'N' Blues, and The Best of the Big Bands. These collections range from The Complete Robert Johnson (a *must* for all music fans!) to the never-before-released Charles Mingus "Epitaph," and everything of importance in-between—undeniable proof that Columbia leads the way in preserving the past.

NEW JAZZ FOR THE NEW YEAR

Naturally, Columbia is equally committed to promoting the future of jazz. Look for new and career-breaking albums in 1991 from up-and-coming stars like Joey DeFrancesco, Marlon Jordan, Fred Simon, Monte Croft, Traut/Rodby, Full Circle, Terence Blanchard, Dwight Sills, and many others. (Not to mention *four* new albums from Wynton Marsalis.) And with this kind of talent, you can expect that our future in jazz will be every bit as legendary as our past.

Columbia Jazz
We Set the Standards





Cop Rock. Top 40 WHTZ (Z100) New York marked the New Year in Times Square with a live stereo broadcast of the top 50 videos of 1990 simulcast on the new giant Sony Video 1 Network screen. Two New York police officers are pictured enjoying the broadcast on a Sony Walkman.

FALL '90 ARBITRONS

12-plus overall average quarter hour shares. (#) indicates Arbitron market rank. Copyright 1991, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	'90	Sp	Su	Fa	Call	Format	'90	Sp	Su	Fa
ATLANTA—(12)											
WVEE	urban	14.0	15.1	14.8	11.0	WMTJ	AC	9.5	11.6	11.4	10.3
WAPW	top 40	9.4	10.6	8.6	8.2	WLMU	top 40/dance	6.3	7.1	9.3	9.5
WSB-FM	AC	10.9	8.1	9.9	8.2	WMIL	country	6.9	7.2	6.5	8.6
WPCH	AC	8.1	8.2	8.0	7.5	WKTI	top 40	9.5	8.9	8.6	7.5
WKLS	album	5.4	6.9	6.3	7.2	WKLH	cls rock	7.9	7.0	7.5	6.5
WYAY/WYAI	country	4.8	5.6	6.4	6.6	WEZW	AC	4.2	3.5	4.1	6.0
WYAB	N/T	7.1	6.7	5.7	6.5	WOKY	adult std	9.3	7.6	6.9	5.2
WFOZ	oldies	5.3	6.4	5.8	5.5	WMYX	AC	3.5	4.2	3.3	4.6
WSTR	AC	2.8	3.2	4.4	5.1	WLZR-FM	album	5.1	5.2	4.5	4.5
WKHX-FM	country	5.3	4.5	5.1	4.9	WLTQ	AC	4.0	4.5	4.1	4.0
WGST	N/T	3.5	3.3	4.1	4.3	WZTR	oldies	3.9	3.8	4.1	4.0
WZGC	cls rock	3.8	3.7	4.0	3.8	WISN	N/T	3.1	3.1	2.9	3.6
WAOK	religious	3.4	2.8	2.7	3.3	WQFM	album	3.2	4.2	3.2	2.7
WALR	adult alt	5	6	5	2.3	WFMF	classical	2.2	2.3	2.6	2.4
WCNN	N/T	9	9	8	1.5	WMVP	urban	1.8	2.1	1.7	2.3
WIGO	oldies	9	8	1.0	1.1	WNOV	urban	1.4	1.6	2.0	2.2
PHOENIX—(22)											
KNIX	country	11.4	9.1	9.8	11.0	WBZN-FM	adult alt	2.1	1.8	2.1	1.8
KTAR	N/T	8.3	8.6	7.6	8.8	WRJN	AC	7	8	1.0	1.1
KUPD	album	7.4	6.7	6.7	6.4	COLUMBUS, OHIO—(34)					
KKLT	AC	6.4	5.1	5.5	6.2	WNCI	top 40	15.2	16.1	11.0	10.9
KMEO-FM	AC	6.2	5.4	3.9	5.6	WSNY	AC	10.0	9.9	8.1	10.8
KDPA/KSLX	cls rock	4.0	3.5	5.5	4.7	WTVN	AC	9.2	10.2	9.8	8.5
KESZ	AC	3.2	4.2	4.4	4.4	WLVO	album	7.6	7.1	8.4	8.3
KMLE	country	4.5	4.6	5.1	4.3	WHOK	country	6.0	5.1	4.6	5.9
KKFR	top 40/dance	5.6	4.2	4.1	4.1	WBNS-FM	adult alt	6.6	5.1	5.2	4.8
KOY-FM	top 40/dance	6.3	4.7	4.7	4.0	WMGQ	cls rock	4.1	5.4	5.3	4.4
KZZP	top 40	2.9	3.1	4.3	3.8	WUOL-FM	urban	4.9	4.2	4.9	4.4
KFYI	N/T	2.1	2.9	3.8	3.2	WBNS	oldies	6.2	6.4	5.7	4.2
KDKB	album	4.4	4.5	3.3	3.1	WCXX	adult std	1.5	1.2	3.0	4.1
KMXX	AC	2.2	4.4	3.9	3.0	WCLW	urban	1.9	1.9	2.6	2.9
KOOL-FM	oldies	4.0	4.3	2.7	2.8	WCLT-FM	AC	1.2	2.4	2.7	2.9
KLFF	adult std	1.8	1.5	2.3	2.4	WBBY	country	1.5	2.0	1.7	2.5
KMEO	easy	6	7	1.7	2.1	WMMI	adult alt	2.3	1.3	1.1	1.7
KOY	adult std	3.2	3.1	2.8	2.1	WVCD	country	2.3	1.7	3.0	1.7
KOOL	oldies	1.4	2.1	1.5	1.5	WVMD	modern	—	—	5	1.5
KCWV	country	1.5	1.2	9	1.4	WVXW	AC	1.7	1.8	1.8	1.5
KGRX	album	7	7	4	1.4	WXLE	oldies	1.8	1.4	1.8	1.4
KONC	classical	1.3	1.6	7	1.4	WCOL	oldies	2.1	2.6	1.5	1.3
KPHX	Spanish	1.2	1.5	1.5	1.4	WTLT	religious	—	9	1.4	1.1
KUKQ	modern	1.2	1.7	2.0	1.0	WSWZ	oldies	1.3	1.5	1.2	1.0
PORTLAND, ORE.—(25)											
KUPL-FM	country	7.5	9.0	8.5	9.1	NEW ORLEANS—(36)					
KEX	AC	7.8	8.8	6.2	8.6	WYLD-FM	urban	15.1	12.9	11.8	13.3
KKRZ	top 40	9.6	8.9	10.1	8.1	WQUE-AM-FM	urban	8.6	10.0	10.2	10.0
KKCW	AC	8.1	7.0	8.0	7.6	WZBZ	top 40	10.1	11.2	9.1	9.2
KKSN-FM	oldies	3.9	5.6	4.4	6.3	WWL	N/T	5.4	5.4	7.2	8.1
KINK	album	6.7	6.2	6.7	5.9	WNOE-FM	country	5.6	5.4	5.3	7.5
KUFO	album	4.5	4.7	6.3	5.5	WLTS	AC	6.3	5.3	4.8	5.7
KXL	N/T	5.5	5.6	4.0	5.5	WLMG	AC	6.2	5.9	5.8	5.6
KXL-FM	AC	7.9	4.5	3.8	4.5	KQLD	oldies	5.3	3.5	4.5	4.7
KGON	album	5.6	4.9	4.0	4.1	KQKW-FM	album	3.8	4.6	3.3	4.3
KXYQ	top 40	4.3	4.3	5.0	3.6	WRNO	adult std	3.6	3.6	3.6	3.5
KKSN	adult std	2.9	4.1	4.2	3.0	WBYU	religious	4.2	3.7	5.2	3.1
KWJJ-FM	country	3.0	2.6	3.0	3.0	WBMX	top 40	1.9	3.3	3.7	2.7
KGW	N/T	2.1	2.4	1.7	2.7	KHOM	oldies	1.3	2.3	1.9	1.6
KWJJ	country	1.4	1.5	1.7	2.2	WYLD	religious	2.1	2.4	1.9	1.5
KPDQ-FM	religious	1.9	1.3	1.3	1.8	INDIANAPOLIS—(37)					
KMJK/KMXI	AC	2.5	1.6	2.2	1.4	WFMS	country	11.0	13.2	11.8	13.3
KESI	easy	1.6	1.1	2.2	1.3	WIBC	AC	13.6	15.2	11.0	13.1
KUPL	country	1.2	1.1	9	1.3	WZPL	top 40	10.0	11.4	12.7	10.4
KBMS	urban	—	4	1.3	1.1	WFOQ	album	14.8	15.2	14.3	10.2
KZRC	album	—	7	1.4	1.1	WTLT	urban	11.1	6.6	9.0	8.1
KANSAS CITY, MO.—(26)											
WDAF	country	12.8	10.7	11.0	12.1	WENS	AC	6.6	6.1	8.3	7.8
KKFF	country	7.0	7.8	7.8	9.2	WTPI	AC	3.9	5.7	5.3	6.3
KYYS	album	5.5	5.8	8.3	7.9	WFXB-FM	cls rock	2.8	3.1	3.2	5.8
KPRS	urban	6.7	7.8	5.5	7.3	WKLR	oldies	6.4	6.6	5.5	5.5
KCFX	cls rock	4.1	3.4	4.8	6.1	WTUX	adult std	3.0	2.5	3.5	3.2
KCMO	N/T	6.4	5.8	5.6	5.9	WFXF	cls rock	1.4	7	1.0	1.3
KMBR	AC	6.0	4.8	4.3	5.3	WNDE	N/T	1.4	1.1	1.9	1.3
KBEQ	top 40	8.2	8.1	6.8	5.1	WTTS	cls rock	1.5	1.5	1.1	1.0
KCMO-FM	oldies	4.6	5.1	5.2	4.8						
KMBZ	N/T	2.6	5.5	6.4	4.4						
KXXR	top 40/dance	4.3	4.6	3.0	4.4						
KLSI	AC	4.4	3.2	4.0	3.9						
KRVK	AC	4.0	3.8	5.1	3.6						
KUDL	AC	4.7	5.8	4.1	2.9						
KXTR	classical	2.9	2.2	2.1	2.9						
WHB	oldies	1.7	1.2	1.8	2.1						
KPRT	jazz	2.3	1.5	1.8	1.0						

Looking for more
Arbitron results?
... turn to page 81

Broadcasters Being Showered With Bad News About The Proposed Spectrum Tax

■ BY BILL HOLLAND

WASHINGTON, D.C.—The opening of the 103d Congress brings with it triple bad news for broadcasters.

First, the tax legislative counsel for the Treasury Department has drafted a spectrum-tax proposal that would force broadcasters to pay a percentage of gross income as a "user fee."

Second, President Bush, according to National Assn. of Broadcasters officials, may mention the spectrum fee proposal in his state of the union message later this month.

But the worst news is that if Congress is persuaded by the administration to consider a spectrum tax, it would probably be referred not to the Commerce Committee, which oversees communications issues and has broadcaster allies, but to the Ways and Means Committee, which writes the tax laws.

NAB lobbyists usually don't deal with members of that committee, so now NAB must try and explain the public-interest-as-payment precepts of the Communications Act, as well as the financial realities of broadcasting and advertising, to members of a committee who now have no knowledge of the industry and are bent on finding ways to increase federal income.

NAB president Eddie Fritts has suggested that it might be more realistic—and productive—for broadcasters to suggest to Congress that communications policy should not be relegated to quickie tax schemes. Such a position could possibly instigate a turf battle between committees and perhaps short-circuit support for the measure.

There is some feeling, however, that since other industries already have been picked by Congress to shell out fees, broadcasting eventually will be subject to some fee. At worst, says NAB, it will also main-

tain that a spectrum tax should not be based on a percentage of gross revenue, but on a more equitable basis.

WZTA WILL PAY FINE

The Christmas holidays weren't happy for Guy Gannett's WINA/-WZTA Miami, since the FCC rejected

WASHINGTON ROUNDUP

WZTA's argument that its 1987 broadcast of the song "Penis Envy" was not indecent and slapped the station with a \$2,000 fine. WZTA GM Tim Williams says that the company will pay up. "We fought it on the first round to make our position clear that we didn't think it was indecent," Williams said. "We took certain disciplinary action back then because we felt it was beyond the bounds of good taste, and so we think the fine is unfair. But we've spent a whole lot more on legal expenses than the fine itself, so at this point, we've decided

DAB DEBATE

(Continued from page 12)

sumers?"

The recording industry and the nation's broadcasters have not wasted any time in taking off the gloves and coming out swinging because of their widely divergent views of how the government should handle the emerging digital audio broadcasting technology.

The emergence of DAB and CD-like-quality radio has given both sides in this already heated argument an opportunity to play a full hand.

For the recording industry, it is a perfect opportunity to ask Congress for a performance right, which rec-

to just pay it and move on."

SIKES RSVP'S NAB

NAB will again host a legislative forum as part of its January board meeting, but this time the group has invited FCC chairman Alfred Sikes to discuss upcoming issues instead of members of Congress. Sikes has accepted.

Why chairman Sikes this year? Because NAB is concerned about Sikes' recently announced decision to review all FCC rules top to bottom.

On the one hand, the chairman has been successful in mending fences with Congress by demonstrating he is a strict enforcer of FCC rules. On the other hand, he is making a needed and equally important effort to streamline and modernize FCC rules.

NAB feels that if the increasingly conservative and regulatory-minded Congress perceives Sikes' approach to a total rules review as a deregulative action, his relationship with members of Congress could deteriorate. Insiders say that NAB brass will suggest to the chairman that an issue-by-issue review might prove a better approach.

ord companies and artists in many other countries already enjoy. Recently, the RIAA asked the Copyright Office to support performance rights for traditional radio, TV, and cable broadcasts of sound recordings.

Such a right would mean that radio and TV stations, in addition to the royalty they already pay to songwriters, would have to pay a royalty to record companies and artists for use and broadcast of records.

More than a decade ago, broadcasters persuaded Congress not to act on the performance-right provision in the revision of U.S. copyright law in the '70s. Since then, the RIAA, plagued with other priorities, such as analog and DAT home taping, increasing record piracy, and mandatory record-labeling bills, has had to put the performance-right issue on hold.

JAZZ FINDING NEW FAVOR

(Continued from page 17)

ban.

Lipkin, like other jazz purists, is not sure that the music adult alternative stations are programming is jazz. "People use the term so loosely. When they say jazz, that is not the way we do jazz at Novus."

Tim Hodges, PD of KJAZ San Francisco, which has been programming traditional jazz for 32 years, concurs. "People that are purists in the audience get offended by the nomenclature," he says. "But on the other side of the coin, what [adult alternative programmers] are doing is getting people used to listening to instrumental music. Maybe they will eventually get tired of hearing the same Kenny G track over and over and will turn to what we call jazz. It is fostering additional listeners for us in the long run."

Billboard's PD of the week

Mike Shepard
KSON San Diego



"NO MATTER WHAT kind of benchmark we establish, people think we're just now having some success. Actually, for the last three years, we've been top three 12-plus and top two 25-54."

What KSON San Diego PD Mike Shepard says is true. His country station, which is up 6.5-7.5 12-plus this time, did have a 7.5 share two books ago. But two books ago, top 40 KKLQ (Q106), the longtime market leader, had a 9.4. Now, seemingly beset by the same problems as its other format cohorts, Q106 is at a 7.7 share, putting KSON inches away from the top.

KSON was No. 1 25-54 this book. It was fifth in 18-34. But its most noteworthy achievement was going from a 6.7 to an 8.7 in mornings, a demo where it also dominated 25-54, despite last September's departure of morning anchor Jack Diamond, now doing mornings at WRQX (Mix 107.3) Washington, D.C. Diamond's replacement, WSUN Tampa, Fla., PD Stonewall Jackson, is arriving at the station this month.

Shepard came to KSON seven years ago from the PD job at WRKT Cocoa Beach, Fla. But he had actually worked at KSON-AM and KSON's FM predecessor, top 40 KSEA, as a high-schooler. Owned until 1985 by former Civil Aeronautics Board chief Dan McKinnon, KSON was just beginning the long march from loose formats to heavy research that many other country stations made in the late '70s/early '80s.

When Shepard arrived, KCBQ had taken the format lead from KSON, which was playing 65 currents plus 30 album cuts and 1,200 gold titles. It was also in need of "appropriate advertising. They were running the 'More Country, Less Bull' spots for KSON-AM, which had 20 minutes of spots and promos per hour."

The turning point for KSON came in 1985 when Jefferson-Pilot bought the station, giving it some outside marketing muscle for the first time in three or four years. A year later, KCBQ went oldies, giving KSON its format monopoly back.

Since that time, KSON has been through a number of changes. "We were fairly soft with a liberal use of crossovers. We probably started phasing those out 2 1/2 years ago. We saw some research that was on the cusp of the trend—a rejection of [crossover gold] as the new country artists started taking hold."

There have also been presentational changes. When the music was soft, KSON was "real laid back, almost like a [Burns-Somerset format] Continuous Country station. About a year ago, when there were big external-noise campaigns from the more youth-oriented stations, we wanted to make sure we didn't get lost in the shuffle and [the announcers became] almost frantic CHR jocks. As circumstances changed, we backed off a little, now we're more hot AC. But our presentation is substantially brighter than most country stations."

When morning man Diamond left for WRQX last fall, his show went from being "Diamond In The Morning" to "KSON In The Morning," and it gained two points, despite a heavy TV push for rivals Jeff & Jer on AC KFMB-FM (B100), and despite the fact that KSON has done no outside advertising since last spring, concentrating instead on a \$1,000-\$5,000 Song Of The Day contest targeting office listening. "We lost the anchor to the morning show, but we kept the morning sidekick and producer who rose to the occasion," Shepard says. "All the elements remained in place, all that was missing was Jack."

When Jackson arrives, he will be renamed John Stone—a name chosen for its phonetic similarity to Doug Stone—and the show will remain "KSON In The Morning."

Structurally, KSON began the afternoon hour monitored here with 12 songs in a row, stopped down around :37, did a "no talk triple play" and stopped again before :00. From :40, its music was as follows: Kentucky Headhunters, "Oh Lonesome Me"; Willie Nelson, "Last Thing I Needed . . ."; Carlene Carter, "Come On Back"; Ronnie Milsap, "She Keeps The Home Fires Burning"; Vince Gill, "Never Knew Lonely"; Dan Seals, "Love On Arrival"; Reba McEntire, "You Lie"; Eddie Rabbitt, "Rocky Mountain Music"; Kathy Mattea, "Eighteen Wheels And A Dozen Roses"; Clint Black, "Put Yourself In My Shoes"; Baillie & the Boys, "She Deserves You"; Don Williams, "Seniorita"; Ricky Skaggs, "He Was On To Something . . ."; Dwight Yoakam, "Guitars, Cadillacs"; and Alabama, "Forever Is As Far As I'll Go."

The Skaggs single is a bigger hit for KSON than it was nationally. So is Dan Seals' "Bordertown,"

something that Shepard says is only partially explained by the fact that San Diego is a border town. KSON's currents don't skew in any one particular direction, yet its hits often differ from the national average, something Shepard attributes

to a willingness to keep records after labels have stopped working them, and to an especially meticulous screening process for callout and auditorium test respondents.

It was also research, Shepard says, that allowed KSON to share heavily not only with Q106, B100, and KCBQ, but also album rocker KGB. "We share a lot of young males with KGB, but that was by design. We structured our music tests to include people who, given their choice in country music, would like country music."

As for how much San Diego as a whole likes country, Shepard says, "It has been an education process. The lifestyle here is not what it is in Dallas or Phoenix, where you can get a six share with country no matter what you do. We've seen the cume and TSL grow consistently over six years. Things that are working out now are positioning or music mix, things we were improving two-three years ago."

So why are the country shares in San Diego so much higher than in Los Angeles, where KZLA was up 1.6-2.5 this fall? "I think KZLA is getting better and I think you'll see them perform better. They have to go through some of the same processes we went through . . . including getting credit for the listening that is occurring."

"People may joke about the fact that we use the call letters around 50 times an hour, but it's our lifeblood. When we did a study several years ago, most of the other stations in the market had the same listenership with unaided or aided recall. The exception was KSON, where the cume would almost double in size when you asked about it."

"Competing salespeople will use any tool against you. When I got here and we were climbing the ladder, people at other stations would say there just weren't enough cowboys here for us to make it. And that's true. With a cume of over 300,000, and with all the duplication we have with B100, KGB, and KKLQ, all of our listeners clearly are not country partisans. Now that we have the numbers, they say it's because we don't have any competition."

SEAN ROSS

Latest Direct-Mail Angle Targets Towns' New Arrivals

NEW YORK—It is the hot new kid in town among direct mail marketing—and it targets the new kids in town. It is the new resident program and this is how it works.

Database companies compile lists of new residents for stations that hope to reach them before their listening preferences are formed; they can actually target those moving from a great distance who are more likely to tune in than is someone merely moving across town. Generally, the mailers go out monthly to a newly compiled list each time. Many contain surveys that listeners can fill out and return, sometimes with a prize incentive. Stations use the survey information to compile in-house databases.

The advantage of new-resident programs is that, like some of the best direct mail campaigns, they can be sold to clients to cover the cost, and even make a profit for the station. One potential disadvantage of the programs is that the new residents are generally not identified by income, age, or any other demographic, making it harder to target by format.

While many direct mail firms now offer the programs, the Bala Cynwyd, Pa.-based CPC Associates is one of the few that deals exclusively in new-resident mailers. Max Vieweg, VP of CPC, says the new resident qualification is more important than any demo in determining likelihood of tuning in. He also says the people on CPC's lists of long-distance movers are generally in the prime age group of 20-50.

Tawny Reckamp, promotions director of country KUPL-AM-FM Portland, Ore., actually sees the lack of demographic breakout as a plus of the resident mailer program

because the station's options for new listeners are not artificially limited. Survey responses KUPL has been receiving are from people who range in age "from 14 to 55-plus," she says.

The programs' sales potential is among the most compelling benefits for radio. "[Radio is] using it as a value-added package, as an incen-



by Phyllis Stark

tive to get people to advertise or keep advertising," Vieweg says. He estimates that 70% of his clients use coupons in the mailer.

The other 30% generally express concern about turning the piece into "junk mail." Reckamp, for instance, has been using the program since October, but has tried a client insert only once. "We chose to use it as an introduction to our station," she says. "I wanted it to be a nice image for the station."

Others have no such qualms about making money with new-resident mailers. Among those who say it is profitable are WMGK (Magic 103) Philadelphia and KIXI/KMGI Seattle, whose promotion director, Randi Sole, says the value-added mailer sometimes helps the station to attract clients it might not normally get.

A more intangible value is what Vieweg describes as "a degree of public service." WMGK promotion director Ann Letizi says that "for a

(Continued on page 25)

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Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from national album rock radio airplay reports.					
★★★FLASHMAKER★★★					
1	NEW	1	1	ALL THIS TIME A&M 1541	STING 1 week at No. 1
2	4	5	9	SIGNS Geffen 4-19653	TESLA
3	2	2	13	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
4	7	8	11	MONEYTALKS ATCO 4-98881	AC/DC
5	NEW	1	1	A LIL' AIN'T ENOUGH WARNER BROS. LP CUT	DAVID LEE ROTH
6	6	6	12	DISAPPEAR ATLANTIC 4-87784	INXS
7	20	20	5	GIVE IT UP WARNER BROS. 4-19470	ZZ TOP
8	9	9	11	IT'S LOVE MEGA FORCE LP CUT/ATLANTIC	KING'S X
9	12	13	9	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
10	10	11	7	RUNAWAY WARNER BROS. LP CUT	DAMN YANKEES
11	8	7	10	SHELTER ME MERCURY 878 700-4	CINDERELLA
12	1	1	13	MY HEAD'S IN MISSISSIPPI WARNER BROS. LP CUT	ZZ TOP
13	3	3	13	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS
14	NEW	1	1	KING OF THE HILL ARISTA LP CUT	ROGER MCGUINN
15	13	14	11	JUST THE WAY IT IS, BABY ATCO LP CUT	THE REMBRANDTS
16	5	4	16	HARD TO HANDLE DEF AMERICAN 4-19668	THE BLACK CROWES
17	19	19	8	I SAW RED COLUMBIA 38-73597	WARRANT
18	16	16	10	FULL CIRCLE ARISTA LP CUT	THE JEFF HEALEY BAND
19	26	26	5	INSIDE OUT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
20	18	18	8	REAL REAL GONE MERCURY 879 202-4	VAN MORRISON
★★★POWER TRACK★★★					
21	45	46	3	ANOTHER DEAL GOES DOWN VIRGIN LP CUT	STEVE WINWOOD
22	22	25	6	BIG LIE CHARISMA LP CUT	RIK EMMETT
23	29	27	6	REMEMBER MY NAME SIMMONS 2736/RCA	HOUSE OF LORDS
24	21	21	7	LET ME LOVE YOU TOO COLUMBIA LP CUT	TOMMY CONWELL
25	38	39	3	FIRE IN THE BASEMENT RCA LP CUT	DEEP PURPLE
26	37	37	5	IT AIN'T OVER YET EPIC LP CUT	ALLMAN BROTHERS BAND
27	15	15	12	ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD
28	30	31	8	SPEND MY LIFE CHRYSLIS 23605	SLAUGHTER
29	11	10	12	TEASE ME, PLEASE ME MERCURY 878 634-4	SCORPIONS
30	31	30	14	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
31	33	33	11	CANDY VIRGIN 4-98900	IGGY POP WITH KATE PIERSON
32	28	29	7	BEST I CAN EMI LP CUT	QUEENSRYCHE
33	35	36	7	OVER AND OVER REPRISE 4-19483	NEIL YOUNG & CRAZY HORSE
34	23	22	10	LOVE CAN MAKE YOU BLIND ARISTA LP CUT	EVERY MOTHER'S NIGHTMARE
35	32	32	7	CONSEQUENCES MERCURY LP CUT	THE ROBERT CRAY BAND
36	17	17	12	FOR YOU MCA 53935	THE OUTFIELD
37	41	41	6	THE ONLY ONE I KNOW BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
38	36	35	9	PRODIGAL BLUES CHRYSLIS 23603	BILLY IDOL
39	NEW	1	1	THE BALLAD OF JENNY LEDGE REPRISE LP CUT	TOY MATINEE
40	24	23	19	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE
41	14	12	10	YOU'RE AMAZING EMI 50338	ROBERT PALMER
42	NEW	1	1	DON'T BELIEVE HER MERCURY LP CUT	SCORPIONS
43	25	24	16	MILES AWAY ATLANTIC 4-87824	WINGER
44	49	49	3	GIVIN' YOURSELF AWAY ATLANTIC LP CUT	RATT
45	27	28	13	SHE'S MY BABY WILBURY 4-19523/WARNER BROS.	TRAVELING WILBURYS
46	46	45	20	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
47	NEW	1	1	I'LL NEVER LET YOU GO MCA LP CUT	STEELHEART
48	NEW	1	1	SHE TALKS TO ANGELS DEF AMERICAN LP CUT	THE BLACK CROWES
49	NEW	1	1	EASY COME EASY GO ATLANTIC LP CUT	WINGER
50	NEW	1	1	DON'T TREAT ME BAD EPIC 34-73676	FIREHOUSE

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

RADIO

Cryin', Lovin', Or Leavin' Music Monitors



9-10 p.m.: Alabama, "Pass It On Down"; Holly Dunn, "Daddy's Hands"; George Strait, "Let's Fall To Pieces Together"; Ricky Van Shelton, "Life's Little Ups And Downs"; the Judds, "Young Love"; Travis Tritt, "Put Some Drive In Your Country"; Randy Travis, "It's Just A Matter Of Time"; K.T. Oslin, "Hold Me"; Patsy Cline, "Crazy"; Kenny Rogers, "Twenty Years Ago"; Bellamy Brothers, "I Could Be Persuaded"; Lorrie Morgan, "He Talks To Me"; Yoakam & Owens, "Streets Of Bakersfield"; Alabama, "Forever's As Far As I'll Go"; Charlie Daniels Band, "A Simple Man."



10-11 p.m.: Exile, "She's Too Good To Be True"; K.T. Oslin, "Come Next Monday"; Ronnie Milsap, "She Keeps The Home Fires Burning"; Alabama, "Forever's As Far As I'll Go"; Eddy Raven, "Sometimes A Lady"; Reba McEntire, "Rumor Has It"; Steve Wariner, "All Roads Lead To You"; Paul Overstreet, "Daddy's Come Around"; Baillie & the Boys, "She Deserves You"; Rob Crosby, "Love Will Bring Her Around"; Dan Seals, "Bop"; Garth Brooks, "Unanswered Prayers"; Highway 101, "This Side Of Goodbye"; Holly Dunn, "You Really Had Me Going"; Randy Travis, "Forever And Ever, Amen"; Ronnie McDowell, "Unchained Melody."

MOOD MUSIC

(Continued from page 17)

tis, who has high praise for KMLE's evening show, has allowed night jock John Michael "to have some freedom and get listeners involved." This involvement includes some dedications. But Curtis says, "We don't consider it to be reactive counterprogramming, just something that developed because of [Michael's] personality."

And last September, WKHX Atlanta began a "country classics" show at night, which OD Neil McGinley describes as a mix of No. 1 songs, Grammy winners, and the like. He also denies that his show was a counterprogramming measure against WYAI/WYAY. "We felt that country love songs was one-dimensional whereas classics have a broader appeal," McGinley says.

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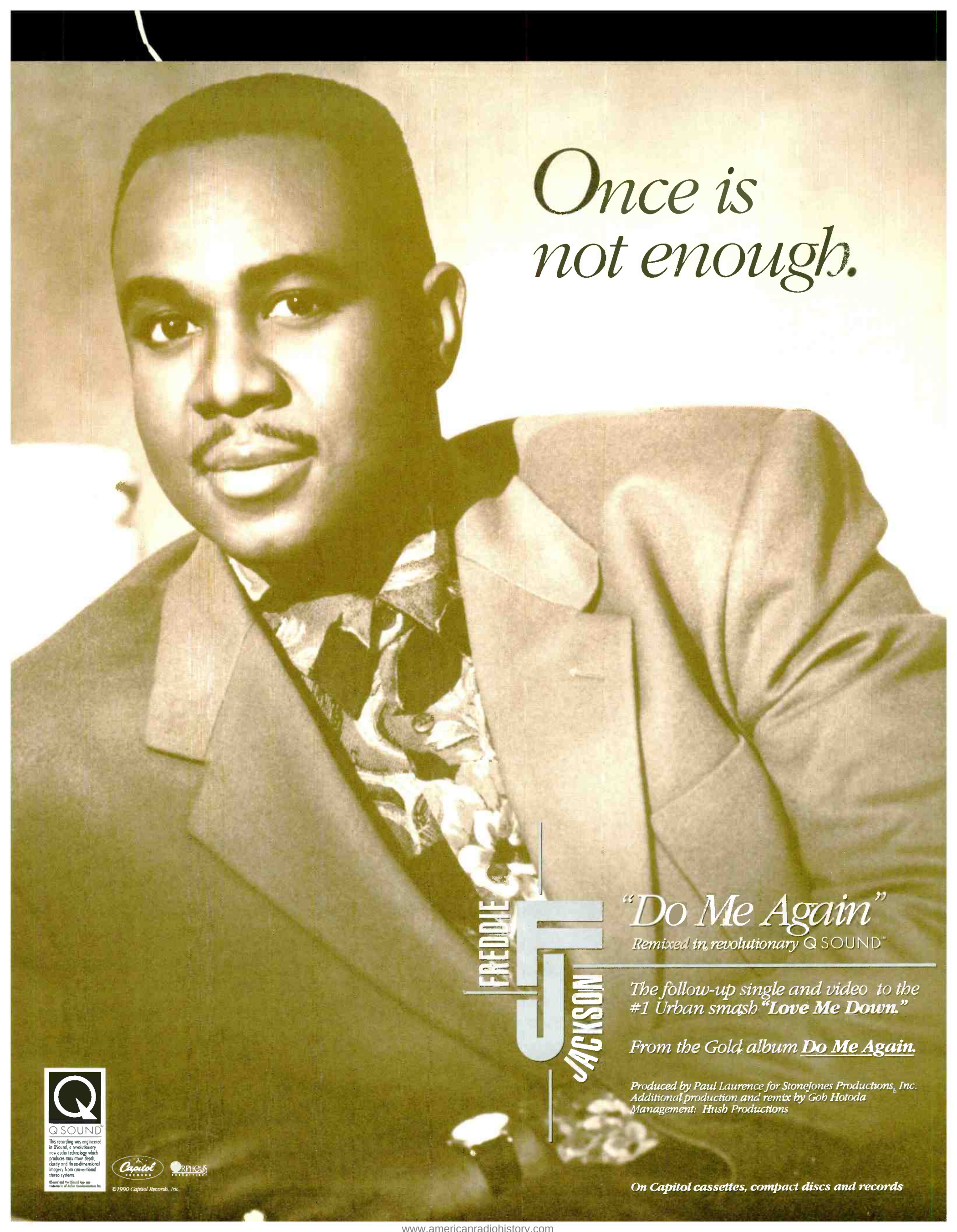
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Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from commercial and college radio airplay reports.					
★★ NO. 1 ★★					
1	3	3	8	KINKY AFRO ELEKTRA LP CUT	HAPPY MONDAYS 1 week at No. 1
2	1	1	10	MORE ELEKTRA 4-64923	SISTERS OF MERCY
3	18	20	3	WICKED GAME REPRISE 4-19704	CHRIS ISAAK
4	8	8	6	SWEETNESS AND LIGHT A&M LP CUT/REPRISE	LUSH
5	7	7	7	TOMORROW NEVER KNOWS SIRE 0-21773/WARNER BROS.	DANIELLE DAX
6	2	2	9	PICCADILLY PALARE SIRE LP CUT/REPRISE	MORRISSEY
7	4	5	11	NIGHT AND DAY CHRYSLIS LP CUT	U2
8	11	13	8	ENLIGHTEN ME SIRE LP CUT/WARNER BROS.	ECHO AND THE BUNNYMEN
9	NEW	1	1	ALL THIS TIME A&M 1541	STING
10	5	4	13	THEN BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
11	16	16	6	HANDS ACROSS THE OCEAN MERCURY LP CUT	THE MISSION U.K.
12	13	12	12	DISAPPEAR ATLANTIC 4-87784	INXS
13	NEW	1	1	RIGHT HERE, RIGHT NOW SBK 07345	JESUS JONES
14	10	9	10	ONLY TONGUE CAN TELL GODDISCS LP CUT/PLG	THE TRASH CAN SINATRAS
15	9	11	9	HEAVEN OR LAS VEGAS CAPITOL LP CUT	COCTEAU TWINS
16	22	24	5	COME TOGETHER WARNER BROS. 4-26384	PRIMAL SCREAM
17	17	17	15	CELEBRATE ATLANTIC LP CUT	AN EMOTIONAL FISH
18	25	25	5	THAT IS WHY CHARISMA LP CUT	JELLYFISH
19	6	6	11	STONE COLD YESTERDAY TVT 2581	THE CONNELLS
20	21	22	5	IT MAKES NO DIFFERENCE COLUMBIA LP CUT	THE DARLING BUDS
21	15	15	6	SOMEONE TAKE THE WHEEL SIRE LP CUT/REPRISE	THE REPLACEMENTS
22	NEW	1	1	THIS LOVE RCA 2754	DANIEL ASH
23	20	19	5	UP & DOWN LONDON LP CUT/PLG	THE HIGH
24	28	—	2	THERE YOU ARE METAL BLADE LP CUT/WARNER BROS.	GOO GOO DOLLS
25	NEW	1	1	LIKE A DRUG RELATIVITY LP CUT	THEY EAT THEIR OWN
26	14	14	14	DON'T ASK ME VIRGIN LP CUT	PUBLIC IMAGE LTD.
27	19	18	7	TRAGEDY (FOR YOU) EPIC 34-73594	FRONT 242
28	27	28	14	DIG FOR FIRE ELEKTRA 2-66596	PIXIES
29	26	26	3	THE SUNNY SIDE OF THE STREET ISLAND LP CUT	THE POGUES
30	12	10	17	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION

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



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not enough.*

FREDDIE

JACKSON

"Do Me Again"
Remixed in revolutionary Q SOUND™

*The follow-up single and video to the
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From the Gold album Do Me Again.

*Produced by Paul Laurence for Stonefones Productions, Inc.
Additional production and remix by Goh Hotoda
Management: Hush Productions*



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new audio technology which
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clarity and three-dimensional
imagery from conventional
stereo systems.

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On Capitol cassettes, compact discs and records

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	8	WHITNEY HOUSTON ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT 5 weeks at No. 1
(2)	4	5	8	GUY UPTOWN 10115/MCA (9.98)	THE FUTURE
(3)	3	3	8	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
4	2	2	45	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
5	5	4	16	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
(6)	7	8	7	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
7	6	7	35	TONY! TONI! TONE! ● WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
8	9	9	29	MARIAH CAREY ▲ ³ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
9	8	6	11	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES . . . AND THE WHOLE 9!
10	10	10	9	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
11	11	11	30	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
12	12	12	8	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
13	16	19	42	BELL BIV DEVOE ▲ ³ MCA 6387 (9.98)	POISON
14	13	15	22	VANILLA ICE ▲ ⁶ SBK 95325 (9.98)	TO THE EXTREME
(15)	20	20	16	PEBBLES MCA 10025 (9.98)	ALWAYS
16	18	18	7	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
(17)	21	22	6	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
18	15	14	23	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
19	14	13	17	TOO SHORT ● JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
20	17	16	38	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
21	19	17	14	GERALD ALSTON TAJ 6302/MOTOWN (9.98)	OPEN INVITATION
(22)	29	56	3	ICE CUBE PRIORITY 1230 (9.98)	KILL AT WILL
23	22	21	12	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
(24)	24	25	8	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
(25)	25	29	68	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
(26)	26	26	9	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
27	23	23	26	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
28	27	24	13	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
(29)	32	33	8	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
30	28	27	14	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
31	30	31	15	ROBIN HARRIS WING 841 960/MERCURY (8.98 EQ)	BE-BE'S KIDS
32	31	32	9	MONIE LOVE ETERNAL 26358/WARNER BROS. (9.98)	DOWN TO EARTH
33	33	34	23	BLACK BOX RCA 2221 (9.98)	DREAMLAND
(34)	45	45	39	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
35	35	35	15	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
36	39	43	22	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
37	37	39	9	SPECIAL GENERATION CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR
38	40	42	21	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
39	43	40	10	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
40	36	30	15	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
41	42	44	7	PARIS TOMMY BOY 1030 (9.98)	THE DEVIL MADE ME DO IT
42	34	28	21	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
43	38	36	12	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
44	41	41	18	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
45	44	38	16	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
(46)	48	50	9	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
47	47	47	9	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE
(48)	57	63	55	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
49	46	37	19	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE

(50)	60	62	6	GERALD ALBRIGHT ATLANTIC 82087 (9.98)	DREAM COME TRUE
51	52	52	21	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
52	50	46	32	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
53	51	51	13	CARON WHEELER EMI 93497 (9.98)	UK BLAK
54	53	48	26	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
55	56	53	12	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
56	49	49	11	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
57	55	55	20	N.W.A ● RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
(58)	65	59	16	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
(59)	64	73	7	RUDE BOYS ATLANTIC 82121 (9.98)	RUDE AWAKENING
60	54	54	17	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
61	58	61	8	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
62	62	57	13	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
(63)	66	74	5	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
(64)	68	66	19	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROLISTICS
65	61	58	24	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
66	59	60	32	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
(67)	76	72	3	VICIOUS BASE FEAT. D.J. MAGIC MIKE CHEETAH 9404 (9.98)	BACK TO HAUNT YOU
(68)	97	—	2	C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
(69)	80	88	3	VARIOUS ARTISTS A&M 5339* (9.98)	JAM HARDER
(70)	90	78	3	SALT-N-PEPA NEXT PLATEAU 1025 (9.98)	A BLITZ OF SALT-N-PEPA HITS: THE HITS REMIXED
71	63	64	14	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
(72)	78	70	6	SYBIL NEXT PLATEAU 1024 (9.98)	SYBILIZATION
73	73	84	36	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
74	69	76	71	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
(75)	89	—	2	BRAND NUBIAN ELEKTRA 60946 (9.98)	ONE FOR ALL
76	81	85	5	MOVEMENT EX COLUMBIA 46848 (9.98 EQ)	MOVEMENT EX
77	67	65	18	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
(78)	NEW ►		1	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN ACTION
79	71	67	39	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
(80)	93	95	28	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
81	70	69	14	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
82	72	68	23	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
(83)	NEW ►		1	MADONNA SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
(84)	94	—	2	VARIOUS ARTISTS PRIORITY 7993 (9.98)	EXPLICIT RAP
85	87	93	9	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
86	74	71	22	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
87	84	75	24	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
88	83	81	28	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
89	82	86	6	WORLD CLASS WRECKIN' KRU WORLD CLASS PROD. 7004/SOH (9.98)	PHASES IN LIFE
(90)	99	98	36	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
91	85	79	39	NAJEE EMI 92248 (9.98)	TOKYO BLUE
92	86	87	10	HARMONY VIRGIN 91394 (9.98)	LET THERE BE HARMONY
93	79	92	39	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
(94)	RE-ENTRY		8	THE GETO BOYS DEF AMERICAN 24306 (8.98)	THE GETO BOYS
95	77	82	6	VARIOUS ARTISTS ICHIBAN 1066 (8.98)	NASTY BLUES II
96	75	77	23	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU STILL REMEMBER LOVE
(97)	NEW ►		1	GANGSTER PAT JOEY BOY 9005 (9.98)	# 1 SUSPECT
98	88	96	3	TRINERE PANDISC 8812 (9.98)	FOREVER YOURS
99	96	89	19	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
100	92	94	3	E.U. VIRGIN 91425 (9.98)	COLD KICKIN' IT

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

BILLBOARD'S RHYTHM & BLUES CHART RESEARCH PACKAGES

THE DEFINITIVE LISTS OF THE BEST-SELLING RHYTHM & BLUES SINGLES AND ALBUMS, YEAR BY YEAR

- Number One Rhythm & Blues Singles, 1948-present
- Top Ten Rhythm & Blues, 1948-present
- Top Rhythm & Blues Singles Of The Year, 1946-present
- Number One Rhythm & Blues Albums, 1964-present
- Top Ten Rhythm & Blues Albums, 1964-present
- Top Rhythm & Blues Album Of The Year, 1965-present

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

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ANITA BAKER ON WINNING HER
THIRD NAACP IMAGE AWARD.

ANITA BAKER

NAACP IMAGE AWARD
BEST FEMALE VOCALIST FOR COMPOSITIONS

THE "COMPOSITIONS" TOUR CONTINUES:

February 5&6—Vancouver
February 8—Portland, OR
February 9—Seattle, WA
February 12&13—San Carlos, CA
February 26&27—Anaheim, CA

HER NEW SINGLE IS "FAIRY TALES."



On Elektra Cassettes, Compact Discs and Records.

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"I WILL ALWAYS LOVE YOU"

(87896)



The latest single from the near-platinum album **ATTITUDE**, with two #1 singles. This time **TROOP** follows up "All I Do Is Think Of You" with another smash-hit ballad that's destined for greatness.

Management: David T. Cook, Steve Cohen
Platinum Gold Productions

"ONEOVDA BIGBOIZ"

(87786)

(ONE OF THE BIG BOYS)



The Boy Genius marks the new year with a new single from "A DAY IN THE LIFE" A POKADELICK ADVENTURE. "Oneovdabigboiz" will be oneovdabighits for 1991.



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TERRI ROSS'S RHYTHM SECTION

THIS IS NOT THE FIRST TIME that Columbia Records has had a great week on the charts, nor is this week's No. 1 Hot R&B Single "The First Time" a first top-chart for **Surface**—the group has had three others. This may well be the longest climb up the charts for this group: It took 14 weeks and placed ahead of "Love Makes Things Happen" by **Pebbles** (MCA) by a hair. "First Time" is listed by the entire panel and ranks No. 2 in radio-only points: It is No. 1 in its retail ranking.

This week's Power Pick/Airplay record is awarded to another Columbia single, "Someday" by **Mariah Carey**. It gained new activity at 58 stations and has reports from a total of 77. It is already at No. 17 at WZAK in Cleveland. Two more Columbia records leap into the top 10. "Around The Way Girl" by **L.L. Cool J** moves up 12-8. It is on 94 stations, gaining new reports from WHJX Jacksonville, Fla., and WVEE Atlanta. It is No. 1 at KDAY Los Angeles. "Girl" also has eight top five reports and 19 top 10 listings. "Gonna Make You Sweat" by **C&C Music Factory** featuring **Freedom Williams** jumps up 15-9, with 104 reporting stations. It is No. 1 at WDKX Rochester, N.Y., and WJMI Jackson, Miss. It has 12 top five reports and 15 top 10 reports. And "Let Me Show You" by the **Black Flames** (OBR) debuts at No. 88. A job well done by **Eddie Pugh**, VP of R&B promotion.

AS I WAS SAYING: "I'm Your Baby Tonight" by **Whitney Houston** (Arista), both the single and the album, have returned Houston's music to prominence on the R&B charts. The album holds at No. 1 for the fifth week, and "All The Man That I Need" bolts 38-27 in its fifth week on the singles chart. Seven stations report it new, including WJMH Greensboro, N.C.; KKBZ Los Angeles; KJMZ Dallas; and WHRK Memphis. "Baby Tonight" was Houston's first No. 1 single since "How Will I Know" topped the chart in 1985. Her previous album, "Whitney Houston," didn't make it to No. 1, either. Welcome back, Whitney.

I JUST DON'T GET IT: Earlier this week, I told **Jeffrey Osborne** that I thought his album is one of the finest R&B albums out now. He graciously reminded me that "Do Me Again" by **Freddie Jackson** (Capitol) is also an excellent project, and that **Barry Eastmond** had produced most of both albums. Unfortunately, though Osborne's single, "Only Human" (Arista), moves up 4-3, it does not have sufficient points to retain its bullet. Worse, "Love Will Never Do (Without You)" by **Janet Jackson** (A&M) is vaulting up behind it. "Only Human" has reports from 107 stations and appeared to be headed for No. 1 until this week. It has No. 1 reports from 17 stations, including WRKS New York (it is No. 2 at WBLS New York); WOWI Norfolk, Va.; WQQK Raleigh, N.C.; and WEAS Savannah, Ga. It has top five reports from 47 stations. It moves up 5-3 in radio rank, but only 4-3 in retail as **Pebbles**' "Love Makes Things Happen" jumps it, 5-2.

"I LOVE MUSIC" (Phila. Int'l.) is only one of the 10 No. 1 singles that the **O'Jays** have achieved over the years. This week's Hot Shot Debut is "Don't Let Me Down" (EMI). It slams onto the singles chart with 91 station reports, gaining 82 this week.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 58 REPORTERS	TOTAL ADDS 110 REPORTERS	TOTAL ON
DON'T LET ME DOWN O'JAYS EMI	19	20	43	82	91
I LIKE THE WAY... HI-FIVE JIVE	12	19	43	74	75
SOMEDAY MARIAH CAREY COLUMBIA	12	15	31	58	77
HOLD YOU TIGHT TARA KEMP GIANT	12	11	28	51	53
ANOTHER LIKE MY LOVER JASMINE GUY WARNER BROS.	5	7	24	36	36
LET ME SHOW YOU BLACK FLAMES OBR	0	5	17	22	23
DANCE ALL NIGHT POISON CLAN LUKE	1	3	13	17	18
HERE COMES THE HAMMER M.C. HAMMER CAPITOL	0	1	15	16	26
DO YOU WANT ME SALT-N-PEPA NEXT PLATEAU	3	1	12	16	16
MIDNIGHT LOVER ONE CAUSE ONE EFFECT BUST-IT	1	2	11	14	16

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.



The Devil Made Him Do It. BET host Donnie Simpson, right, welcomes Tommy Boy's "Black Panther Of Rap," Paris, to the set of "Video Soul." Paris is promoting his album, "The Devil Made Me Do It."

Bahia Extending Its Boundaries Diversity, World Music Focus Of Label

■ BY JANINE McADAMS

NEW YORK—Bahia Entertainment Co., unveiled last June by its president, veteran A&R executive Greg Peck, and former RCA Records president Bob Buziak, is up and running with four artists, one 12-inch release, and more releases due in the first quarter of 1991.

Named for the African culturally influenced Bahia province of Brazil, the new RCA-distributed label is gearing up to produce music as culturally diverse as the region for which it was named.

"What we want to do is we want to try things a little left of center in the commercial marketplace," says Peck, who left his post as VP of A&R for PolyGram last year to start his label. "We want to create a mold here. Bahia is where most of the famous Bra-

zilian artists come from. It's a culturally diverse area, and that's what we'd like to do with the label: produce world music, different types of American music, and have some fun with the music." He credits now-departed A&R director Dino Perera, as well as his relationship with RCA black music division VP Skip Miller and marketing VP Miller London, with helping get Bahia off the ground.

In addition to Bahia Records, Peck has also started Khalid Publishing to develop and nurture new songwriters. "We're very song-oriented," he says. "The marketplace is turning backward, where artistry and songs are now going to dominate. The mindlessness of the technological age is turning around and now we want depth in our music."

Staffed by Peck, manager of pub-

lishing Diane Stout, and new director of A&R Boe Brown (an artist and producer himself), the label has released one 12-inch single in its first six months: "Movin' On 'Em" b/w "You Know How To Make Me (Feel So Good)," released in November by Egyptologist rappers Two Kings In A Cipher.

Two Kings members Ron Lawrence and Deric Angelettie, who are both Howard Univ. students, came to Bahia through manager (and Philadelphia International Records VP) A. Haqq Islam, whom Peck met at the suggestion of songwriter/producer Kenny Gamble. "Movin' On 'Em" is Two Kings' funky challenge to all other rappers, while the B side is a rap ballad version of the classic Gamble & Huff tune. "We're still working it," says Peck, who says that there was an initial "lack of belief" in the act at RCA. "It did well enough on the street. They're working on an album now," says Peck, adding that the album is expected this spring.

Highly anticipated is the debut of Los Angeles-based female trio Altitude, which Peck terms "the Emotions of the '90s," referring to the harmonic trio of the '70s that most often worked with Earth, Wind & Fire. "Workin' It (Like A 9 To 5)" is the single due Feb. 8, with an album to follow on its heels in March. The album will contain some tracks produced by Bernadette Cooper, who masterminded much of the work on early Klymaxx and Madame X.

Also on the roster is young male quartet Faze, which Bahia picked up from the Miami-based Cyntone label after a successful regional ballad called "Cold Sweat."

Peck—a 14-year veteran who got his start by helping to create the black A&R department at Island Records before stints at Atlantic, CBS, Elektra, and then PolyGram—feels his label's chance of survival is better by starting off small. "We're not starting off with a real high overhead, we're starting with a limited number of acts," he says. "I want to build a corporation that is centered around the proliferation of Third World music. We want to create an entity similar to a Motown or Solar."

Rap Music Still Taking A Beating For Inciting Violence

JUMPING THE GUN: Just after Christmas—the season of good will and celebration—there was a shooting and a fight that broke up the Dec. 27 Ice Cube/Too Short/Yo-Yo show at the Celebrity Theatre in Anaheim, Calif. Tempers ran high while lines of patrons waited outside to get into a show that had already started. An argument ensued, and a man was shot in the stomach outside the door at about 8:30 p.m. Meanwhile, according to a Dec. 28 piece in The Los Angeles Times/Orange County edition, there was a fight inside the theater between rival gangs in the audience that broke up Too Short's performance just moments after he had taken the stage. Chairs were thrown, frightened bystanders leaped onto the stage, and the show was halted. The phone at Billboard was ringing with West Coast reporters, all clamoring to talk about the connection between rap and violence, within minutes of their receiving this information.

It is unfortunate that the music that I see as being the most innovative and progressive of youthful expressions still suffers from this association. Southern California's inner cities are plagued by poor education, unemployment, and gang tribalism, yet the music is blamed. This was the issue that several rappers united to champion via the **Stop The Violence Movement** two years ago. We'll say it again: There is no proof that rap incites violence. (All of you PMRC types are hereby instructed to stay after school and write this 100 times on the blackboard).

PUBLIC ENEMY has a new member: **Sister Souljah**, a New York-based social activist who had been traveling with PE on last year's lecture tour. Known to many in hip-hop circles as a powerful and convincing political speaker, she is PE's first female member. Souljah's rap style can be heard on the monster **Terminator X** single, "Wanna Be Dancin' (Buck Whylin')," that's climbing up the Hot Rap Singles chart. The track, out since November, had some folks checking PE's "Fear Of A Black Planet" album to see how they missed it; however, it's from the upcoming "Terminator X & The Valley Of The Jeep Beats" album, tentatively scheduled

to drop Feb. 3. It will be the first release from **Chuck D's Rush Associated Labels imprint, P.R.O. Division**. Meanwhile, Souljah is working on her first album, expected later this year.

HIP-HOP IS ON THE CURRICULUM at Howard Univ., as the student association presents "Hip-Hop At Its Crossroads: Seizing The Cultural Initiative," Feb. 21-23 at Howard's Blackburn Center. What makes this conference, the first ever at Howard, so exciting at

The Rhythm and the Blues

by Janine McAdams



first glance is the array of panelists scheduled to appear: Chuck D, Sister Souljah, Daddy-O, Kool Moe Dee, Queen Latifah, Melle Mel, MC Lyte, film-makers Warrington & Reginald Hudlin, "Yo! MTV Raps" producer Moses Edinborough, Virgin's Sharon Heyward, Def Jam's Carmen Ashhurst Watson, Kenny Gamble, producer Hank Shocklee, **Poor Righteous Teachers**, Ice-T, **Bitches With Problems**, **Hoe's Wit Attitude**, S.O.U.L. Records' Bill Stephney, and many other prominent A&R executives, attorneys, label heads, managers, and performers. Panels include "Seizing The Cultural Initiative: An Artist's Perspective," "The Business Of Video & Movie Production," "Bitches, Skeezers, And 'Hoes,'" and "How To Get Your Record Played," among others. Call Howard's Student Assn. in Washington, D.C., for more information.

SOUL ON DISPLAY: The **National Assn. of Recording Merchandisers** has just announced its merchandising display campaign for the fifth annual **Soul Train Music Awards** show, which takes place March 12 at the Shrine Audi-

torium in Los Angeles. NARM-member retailers can order a Soul Train Music Awards promotional videotape, containing clips from previous awards shows as well as previews of nominated product, for in-store play. Also available: two-sided 12-by-12-inch flats, divider cards, and a 24-by-36-inch poster. Fulfillment begins in February. Nominees will be announced Jan. 22.

LISTEN, CHILDREN: Watch out for female duo **Absolute**, which debuts on Solar with the album "For All Seasons." The girls—**Tiarra LeMacks** and **Carolyn Grifey**—have supple voices that sound great in harmony, and the production—by newcomers **Dennis Nelson**, **Belva Haney**, **Ray Barnes** & **Tony Coleman**, and **Ricky "Freeze" Smith**—is fresh and bracing. The first single is Nelson's "Cheap Shot," a Guy-like swing groove with intricate percussion and plenty of attitude that should sound fab on the radio. It's available in five mixes by **Kyle Hudnall**, including the rhythmically altered **Absolutely House Mix** and the hip-hop-oriented **Kyle's Groove Mix**. . . The cartoon-colored, tabloid graphics of the cassette single announce **Flava-A-Flava-A-Flav Presents Son Of Bazerk Featuring No Self Control And The Band's** track "Change The Style." This Sound Of Urban Listeners/MCA act (rapper Bazerk plus four guys and a girl, all with a musical specialty) is appropriately named, as is the tune, which takes a near-humorous turn through stripped-down **James Brown** soul, serious-as-a-heart-attack rap, blue-lights-in-the-basement doo-wop balladry, headbanging metal rock, and contemporary reggae toasting. It's produced by the **Bomb Squad**, the **Shocklee** brothers, and **Gary G-Wiz**. A trip around the world for the ear, a challenge to dance to . . . Atlantic multi-instrumentalist **Gerald Albright** kicks off his latest release, "Dreams Come True," with a jazzy, gentle sax version of **Johnny Gill's** "My My My." The rest of the album is a palette of jazz-influenced R&B instrumentals that make great after-hours listening. **Chuckii Booker**, **Derek Bramble**, **BeBe Winans**, **Paul Jackson Jr.**, and **Paulinho da Costa** guest.

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Hot Rap Singles					Compiled from a national sample of retail and one-stop sales reports.		ARTIST
THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL			
					★ ★ NO. 1 ★ ★		
1	1	3	8	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J 2 weeks at No. 1		
2	2	1	12	I'LL DO 4 YOU UPTOWN 53912/MCA (C) (M) (T)	◆ FATHER M.C.		
3	5	4	12	THE GHETTO JIVE 1397/RCA (C) (T)	◆ TOO SHORT		
4	4	5	11	CAUSE I CAN DO IT RIGHT COLD CHILLIN' 0-21763/REPRISE (C) (M) (T)	◆ BIG DADDY KANE		
5	6	8	9	STOMPIN' IN THE 90'S ATLANTIC 86128 (C) (M) (T)	◆ YO-YO		
6	11	14	3	GOLD DIGGER DEF JAM 44-73633/COLUMBIA (M) (T)	EPMD		
7	3	2	15	YOUR MOM'S IN MY BUSINESS ATLANTIC 4-86134* (C) (M)	◆ K-SOLO		
8	8	9	6	WHAT'S IT ALL ABOUT PROFILE 7315 (M) (T)	◆ RUN-D.M.C.		
9	7	7	11	THE PIPER RUFFHOUSE 44-73412/COLUMBIA (C) (T)	◆ CHEBA		
10	10	10	8	WANNA BE DANCIN' (BUCK-WHYLIN') RAL 44-73507/COLUMBIA (M) (T)	◆ TERMINATOR X		
11	9	6	13	MONIE IN THE MIDDLE ETERNAL 0-21737/WARNER BROS. (C) (CD) (M) (T)	◆ MONIE LOVE		
12	12	11	11	BACK TO REALITY A&M 1234 (C) (T)	◆ INTELLIGENT HOODLUM		
13	13	16	6	CAN'T DO NUTTIN' FOR YA MAN DEF JAM 44-73612/COLUMBIA (C) (CD) (M) (T)	PUBLIC ENEMY		
14	22	24	3	PLAY THAT FUNKY MUSIC SBK 07339 (C) (T)	◆ VANILLA ICE		
15	23	—	2	TREAT 'EM RIGHT SELECT 62358 (T)	◆ CHUBB ROCK		
16	15	17	5	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T)	◆ BWP		
17	18	22	5	LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE		
18	14	15	20	ELECTRIC SLIDE CREATIVE FUNK 1701/SOH (T)	◆ GRANDMASTER SLICE & IZZY CHILL		
19	17	19	6	A LITTLE BIT OF DANE TONIGHT PROFILE 7314 (M) (T)	◆ DANA DANE		
20	25	—	2	MELT IN YOUR MOUTH EPIC 34-73652 (C) (M) (T) (V)	◆ CANDYMAN		
21	20	26	5	THE DEVIL MADE ME DO IT TOMMY BOY 962 (M) (T)	◆ PARIS		
22	24	23	5	HE'S KING OF THE HYPE CRUSH 642/K-TEL (C) (T)	◆ 2 BIGG M.C.		
23	28	25	5	CRUMBS ON THE TABLE JIVE 1407/RCA (C) (T)	◆ D-NICE		
24	29	—	2	CAN I KICK IT JIVE 1400/RCA (C) (T)	◆ A TRIBE CALLED QUEST		
25	26	29	3	WAKE UP ELEKTRA 0-66597 (M) (T)	◆ BRAND NUBIAN		
26	NEW	1	1	KEEP GROOVIN' PWL AMERICAN 878 495/MERCURY (C) (T)	T.D.C.		
27	19	12	19	KNOCKIN' BOOTS EPIC 49-73437 (C) (CD) (M) (T)	◆ CANDYMAN		
28	NEW	1	1	SOMETHING NEW COLD CHILLIN' 0-19522/REPRISE (C) (M) (T)	GRANDDADDY I.U.		
29	27	20	15	PRAY CAPITOL 15617 (C) (T)	◆ M.C. HAMMER		
30	21	18	13	INSANE COLOROCK 76995/NASTYMIX (C) (M) (T)	CRIMINAL NATION		

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

Hot R&B Singles Sales & Airplay

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

SALES					AIRPLAY				
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	2	THE FIRST TIME	SURFACE	1	1	3	LOVE MAKES THINGS HAPPEN	PEBBLES	2
2	5	LOVE MAKES THINGS HAPPEN	PEBBLES	2	2	4	THE FIRST TIME	SURFACE	1
3	4	ONLY HUMAN	JEFFREY OSBORNE	3	3	5	ONLY HUMAN	JEFFREY OSBORNE	3
4	1	LOVE ME DOWN	FREDDIE JACKSON	5	4	6	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	4
5	10	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	4	5	2	IT NEVER RAINS...	TONY! TONI! TONE!	6
6	7	AROUND THE WAY GIRL	L.L. COOL J	8	6	11	YOU DON'T HAVE TO WORRY	EN VOGUE	7
7	13	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	9	7	8	DON'T BE A FOOL	LOOSE ENDS	10
8	12	YOU DON'T HAVE TO WORRY	EN VOGUE	7	8	1	LOVE ME DOWN	FREDDIE JACKSON	5
9	3	IT NEVER RAINS...	TONY! TONI! TONE!	6	9	10	IF I WERE A BELL	TEENA MARIE	11
10	15	I'LL DO 4 U	FATHER M.C.	14	10	12	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	12
11	17	IESHA	ANOTHER BAD CREATION	13	11	16	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	9
12	20	DON'T BE A FOOL	LOOSE ENDS	10	12	17	AROUND THE WAY GIRL	L.L. COOL J	8
13	8	LOVE ME JUST FOR ME	SPECIAL GENERATION	16	13	13	TOM'S DINER	DNA FEATURING SUZANNE VEGA	17
14	19	IF I WERE A BELL	TEENA MARIE	11	14	19	SOMETHING IN MY HEART	MICHEL'LE	15
15	23	MY LAST CHANCE	MARVIN GAYE	19	15	18	GET HERE	OLETA ADAMS	20
16	24	SOMETHING IN MY HEART	MICHEL'LE	15	16	22	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	22
17	9	SENSITIVITY	RALPH TRESVANT	18	17	23	IESHA	ANOTHER BAD CREATION	13
18	25	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	12	18	15	THING CALLED LOVE	THE BOYS	24
19	22	BABY DON'T CRY	LALAH HATHAWAY	21	19	24	HEAD OVER HEELS	TONY TERRY	29
20	21	WHAT'S IT ALL ABOUT	RUN-D.M.C.	26	20	7	SENSITIVITY	RALPH TRESVANT	18
21	14	CAUSE I CAN DO IT RIGHT	BIG DADDY KANE	32	21	26	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	25
22	28	I DON'T KNOW ANYBODY ELSE	BLACK BOX	23	22	27	I DON'T KNOW ANYBODY ELSE	BLACK BOX	23
23	11	TOM'S DINER	DNA FEATURING SUZANNE VEGA	17	23	20	I'LL DO 4 U	FATHER M.C.	14
24	6	I WANNA GET WITH U	GUY	28	24	9	LOVE ME JUST FOR ME	SPECIAL GENERATION	16
25	29	GET HERE	OLETA ADAMS	20	25	21	MY LAST CHANCE	MARVIN GAYE	19
26	32	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	22	26	25	BABY DON'T CRY	LALAH HATHAWAY	21
27	18	THING CALLED LOVE	THE BOYS	24	27	35	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	27
28	16	THE GHETTO	TOO SHORT	41	28	31	FAIRY TALES	ANITA BAKER	37
29	33	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	25	29	30	MAKE IT WITH YOU	TEDDY PENDERGRASS	30
30	30	MISSING YOU	SOUL II SOUL	33	30	28	GENTLE	DINO	31
31	—	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	27	31	34	THIS HOUSE	TRACIE SPENCER	36
32	31	I SURRENDER	LOVE & LAUGHTER	40	32	—	ALL SEASON	LEVERT	34
33	40	GO FOR IT! (HEART & FIRE)	ELLIS/HARE	35	33	37	WHAT'S IT ALL ABOUT	RUN-D.M.C.	26
34	26	MONIE IN THE MIDDLE	MONIE LOVE	38	34	40	MISSING YOU	SOUL II SOUL	33
35	—	PLAY THAT FUNKY MUSIC	VANILLA ICE	39	35	38	GO FOR IT! (HEART & FIRE)	ELLIS/HARE	35
36	—	MAKE IT WITH YOU	TEDDY PENDERGRASS	30	36	14	I WANNA GET WITH U	GUY	28
37	34	GENTLE	DINO	31	37	39	UK BLAK	CARON WHEELER	44
38	—	ALL SEASON	LEVERT	34	38	—	THE PLACES YOU FIND LOVE	QUINCY JONES	45
39	27	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	49	39	—	BLACK PARADISE	SAMUELLE	47
40	38	JUSTIFY MY LOVE	MADONNA	42	40	—	DON'T LET ME DOWN	O'JAYS	48

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
1 ALL SEASON (Trynce, BMI/Willesden, BMI)	ASCAP/WB, ASCAP/B Funk, ASCAP
2 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	ASCAP/Keith Sweat, ASCAP/CBS, ASCAP/Maestro B., ASCAP
3 ANOTHER LIKE MY LOVER (Tim Tim, ASCAP/Wokie, ASCAP)	ASCAP/Solar, BMI) HL
4 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	69 INSANITY (Lorimar, BMI/Spinning Platinum, ASCAP/No Pain No Gain, ASCAP)
5 BABY DON'T CRY (Angel Notes, ASCAP/Warner-Tamerlane, BMI)	40 I SURRENDER (Keshia, PRS)
6 B.B.D. (I THOUGHT IT WAS ME) ? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Aishamighly, BMI/Strong Island, ASCAP)	6 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL
7 BLACK PARADISE (Two Tuff-Enuff, BMI/Irving, ASCAP)	28 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP)
8 CAUSE I CAN DO IT RIGHT (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM	99 I WANTED YOU (Whooping Crane, BMI/C.Tan, BMI)
9 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colegms-EMI, ASCAP/Forever, PRS) WBM	43 JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP/Pow Wow, ASCAP/Hot Licks, BMI) CPP
10 CRUISE CONTROL (Najee, ASCAP/Alexander Bugnon, ASCAP/Pure Art, ASCAP/Buppier, ASCAP/EMI April, ASCAP)	42 JUSTIFY MY LOVE (Miss Bessie, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP)
11 DANCE ALL NIGHT (Pac Jam, BMI)	73 KEEP OUR LOVE ALIVE (Stevland Morris, ASCAP) CPP
12 DON'T BE A FOOL (MCA, ASCAP/BMG, ASCAP/Brampton, ASCAP)	61 KICKIN' AFROLISTICS (Ill Posse, ASCAP/Davy D, ASCAP/Def Jam, ASCAP/Feelin' Groovy, ASCAP)
13 DON'T LET ME DOWN (WE, BMI/Dwayne Duane, BMI)	97 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswep Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM
14 DO YOU CARE (ADRA, BMI/Kang's Thang, BMI)	91 LET ME FEEL YOUR BODY (Bonilla, ASCAP/337, ASCAP)
15 EVERY LITTLE THING (Ensign, BMI/Bright Ray, BMI/Legassick, BMI) CPP	67 LET ME SHOW YOU (Peljo, BMI)
16 FAIRY TALES (All Baker's, BMI/Delvon, BMI/Montique/Virgin, BMI) CPP	88 LET ME SHOW YOU (When The Seaman Hits The Fan, ASCAP/Def Jam, ASCAP)
1 THE FIRST TIME (Colgms-EMI, ASCAP/Stansbury, BMI) WBM	59 A LITTLE BIT OF DANE TONIGHT (Protoons, ASCAP/Dana Dane Forever, ASCAP/Promuse, BMI/Gordy's Groove, BMI/Lynton Muir Ltd., BMI)
31 GENTLE (New Trend, BMI)	2 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI)
20 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	5 LOVE ME DOWN (Zomba, ASCAP/Barry Eastmond, ASCAP/Jo Skin, ASCAP)
41 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)	16 LOVE ME JUST FOR ME (Bust-It, BMI) CPP
35 GO FOR IT! (HEART & FIRE) (Not Listed) CPP	66 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)
9 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civillies, ASCAP) CPP	52 LOVE U 2 THE LIMIT (Virgin Songs, BMI/Morning Crew, BMI) CPP
86 GOTTA MAKE UP YOUR MIND (Society Hill, BMI/Family Production, BMI)	4 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM
68 GROOVE IS IN THE HEART (Delovely, ASCAP/Hancock, BMI/Virgin, ASCAP/Zomba, ASCAP)	63 MAKE IT EASY ON ME (All Boys USA, BMI) CPP
29 HEAD OVER HEELS (Shaman Drum, BMI/Sun Face, ASCAP)	30 MAKE IT WITH YOU (Colgms-EMI, ASCAP) WBM
83 HERE COMES THE HAMMER (Bust-It, BMI)	58 MARY HAD A LITTLE BOY (Hanseatic, ASCAP/Fellow, BMI/Songs Of Logic, BMI/Intersong U.S.A., ASCAP/Willesden, BMI)
64 HOLD YOU TIGHT (Kalliman, BMI/One Two, BMI)	54 MELODY COOL (Controversy, ASCAP/WB, ASCAP)
51 I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP)	57 MELT IN YOUR MOUTH (Mille Miglia, ASCAP/Diabetic, ASCAP/Mighty Three, BMI/Warner-Tamerlane, BMI) WBM
85 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candelight, ASCAP/PSO Ltd., ASCAP) CPP/HL	89 MIDNITE LOVER (Bust-It, BMI)
23 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL	33 MISSING YOU (Virgin, ASCAP/Jazzie B, ASCAP/EMI April, ASCAP/Law, ASCAP) CPP
13 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)	95 MISUNDERSTANDING (AI B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP)
11 IF I WERE A BELL (EMI April, ASCAP/Midnight Magnet, ASCAP)	38 MONIE IN THE MIDDLE (Virgin, ASCAP/Copyright Control) CPP
82 I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And Dad, ASCAP)	62 MY HEART YOUR HEART (Virgin Songs, BMI/Morning
56 I LIKE THE WAY (THE KISSING GAME) (Zomba,	

The Rattle & Hum Of Label-Executive Shuffling

MUSICAL CHAIRS: With the onset of the new year comes yet another round of label-executive changes. Here's the rundown of who's moving where:

Johnny Coppola has been promoted to associate director of crossover radio promotion at **Columbia Records** in New York.

Formerly one of the two managers of club promotion for the label, Coppola has been tracking music at radio for a couple of months now. He'll continue to lend a hand to his club promo partner, **Michael Becker**, until his old job is filled within the next month.

Over at **Atlantic**, **Mojo Nicosia** has been upped to creative director of dance music, handling the signing and A&R duties for the label's 12-inch singles. Previously the national manager of dance-music promotion for the label, he has also been tapped to do in-house remixes and production for dance-oriented projects.

Replacing Nicosia is **Marco Navara**, who will concentrate on promoting 12-inch singles to radio mix show programmers and club DJs. He recently hosted his own mix show for WFLV-FM Tampa, Fla.

SPREAD YOUR WINGS: **Craig Kallman**, president of New York-based indie **Big Beat Records**, is venturing more into pop circles with his new label, **Turnstyle Records**.

Kallman says the label was born

out of a desire to develop more radio-friendly artists without hurting the hardcore club image and sound of **Big Beat**. Turnstyle's first release is **Tara Kemp's** "Hold You Tight."

Kemp's single will be unique from other Turnstyle offerings in that it is being issued and promoted to top 40 radio as a joint venture with major label **Giant Records**. Kallman and his **Big Beat** staff will promote the 12-inch version of the tune at club level. The likelihood of future releases with **Giant** is possible but not definite.

The track itself, refashioned for club consumption by **Dave Shaw** and **Winston Jones**, is a hearty funk/hip-hop affair that could work well with in slower, swing-styled sets.

Bill Totorgul has been hired to serve as A&R director for Turnstyle. He'll be announcing additions to the roster shortly.

NOW SEE THIS: **Telegenics Music Video Network** has spun off a new promotional division, called **Telegenics Club Promotion Network**.

TCPN has been quietly operating since last September with its earliest projects, including **Island** rap act **Boo-Yaa Tribe** and **Columbia's** **George LaMond**. Using music video as its focal point, the company coordinates a series of parties, giveaways, and radio and retail advertising for promotions aimed directly at dance-oriented artists. TCPN also monitors club DJ response to the artist and



by Larry Flick

clips as well as retail and radio impact resulting from the promotion.

Sunday Stevens, TCPN's promotions manager, says the main thrust of the division is to aid labels in developing new artists. "We've found that these promotions can provide a nice boost for acts at the early stages of their career," she says.

Among TCPN's most recent projects was A&M's "Jam Harder" dance compilation, which included a specially created reel of clips spotlighting newcomers **Jazzie P.** and **DNA** featuring **Suzanne Vega**.

THE BOY IS BACK: After a series of well-publicized personal problems, former **Culture Club** leader **Boy George** returns with his strongest collection of songs in years, "The Martyr Mantras."

The album has been released elsewhere around the world under the name **Jesus Loves You** and includes a pair of international club hits, "After The Love Is Gone" and "Generations Of Love," a recent top 20 hit on **Billboard's** Club Play Chart.

Gratefully, George has shrugged off the forced pop/new-jack stance of 1989's disappointing "High Hat" in favor a deep house and R&B musical direction. Lyrically, he is at his creative peak, alternating cleverly phrased takes on love and depression with straight-from-the-hip political dissertations.

There's plenty for club DJs to

choose from here, starting with "Love's Gonna Get You Down," empowered with George's raspy and affecting falsetto vocal and a slinky hip-hop groove, and including the smooth house vibe of "Love Hurts." For quieter sets, there's the sleaze-tempo of "One On One" and the dark and moody "I Specialize In."

IN THE MIX: The **Underground Solution's** "Luv Dancin'" (Strictly **Rhythm Records**, New York), one of the hottest—and our favorite—underground club singles now, has been rerecorded with newly written lyrics performed by **Jasmine**.

A first for the dub/instrumental-oriented label, this jammin', ambient house jam is transformed into a nearly flawless gem that demands your immediate attention. We're pleased that **Jasmine** takes a subtle, jazzy vocal stance, which sets the track apart from the recent overabundance of lung-bursting divas.

Looks like **Cardiac Records** is about to enjoy its first bona-fide hit with "Do You Wanna Dance" by **Brother Makes Three**, an invigorating hip-house rave that has already begun to pick up regional club and crossover radio exposure on pre-release white label vinyl. Could be the handiwork of go-getter **Ray Cavanaugh**, the label's new national director of special projects, though we'd like to believe that a jam this potent would never go unnoticed.

From the better-late-than-never department: We have finally been able to obtain a copy of the **Tommy Musto & Frankie "Bones"** smoker, "Dangerous On The Dancefloor" (Citybeat, U.K.). Fueled with a risqué rap by P.C.P., this hip-hopper is still only available as a U.K. import, despite its bulleted debut on **Billboard's** Club Play Chart at No. 40. The grooves here seep into your body and never let go. Quite fierce.

Warp, Rhythm King Part Ways U.K. Labels At Odds Over Decision

NEW YORK—U.K. dance-music labels **Warp** and marketing partner **Rhythm King** are currently at odds over **Warp's** decision to end its contract.

While press representatives from both labels insist the parting has been amicable, insiders reveal that the split is due to a disagreement over money.

Warp surprised **Rhythm King** executives last month when its lawyers issued a letter stating its intentions to sever the relationship. An effort to reconcile failed.

The acts on **Rhythm King** have included the **Beatmasters**, while the most prominent **Warp** artist to date

has been **Sweet Exorcist**. **Rhythm King** records have recently been licensed in the U.S. to **Warner Bros.**, while few **Warp** releases have been available here domestically.

Although all parties involved claim the lines of communication will remain open in order to keep their differences out of court, each company says the other owes it money.

"I still think everyone at **Rhythm King** is great, but the company is no longer right for us," says **Rob Mitchell**, co-director of **Warp**. "They say they are surprised at our decision to terminate the contract, but we sent dozens of letters asking them to do certain things which were not done."

Mitchell says it is difficult to know how much business **Rhythm King** generated as a result of the relationship. "But I definitely expect they owe us money, rather than the other way around."

Warp's commercial stability has been helped considerably by its partnership with **Rhythm King**. It sold more than 300,000 singles in 1990. According to **Mitchell**, however, the label "would have gone out of business by Christmas" had the partnership continued.

Rhythm King spokeswoman **Adele Nozedar** disagrees. She says that **Warp** no longer has a contract with **Rhythm King**, but says terms of an earlier contract meant that "they are not free to go wherever they want."



Be My Baby. Remixer/producer **Yvonne Turner** poses for the camera at a recent bash at New York nightclub **Tatou** honoring **Whitney Houston**. Turner refashioned **Houston's** current pop hit, "I'm Your Baby Tonight," for club play. Shown, from left, are **Roger Watson**, managing director, **Arista Records U.K.**; **Turner**; and **Dennis Wheeler**, **Turner's** manager and managing director, **Big Life Records/Management**.

ARTIST DEVELOPMENTS

ADAMSKI ON CALL IN U.S.

Adam Tinley, the British-bred artist most widely known as **Adamski**, is one of a handful at the forefront of the acid-house music movement, a subdivision of the genre in which percussive rhythms and electro melodies emanate from current technological wizardry.

"I got my start playing in clubs in England," says the **MCA** recording artist. "I was going out and by using a sequencer and drum machine was taking over from the point where the club DJ could go no further. I would supply everything: the groove, the melodies, just everything."

Adamski's musical landscapes work well in his native land, where his singles tend to land in the top 10 of the pop charts. His single about freedom, "Killer," entered the U.K. charts in the spring of 1990 and quickly shot to No. 1.

Here in the U.S., however, he is basically overlooked except in dance-oriented circles.

According to **Bobby Shaw**, VP of dance music at **MCA**, "From **Adamski's** first album, 'Liveandir-

ect,' we delivered the first two singles, 'Killer' and 'N-R-G,' top 20 on the **Billboard** Club Play Chart [at the beginning of 1990]. Sales were sporadic, [and there was] no airplay. Basically, we sold to the club crowd. We were kind of hurt here because both records came out way after the import had been out, hence, a lot of sales were lost."

With **Adamski's** latest album, "Doctor **Adamski's** Musical Pharmacy," and its first U.S. single, "The Space Jungle," **Shaw** may have the fuel needed for building a crossover hit single. The track is bulleted at No. 15 on **Billboard's** Club Play Chart this week.

The album is full of instrumental twists with vocal eruptions arising intermittently. **Adamski** is even influenced by some classic tracks from the past. **Elvis Presley's** "All Shook Up" is used on "The Space Jungle." It is this concept of combining the old with the new that may push him over the top sales- and chartwise here in the U.S.

"I am trying to build a top 10 dance hit single with his new record. And hopefully when we get a

top 10 on the club chart, we'll be able to cross over to some of the progressive CHR stations," **Shaw** says.

Shaw expresses bewilderment when trying to explain the difficulty in breaking an act like **Adamski**, and says that "most of these English acts aren't breaking in the U.S. They reach a certain point and that's it. This one seems to be especially hard. I'm not exactly sure why."

Adamski says he will continue to make music that is both to the right and left of what others are doing. He is currently at work on his next album and promises more of the same while also expanding into more vocal-oriented ideas within a slower musical tempo.

"I really like to fuse different types of sounds together," he says. "Sounds that people normally wouldn't put together, like an **Elvis** song over a techno background. I have always liked to experiment with music."

MICHAEL PAOLETTA

Hot Dance Breakouts

CLUB PLAY

1. SADENESS PART 1 ENIGMA CHARISMA
2. GOT 2 BE FREE NEW LIFE A&M
3. SOMETHING AIN'T RIGHT SLAM
4. ALL WE GOT MICHAEL MCDONALD
5. CLOSE TO ME THE CURE ELEKTRA

12" SINGLES SALES

1. WRAP MY BODY TIGHT/ MY MY MY (LIVE) JOHNNY GILL MOTOWN
2. CLOSE TO ME THE CURE ELEKTRA
3. PLAY THAT FUNKY MUSIC VANILLA ICE S&W
4. LOVE BABY FORTAN 5 ELEKTRA
5. SURRENDER YOUR LOVE CLEAR TOUCH MICMAC

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

CLUB PLAY

Compiled from a national sample of dance club playlists.

ARTIST

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	2	3	7	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS. 1 week at No. 1	◆ MADONNA
2	3	5	8	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
3	5	6	9	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141 ◆ MIKE "HITMAN" WILSON/SHAWN CHRISTOPHER	
4	1	1	10	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
5	6	11	8	MARY HAD A LITTLE BOY ARISTA AD-2144	◆ SNAP
6	4	2	11	GONNA MAKE YOU SWEAT COLUMBIA 44-73605 ◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS	
7	8	12	8	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
8	14	17	6	THUNDER MUTE 0-66587/ELEKTRA	◆ RENEGADE SOUNDWAVE
9	9	10	9	THE ROOF IS ON FIRE/... AND PARTY TSR 865	◆ WESTBAM
10	7	9	8	CRASH (HAVE SOME FUN) TOMMY BOY TB-963 ◆ TKA FEATURING MICHELLE VISAGE	
11	16	23	5	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
12	11	14	10	MAKE SOME NOISE D.J. INTERNATIONAL DJ-934	FAST EDDIE
13	15	16	7	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
14	20	28	5	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
15	18	22	6	THE SPACE JUNGLE MCA 53961	◆ ADAMSKI
16	17	21	6	FREEDOM COLUMBIA 44-73584	◆ GEORGE MICHAEL
17	22	27	5	SIN TVT 2617-1	◆ NINE INCH NAILS
18	23	26	6	WHAT TIME IS LOVE WAX TRAX 9157	◆ KLF
19	26	29	5	AROUND THE WAY GIRL COLUMBIA 44-73610	◆ L.L. COOL J
20	21	25	6	BUS STOP/LAST NIGHT A DJ SAVED MY LIFE CUTTING CR 242	◆ CLUB IDOL
21	27	34	3	LOVE BABY MUTE 0-66587/ELEKTRA	◆ FORTAN 5
22	28	31	5	KEEP GROOVIN' PWL AMERICA 878 4951/MERCURY	◆ TDC
23	10	4	12	LOVE SO SPECIAL ATLANTIC 0-86124	◆ CEYBIL
24	19	19	8	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
25	12	8	10	WORLD IN MY EYES SIRE 0-21735/REPRISE	◆ DEPECHE MODE
26	35	42	3	GOOD TIME RADICAL RECORDS RAD-1 S.I.N. FEATURING CLAUDJA BARRY	
★★★ POWER PICK ★★★					
27	37	48	3	PSYCHE OUT MUTE PROMO	◆ MEAT BEAT MANIFESTO
28	31	37	3	MY HOUSE SIRE 0-21800/WARNER BROS.	◆ PAUL LEKAKIS
29	36	—	2	WHITE RABBIT MEGATONE 181/HOUSE	DAVID DIEBOLD & KIM CATALUNA
30	13	7	11	PRAY CAPITOL V-15617	◆ M.C. HAMMER
31	29	32	5	HANG IN LONG ENOUGH ATLANTIC 0-86111	◆ PHIL COLLINS
32	38	46	3	KISS THE GROUND CURB V-77070	REAL LIFE
33	30	20	8	I'M YOUR BABY TONIGHT ARISTA 2123	◆ WHITNEY HOUSTON
34	32	33	5	SUPERLOVER/GET IT OFF ATLANTIC 0-86125	THREE GENERATIONS FEATURING CHEVELL
★★★ HOT SHOT DEBUT ★★★					
35	NEW ▶	1		WHAT'S IT GONNA BE ATLANTIC 0-86099	◆ JELLYBEAN FEATURING NIKI HARIS
36	34	30	8	I WANNA GET WITH U UPTOWN 53928/MCA	◆ GUY
37	42	—	2	IT'S A JUNGLE OUT THERE CHRYSALIS V-23532	JULIAN JONAH
38	NEW ▶	1		THIS HOUSE CAPITOL V-15649	◆ TRACIE SPENCER
39	24	15	8	(THAT MAN) HE'S ALL MINE VIRGIN 0-96413	◆ INNER CITY
40	NEW ▶	1		DANGEROUS ON THE DANCEFLOOR CITY BEAT 1253/BEGGARS BANQUET	MUSTO & BONES
41	25	13	9	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
42	43	—	2	MISSING YOU VIRGIN 0-96414	◆ SOUL II SOUL
43	45	—	2	HOW THE HEART BEHAVES CHRYSALIS V-23641	WAS (NOT WAS)
44	NEW ▶	1		DON'T STOP NOW/FUNK BOUTIQUE EPIC 49-73650	THE COVER GIRLS
45	NEW ▶	1		SO SPECIAL MOTOWN 4752	BLAZE
46	NEW ▶	1		UFO'S ARE REAL/REVOLUTION 10 NETTWERK W2-3051/IMPORTANT	MC 900 FT. JESUS
47	40	35	14	TOM'S DINER A&M 75021 2342-1	◆ DNA FEATURING SUZANNE VEGA
48	41	44	5	SLAM JAM STRICTLY RHYTHM SR-1218	TECH NINE
49	39	38	5	ADRENALIN/TALK TO ME I.R.S. 33-8935	◆ YEN
50	33	18	10	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123	◆ TEN CITY

12-INCH SINGLES SALES

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

ARTIST

★★ NO. 1 ★★					
1	3	—	2	JUSTIFY MY LOVE SIRE 0-21820/WARNER BROS. 1 week at No. 1	◆ MADONNA
2	1	1	10	GONNA MAKE YOU SWEAT COLUMBIA 44-73605	◆ C&C MUSIC FACTORY/FREEDOM WILLIAMS
3	4	4	8	I DON'T KNOW ANYBODY ELSE RCA 2735-1	◆ BLACK BOX
4	2	2	13	JUST ANOTHER DREAM POLYDOR 877 963-1/PLG	◆ CATHY DENNIS
5	6	5	11	SENSITIVITY MCA 53933	◆ RALPH TRESVANT
6	5	3	10	WORLD IN MY EYES SIRE 0-21735/REPRISE	◆ DEPECHE MODE
7	10	13	6	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1	◆ JANET JACKSON
8	7	8	8	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899	◆ BELL BIV DEVOE
9	8	10	11	LOVE SO SPECIAL ATLANTIC 0-86124	◆ CEYBIL
10	12	16	8	CRASH (HAVE SOME FUN) TOMMY BOY TB-963	TKA FEATURING MICHELLE VISAGE
11	13	19	6	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA	◆ L.L. COOL J
12	17	26	5	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592	◆ DEEE-LITE
13	16	23	6	I LIKE YOU EPIC 49-73600	◆ CULTURE BEAT
14	14	22	7	INSANITY MOTOWN 4750	◆ THE POINTER SISTERS
15	9	7	14	TOM'S DINER A&M 75021 2342-1	◆ DNA FEATURING SUZANNE VEGA
16	23	31	5	JEALOUSY MERCURY 878 663-1	◆ THE ADVENTURES OF STEVIE V
17	21	24	9	I'LL DO 4 U MCA 53912	◆ FATHER M.C.
18	20	25	5	ANOTHER SLEEPLESS NIGHT ARISTA AD-2141 ◆ MIKE "HITMAN" WILSON/SHAWN CHRISTOPHER	
19	19	21	7	TRAGEDY FOR YOU EPIC 49-73594	◆ FRONT 242
20	26	27	7	DON'T BE A FOOL MCA 53906	◆ LOOSE ENDS
21	28	32	6	IESHA MOTOWN 4747	◆ ANOTHER BAD CREATION
22	31	35	5	SIN TVT 2617-1	◆ NINE INCH NAILS
23	22	12	12	I WANNA GET WITH U UPTOWN 53928/MCA	◆ GUY
24	29	30	7	THE QUESTION CUTTING CR 244	CONCEPT OF ONE FEAT. NOEL
25	32	34	6	KEEP GROOVIN' PWL AMERICA 878 495-1/MERCURY	◆ TDC
26	18	14	11	I'M YOUR BABY TONIGHT ARISTA 2123	◆ WHITNEY HOUSTON
★★★ POWER PICK ★★★					
27	43	—	2	DON'T STOP NOW/FUNK BOUTIQUE EPIC 49-73650	THE COVER GIRLS
28	15	6	12	MONIE IN THE MIDDLE ETERNAL 0-21737/WARNER BROS.	◆ MONIE LOVE
29	35	40	3	WHAT TIME IS LOVE WAX TRAX 9157	◆ KLF
30	27	28	6	EDDY STEADY GO ATLANTIC 0-86113	ROZLYNE CLARKE
31	37	39	5	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) WING 879 069-1/MERCURY	◆ TONY! TON!! TONE!
32	11	9	13	FOUND LOVE EPIC 49-73548	◆ DOUBLE DEE FEATURING DANY
33	25	20	8	FREEDOM COLUMBIA 44-73584	◆ GEORGE MICHAEL
34	24	11	21	WIGGLE IT CUTTING CR 237/0-96407/CHARISMA	◆ 2 IN A ROOM
35	39	—	2	SOMEDAY COLUMBIA 44-73560	◆ MARIAH CAREY
★★★ HOT SHOT DEBUT ★★★					
36	NEW ▶	1		MELT IN YOUR MOUTH EPIC 49-73639	◆ CANDYMAN
37	NEW ▶	1		TOGETHER FOREVER COLUMBIA 44-73630	LISETTE MELENDEZ
38	44	—	2	GOLD DIGGER COLUMBIA 44-73633	◆ EPMD
39	36	33	10	THE GHETTO JIVE 1397/RCA	◆ TOO SHORT
40	41	44	3	HANG IN LONG ENOUGH ATLANTIC 0-86111	◆ PHIL COLLINS
41	34	17	14	SO HARD EMI V-56194	◆ PET SHOP BOYS
42	30	15	12	H.O.U.S.E. ATLANTIC 0-86119	DOUG LAZY
43	40	38	3	NEW POWER GENERATION PAISLEY PARK 0-21783/WARNER BROS.	◆ PRINCE
44	42	37	19	KNOCKIN' BOOTS EPIC 49-73437	◆ CANDYMAN
45	45	—	2	NOW I NEED YOUR LOVE HARBOR LIGHT HL-1014	MONTANA MOON FEATURING BEVERLI
46	NEW ▶	1		BEEN CAUGHT STEALING WARNER BROS. 0-21736	◆ JANE'S ADDICTION
47	46	48	3	IF YOU WANT ME MICMAC 542	SOAVE
48	NEW ▶	1		MY HOUSE SIRE 0-21800/WARNER BROS.	◆ PAUL LEKAKIS
49	50	43	9	ROUND AND ROUND PAISLEY PARK 0-21740/WARNER BROS.	◆ TEVIN CAMPBELL
50	33	18	10	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123	◆ TEN CITY

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

MADE UP MY MIND

Featuring remixes by Dave Morales,
Mark Liggett & Chris Barbosa
Written by Ernie Gold
Produced by Mark Liggett & Chris Barbosa
Management: Julio Caro

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The sizzling new 12" single and maxi
CT from the forthcoming Mercury
album I Wasn't Born Yesterday.



SAFIRE

Talent

The Road To Fame, As Black Crowes Fly Tortuous Touring Trek Puts Band On Map

■ BY CHRIS MORRIS

ATLANTA—The road was a long and tortuous one for Atlanta's Black Crowes in 1990.

Touring in support of its debut Def American/Geffen album, "Shake Your Money Make," the hard rock quintet was on the road nearly continuously for almost 11 months. Beginning the year with club dates in the U.S. and Europe, the band opened arena tours for Heart, Aerosmith, and Robert Plant. The group concluded the year with close to two months of dates in 1,000-2,000-seat halls.

The Crowes are commencing the new year with still more road work—two months of Eastern arena dates opening for ZZ Top.

But the thousands of miles logged by the band have paid off: According to the Crowes' label, "Shake Your Money Make" had sold a million copies by December.

"I don't think any band's ever done this intensive touring," says lead singer Chris Robinson. "I hear people say shit, but like, dudes, sure you go out for two or three months and you get a couple of weeks off. I've had probably nine days off the road in 11 months."

"Fortunately, our singer can sing many nights in a row, which is amaz-

ing, the way he sings," says bassist Johnny Colt of the rasp-voiced Robinson. "I'll hand it to him—a lot of singers complain they can't do two or three nights. One time Chris did 15 nights, took a day off, then did eight."

The group could have opted for a breather after its dates with Plant concluded last fall, but the members decided to make another club swing.

"You go out, you're in arenas, and all of a sudden you're playing for other people's audiences," Colt explains.

"We wanted the people to be able to see the band up close and personal. We wanted to be in touch... We owe people that."

Even the group's sold-out homecoming stand at Atlanta's 1,000-seat Center Stage for three nights in December combined hometown play and work. During the shows, a moonlighting NFL Films crew shot a six-minute live video for the ballad "She Talks To Angels," the fourth clip from "Money Maker."

(Continued on page 38)

Divinyls Are Delighted With Direction Of New Album

■ BY JIM BESSMAN

NEW YORK — "It seems Australian bands always do five albums before they get lucky over here," says Christine Amphlett of the acclaimed Aussie group Divinyls, whose self-titled Virgin Records debut may be the charm.

Following three evenly spaced '80s albums on Chrysalis Records and an Australian 1982 debut unreleased here, "Divinyls" is again

marked by Amphlett's intensely raw vocals and guitarist Mark McEntee's equally threatening guitar slashing. Different this time, though, is a new label, new management, and new overall direction.

"It's a whole new beginning," says Amphlett, who wrote much of the album with McEntee during a lengthy stay in France last year. "Growing up in Australia and playing beer barns gave us a very brash and recognizably confined sound. But as Divinyls grew and traveled, we broadened ourselves and redefined our sound."

The results could not have made Virgin happier.

"There was never a question that we'd take it pop," says product manager Diana Fried, speaking specifically of the first single, "I Touch Myself," co-written by Tom Kelly and Billy Steinberg.

"We'll start with album/alternative/college radio and hope to have things all locked up at alternative by the time we go pop at the end of February," Fried says. "I think it's a pop smash, and with the state of radio today, who knows?"

Pop smash or no, Fried says Virgin is wholly committed. She says support plans were laid two months in advance of the Jan. 29 album release date, and included an unusually heavy advance cassette mailing to retail to generate "street buzz." A three-part teaser postcard campaign is under way, aimed at retail, radio, and press, and an appropriately vinyl-covered promo CD is also being distributed.

Amphlett and McEntee visited New York and Los Angeles in early December for long lead-time press, and will play key showcase dates in February prior to a more extensive national tour.

"The perception we're trying to convey is that this is a major, major priority for us," says Fried. "I think they've made great records, but this is the one Divinyls were destined to make."

Now managed in the U.S. by (Continued on next page)

Sisters Pose Triple Threat; NRBQ Plays 'Peek-A-Boo'

THE THREE WOMEN have honed their harmonies since childhood. They wed them to impeccably crafted pop tunes, caught the ear of a publishing song man, and now have recorded a major-label debut with "breakout" written all over it.

Similarities aside, this is not a tale of **Wilson Phillips**. These are the **Triplets**, whose Mercury/PolyGram debut, "... Thicker Than Water," is due in March after a promotional campaign that kicks off later this month. And if there's any real comparison to be drawn to SBK's wonder trio, it's in the Triplets' considerable mainstream potential.

The Triplets are, in fact, triplets. The Mexican-born sisters **Diana, Sylvia, and Vicky Villegas**, born seven minutes apart, are "new" artists whose debut has been years in the offing. The three won an MTV Basement Tapes competition in 1986 with a self-produced video. Song man **Jerry Love** of Famous Music saw them sing original material at the old Sanctuary in Manhattan in 1988

and signed them to a publishing deal. They came to the attention of Wing/Mercury A&R director **Tom Vickers** and, after an acoustic showcase, were signed last January by **Ed Eckstine**, GM of Wing and executive VP of talent & creative affairs at PolyGram. The group is represented by **Buddy and Steve Allen** of Allen Management in New York.

Radio and retailers will get their introduction to the Triplets during a nationwide promo tour that begins Jan. 28 in Boston and concludes with the Gavin Convention in San Francisco next month. The label, meanwhile, on Feb. 5 will launch the first single, "You Don't Have To Go Home Tonight," a bright splash of vocal pop without pretensions.

The Triplets claim the expected '70s stars such as the Eagles and Fleetwood Mac as their heroes in harmony. Their debut is a studio-polished gem but, despite its surface gloss, it goes beyond formula pop craft. There are touches—the flamenco guitar, the religious imagery, the theme of immigrant risk and hope and family—that makes "... Thicker Than Water" one of the most notable new pop arrivals of early '91.

ON THE BEAT: "Hey, I'm back in Connecticut; I'm a resident!" declared guitarist **Al Anderson** of **NRBQ** to the crowd at the band's recent show at Toad's Place in New Haven, Conn. "I even voted for Lowell [Weicker, the state's newly elected governor]. And I got a song for him," shouted Big Al, as the much-loved quartet bopped into "Get Rhythm." Touring between Virgin Record albums, the band promo'd its recent two-CD set, "Peek-A-Boo: The Best Of NRBQ," on Rhino Records. The presence in

Toad's VIP box of **Keith Richards'** dad, **Bert**, and Richards' family friend **Roy Martin** led to a buzz that the **Rolling Stones** guitarist might stop by—to this same club where the Stones played in August 1989. He didn't (and was never expected, as it later turned out). But NRBQ's support among its fellow musicians has been growing of late. **Don Was** is due to co-produce tracks on the band's next Virgin release this spring and **Elvis Costello** and **Paul McCartney** may both contribute tunes... After a lackluster sophomore effort, throaty **Tanita Tikaram** sounds like she has picked up something of the spirit and spunk of **Van Morrison's** rhythm and horn section on "Everybody's Angel," her upcoming third disc on Warner/Reprise. The single "Only The Ones We Love" arrives late this month... **Rick Astley's** next RCA album marks his break from the **Stock Aitken Waterman** team. Astley co-wrote more than half the album's tracks, collaborating with **Mark King** of **Level 42** and **Rob**

Fisher of **Climie Fisher**.

Other musical guests include **Elton John**, gospel star **Andrae Crouch**, and Art Of Noise's **Ann Dudley**...

38 Special

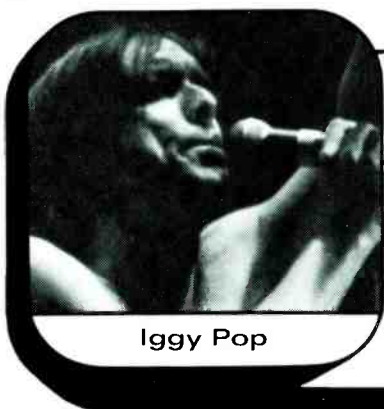
has been recording at Southern Tracks Studio in Atlanta for its debut on Charisma. **Brian Howe** of **Bad Company** and **Jack Blades** of **Damn Yankees** have contributed vocals... He has been an indie act out of Austin, Texas, a solo artist on Epic's country roster, a partner with English rocker **Boo Hewerdine** on Chrysalis, and now singer/songwriter **Darden Smith** is getting a renewed push from Columbia for his late-1990 disc, "Trouble No More." Smith, however, has no identity problem. Just bad timing. With the year-end rush over, this choice set deserves another spin, and a shot from smart AC programmers.

ON THE ROAD: New England-based concert promoter **Frank Russo** has formed an international-events division of his company, Gemini Concerts. Its first project is a summer concert series at the Magnetic Hill Theme Park in New Brunswick, Canada. The site will accommodate 20,000... **Miami Rocks, Too! Vol. 3**, a three-day talent showcase of rock- and pop-oriented South Florida bands, will be staged Jan. 31-Feb. 2 at the Button South in Hallandale. This year's band lineup includes **Aries**, **Canaveral**, **Coral Gables**, **Heartless**, the **Mavericks**, **Ordinary Language**, **Raped Ape**, **Rulette**, **Utrec**, **Vandal**, and the **Wait**. See Update, page 75, for contact information.

Assistance in preparing this column was provided by **Jim Bessman** in New York and **Randall Beach** in New Haven, Conn.



The Nile Flows. After a 10-year recording hiatus, Willie Nile will make his return on a Columbia Records disc due for release in March. Co-produced by Nile, T Bone Wolk, and Stewart Lerman, the album features Richard McGuinn, Richard Thompson, Loudon Wainwright, Terre Roche, Robbie McIntosh, Mickey Curry, and Stuart Smith. Pictured, from left, are Nile and Wolk. Photo: Chuck Pulin)



Iggy Pop

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Ben Liss Taking The Reins At Ticketron *Ex-NACPA Director Appointed President/CEO*

NEW YORK—Ben Liss, the former executive director of the North American Concert Promoters Assn., has been named president and CEO of Ticketron, the computerized ticketing service. Liss, who had joined the company as chief operating officer last April under its new owners, succeeds Peter A. Jablow.

"Under Ben Liss' leadership and with development of Tickertron's new and superior technology, I am highly confident of our future growth and success," says Abe Pollin, chairman of the board of Centre Group Limited Partnership, co-general partner in Tickertron, who announced Liss' move.

The Centre Group, which operates the Capital Centre in Lan-

dover, Md., was one of the partners in the Ticketron Limited Partnership formed by Ogden Allied Leisure Services, the Carlyle Group, an investment group, and the Wembley Group PLC to pur-

*It has more than 750
outlets throughout
the U.S. and Canada*

chase Ticketron from its parent company, the Control Data Corp., in 1989. Ogden Allied, one of the nation's largest concert services and facility management companies, subsequently sold its interest to its partners to allay con-

cerns over independence of the computerized ticketing firm.

"It's a privilege and challenge to serve Ticketron at this pivotal point in its history as we roll out our brand-new ticketing and business-management technology that's been years in the making," says Liss.

Prior to holding the directorship of the promoters' association, Liss was general counsel and comptroller of Cellar Door Concerts.

Ticketron, which has faced strong competition in recent years from TicketMaster in many markets, has more than 750 outlets throughout the U.S. and Canada, with 11 regional Ticketron PhoneCharge operations.

Philly Promotion Scene Loses Player

BY MAURIE ORODENKER

PHILADELPHIA—The new year finds Electric Factory Concerts, this city's major rock-concert promoter, with the region's promotion scene largely to itself. Stephen Starr, who competed on a limited scale with Electric Factory through his promotion firm known as The Company Company, has announced he is closing up shop.

Starr, who promoted his first concert (Judas Priest) in October 1982, said that he has entered into a "consulting agreement" with Larry Magid and Alan Spivak, partners in Electric Factory. The agreement provides that Starr will not promote any concert independently, but may get involved in a concert promotion on a joint venture.

While Starr's promotions were sparse, compared with Electric Factory, he did use the major venues, such as the Spectrum, Academy of Music, and the summertime Mann Music Center, all Electric Factory mainstays. He also bid against Electric Factory each year

for about 50 concerts, which resulted in instances of pushing up an artist's concert guarantee, and sometimes ticket prices.

During his almost 10 years of concert promoting, Starr was able to beat out Electric Factory for some major events. He promoted the first area appearances of Wham! and Madonna. For a few years, he promoted most of the hard metal bands coming this way.

While staying out of concert promotions, Starr said he will be involved with packaging of tours and management, and possibly some theatrical events, along with a nightclub enterprise. With partner Stan Chapman, Starr operates the popular dance club The Bank, as well as the Shake Burger and Roll restaurant in suburban Ardmore.

Starr said he moved out of the concert field because it had be-

come increasingly difficult for a small independent promoter to survive. He said that the concert promotion field has become the province of big corporations, not only here but throughout the country. He cited PolyGram's 50% acquisition of John Scher's Metropolitan Concerts, and the growth of Canada's Concert Productions International.

Starr first got involved in show business when he opened his Starr Club in 1977 and, later, the Ripley Music Hall, which he ran from 1980-83. In 1986, he booked the rock groups at the refurbished Troc, a former center-city burlesque theater. Electric Factory characterized Starr as a friendly competitor and said the agreement, for an unspecified period, was a good deal for all parties concerned.



Live In China. Veteran blues vocalist Long John Baldry hopped onstage at the China Club in Los Angeles recently for a set including “Stormy Monday” and “Everyday I Have The Blues,” joined by Stephen Stills, Little Feat’s Ritchie Hayward and Kenny Gradney, and former Doobie Bros. guitarist Jeff “Skunk” Baxter. Pictured, from left, are Baldry and Stills.

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAIT STEVE WARNER JOE DIFFIE	Reunion Arena Dallas	Dec. 31	\$450,070 \$32.50/\$27.50/ \$25	17,009 sellout	Varnell Enterprises
ZZ TOP THE BLACK CROWES	Mid-South Coliseum Memphis	Jan. 5-6	\$413,820 \$20	20,691 sellout	Mid-South Concerts
PAUL SIMON	Olympic Saddledome Calgary, Alberta	Jan. 6	\$412,595 (\$472,421 Canada) \$32.50	15,239 17,489	Perryscope Concert Prods.
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN BISCUIT BRENDA K. STARR GEORGE LAMOND GOOD GIRLS	Coliseum, Birmingham- Jefferson Civic Center Birmingham, Ala.	Dec. 1	\$404,575 \$25	16,183 sellout	C&C Entertainment
CLINT BLACK SHENANDOAH DOUG STONE MARK CHESNUTT	The Summit Houston	Dec. 31	\$329,088 \$22.50/\$20	16,137 sellout	Beaver Prods.
A FRESH AIRE CHRISTMAS: MANNHEIM STEAMROLLER	Orpheum Theatre Omaha, Neb.	Dec. 27-31	\$327,220 \$18.75/\$14.75	19,250 sellout	Sound Trak
BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL/MONIE LOVE	Providence Civic Center Providence, R.I.	Dec. 23	\$299,835 \$22.50	13,326 14,000	A.H. Enterprises
POISON WARRANT	Long Beach Convention & Entertainment Center Long Beach, Calif.	Dec. 31	\$293,895 \$22.50	13,650 sellout	Avalon Attractions
THE OAK RIDGE BOYS T. GRAHAM BROWN	Star Plaza Theatre Merrillville, Ind.	Dec. 29-31	\$278,076 \$28/\$20	11,764 17,000	in-house
BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL/MONIE LOVE	Hartford Civic Center Hartford, Conn.	Jan. 1	\$266,792 \$21.50	12,945 13,000	A.H. Enterprises
BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL/MONIE LOVE	Civic Arena Pittsburgh	Dec. 22	\$263,295 \$21.50	12,828 14,000	A.H. Enterprises
POISON WARRANT	ARCO Arena Sacramento, Calif.	Jan. 4	\$262,707 \$22/\$19.50	13,730 16,500	Bill Graham Presents
CLINT BLACK SHENANDOAH DOUG STONE	Frank Erwin Center Univ. of Texas, Austin Austin, Texas	Dec. 29	\$261,414 \$18.50/\$16.50	15,126 sellout	Beaver Prods.
BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL/MONIE LOVE	Buffalo Memorial Auditorium Buffalo, N.Y.	Dec. 30	\$243,766 \$21	11,967 14,000	A.H. Enterprises
ANITA BAKER RHONDA HANSOME	Fox Theatre Detroit	Dec. 31	\$230,615 \$75/\$50/\$35	4,795 sellout	Brass Ring Prods.
PAUL WINTER CONSORT NOIRIN NI RAIIN	Cathedral of St. John The Divine New York	Dec. 20-22	\$226,698 \$25/\$18	11,266 sellout	Paul Winter Consort
AC/DC LOVE/HATE	St. Louis Arena St. Louis	Dec. 6	\$212,960 \$19.50	11,312 12,700	Contemporary Prods.
AC/DC LOVE/HATE	Omaha Civic Auditorium Omaha, Neb.	Dec. 3	\$196,032 \$19.75/\$18.75	10,519 sellout	Contemporary Presentations
CONWAY TWITTY GEORGE JONES MERLE HAGGARD	Bally's Casino Resort Reno, Nev.	Dec. 27-31	\$188,551 \$53/\$47.50/ \$35.75/\$30.25	5,289 9,940	Jayson Promotions
ZZ TOP THE BLACK CROWES	Nashville Municipal Auditorium Nashville	Jan. 7	\$185,880 \$20	9,900 sellout	Beaver Prods.
AC/DC LOVE/HATE	Kemper Arena, American Royal Center Kansas City, Kan.	Dec. 7	\$185,230 \$19.50	9,429 11,290	Contemporary Prods. New West Presentations
ZZ TOP THE BLACK CROWES	Kiefer UNO Lakefront Arena Univ. of New Orleans New Orleans	Jan. 4	\$179,100 \$20	9,500 sellout	Beaver Prods.
LYNYRD SKYNYRD STEVE EARLE & THE DUKES	ARCO Arena Sacramento, Calif.	Dec. 30	\$178,490 \$22.50/\$19.50	9,701 16,500	Bill Graham Presents
BELL BIV DEVOE/KEITH SWEAT/JOHNNY GILL/MONIE LOVE	Baltimore Arena Baltimore	Dec. 31	\$172,620 \$22	8,672 15,000	A.H. Enterprises
MANDY PATINKIN	Avery Fisher Hall, Lincoln Center for the Performing Arts New York	Dec. 28-29	\$170,765 \$40/\$30/\$25	4,681 5,476	Ron Delsener Enterprises

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TALENT IN ACTION

ON THE OPENING WEEK of a major tour, a few bugs can be expected. A staging snag here, a missed lighting cue there. These things can be overlooked. Consistently poor production cannot.

The latter is what seriously marred this early date on the otherwise promising Triple Threat Tour at the year-old Knickerbocker Arena, co-headlined by Keith Sweat, Johnny Gill, and Bell Biv DeVoe, with opener Monie Love.

It was a full hour after scheduled show time when opener Love took the stage for her two tracked numbers. Unfortunately, neither was audible. It sounded as if only the stage

monitors, and not the house system, were turned on.

After finally catching the final strains of "Monie In The Middle," fans waited another 90 minutes for Sweat to appear. Hurry up and wait became the modus operandi of the show, which dragged on for six hours before a near-capacity crowd of 11,000. Arena officials later noted that three separate stage setups were used by the three headliners and similar delays occurred at other tour stops.

At least when the three main acts were onstage they were on. All served up plenty of hits, piping hot, but many rendered nearly unlistenable by poor sound.

Sweat in particular worked the boards like some of the old soul pipe pros he's borrowed from for the softer side of his new jack swing.

Dance floor shakers like "Make You Sweat" and "I Want Her" galvanized the crowd but the slower tunes, the ones that have garnered him the title The Luther Vandross of Hip-Hop, showed where his true talents lie. "Merry Go Round" and "I'll Give All My Love To You" simply sizzled.

Former New Edition vocalist Gill fit somewhere between Sweat's croon and his former band mates' hip-hopping funk. BBD's "Poison" was the hottest number of the night in both performance and response—but by that late in the evening, the crowd was already losing steam.

Gill's "Rub You The Right Way" may have had a few of the hardest dancing in the aisles, but it was clear

that the slipshod scheduling rubbed many the wrong way.

How many concerts feature a call over the PA between acts of the names of parents waiting outside to pick up their kids? **MICHAEL ECK**

DARLING BUDS

Woody's, New York

EVERY FEW YEARS a band comes along to re-establish the three-minute, predictable pop song as an art-form. The Darling Buds, a quintet out of South Wales, is the latest. Behind the soft, pleasant vocals of Andrea Lewis and the simplistic guitar riffs of Harley Farr, the Buds have combined the songwriting craft of early Blondie with the sugary coating of the Go-Go's.

On "Crawdaddy," the group's second and most recent disc on Columbia Records, gentle guitar feedback and pretty vocal harmonies decorate the songs. In the band's hourlong live show, those embroideries were missing. Instead, Lewis' voice stood naked, with no effects or background vocal help, for almost the entire night, and Farr kept to his choppy rhythms and two-string solos.

But in the stripped-down setting, upbeat songs like "It Makes No Difference" and "Crystal Clear" had even more charm. Though less than stellar musicians, the rhythm section compensated by manipulating tempos and twisting dynamics. Meanwhile Lewis, who beat a tambourine for good measure, was a bubbly presence, showing off dance moves straight from the choreography of Josie & the Pussycats.

The Buds also deserve bonus points for covering New Order's "Temptation" and making the song actually sound human.

SCOTT BRODEUR

BLACK CROWES

(Continued from page 35)

The video-driven success of the tracks "Jealous Again," "Twice As Hard," and "Hard To Handle," and album rock radio's somewhat anomalous embrace of the Crowes' bluesy amalgam of the Stones and the Faces, made the band one of the few debuting rock acts of 1990 to achieve platinum status.

Explaining the band's unexpected success in a marketplace that is currently resistant to straight-ahead rock acts, Robinson says, "We offer an alternative. Here's Kip Winger, here's Mark Slaughter." Robinson gestures at his brother, rhythm guitarist Rich. "Here's the Rotten Twins, you know what I mean? And maybe just because they haven't heard anything with any soul in a while, it just just freaked 'em out and they went, 'Cool.'"

But, according to Robinson, the band is in no hurry to make a second album, and will not start recording a follow-up to "Money Maker" until the fall.

"We're on our terms, man. I'm not a commodity, we're not product. For you, I make rock music. And I get in trouble for saying that. I hear people in the industry saying, 'I hear product,' and I put my foot in my mouth and say, 'Well, between you and me, I make records'... I want to stir the soul, or at least mine."

Concrete Management Chisels New Niche Via Publishing Firm

WHEN A MANAGEMENT FIRM has interest in signing and developing acts but not enough hours in the day to work with all the worthy bands that come its way, how can it still maintain a measure of involvement? The answer at **Concrete Management Inc.** in New York was to establish recently a music publishing firm—one that happens to be administered by **Virgin Music Publishing**—and, in the words of VP **Andy Gould**, "get them started through publishing."

The Concrete publishing affiliate is called **Piranha Brothers**, which has just made its first signing in the person of **Kurt Vanderhoof**, founding member and ex-guitarist of **Metal Church** and a continuing contributor to the band's music, including its Epic debut album. Lest one conclude that Piranha plans to focus on metal/hard rock acts, the company points out that a varied catalog is Piranha's mandate.

Gould came to the U.S. from England in the '70s to work for **April-Blackwood Music**, both as a professional manager and international staffer, when it was a CBS music publishing unit. In 1984, he started working with **Worldwide Management**.

Concrete was formed six years ago by **Walter O'Brien**. At one point, O'Brien handled the U.S. affairs of U.K.'s **Hit & Run Music**, known in the U.S. as **Run It Music**, which has the publishing of such acts as **Phil Collins**, **Genesis**, and **Peter Gabriel**. "It was a short association, but I learned enough about publishing to know that I wanted to do it again," he says.

Acts signed to Concrete include **Barfly (RCA)**, **Pantera (Atco)**, and **Bogeyman (Delicious Vinyl)**.

Piranha Brothers is located at Concrete's offices at Suite 303, 1133 Broadway, New York.

ABOVE-PAR SUBPUB DEALS: In the 2½ years since its formation, **BMG Music Publishing International** has made a total of 108 sub-publishing agreements with various companies representing the publishing rights to important writers. The real spurt in such activity, under senior VP **Diana Graham**'s supervision, came in the third quarter of 1990, when 21 such deals were concluded. The third-quarter period saw a varied bill of fare get BMG representation in some part of its 19 wholly owned companies around the world. Specifically, deals were made with **Lisa Stansfield**, **Andrew Lloyd Webber's Really Useful Co.**, **David Crosby's Guerilla Music**, the music of classical arranger **Don Dorsey** via **D Tunes**, **Canadian Brassworks**, classical composer **Hiro Fujikake**, **Pink Floyd** copyrights via **Lupus Music**, and **Volta Music's** catalog

of film scores, including works by **Dimitri Tiomkin**.

A LESSON FROM The Master: **Buck Ram**, the songwriter who was also mentor of the **Platters**, superstar act of rock's early days, decided to become a songwriter in the '30s after years as a band arranger and, so it's told, decided to work for **Irving Berlin's** music publishing company in New York so that he could absorb some of the master songwriter's craft. "The most important thing I learned from Berlin was that Irving's songs had to have the entire message in the first line—with every line after a natural follow-up to enforce that message. For instance, 'Blue skies smiling at me, nothing but blue skies do I see,' and 'I'll be loving you, always, with a love that's true, always.'"

While Ram never quite achieved the massive ever-green output of Berlin, his collaborative efforts have a secure place in the history of pop music.



by Irv Lichtman

Ram was a co-writer of the **Platters'** biggest hits—"Only You," "The Great Pretender," "Magic Touch," and "Twilight Time." He is also the author of a Christmas song that rivals Berlin's "White Christmas" in tenderness, if not necessarily in popularity. The song is "I'll Be Home For Christmas." Ram, who is also credited with discovering **Ella Fitzgerald**, died Jan. 1 in Las Vegas at the age of 83.

WITH MORE THAN 50 YEARS' work as a songwriting team, **Ralph Blane** and **Hugh Martin** have been named recipients of the **ASCAP/Richard Rodgers Award** for veteran composers or lyricists of the musical theater. They will receive a cash award and a special citation. Blane and Martin wrote the score of "Best Foot Forward" and the recent musical-theater adaptation of their classic film, "Meet Me In St. Louis."

THE MIDWINTER meeting of the **Copyright Society of the U.S.A.** is being held Feb. 8 and 9 in Nashville, in association with the **Copyright Society of the South**. The meeting is being co-hosted by Copyright Society president **Walter Josiah** and chaired by **Helene Blue** of **The Goodman Group of Music Publishers**.

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Country

Music Row's Bankers Tightening Purse Strings

■ BY EDWARD MORRIS

NASHVILLE—Music Row here has yet to feel the sting of the much-dreaded economic recession, but the industry is being cautious in how it spends its money. Local bankers who specialize in the music business agree that the situation in the Middle East is the wild card for the near future.

Real estate values are holding steady in the 30-or-so-square-block area that makes up Music Row, and publishing catalogs are still commanding substantial prices. Default rates remain low.

"This is historically a very slow time of the year," observes Brian Williams, VP and music industry specialist for Third National Bank, "so it's hard to make a real judgment in terms of how the music industry's responding right now." But, he says, there is a pervasive fear of war and pessimism about the rest of the economy that is keeping most people in the business from purchasing anything that is not essential. "They're leaving their money in the bank, because they're scared."

In real estate, however, Williams says "the Row is a little unique" in

that "it's a very concise business community; and regardless of what property values are doing around [the rest of the] town, there's always going to be the desire for people to purchase property on the Row, just for the purpose of being able to be on the Row. We're loaning money [for real estate] on the Row, and I've not noticed any real change in the amount of business we're doing."

Mark Slough, VP and manager of the music division of First American National Bank, reports that music-business activity has been steady: "We've still had a consistent num-

ber of loan requests. Of course, the problem is meeting those requests. We're taking a very careful look at what financing we provide right now.

"In terms of the acquisition and sale of [publishing] catalogs, I'm still seeing consistent activity out there. I think part of that is fueled by the foreign investment in Music Row. Business people are seeing Sony and those sorts of people come in and spend the money to buy copyrights, and that has kept an interest and demand for catalogs up. And because of that, we still have opportunities to look at various catalog acquisitions. They still seem to be selling at pretty significant multiples." (Catalogs are valued in multiples of the publisher's net income, averaged over a period of years.)

It is common, Slough says, for catalogs to sell in the seven-to-10-multiple range or even higher. He says supply and demand are still fairly well balanced. "Because of the economic conditions we're in," he explains, "we're very careful in financing [these acquisitions]. They have to be structured right. The cash flow has to make sense."

Publishing activity for Williams' bank has been "slow" over the last few months.

Recording studios here "are probably feeling the pinch also," Williams says, "probably not as much in the work they do for labels, but more in terms of custom work. I would say that people who traditionally come to Nashville and do a lot of custom work—that part of the business is probably a lot slower than usual, just because of what's going on in the economy."

He adds that "we're doing a good bit [of loaning for] studio equipment expansion" but not for "facility expansion."

Noting that Nashville's largest record and publishing companies are not locally owned, Slough says, "What we primarily deal with is the small-business person and the consumers—the individuals who make up the music community. They still

have needs. I think the small-business person, for the most part, is thinking twice before they do any sort of debt expansion right now. I can think of a couple of specific situations where people with the wherewithal to expand their studios or whatever have not done that based on the uncertainties of the economy."

Says Williams, "If we get out of this Middle East thing fairly quickly and with peace resolved, I think there's going to be a real burst of optimism nationally. I think that will be a real good time and a chance for small businesses to make a rebound."

Slough is less optimistic, even if a war is averted: "Our economic recession is far more reaching than just the Middle East situation. It began with the real estate decline, and even when the Middle East situation is resolved, we're still going to have a real estate market in the country that's depressed."

"Defaults—other than real-estate related—have been very low," Williams reports. "As an industry, our default rate is as low as it's been since I've been in the business." (He has been specializing in music financing since early 1986.)

It is the same for Slough's bank: "We haven't seen a significant increase in past-dues or nonperforming loans or that sort of thing here. It could be attributed to the underwriting process—the fact that we're putting on quality loans. Or maybe the economic recession hasn't gone far enough to impact people yet... We're very, very careful in the loans that we're booking right now. Our underwriting criteria is thorough. We're not going to take a lot of risks right now. I think most people understand that, based on the banking situation in the country. They understand that banks are under pressure, due to lack of earnings. While people may not necessarily be happy with the fact that banks are not loaning a lot of money, the flip side of that is that we're staying in business. And which do you want?"

Country Music Television: A View To A Thrill Diversity Of Playlist Makes Vid Channel A Delight

A VIDIOT CONFESSES: It is an obsession for which I refuse to seek treatment, but I occasionally have this compulsion to anchor myself in front of the set and watch **Country Music Television** for five or six hours at a time. The experience is both marvelously educational and nicely addictive. Even though I have never gotten around to ordering the world's greatest love songs or the tapes that will show me how to two-step with a grace heretofore undiscovered, I consider my time well spent.

Soon enough, I fear, CMT will become as conventional as radio. It was recently taken over by former rival **The Nashville Network**—which thus far has not made any noticeable programming changes. For now, it is in its Golden Age. (To those of you who have yet to glimpse Paradise, CMT is an around-

the-clock cable service that features nothing but music videos and commercials for items you will eventually consign to garage sales. As an added attraction, it has no VJs. None.)

If people who are hostile or neutral toward country music could be induced to watch CMT uninterrupted for an hour or so, they would almost certainly be transformed into fans. For in many ways, it is more enticing to look at country acts on music videos than it is to see them perform live or hear them on records.

Seen live, an act is hostage to a number of variables, including its present state of mental and physical health, its band, and its sound system. On record, it is likely to suffer by being compared to (and confused with) other acts.

But a video well done presents an act in the best light, sets it apart from all others, and gives it an immediate identity.

To be sure, country videos are still blighted by annoying clichés: There are too many pickup trucks, too many convertibles, and too many people staring wistfully out of windows. Even so, there is an astounding variety of actions and story lines to witness. Country videos aren't just promotional these days—they're an art form in their own right.

What makes CMT such a particular delight is the length and makeup of its playlist. You discover that Hour 2 is not going to be a minutely altered repeat of Hour 1, and you learn to expect material that you know will never make it to radio.

Some videos get heavier play than others, since CMT defers to its viewers' preferences; but its programmers (currently **Ric Trask**) are also venturesome in

making their own choices. Consequently, there are songs and performers being exposed here that might otherwise disappear from public notice—or never appear in the first place. Some examples: Canadian singer **Gary Fjellgaard** found a new and appreciative American audience via his majestic nature video, "Somewhere On The Island." **Cleve Francis**, on the tiny Playback label, is subzily at radio but enormously popular on CMT with "Love Light." Bluegrass wunderkind **Alison Krauss** is turning all the right heads

on the strength of her performance video, "I've Got That Old Feeling"—which is now on CMT's top 10 list and climbing.

Even established acts are earning extra benefits by the adroit exploitation of videos. **Garth Brooks** would probably still be earthbound had it not been for the popularity of his all-things-to-all-

people video, "The Dance." Video demonstrably made the **Kentucky Headhunters** contenders before any other medium caught on for them. **Shelby Lynne** has used videos to shuck the vacant androgynous image she at first projected. **Shenandoah** appears to be dealing with its identity problem by focusing increasing attention on lead singer **Marty Raybon**.

Some producers are making each new video an event by building in trademark characters that viewers can look for, such as the girl who does the flip in **Marty Stuart's** epics and the menacing motorcyclists in **Robin Lee's**.

Whatever the angle, videos are effective missionaries for spreading the gospel of country music to America's nonbelievers. If you have access to CMT and want to do your part to convert the savages, pop a tape into the VCR and record a few hours for a friend. Tell him if he promises to watch the tape, you'll send him your two-step lessons for free.

MAKING THE ROUNDS: **Careers Music** was recently named Billboard's Top Country Singles Publisher for 1990. Just to clear things up, **Careers** is **BMG Music's** BMI affiliate. Something (or someone) called **Profiles** is sending out notices to Country Music Assn. members, pushing for bluegrass great **Mac Wiseman's** nomination to the Country Music Hall of Fame.

SIGNINGS: **Linda Davis** to **Buddy Lee Attractions** for booking; **Mel McDaniel** to **DPI Records**; and songwriter **David Chamberlain** ("Hard Act To Follow") to **Country International Records**.



by Edward Morris



Diffie In A Jiffy. Guest of honor/country newcomer Joe Diffie performs for record industry executives and friends during a reception/cruise aboard the **Buccaneer Queen** in Los Angeles. The party was held in celebration of Diffie's successful debut single, "Home," which reached the No. 1 spot on Billboard's Hot Country Singles & Tracks chart. Well-wishers include, from left, Lisa Puzo, music director, KZLA; Linda McCue, Stephen Cannell Productions; Gene Bridges, PD, KZLA; and Bridges' wife.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	2	12	★★ NO. 1 ★★ 2 weeks at No. 1 UNANSWERED PRAYERS A. REYNOLDS (ALGER, BASTAIN, BROOKS)	GARTH BROOKS (V) CAPITOL 44650
2	2	3	10	FOREVER'S AS FAR AS I'LL GO J. LEO, L. M. LEE, ALABAMA (M. REID)	ALABAMA (V) RCA 2706-7
3	3	1	12	I'VE COME TO EXPECT IT FROM YOU J. BOWEN, G. STRAIT (D. DILLON, B. CANNON)	GEORGE STRAIT (V) MCA 53969
4	6	12	8	RUMOR HAS IT T. BROWN, R. MCENTIRE (B. BURCH, V. DANT, L. SHELL)	◆ REBA MCENTIRE (V) MCA 7-53970
5	5	5	13	COME ON BACK H. EPSTEIN (C. CARTER)	CARLENE CARTER (C) (V) REPRISE 4-19564/WARNER BROS.
6	8	11	9	DADDY'S COME AROUND B. BANNISTER (P. OVERSTREET, D. SCHULTZ)	PAUL OVERSTREET (V) RCA 2707-7
7	4	8	13	LIFE'S LITTLE UPS AND DOWNS S. BUCKINGHAM (M. A. RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587/CBS
8	7	6	14	IT WON'T BE ME J. CRUTCHFIELD (T. SHAPIRO, C. WATERS)	TANYA TUCKER CAPITOL PRO-79338
9	10	16	9	BROTHER JUKEBOX M. WRIGHT (P. CRAFT)	◆ MARK CHESNUTT (V) MCA 7-53965
10	9	4	17	NEVER KNEW LONELY T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA 7-53092
11	13	15	11	A FEW GOOD THINGS REMAIN A. REYNOLDS (J. VEZNER, P. ALGER)	KATHY MATTEA (V) MERCURY 878246-7
12	14	19	11	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D. JOHNSON (H. HOWARD)	◆ DOUG STONE (C) (V) EPIC 34T-73570/CBS
13	11	13	14	TURN IT ON, TURN IT UP, TURN ME LOOSE P. ANDERSON (KOSTAS, W. PATTON)	◆ DWIGHT YOAKAM (C) (V) REPRISE 4-19543/WARNER BROS.
14	18	24	9	WALK ON FAITH S. BUCKINGHAM (M. REID, A. SHAMBLIN)	◆ MIKE REID (C) (V) COLUMBIA 38T-73623
15	12	7	16	CHASIN' THAT NEON RAINBOW K. STEGALL, S. HENDRICKS (A. JACKSON, J. MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2095
16	16	18	14	YOU WIN AGAIN J. JENNINGS, M. C. CARPENTER (M. C. CARPENTER)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567/CBS
17	20	22	7	LOVE CAN BUILD A BRIDGE B. MAHER (N. JUDD, J. JARVIS, P. OVERSTREET)	THE JUDDS (V) CURB/RCA 2708-7/RCA
18	19	20	13	WE'VE GOT IT MADE J. CRUTCHFIELD (S. RAMOS, B. REGAN)	LEE GREENWOOD (C) CAPITOL 4JM-44576
19	17	21	14	NOW THAT WE'RE ALONE T. BROWN, R. CROWELL (R. CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T-73569/CBS
20	15	9	16	GHOST IN THIS HOUSE R. HALL, R. BYRNE (H. PRESTWOOD)	◆ SHENANDOAH (C) (V) COLUMBIA 38T-73520/CBS
21	23	26	12	YOU'VE GOT TO STAND FOR SOMETHING E. GORDY, JR. (A. TIPPIN, B. BROCK)	◆ AARON TIPPIN (C) (V) RCA 2711-4
22	25	29	11	★★★ POWER PICK/AIRPLAY ★★★ LOVE WILL BRING HER AROUND S. HENDRICKS (R. CROSBY, W. ROBINSON)	ROB CROSBY (C) (CD) (V) ARISTA ADC-2081
23	21	14	20	CRAZY IN LOVE J. BOWEN, C. TWITTY, D. HENRY (E. STEVENS, R. MCCORMICK)	◆ CONWAY TWITTY (V) MCA 79067
24	22	10	13	PUT YOURSELF IN MY SHOES J. STROUD (C. BLACK, H. NICHOLAS, S. RUSSELL)	◆ CLINT BLACK (V) RCA 2678-7
25	24	17	17	COME NEXT MONDAY J. SCAIFE, J. COTTON (K. T. OSLIN, R. BOURKE, C. BLACK)	◆ K. T. OSLIN (V) RCA 2667-7
26	27	34	6	IF YOU WANT ME TO B. MONTGOMERY, J. SLATE (L. WILLIAMS, J. DIFFIE)	◆ JOE DIFFIE (C) EPIC 34T-46047/CBS
27	28	31	11	THERE FOR A WHILE T. BROWN (C. WRIGHT, A. L. GRAHAM)	STEVE WARINER (V) MCA 7-53936
28	30	35	13	THINGS ARE TOUGH ALL OVER B. MONTGOMERY (L. SILVER, T. BRUCE)	◆ SHELBY LYNNE (C) EPIC 34T-73521/CBS
29	31	36	10	WHAT A WAY TO GO R. KENNEDY (J. RUSHING, B. DAVID, R. KENNEDY)	◆ RAY KENNEDY (C) (CD) ATLANTIC 3234-4
30	26	23	19	BACK IN MY YOUNGER DAYS D. WILLIAMS, G. FUNDIS (D. FLOWERS)	DON WILLIAMS (V) RCA 2677-7
31	32	32	8	(YOU'RE MY) SOUL AND INSPIRATION L. LANDIS (B. MANN, C. WEIL)	◆ THE OAK RIDGE BOYS (C) (V) RCA 2665-4
32	33	43	7	IS IT RAINING AT YOUR HOUSE B. MONTGOMERY (V. GOSDIN, H. COCHRAN, D. DILLON)	VERN GOSDIN (V) COLUMBIA 38-73632/CBS
33	34	50	5	LITTLE THINGS R. BENNETT, T. BROWN (P. KENNERLEY, M. STUART)	◆ MARTY STUART (V) MCA 53975
34	35	42	8	DON'T TELL ME WHAT TO DO P. WORLEY, E. SEAY (H. HOWARD, M. BARNES)	◆ PAM TILLIS (V) ARISTA 2129
35	36	44	8	SAY IT'S NOT TRUE S. SMITH, T. BROWN (L. CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 7-53955
36	37	46	5	LONG LOST FRIEND S. HENDRICKS, T. DUBOIS (D. ROBBINS, S. BOGARD, L. STEWART)	RESTLESS HEART (V) RCA 2709-7
37	41	58	3	I COULDN'T SEE YOU LEAVIN' J. BOWEN, C. TWITTY, D. HENRY (R. SCAIFE, R. M. BOURKE)	CONWAY TWITTY (V) MCA 53983
38	39	41	9	CAN'T HAVE NOTHIN' J. LEO, R. FOSTER, B. LLOYD (R. FOSTER, B. LLOYD)	◆ FOSTER & LLOYD (C) (V) RCA 2635-4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	42	61	3	TREAT ME LIKE A STRANGER K. LEHNING (M. BONAGURA, P. MCCANN)	BAILLIE AND THE BOYS (V) MCA 2720-7
40	38	30	18	SOMEONE ELSE'S TROUBLE NOW P. WORLEY, E. SEAY (P. TILLIS, G. NICHOLSON)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19593
41	43	39	20	A FEW OLE COUNTRY BOYS K. LEHNING (T. SEALS, M. WILLIAMS)	RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586
42	44	55	7	UNCHAINED MELODY B. KILLEN (A. NORTH, H. ZARET)	◆ RONNIE MCDOWELL (C) (V) CURB 4JM-76850
43	45	54	5	ONLY HERE FOR A LITTLE WHILE C. HOWARD, T. SHAPIRO (W. HOLYFIELD, R. LEIGH)	◆ BILLY DEAN CAPITOL PRO-79424
44	48	45	17	AMERICAN BOY R. LANDIS (E. RABBITT)	EDDIE RABBITT CAPITOL PRO-79398
45	53	59	6	THERE YOU GO R. SHARP, T. DUBOIS (R. SHARP, D. LOWERY)	EXILE (V) ARISTA 2139
46	59	73	3	HEART FULL OF LOVE H. DUNN, C. WATERS (KOSTAS)	HOLLY DUNN (V) WARNER BROS. 7-19472
47	47	53	7	BLUEBIRD J. CRUTCHFIELD (R. IRVING)	ANNE MURRAY CAPITOL PRO-79423
48	49	28	15	ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R. O. YOUNG)	THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
49	50	52	10	ROLLIN' HOME J. STROUD, R. ALVES (ALVES, MCCORVEY, HARRISON)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79368
50	55	72	3	I MEAN I LOVE YOU B. BECKETT, T. H. WILLIAMS, JR., J. E. NORMAN (H. WILLIAMS, JR.)	HANK WILLIAMS, JR. (V) WARNER/CURB 7-19463/WARNER BROS.
51	61	—	2	I'M THAT KIND OF GIRL T. BROWN (M. BERG, R. SAMOSET)	◆ PATTY LOVELESS (V) MCA 53977
52	54	63	5	CHASIN' SOMETHING CALLED LOVE P. WORLEY, E. SEAY (M. SCHEER, G. BURR)	◆ MOLLY & THE HEYMAKERS (C) (V) REPRISE 4-19517/WARNER BROS.
53	52	38	18	THE NIGHT'S TOO LONG T. BROWN (L. WILLIAMS)	◆ PATTY LOVELESS (V) MCA 53895
54	57	51	19	MOONSHADOW ROAD B. BECKETT, T. GRAHAM BROWN (BROWN, THOMPSON, NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
55	56	48	17	AIN'T NECESSARILY SO F. FOSTER (B. N. CHAPMAN)	WILLIE NELSON (C) (V) COLUMBIA 38T-73518/CBS
56	62	66	3	IF I BUILT YOU A FIRE N. LARKIN (D. SAMPSON, M. HOLMES)	◆ NEAL MCCOY (C) ATLANTIC 4-87833
57	58	56	8	IT WASN'T YOU, IT WASN'T ME H. SHEDD (D. ALEXANDER, A. GARDNER)	◆ DANIELE ALEXANDER & BUTCH BAKER (C) (V) MERCURY 878 256-4
58	NEW	1		★★★ HOT SHOT DEBUT ★★★ I GOT YOU R. HALL, R. BYRNE (R. BYRNE, T. GENTRY, G. FOWLER)	SHENANDOAH COLUMBIA PRO 34-73672/CBS
59	NEW	1		I'D LOVE YOU ALL OVER AGAIN K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA 2166
60	67	68	6	LEARNING THE GAME R. FISHER (B. HOLLY)	BLACK TIE (V) BENCH BR 2-7/NSD
61	65	65	6	DOGHOUSE B. LOGAN (K. BEARD, J. BICKNELL, M. GRADY)	JOHN CONLEE (C) (V) CURB 4JM-70447
62	66	64	8	THAT'S THE WAY LOVE IS B. BECKETT, T. BENSON (L. PRESTON)	ASLEEP AT THE WHEEL (V) ARISTA 2122
63	63	60	7	YOU JUST GET BETTER ALL THE TIME T. BROWN (T. J. WHITE, J. CHRISTOPHER)	◆ JAMES HOUSE (V) MCA 7-53934
64	68	70	3	COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE R. PENNINGTON (C. PUTMAN, B. JONES)	CLINTON GREGORY (V) STEP ONE 422
65	64	62	18	PUT SOME DRIVE IN YOUR COUNTRY G. BROWN (T. TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4-26094
66	71	—	2	WHAT BOTHERS ME MOST R. ALBRIGHT, B. MONTGOMERY (T. SEALS, M. D. BARNES)	WAYLON JENNINGS (V) EPIC 73647/CBS
67	74	—	2	I'M SENDING ONE UP FOR YOU B. BECKETT, T. BROWN (T. BROWN, G. NICHOLSON, R. KENNEDY)	T. GRAHAM BROWN CAPITOL PRO-79477
68	72	—	2	I GOT IT BAD W. WALDMAN, J. LEO (M. BERG, J. PHOTOGL)	◆ MATRACA BERG (V) RCA 2710-7
69	69	67	19	A RING WHERE A RING USED TO BE N. LARKIN (G. EATHERLY, B. MOULDS, K. BERGSMES)	◆ BILLY JOE ROYAL (C) (CD) ATLANTIC 4-87867
70	70	69	5	BREAKIN' ALL THE WAY B. KILLEN (R. LANE, H. BROCK)	◆ TIM RYAN (C) (V) EPIC 34T-73578/CBS
71	73	—	2	IN A DIFFERENT LIGHT J. BOWEN, L. DAVIS (E. HILL, J. YUDKIN)	◆ LINDA DAVIS CAPITOL PRO-79283
72	NEW	1		TRUE LOVE D. WILLIAMS, G. FUNDIS (P. ALGER)	DON WILLIAMS (V) RCA 2745-7-R
73	NEW	1		THE PIPER CAME TODAY F. FOSTER (C. LESTER)	WILLIE NELSON (V) COLUMBIA 38-73655/CBS
74	75	71	16	WHEN LOVE COMES CALLIN' R. SCRUGGS, M. MILLER (M. MILLER, R. SCRUGGS)	◆ SAWYER BROWN CURB/CAPITOL PRO-79231/CAPITOL
75	NEW	1		WHEELS OF LOVE R. BENNETT, A. REYNOLDS (M. PLANT)	◆ EMMYLOU HARRIS REPRISE PRO-4535/WARNER BROS.

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1991, Billboard/BPI Communications, Inc.

HOT COUNTRY RECURRENTS

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

14	13	11	12	GOOD TIMES K. LEHNING (S. COOKE)	DAN SEALS CAPITOL
15	—	—	1	YET R. SHARP, T. DUBOIS (R. SHARP, S. LEMAIRE)	EXILE ARISTA
16	9	12	18	LOVE WITHOUT END, AMEN J. BOWEN, G. STRAIT (A. BARKER)	GEORGE STRAIT MCA
17	17	13	17	THE DANCE A. REYNOLDS (T. ARATA)	◆ GARTH BROOKS CAPITOL
18	16	—	2	FEED THIS FIRE J. CRUTCHFIELD (H. PRESTWOOD)	ANNE MURRAY CAPITOL
19	20	18	16	HE WALKED ON WATER K. LEHNING (A. SHAMBLIN)	◆ RANDY TRAVIS WARNER BROS.
20	15	14	10	WANTED S. HENDRICKS, K. STEGALL (A. JACKSON, C. CRAIG)	◆ ALAN JACKSON ARISTA
21	—	—	11	HERE IN THE REAL WORLD K. STEGALL, S. HENDRICKS (A. JACKSON, M. IRWIN)	◆ ALAN JACKSON ARISTA
22	—	20	20	HARD ROCK BOTTOM OF YOUR HEART K. LEHNING (H. PRESTWOOD)	RANDY TRAVIS WARNER BROS.
23	22	—	11	WRONG R. ALBRIGHT, B. MONTGOMERY (S. SESKIN, A. PESSIS)	◆ WAYLON JENNINGS EPIC
24	—	—	16	WALKIN' AWAY J. STROUD, M. WRIGHT (C. BLACK, H. NICHOLAS, D. GAY)	◆ CLINT BLACK RCA
25	18	21	13	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D. GIBSON)	◆ THE KENTUCKY HEADHUNTERS MERCURY

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

COUNTRY ★★★★★★ CORNER



by Marie Ratliff

NEW MOVERS

Michelle Wright—"A Heartbeat Away" (Arista): WFLS, WWYZ, WCTK, KFDI, WDSY, WKSJ, WRKZ, KVOO.

Sawyer Brown—"One Less Pony" (Curb/Capitol): KFDI, KSOP, WWYZ, WFLS, WKEZ, WCTK.

"A SMASH," says PD **Jim Patrick**, KZKX Lincoln, Neb., of **Alan Jackson's** "I'd Love You All Over Again" (Arista). This is the fifth single released from Jackson's "Here In The Real World" album, which is still at No. 10 after 44 weeks on the Top Country Albums chart. "He's got to be one of the biggest success stories of 1990," Patrick says, "and he just keeps churning them out. I'm really impressed with this record."

"This one is just the kind of song our audience seems to like best from Alan Jackson—a ballad," adds MD **Steve Gary**, KASE Austin, Texas.

It debuts this week on the Hot Country Singles & Tracks chart at No. 59 and counts among its early believers WPOC Baltimore; WAMZ Louisville, Ky.; WYRK Buffalo, N.Y.; WDAF Kansas City, Mo.; KYGO Denver; KXXY Oklahoma City; WUSY Chattanooga, Tenn.; WCMS Norfolk, Va.; WNOE New Orleans; WGKX Memphis; and KPLX Dallas.

PD KEVIN O'NEAL, WSM Nashville, is enthusiastic about the potential of **Shenandoah's** "I Got You" (Columbia), the Hot Shot Debut this week at No. 58. "It's a great record; I think it's the best thing they've done yet," says O'Neal. "It gives you all the tools you need from a programming standpoint—tempo, harmonies, the whole bit."

"[Lead singer] **Marty Raybon** nails the vocals on it really solid," says MD **Al Hamilton**, KEBC Oklahoma City. "It'll be another big one for the group."

Some first-week adds include WXTU Philadelphia; WMIL Milwaukee; WSSL Greenville, S.C.; WGAR Cleveland; WAMZ Louisville; WPOC Baltimore; KASE Austin; KYGO Denver; KKCS Colorado Springs, Colo.; WGKX Memphis; KSON San Diego; and WTDR Charlotte, N.C.

"HOLLY DUNN has finally fallen into her niche," says PD **Charlie Casady**, KKCS Colorado Springs. "Her last single ["You Really Had Me Going"] was a killer and it is still one of our best-testing records. Her new one is already getting a lot of calls."

Dunn's "Heart Full Of Love" (Warner Bros.), jumping up the chart 59-46, is also attracting a lot of attention at WFLS Fredericksburg, Va., according to PD **Jim Asker**. "It's off to a real strong start here," Asker says. "I think it's possibly her best record in a long time—a great radio song."

"Heart Full Of Love" shows big gains this week at KSOP Salt Lake City; WPOC Baltimore; WXTU Philadelphia; KFKF Kansas City; WESC Greenville; and WMIL Milwaukee. It's a new add at WGNA Albany, N.Y.; WFMS Indianapolis; KRPM Seattle; WGAR Cleveland; KKAT Salt Lake City; KSON San Diego; WSIX Nashville; and WIL St. Louis.

MANY THANKS: A mere thanks doesn't seem strong enough to express my gratitude for all the record input, tidbits, encouragement, and support this column has received over the past four years. With the filing of this week's column, I will bid adieu to the country chart department and move to a new challenge—that of heading a new BPI operation in Nashville that will be developing some new products, including a touring-talent database.

I'd like to extend a special thanks to those in radio who make the music business such an exciting venture—the music directors and program directors—many of whom I have come to call my friends. May you all prosper in 1991.

Increase In AFM Session Income For '90

NASHVILLE—Session income for Local 257 of the American Federation of Musicians here during 1990 enjoyed a small increase over that of the previous year. The jump amounted to \$114,257.

The union reports that master sessions in 1990 came to \$3,819,794 and demo sessions to \$649,425, for

a combined total of \$4,469,219.

In 1989, master sessions accounted for \$3,553,975 and demos for \$800,987, for a total of \$4,354,962.

There has been a small decline in local membership: from 3,432 at the end of 1989 to 3,399 at the end of 1990.

In January 1988 BMG Music Publishing

opened an office in Nashville.

In December 1990

our Careers-BMG company

was named Billboard's

#1 country singles music

publisher of the year.

Overall BMG ranked

#3 among country publishing

corporations for 1990.

We think that's pretty good - but in

1991 we'll work to make it

even better.

To Billboard, our writers, the artists,

producers and labels,

our thanks.



Big enough to matter

Small enough to care.

BMG Songs, Inc. (ASCAP) Careers-BMG Music Publishing (BMI)

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Billboard[®]
FOR WEEK ENDING JAN. 19, 1991

TOP COUNTRY ALBUMS

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	9	CLINT BLACK RCA 52372 (9.98) 5 weeks at No. 1	PUT YOURSELF IN MY SHOES
2	2	2	17	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
3	3	4	16	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
4	4	3	17	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
5	5	5	8	K.T. OSLIN RCA 52365* (9.98)	LOVE IN A SMALLTOWN
6	7	8	88	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
7	8	7	54	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
8	6	6	62	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
9	9	11	88	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
10	11	9	44	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
11	10	10	33	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
12	12	12	9	DWIGHT YOAKAM REPRISE 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
13	13	16	16	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
14	15	13	19	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
15	14	14	51	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
16	18	19	13	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
17	16	15	12	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
18	17	17	21	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
19	19	18	32	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
20	20	20	32	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
21	21	21	43	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
22	22	22	66	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
23	23	24	126	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
24	25	25	191	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
25	24	26	12	MARY-CHAPIN CARPENTER COLUMBIA 46077*/CBS (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
26	26	23	83	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
27	27	31	40	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
28	31	29	179	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
29	29	28	11	ROSANNE CASH COLUMBIA 46079*/CBS (9.98 EQ)	INTERIORS
30	28	27	19	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
31	32	36	12	WILLIE NELSON COLUMBIA 45492*/CBS (8.98 EQ)	BORN FOR TROUBLE
32	30	30	20	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
33	33	35	12	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/CBS (8.98 EQ)	NECK AND NECK
34	35	34	19	CARLENE CARTER REPRISE 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
35	34	32	16	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
36	43	43	173	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
37	36	33	13	JOE DIFFIE EPIC 46047*/CBS (8.98 EQ)	A THOUSAND WINDING ROADS
38	37	37	33	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	39	38	13	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
40	41	40	270	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
41	38	47	256	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
42	45	42	22	TEXAS TORNADOS REPRISE 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS
43	40	41	16	KENNY ROGERS REPRISE 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
44	46	58	16	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
45	44	48	239	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
46	42	39	27	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
47	48	50	84	K.D. LANG & THE RECLINES ● SIRE 25877/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
48	47	45	11	EMMYLOU HARRIS REPRISE 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
49	60	57	106	K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN
50	50	52	63	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
51	49	46	21	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
52	51	53	99	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
53	52	44	23	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
54	58	67	118	RANDY TRAVIS ▲ WARNER BROS. 25738 (9.98)	OLD 8 X 10
55	54	49	26	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
56	55	70	91	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
57	61	51	69	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
58	56	59	64	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
59	68	60	85	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
60	57	64	25	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
61	71	62	45	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
62	64	54	198	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
63	RE-ENTRY	341		HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (9.98)	GREATEST HITS, VOLUME I
64	63	69	10	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
65	67	63	18	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
66	69	—	4	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO
67	66	61	26	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
68	72	71	11	TAMMY WYNETTE EPIC 46238*/CBS (8.98 EQ)	HEART OVER MIND
69	75	73	48	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
70	65	75	30	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
71	RE-ENTRY	59		DAN SEALS CAPITOL 48308 (8.98)	THE BEST
72	RE-ENTRY	112		RICKY VAN SHELTON ▲ COLUMBIA 44221/CBS (8.98 EQ)	LOVING PROOF
73	RE-ENTRY	551		WILLIE NELSON ▲ ⁴ COLUMBIA 35305*/CBS (6.98 EQ)	STARDUST
74	62	65	147	K.T. OSLIN ▲ RCA 5924 (8.98)	80'S LADIES
75	73	68	18	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL

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

NEW ON THE CHARTS

NASHVILLE—"Learning The Game" is the debut single by the group Black Tie, and the first indie-label (Bench Records) country-chart success story of 1991.

The group consists of Billy Swan, known for his early-'70s hit, "I Can Help"; Jimmy Griffin, former member of Bread; and Randy Meisner, ex-member of Poco and the Eagles. With all that talent, there is little doubt that the group could be any-

thing but great.

The first single, from the group's "When The Night Falls" album, has a bit of trivia circulating about it. It was one of the last songs written by Buddy Holly before his untimely death in the late '50s. The album also includes such cuts as Sam Cooke's vintage "Chain Gang," and two new numbers penned by group members Swan ("Jerry Lee") and Griffin ("You're My Life").

It has taken six years for the group to evolve to its current structure. Rob Perkin, executive producer of the package, approached producer Reggie Fisher with a special

project idea in 1984. After much planning and discussion, they contacted Swan. From there, Fisher brought in Griffin, an artist he had been working with during that

time. When Fisher met Meisner, who expressed his interest in participating in the project, Black Tie was complete.

"Learning The Game" debuted

on Billboard's Hot Country Singles & Tracks chart at No. 75 with a bullet. Currently in its sixth week on the chart, it has kept the bullet and moved to No. 60.

The album is available on CD and cassette and is distributed by Nationwide Sound Distributors, Nashville.

Management is being handled through the Bench Records offices, Sherman Oaks, Calif. At present, a booking agency has not been named.

DEBBIE HOLLEY



BLACK TIE: From left, Billy Swan, Jimmy Griffin, and Randy Meisner.

Jazz BLUE NOTES



by Jeff Levenson

PICTURES AT AN EXHIBITION:

• A spotlight emanating from the upper-right-hand corner of a frame diagonally divides the darkness, freezing Duke Ellington at his piano—jazz royalty bathed in divine radiance.

• Fats Navarro raises his glimmering trumpet against a black-night backdrop, his body tensed by the act of blowing, a cigarette pinched between the fingers of his right hand; the curling smoke emanating from the hand on the horn signifies perfectly the fiery nature of bebop.

• Sweat pours down the tightly framed face of Bud Powell, the beads across his forehead resembling variegated notes. (Flatted fifths, perhaps?) The hardest-working man in show business.

• Oscar Pettiford, half immersed in the shadows, plays peek-a-boo-can-you-top-this from behind the upright neck of his double bass.

The person responsible for these time-capsule images is Herman Leonard, a photographer who chronicled jazz's new wave of post-World War II musicians. In the process, he helped fashion a look and a perceptual framework that to this day defines that period's jazz experience.

"Images Of Jazz," an exhibition sponsored by Gilbey's Gin, recently brought Leonard's artistry to 11 cities throughout North America. It was an exceptional opportunity to feel the music, especially for those enthusiasts who were too young to observe the scene the first time around.

Leonard captured the vitality and immediacy of a particular moment in jazz history then imbued it with a dark, sensuous majesty. His pictures are the equal of the music itself—as exciting, spirited, explosive as anything one heard at, say, the Royal Roost, a New York club where the photographer often worked.

"I was fascinated by the music, the people, the

lifestyle," the 67-year-old lensman explains, detailing the allure of entering this brave new world. "I'd be out until 3, 4, 5 in the morning, then I couldn't wait to process my shots. I wanted to see those pictures immediately. My camera was my 'open sesame.' It got me backstage, up front, in rehearsals—in places that were perfect for capturing private moments."

Leonard's pictures are intimate affairs. Musicians gave themselves to him in a trusting communion; what results are images with an insider's point of view. Clearly, the photographer was embraced as a fraternity member among jazzmen.

Leonard will be taking his photos to Japan later this year. Dentsu, the Japanese ad agency that counts JVC among its celebrated accounts, will un-

Freeze Frame: Exhibit captures moment in jazz history

derwrite the tour.

C'MON, THE NAME'S NOT THAT TOUGH: The poster that Gilbey's produced on behalf of Leonard's exhibition featured a glaring typo that proved to be an innovative variation of an oft-misspelled name. The photo (and the accompanying copy) used in the piece was that of "Theolonius" Monk (wrong in two places—look it up), a particularly bothersome screw-up because just last year Columbia pressed a compact disc reissue of Monk's "Standards" that misspelled Thelonious on both the front and back covers. Shameful! Now I'm told (by typo watchdog colleague Lee Jeske) that Monk's name is botched in the screen credits of Woody Allen's new film, "Alice."

I propose that anyone who can't spell Thelonious must pay penance to the tune of 100 straight hours listening to "The Hollyridge Strings Play Monk's Greatest Hits." (CD version with Duophonic enhancement, of course.)

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.		
55 AIN'T NECESSARILY SO (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM	58 I GOT YOU (Fame, BMI/Maypop, BMI)	35 SAY IT'S NOT TRUE (Silverline, BMI/Long Run, BMI) WBM
40 AMERICAN BOY (Eddie Rabbitt, BMI) HL	50 I MEAN I LOVE YOU (Bocephus, BMI)	40 SOMEONE ELSE'S TROUBLE NOW (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL
34 BACK IN MY YOUNGER DAYS (Danny Flowers, ASCAP/Bug, BMI) HL	67 I'M SENDING ONE UP FOR YOU (EMI April, ASCAP/Ideas Of March, ASCAP/Cross Keys, ASCAP)	62 THAT'S THE WAY LOVE IS (Bug, BMI/Whiskey Drinkin', BMI)
47 BLUEBIRD (Minkey, PROCAN/Zoomik, PROCAN/Rana, BMI)	51 I'M THAT KIND OF GIRL (WB, ASCAP/Samosonian, ASCAP/Warner-Tamlerlane, BMI/Patrick Joseph, BMI)	27 THERE FOR A WHILE (David 'N' Will, ASCAP/Shedhouse, ASCAP) HL
70 BREAKIN' ALL THE WAY (CBS Tree, BMI/Hutson Brock, BMI) HL	71 IN A DIFFERENT LIGHT (New Haven, BMI)	45 THERE YOU GO (With Any Luck, BMI/Almo, ASCAP/Microperus, ASCAP) CPP
9 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI) WBM	32 IS IT RAINING AT YOUR HOUSE (Hooker, ASCAP/CBS Tree, BMI/Jesse Jo, ASCAP/MCA, ASCAP) CPP/HL	12 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (CBS Tree, BMI) HL
38 CAN'T HAVE NOTHIN' (BMG Songs, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung-Fu Grip, BMI) HL	57 IT WASN'T YOU, IT WASN'T ME (Pri, ASCAP/Caddo, BMI) HL/WBM	28 THINGS ARE TOUGH ALL OVER (MCA, ASCAP) HL
52 CHASIN' SOMETHING CALLED LOVE (CBS Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP) HL	8 IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)	39 TREAT ME LIKE A STRANGER (Polygram Int'l, ASCAP/Lissy Tunes, ASCAP/EMI April, ASCAP) HL
15 CHASIN' THAT NEON RAINBOW (EMI April, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM/HL	3 I'VE COME TO EXPECT IT FROM YOU (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL/WBM	72 TRUE LOVE (Bait And Beer, ASCAP/Forerunner, ASCAP)
25 COME NEXT MONDAY (Tri-Chappell, SESAC/Chappell & Co., ASCAP/Serenity Manor, ASCAP) HL	60 LEARNING THE GAME (Peer Int'l, BMI) CPP	13 TURN IT ON, TURN IT UP, TURN ME LOOSE (Songs Of PolyGram, BMI/Polygram Int'l, ASCAP/Amanda-Lin, ASCAP) HL
5 COME ON BACK (Carlooney Tunes, ASCAP/Chrysalis, ASCAP) CLM	7 LIFE'S LITTLE UPS AND DOWNS (Makamilion, BMI/Warner-Tamlerlane, BMI) WBM	1 UNANSWERED PRAYERS (Bait And Beer, ASCAP/Forerunner, ASCAP/Mid-Summer, ASCAP/Major Bob, ASCAP) CLM/PPP
64 COULDN'T LOVE HAVE PICKED A BETTER PLACE TO DIE (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL	33 LITTLE THINGS (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) HL	42 UNCHAINED MELODY (Frank, ASCAP) HL
23 CRAZY IN LOVE (Screen Gems-EMI, BMI) WBM	36 LONG LOST FRIEND (WB, ASCAP/Uncle Beave, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamlerlane, BMI/Larry Stewart, BMI)	14 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
6 DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/PPP	17 LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) CLM	18 WE'VE GOT IT MADE (Wrensong, ASCAP/Miller's Daughter, ASCAP/AMR, ASCAP) WBM
61 DOGHOUSE (Shedhouse, ASCAP/Loggy Bayou, ASCAP) HL	22 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI) WBM	29 WHAT A WAY TO GO (Polygram Int'l, ASCAP) HL
34 DON'T TELL ME WHAT TO DO (CBS Tree, BMI) HL	54 MOONSHADOW ROAD (EMI April, ASCAP/Ideas Of March, ASCAP/CBS Cross Keys, ASCAP) HL	66 WHAT BOTHERS ME MOST (WB, ASCAP/Two Sons, ASCAP/Irving, ASCAP/Hardscratch, BMI)
11 A FEW GOOD THINGS REMAIN (Shedhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) HL/CLM	10 NEVER KNEW LONELY (Benelit, BMI)	75 WHEELS OF LOVE (Marj Plant, ASCAP)
41 A FEW OLE COUNTRY BOYS (WB, ASCAP/Two Sons, ASCAP/Bamatuck, ASCAP/Mentor Williams, ASCAP) WBM	53 THE NIGHT'S TOO LONG (Lucy Jones, BMI/Bug, BMI) CLM	74 WHEN LOVE COMES CALLIN' (Zoo II, ASCAP/Warner-Tamlerlane, BMI/Randy Scruggs, BMI) WBM
2 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP) CPP	19 NOW THAT WE'RE ALONE (Coolwell, ASCAP)	63 YOU JUST GET BETTER ALL THE TIME (Tennessee Swamp Fox, ASCAP)
20 GHOST IN THIS HOUSE (Careers, BMI)	43 ONLY HERE FOR A LITTLE WHILE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP) HL	31 (YOU'RE MY) SOUL AND INSPIRATION (Screen Gems-EMI, BMI) WBM
46 HEART FULL OF LOVE (Songs Of PolyGram, BMI) HL	73 THE PIPER CAME TODAY (Talmont, BMI/Chester Lester, BMI)	21 YOU'VE GOT TO STAND FOR SOMETHING (Acuff-Rose, BMI) CPP
37 I COULDN'T SEE YOU LEAVIN' (Songs Of PolyGram, BMI/Partner, BMI/Polygram Int'l, ASCAP/Songs De Burgo, ASCAP) HL	65 PUT SOME DRIVE IN YOUR COUNTRY (CBS Tree, BMI/Post Oak, BMI) HL	16 YOU WIN AGAIN (EMI April, ASCAP/Getarealjob, ASCAP) HL
59 I'D LOVE YOU ALL OVER AGAIN (Mattie Ruth, ASCAP/Seventh Son, ASCAP)	24 PUT YOURSELF IN MY SHOES (Howlin' Hits, ASCAP/Red Brazos, BMI) CPP	
56 IF I BUILT YOU A FIRE (Co-Heart, BMI/Golden Reed, ASCAP/New Clarion, ASCAP)	69 A RING WHERE A RING USED TO BE (Great Shakes, BMI/Hidden Harbor, BMI/Coxboro, BMI/Music Corp. Of America, BMI) CPP/WBM/HL	
26 IF YOU WANT ME TO (Songwriters Ink, BMI/Forrest Hills, BMI)	48 ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri, ASCAP) WBM	
68 I GOT IT BAD (Warner-Tamlerlane, BMI/Patrick Joseph, BMI/WB, ASCAP/Patrick Janus, ASCAP/After Berger, ASCAP)	49 ROLLIN' HOME (Flawfactor, BMI/Great Cumberland, BMI/Patrick Joseph, BMI/Warner-Tamlerlane, BMI) WBM	
	4 RUMOR HAS IT (Ensign, BMI/Shedhouse, ASCAP/Millhouse, BMI) CPP/HL	

SHEET MUSIC AGENTS
are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

CLM Cherry Lane
CPP Columbia Pictures
HL Hal Leonard
WBM Warner Bros.
MSC Music Sales Corp.

Billboard.

FOR WEEK ENDING JANUARY 19, 1991

Top Jazz Albums

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	13	MACEO PARKER VERVE 843 751*/POLYGRAM	7 weeks at No. 1 ROOTS REVISITED
2	4	25	HARRY CONNICK, JR. COLUMBIA 46146	WE ARE IN LOVE
3	3	11	BETTY CARTER VERVE 843 991*/POLYGRAM	DROPPIN' THINGS
4	2	11	JON HENDERICKS AND FRIENDS DENON 6302*/A&M	FREDDIE FREELoader
5	5	9	KENNY GARRETT ATLANTIC 82156	AFRICAN EXCHANGE STUDENT
6	7	7	MARK WHITFIELD WARNER BROS. 28321	THE MARKSMAN
7	9	5	DAVE HOLLAND ECM 841 778*/POLYGRAM	EXTENSIONS
8	6	15	GEORGE BENSON WARNER BROS. 26295	BIG BOSS BAND FEATURING THE COUNT BASIE ORCHESTRA
9	11	29	WYNTON MARSALIS COLUMBIA 46143	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
10	8	21	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792	MUSIC FROM "MO' BETTER BLUES"
11	12	5	THE MANHATTAN PROJECT BLUE NOTE 94204*/CAPITOL	THE MANHATTAN PROJECT
12	13	3	THE PARIS ALL-STARS A&M 5300	HOMAGE TO CHARLIE PARKER
13	NEW	▶	WYNTON MARSALIS COLUMBIA 47044	TUNE IN TOMORROW: THE ORIGINAL SOUNDTRACK
14	15	13	OSCAR PETERSON TRIO TELARC JAZZ 83304*	LIVE AT THE BLUE NOTE
15	10	17	MICHEL CAMILO EPIC 46236	ON THE OTHER HAND

TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	11	JOE SAMPLE WARNER BROS. 26138	7 weeks at No. 1 ASHES TO ASHES
2	2	7	BOBBY MCFERRIN EMI 92048*	MEDICINE MUSIC
3	7	5	GERALD ALBRIGHT ATLANTIC 82087*	DREAM COME TRUE
4	4	17	DAVID BENOIT GRP 9621*	INNER MOTION
5	3	15	TAKE 6 REPRISE 25892	SO MUCH 2 SAY
6	5	11	LOU RAWLS BLUE NOTE 9384/CAPITOL	IT'S SUPPOSED TO BE FUN
7	9	9	SOUNDTRACK ANTILLES 422 846*/ISLAND	THE HOT SPOT
8	8	19	ACOUSTIC ALCHEMY GRP 9614*	REFERENCE POINT
9	10	19	RIPPINGTONS FEATURING RUSS FREEMAN GRP 9618	WELCOME TO THE ST. JAMES' CLUB
10	6	19	BOBBY LYLE ATLANTIC 82138*	THE JOURNEY
11	14	7	KIM PENSYL OPTIMISM 3233*	PENSYL SKETCHES #3
12	12	29	MICHAEL FRANKS REPRISE 26183	BLUE PACIFIC
13	11	15	MICHAEL BRECKER GRP 9622*	NOW YOU SEE IT... NOW YOU DON'T
14	17	25	ANITA BAKER ELEKTRA 60922	COMPOSITIONS
15	13	9	FATBURGER ENIGMA 73581*	COME & GET IT
16	19	5	NELSON RANGELL GRP 9624*	NELSON RANGELL
17	24	3	BRIAN BROMBERG NOVA 9031*	BASSICALLY SPEAKING
18	NEW	▶	SAM RINEY SPINDLETOP 133*	PLAYING WITH FIRE
19	20	7	MICHAEL PAULO GRP 9623*	FUSEBOX
20	21	10	TOM COSTER HEADFIRST 384*/K-TEL	FROM ME TO YOU
21	NEW	▶	GAL COSTA RCA 2214*	PLURAL
22	NEW	▶	DAVE KOZ CAPITOL 91643*	DAVE KOZ
23	16	15	NINO TEMPO ATLANTIC 82142*	TENOR SAXOPHONE
24	22	25	BOB JAMES WARNER BROS. 26256	GRAND PIANO CANYON
25	25	5	PHIL SHEERAN SONIC 80031*	BREAKING THROUGH

○ 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.

Classical KEEPING SCORE



by Is Horowitz

BRITISH INVASION: If Tony Hirsch reads the U.S. classical record market accurately, we can look forward to significant expansion. The president of HMV's stateside retail operation is convinced that the market here is largely "undersold" and that there's lots of room for growth.

HMV's entry into the U.S. market is hardly 3 months old, but the U.K.-based firm's two New York superstores already average about 18% to 20% of total volume in classics. And that's only the beginning, says Hirsch. He expects the percentage will rise after further "tuning."

More importantly, the HMV chief seems convinced that the bulk of his classical volume represents new business, not sales earned at the expense of competitors. "Only Tower and some small specialist retailers" seem to be serving the city's classical buyer adequately at this time, he says.

While no retailer can be expected to stock every classical title the industry pumps out, HMV seems bent on getting reasonably close to that goal. It is the stores' policy to carry titles that might attract specialist collectors even when sales prospects are marginal. How marginal, one asks? "Well, they must turn at least once a year," answers Hirsch.

To a greater degree than most other stores, HMV makes an extra effort to seek out knowledgeable clerks. And in its classical departments it has restored listening facilities, a long-lost consumer amenity.

Is it worth breaking open a sealed package to service a patron? Damon Sgabbo, classical manager and buyer at HMV's West Side store, claims 90% of listeners end up buying the auditioned CD.

The initial target area in HMV's U.S. expansion plans is the Northeast. A number of new store openings are projected this year, all with at least 10,000 square feet of sales area. But that's only the beginning.

Hirsch suggests there are as many as 40 major population centers across the country that can support HMV-type retail operations, and one gets the feeling that all figure in the chain's master plan. And classics will be an important component in each new outlet, Hirsch maintains.

PASSING NOTES: Angel Records' talent search for a top executive to fill the slot of former label president

HMV's commitment is sweet music to classical fans' ears

Brown Meggs, who resigned several months ago, has so far failed to turn up a suitable candidate. Now **Tom Evered**, who served the label as director of marketing, has left that post to become national sales director for Blue Note. His Angel spot also remains vacant at this writing. The label, meanwhile, is planning to move its headquarters from Los Angeles to New York.

Nonesuch takes a stab at marketing classical "singles" this month with three CDs of new recordings by the **Kronos Quartet**. Composers featured are Lutoslawski, Piazzola, and Volans, respectively; single works are offered, running about 25 minutes each, and the CDs carry a list price of \$7.98. There's little doubt in this corner that the marketing ploy will work, bearing in mind Kronos' wide and diverse public. But its success should not mislead labels into following suit with more conventional material.

Composer/pianist **Richard Nanes** will give a recital of his own music in Moscow this March and attend performances of his works by a string quartet and the Moscow Philharmonic conducted by **Dmitri Kitaenko**. The quartets will be recorded by Nanes' own Delfon label, for distribution in the fall.

Billboard.

FOR WEEK ENDING JANUARY 19, 1991

Top Classical Albums™

			Compiled from a national sample of retail store sales reports.		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	1	17	IN CONCERT • LONDON 430 433-2* CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	15 weeks at No. 1	
2	2	43	BEETHOVEN: SYMPHONY NO. 9 DG 429-861*	LEONARD BERNSTEIN	
3	3	37	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ		
4	4	27	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET	
5	5	15	HANSON CONDUCTS HANSON MERCURY 432-008-2*/PHILIPS EASTMAN-ROCHESTER ORCHESTRA (HANSON)		
6	6	5	CARNEGIE HALL DEBUT CONCERT RCA 60443-2-RC*	EVGENY KISSIN	
7	9	5	VIVALDI: THE FOUR SEASONS ANGEL CDC-49767* NADJA SALERNO-SONNENBERG		
8	10	13	BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819* ITZHAK PERLMAN/DANIEL BARENBOIM		
9	8	9	COPLAND: SYMPHONY NO. 3 RCA 60149-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)		
10	7	19	IVES: SYMPHONY NO. 2 DG 429-220* NEW YORK PHILHARMONIC (BERNSTEIN)		
11	13	11	DINNER FOR TWO SONY CLASSICAL MFK 46355*	VARIOUS ARTISTS	
12	11	17	VIVALDI: THE FOUR SEASONS ANGEL CDC-49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA		
13	15	31	RACHMANINOFF: VESPERS TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS		
14	NEW		ITZHAK PERLMAN: LIVE IN RUSSIA ANGEL CDC-54108* ITZHAK PERLMAN		
15	12	29	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740* DMITRI HVOROSTOVSKY		
16	17	9	ITALIAN OPERA ARIAS ANGEL CDC-54062*	KIRI TE KANAWA	
17	14	17	COPLAND: THE TENDER LAND VIRGIN VCD-91113-2* PLYMOUTH MUSIC SERIES (BRUNELLE)		
18	19	29	CLASSICS OF THE SILVER SCREEN TELARC CD-80221* CINCINNATI POPS (KUNZEL)		
19	16	9	BRUCKNER: SYMPHONY NO. 7 DG 429 226-2* VIENNA PHILHARMONIC (KARAJAN)		
20	20	9	GRANADOS GOYESCAS RCA 60408-2-RC*	ALICIA DE LARROCHA	
21	25	3	THE COMPLETE CARUSO RCA 60495-2-RC*	ENRICO CARUSO	
22	23	9	RUTTER: TE DEUM COLLEGIUM 112* CAMBRIDGE SINGERS/LONDON SINFONIA (RUTTER)		
23	RE-ENTRY		HOROWITZ IN MOSCOW DG 419-499*	VLADIMIR HOROWITZ	
24	18	11	A MUSICAL PORTRAIT RCA 60567-2-RC*	EVGENY KISSIN	
25	22	11	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 427 485-2* KISSIN/BERLIN PHILHARMONIC (KARAJAN)		

TOP CROSSOVER ALBUMS™

			★★ NO. 1 ★★		
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST	
1	5	5	THE CIVIL WAR ELEKTRA NONESUCH 79242-2*	1 week at No. 1 SOUNDTRACK	
2	1	15	OEPIDUS TEX & OTHER CHORAL CALAMITIES TELARC CD-80239* P.D.Q. BACH		
3	2	35	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)		
4	4	7	THE STAR WARS TRILOGY SONY CLASSICAL SK 45947* JOHN WILLIAMS		
5	3	13	KISS ME KATE ANGEL CDC-54033* HAMPSON, BARSTOW, CRISWELL (MCGLINN)		
6	9	3	THE CIVIL WAR: ITS MUSIC AND ITS SOUNDS PHILIPS 432 591-2* EASTMAN WIND ENSEMBLE (FENNELL)		
7	6	9	FIESTA! TELARC CD-80235*	CINCINNATI POPS (KUNZEL)	
8	7	11	MY FUNNY VALENTINE ANGEL CDC-54071*	FREDERICA VON STADE	
9	12	9	PUBLIC TELEVISION'S GREATEST HITS RCA 60470-2-RC U.K. SYMPHONY		
10	RE-ENTRY		SINGS ANDREW LLOYD WEBBER TELDEC 56924-2*	JOSE CARRERAS	
11	14	23	RIDE ON, KING JESUS! ANGEL CDC-49885*	FLORENCE QUIVAR	
12	RE-ENTRY		BERNSTEIN: WEST SIDE STORY DG 415-253 TE KANAWA, CARRERAS (BERNSTEIN)		
13	13	9	AN OLD SONG RESUNG ANGEL CDC-54051*	THOMAS HAMPSON	
14	11	3	CANDLELIGHT CAROLS LONDON 430 456-2*	TRINITY CHURCH CHOIR	
15	15	9	MANCINI IN SURROUND: MOSTLY MONSTERS... RCA 60471-2-RC* HENRY MANCINI/MANCINI POPS ORCHESTRA		

○ 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.

Nipper News

"All the News That Fits His Prints" Vol. 2, No. 14

"OVER THE SEA TO SKYE (THE CELTIC CONNECTION)"

JAMES GALWAY & THE CHIEFTAINS

RCA Victor follows up the best-selling (and cross-over chart hit) Galway/Chieftains "In Ireland" with this all-new collection of Celtic favorites.

RCA Victor has an extensive marketing plan for this release including:

- Advertising in Irish media, including The Irish Echo
- Special St. Patrick's Day program—ask your BMG representative for details
- Special St. Patrick's Day radio promotions set for week of March 17th
- Radio Servicing to Irish Music stations, Easy Listening and Classical formats
- Tour visits by both James Galway and The Chieftains this March in the following cities: Boston 3/10, Westbury NY 3/11, Devon PA 3/12, Washington 3/13, New Bedford MA (Chieftains only) 3/14, Englewood NJ (Chieftains only) 3/16, New York (Carnegie Hall) 3/17
- Minis available now
- Double-sided Flats available soon

Available on Compact Disc (60424-2-RC) and CrO2 Cassette (60424-4-RC)

And don't forget the currently available "In Ireland—James Galway & The Chieftains" 5798-2/4-RC

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On The Road With Elektra's Groovy Deee-Lite Bus Tour

■ BY TRUDI MILLER

NEW YORK—Although Deee-Lite has catapulted to the upper reaches of the charts with its first single, Elektra Records felt the group, which started out as an underground house-music band, needed a boost to reach middle America. So the label purchased a rundown 1966 Volkswagen bus, painted it with psychedelic Dayglo paint, installed a souped-up sound system, and sent it on a six-week, 30-city promotional tour.

The tour began in Los Angeles, headed east to New York, then down to Tampa, Fla., and winds up Jan. 22 in Houston. The band itself did not make the trip, but in each city Elektra's promotional people took the bus, which sported the Deee-Lite logo, to radio-station events and retail accounts, where they gave away keychains, posters, and other Deee-Lite memorabilia. Fans

were invited to enter a drawing, with the winner to receive the bus itself. About 3,000 people have entered the contest, and the winner was to be announced on the video program "Night Tracks" Jan. 11-12.

"We called the Volkswagen the Bus Deee Groove," says Elektra senior national director of pop promotion Del Williams. People are aware of the band, thanks to "Groove Is In The Heart," which reached No. 4 on the Hot 100 chart, and the album "World Clique," which peaked at No. 21.

Fan response has been overwhelming, Williams says. "People get excited when they see the bus," he says. "We had people on the road giving us the high sign from L.A. to New York to Atlanta. When you're driving between Amarillo, [Texas] and Oklahoma City, and a car passes by and holds up a Deee-Lite cassette and gives you a thumbs-up, you know (Continued on page 48)

Euro Net EDI-MUSIK Sees Progress Designed To Help Indies Compete In Market

■ BY RAYMOND BOULT

PARIS—A group of small independent European distributors and labels are preparing to launch the second phase of a computerized retailing project at the annual MIDEM convention, Jan. 20-24 in Cannes.

That project, dubbed "EDI-MUSIK," was begun in 1988. (EDI stands for electronic data interchange.) EDI-MUSIK consists of setting up a computerized data exchange network, which will allow suppliers and merchandisers to electronically communicate bills, product orders, and other commercial documents with each other. That way, the costly repetitive manual processing of commercial information is avoided.

The six participants thus far involved are Cybelia, which is based in Secamp, France; Paris-based Fy/Solstice; Toulouse, France-based Scanlen'disc; Lyon, France-based REM; Preludio, based in Crissier, Switzerland, near Lausanne; and AMG, based in Nie-

velles, Belgium, near Brussels.

Those companies have been collaborating with GFI, a Paris-based computer software and services house, in designing EDI-MUSIK.

But the network still needs a

'We want to increase exposure of product by small independents'

"critical mass" of about 20 labels/distributors to get major retailers and wholesalers interested in the project, which is why MIDEM is crucial to its marketing effort, according to Gerald Poulaillon, the GFI project leader overseeing EDI-MUSIK. GFI was planning to bring preliminary results to the MIDEM convention.

From the point of view of independent music distributors, EDI-

MUSIK's main objective is to enable them to hold their own against the "big five" international majors—PolyGram, Sony, WEA, EMI, and Bertelsmann—which together control some 80% of the world market. Each of the big five companies has annual sales of about \$1 billion or \$2 billion. In contrast, Cybelia, the largest of the EDI-MUSIK partners, generates annual sales of about \$600,000. Furthermore, none of the companies participating in EDI-MUSIK has a catalog exceeding 200 titles.

"We want to increase the exposure of product by small independents, and to improve productivity all along the line, from manufacturers through to retailers," says Poulaillon.

EDI-MUSIK's first pilot phase, which was completed in spring 1990, consisted of defining the (Continued on page 67)

Schwartz Bros. Posts Huge 3rd-Qtr. Loss

■ BY DON JEFFREY

NEW YORK—Schwartz Brothers Inc., an independent distributor of prerecorded music and videocassettes, attributes a huge loss in the third quarter to a substantial writeoff for doubtful accounts.

For the three-month period that ended Oct. 31, Lanham, Md.-based Schwartz reports a net loss of \$3.06 million, compared with a net profit of \$425,000 in the same quarter the year before.

Revenues for the quarter fell 21.9% to \$26.8 million. The company blames the decline on a weak economy, the lack of major hit records and videotapes, and a new policy of tightening credit to customers.

One of the biggest stumbling blocks for Schwartz was the bankruptcy of several customers, according to a company statement.

Patrick Labriola, senior VP of operations and chief financial officer, says those accounts included Cinnaminson, N.J.-based Wall To Wall Sound & Video and Grand Rapids, Mich.-based Believe In Music.

In the third quarter, the company wrote off \$3.9 million for doubtful accounts, as compared with a \$214,000 writeoff in the corresponding period of 1989. Most of the loss written off for the third quarter of 1990 was from sales generated in the company's fiscal first quarter, Labriola says.

In addition, "more stringent and aggressive collection procedures" initiated by the company also depressed profits, Labriola says. "Methods of collecting the money became much more aggressive," he says. "We now deploy the loss to collectors more, where in the past we didn't. Obviously the loss

has to be written down."

The company states further that many customers "were severely affected by the downturn of the economy" and adds that "the last half of this year is a time for restructuring."

For the nine-month period that ended Oct. 31, the net loss was \$2.88 million, compared with a profit of \$697,000 in the previous year. Revenues rose 4.28% to \$83 million.

Despite the weak financial results, Schwartz maintains that its balance sheet is strong. As of Oct. 31, it had total assets of \$41.4 million, shareholders equity of \$5.45 million, working capital of \$4.76 million, and current liabilities totaling \$31.7 million. Labriola says long-term debt was \$2.8 million, mostly in industrial revenue bonds.



Having A Ball. Rounder recording artist Marcia Ball visits the HMV store on the Upper East Side of New York to meet fans, sign autographs, and promote her new release, "Gatorhythms." Shown, from left, are Lance Phillips, Rounder's New York City distributor; Ball; HMV marketing manager Dennis Frenetic (rear); Frenetic's assistant, Caroline Barretta (front); Rounder co-founder Marion Levy (rear); Rounder producer Ron Levy; and A.J. Levy, son of Marion and Ron.

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Confab Awards, Bloopers, Practical Jokes

THE TRADITION CONTINUES: In response to the hue and cry of at least two readers, Retail Track bestowed its first-ever Convention Season Awards in 1989. The presentation offered a lighthearted, if not sardonic, look at highlights that took place at the flurry of 1989's retail conferences and conventions.

The awards were well-received, so now it's time to dust off the notebooks and recap the action from 1990's conventions.

Remember, judging is highly subjective and conducted by this column's authors. All decisions are final. About the only criterion for eligibility is that your meet had to be attended by one of Billboard's intrepid reporters.

So, with no further ado, we invite you to sit back, grab your favorite Convention Season beverage, and honor the 1990 winners.

• **Best Pinch Hitter:** When health concerns kept National Assn. of Recording Merchandisers executive VP Pam Horovitz from attending the trade group's annual meeting in March, the logical replacement was a woman with 30 years of NARM experience, Horovitz's predecessor, **Mickey Granberg**. Not surprisingly, the meet glided through without a hitch.

• **Best Streamlining:** With all the Best Seller awards, five Merchan-



by Geoff Mayfield
& Ed Christman

diser-of-the-Year presentations, and a performance by Lyle Lovett, NARM's convention-capping awards dinner could have been one of the year's longest nights. But, format revisions allowed celebrity MCs Gene Simmons and Paul Stanley to pace the event at the clip of a Kiss rocker.

• **The Larry King Award:** To Camelot Music executive VP Jim Bonk for his role as moderator at an album-stickering panel discussion, a key event at NARM that was covered by more than one camera crew.

• **Frequent Flyer/Performer:** To Mary-Chapin Carpenter, Columbia's talented singer/songwriter,

for playing at the Central South Music Sales, National Record Mart, and Camelot meets. But, there's one baffling question: How come it's difficult to get her to do "Opening Act" at a retail convention when she's willing to do it, and become an overnight star, at the nationally televised Country Music Assn. awards?

• **Frequent Flyer/Live-To-Track:** Celine Dion, Epic's breath-taking Canadian import, primed the pump for her U.S. debut at the Wherehouse, Record World, Camelot, and Tower Records meets, as well as the regional confabs held by Musicland Stores.

• **Frequent Flyer/Handshakes:** The comeback trail took Enigma's David Cassidy to numerous events, including New Music Seminar, NRM, and Camelot. Through it all, the onetime Partridge was a prince.

• **The Esa Katajamaki Award for Clever Product Pitching:** The presentations delivered by John Pervola, Midwest marketing director for Sony Classical, were absolutely humorous—so much so that his label got nervous and attempted to censor this magazine's coverage of Pervola's comments.

• **Best Showcase Performances:** A tie. The judges split between Eric Johnson, who rocked for Capitol at

(Continued on next page)

Billboard.

FOR WEEK ENDING JANUARY 19, 1991

Top Christmas Albums™

THIS WEEK	LAST CHART	Compiled from a national sample of retail store and one-stop sales reports.	
		ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
		★ ★ NO. 1 ★ ★	
1	1	BARRY MANILOW BECAUSE IT'S CHRISTMAS	ARISTA 8644
2	2	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMAPHONE 1984
3	3	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMAPHONE 1988
4	4	NEW KIDS ON THE BLOCK MERRY MERRY CHRISTMAS	COLUMBIA 45280
5	5	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	A&M 3911
6	7	NAT KING COLE THE CHRISTMAS SONG	CAPITOL 1967
7	6	GEORGE WINSTON DECEMBER	WINDHAM HILL 1025
8	12	VARIOUS ARTISTS WINTER SOLSTICE III	WINDHAM HILL 1098
9	10	VINCE GUARALDI A CHARLIE BROWN CHRISTMAS	FANTASY 8431
10	9	BARBRA STREISAND A CHRISTMAS ALBUM	COLUMBIA 9557
11	8	THE CARPENTERS CHRISTMAS PORTRAIT	A&M 5171
12	11	VARIOUS ARTISTS A GRP CHRISTMAS COLLECTION	GRP 9574
13	17	THE TEMPTATIONS GIVE LOVE AT CHRISTMAS	MOTOWN 2842
14	16	RANDY TRAVIS AN OLD TIME CHRISTMAS	WARNER BROS. 25972
15	14	KENNY ROGERS & DOLLY PARTON ONCE UPON A CHRISTMAS	RCA 5307
16	18	JOHNNY MATHIS MERRY CHRISTMAS	COLUMBIA 8021
17	15	BING CROSBY MERRY CHRISTMAS	MCA 15024
18	27	PATTI LABELLE THIS CHRISTMAS	MCA 10113
19	—	VARIOUS ARTISTS THE NARADA NUTCRACKER	NARADA 63904
20	—	LUCIANO PAVAROTTI O HOLY NIGHT	LONDON 414 044/POLYDOR
21	21	VARIOUS ARTISTS BILLBOARD GREATEST CHRISTMAS HITS (1955-PRESENT)	RHINO 70636
22	23	OTTMAR LIEBERT POETS & ANGELS	HIGHER OCTAVE 7030
23	25	FRANK SINATRA SINATRA CHRISTMAS ALBUM	CAPITOL 894
24	13	VARIOUS ARTISTS WINTER SOLSTICE I	WINDHAM HILL 1045
25	29	VARIOUS ARTISTS BILLBOARD GREATEST CHRISTMAS HITS (1935-1954)	RHINO 70637
26	19	VARIOUS ARTISTS WINTER SOLSTICE II	WINDHAM HILL 1077
27	24	VARIOUS ARTISTS NARADA CHRISTMAS COLLECTION	NARADA 63902
28	—	ELMO 'N PATSY GRANDMA GOT RUN OVER BY A REINDEER	EPIC 39931
29	22	ELVIS PRESLEY ELVIS' CHRISTMAS ALBUM	RCA 5486
30	28	JOHN DENVER CHRISTMAS LIKE A LULLABY	WINDSTAR 53335/AMERICAN GRAMAPHONE

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CEMA's Roadshow

NEW YORK—CEMA Distribution presented its upcoming music releases for the first quarter of 1991 to the field staffs of CEMA and the record labels via a Nov. 8-16 roadshow that hit Los Angeles, Chicago, and New York. During the roadshow, CEMA announced that it had become the No. 2 U.S. distributor. Highlights included presentations from Capitol, EMI, Angel, Blue Note, SBK, Chrysalis, I.R.S., Curb, and Rhino, and live performances by EMI artist Attozi, I.R.S. recording group 29 Palms, Capitol artists Maggie's Dream, Phil Perry, and Dave Koz, and SBK artists Vanilla Ice, Spunkadelic, and King Of The Hill. In addition, Blue Note hosted an all-star jazz luncheon in New York.



Capitol executives present a plaque to each of the CEMA branches to commemorate outstanding sales achievements. Shown, from left, are Capitol VP of sales Lou Mann; Capitol-EMI Music president/CEO Joe Smith; CEMA Atlanta branch manager Jerry Brackenridge; CEMA Washington, D.C., branch manager Kathy Ganser-Aderman; CEMA president Russ Bach; EMI Music Worldwide president/CEO Jim Fifield; Capitol president Hale Milgrim; and CEMA New York sales manager Steve Schoen.



Sal Licata, EMI president and CEO, left, chats with SBK chief operating officer Martin Bandier.



The gang's all here at the CEMA roadshow. Shown in back row, from left, are CEMA VP of sales Joe McFadden; I.R.S. president Jay Boberg; CEMA Atlanta branch manager Jerry Brackenridge; I.R.S. VP of promotion Barry Lyons; I.R.S. senior VP of sales and marketing Barbara Bolen; CEMA manager of artist development Steve Rosenblatt; Simon Wilson and Davy Simpson of I.R.S. group 29 Palms; CEMA national accounts manager Bob Freese; and I.R.S. national sales director Derek Graham. Kneeling in front row, from left, are CEMA national sales manager Kathy Callahan and CEMA New York branch manager Gene Rumsey.

RETAIL TRACK

(Continued from preceding page)

NRM, and Taj Mahal, who spun his magic for Private Music at Tower Records' meet. And, to prove that the Convention Season Awards judges can't be bought, consider this: Johnson gets our nod, despite the fact that Christman never received the Johnson CD that was often promised him by Cleveland CEMA sales manager Phil Fox.

• **Best Live-To-Track Showcases:** WTG artist Louie Louie had them "giddy-up" at the Trans World Music Corp. meet in Albany, N.Y.

• **Funniest Performer:** SBK's Eric Bogosian for an uproarious Record World crowd at the Loews Glenpointe in Teaneck, N.J. Bogosian's all-too-accurate impersonation of an egomaniacal British rock star trying to revive his career by appearing on the talk-show circuit gave the Record Worlders plenty to laugh about.

• **Most Congenial Act:** It has to be Alias. Rather than just making an overnight stop, the EMI rookie band visited NRM's conference for the entire four-day agenda, mixing it up with managers and staff at meals, parties, and during free time. Honorable mention to two Chrysalis acts: Slaughter and Was (Not Was).

• **Best Motivational Speaker:** Nobody does it better than consumer advocate Peter Glen, who brought them to their feet at the Warehouse meet. To paraphrase an old ad slogan, Glen's fee is hefty, but considering his impact, it's darn well worth it.

• **Best Food:** Although it had one horrible lunch this time, the award goes again to the staff of Seven Springs Resort, which hosts NRM each year. In fact, if NRM keeps going to Seven Springs, we may have to retire this award.

• **Best Overall Facilities:** Hats off to the Radisson Hotel Sacramento, which hosts Tower, with honorable mention to Tradewinds in St. Petersburg Beach, Fla., which hosted the last two Camelot meets.

• **Coziest (And Most Reasonably Priced) Convention Center:** Compared to the continent-size barns of Las Vegas and Chicago, the Executive Inn in Owensboro, Ky., is but a scale model of a real building. But this historic home of the WaxWorks and the International Bluegrass Music Assn. conventions has spacious rooms, sufficient bars, an amiable staff, and a sweeping view of the Ohio River. Not bad for 50 bucks a night.

• **Best Convention-Site Keepsake:** How many confab venues sell their own bottled water? Well, at NRM's meet, you could buy Seven Springs water, marketed under the resort's own logo.

• **Freedom Of The Press Award, Video:** Presented with tongue in cheek to the American Video Assn. for its attempt to ban Billboard from a public press conference at the Video Software Dealers Assn. convention in August. Honorable mention to the reporter, who will be nameless here, from a competing trade, who offered to hold the AVA session in her room when VSDA officials insisted that all press had to be welcome at press conferences.

• **Freedom Of The Press Award, Audio:** With tongue still in cheek, to the manufacturers and retailers who insisted that all press should be barred from NARM's annual Retail-

ers Conference (Retail Track, Sept. 29). Ironically, this action was taken in the same year that labels and retailers banded together in the fight against censorship.

• **Freedom Fighter Awards:** To Tower senior VP Stan Goman, Tower counsel Michael Solomon, Virgin senior VP/GM Jim Swindel, and WEA senior VP/director of national sales Fran Aliberte for comments each made about censorship and the Rock The Vote campaign at the Tower Annual Conference.

• **Biggest Hoax:** Bill Teitelbaum, chairman of NRM. He arranged for his speech to be interrupted by a pretend sheriff, who threatened an arrest over the sale of 2 Live Crew product.

• **Biggest Growth (In More Ways Than One):** Record World, which at the time of its October convention was blessed with the births of no fewer than five children to chain employees—one of whom had to skip the event to be at his wife's bedside. On top of that, the company hired MIS expert Jed Trosper the day before the convention and opened two stores as soon as it ended.

• **Most Prompt Convention:** The winner will surprise you because the company is notorious for rarely having a store open on schedule and its officers revel in maverick images. It's Tower. The busy, five-day TAC

ran like clockwork, with no product presentations running into overtime (Gasp!). Consequently, every single event started on time.

• **Most Fascinating Development:** Yardude.

• **Best Tchatchka/Label:** Rhino's 3-CD "Guess We Didn't Save The LP" sampler—which was cleverly disguised as an LP.

• **Best Tchatchka/Retailer:** And functional, too, was Tower's three-color felt-tip pen.

• **Best Surprise:** Camelot president Paul David, a huge fan of Hall of Fame football coach Paul Brown, was bowled over when his staff arranged to have Otto Graham, NFL great who played for Brown, make a presentation to David at the Camelot meet.

• **Most Magisterial Host:** Most of the companies that invite us to their meets are gracious hosts, but the nod this year goes to Don Weiss, president of Arrow Distributing, who could have had a career in the diplomatic corps. Only a cur would refer to the regal, splendidly tailored, and soft-spoken Weiss as a rackjobber.

Assistance in preparing this column was provided by Edward Morris and Paul Verna.

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Indies Predict New Musical Trends & Innovations

NEW MUSIC: The independent marketplace has always been an undeniably fertile breeding ground where new musical trends and innovations flourish.

Grass Route surveyed some indie soothsayers who see the following developments on the horizon:

Jonas Nachsin, marketing director of New York's **Roadrunner Records**, sees a continuation of the trend in hard rock and metal to incorporate funk and rap, much like the label's **Last Crack**, **Heads Up**, and **Token Entry** have done. "The industry is leaning toward a more crossover style," he says, pointing to the majors' success with **Faith No More** and **Jane's Addiction**.

Ron Coleman, director of promotion/advertising at the L.A.-based rock label **SST**, predicts the indies will lead the majors in a more thorough exploration of world beat and international music. Of **SST** and its rock/alternative roster, Coleman says he hopes to see a breakdown in barriers that separate musical formats. "I'm pulling for the music," he says. "I'm hoping there's not as much segregation, not so many rules to follow in hard rock. I hope we see more noisy, fun music—people playing the things they want to play."

Delicious Vinyl's national marketing director, **Paul Moshay**, sees the '90s as a decade in which the human touch will return to the dance and rap genres. From his home base in L.A., Moshay says he hopes to

see **Delicious Vinyl** artists liberating dance and rap from the formulaic electronic rut into which they've fallen. "Technology has zapped the warmth out of the music," says Moshay. "I do enjoy a lot of it, but [the use of technology] makes pop music less important in people's minds, especially if they can't even discern one artist from the next. I want to

GRASS ROUTE

by Deborah Russell

enable people to take this music more seriously."

Jazz, too, will undergo a transition in the future, predicts **Concord Jazz** president **Carl Jefferson** of San Francisco. Jefferson foresees a move back to the jazz "mainstream," with artists focusing on increasingly accessible recordings. "We've explored the universe musically as far as we can go," Jefferson says. "There's a focus on the centrist position, good listening music that's sophisticated and fun."

George Hocutt, chairman of the board/chief operating officer at the newly formed **INDI** distribution network, says it's difficult to determine a trend so early in the decade, but guesses the "next big thing" likely will meld rap with other popular genres. "There's a guy out in a garage somewhere coming up with something this very minute," he says.

BIG BREAK: Several regional music associations are gearing up for their annual music and media conferences, designed to gather industry leaders and highlight local talent. Southeast scouts and scribes can look forward to Tampa, Fla.'s **Southeast Music Conference** Feb. 15-17, while the folks in Austin, Texas, can check out the **South By Southwest '91** (SXSW '91) confab March 20-24. **Morris Sound Recording** in Tampa has the details on the Southeast Music Conference, and interested parties can phone

SXSW's Austin offices for information per the Texas event. Meanwhile, the **Northwest Area Music Assn.** holds its Third Annual Music Business Conference in Seattle April 5-7. NAMA's Seattle office can provide specifics. Each convention features a variety of workshops, panels, speakers, and live entertainment showcases.

MU ENTERTAINMENT INC. of Santa Rosa, Calif., filed a civil suit in San Francisco federal court in December charging **Robert Musso**, **Peter Weatherby**, and various **John Does** for damaging violation of the **Mu Records** trademark. **Mu** president **John Newbern** says his company was forced to file the suit upon discovery that **Musso** and **Weatherby** had been recording and distributing product under their own **Mu** banner since 1986, despite the fact that **Newbern** has owned the **Mu** trademark since 1980. **Newbern** formed **Mu** in 1979 as a new age mail-order company. The label, currently distributed by Minneapolis-based **Navarre Corp.**, is home to such blues artists as **Big Mama Thornton** and **Al Hibbler**, as well as country rockers the **New Riders Of The Purple Sage**, and new age/pop artist **Malachi**.

NEW COMPANIES: **Urgent! Records** is a young, Chicago-based label specializing in Gulf Coast soul acts. **Graham Carlton**, an entertainment attorney/manager/producer who has dabbled in the dance, house, metal, new age, jazz, and

classical arenas, now will try his hand as soul man. He's partnered with **Tim Whitsett**, who was president of **East Memphis Music** during the '70s. **Urgent!**'s first signing is **Tommy Tate**, whose debut for the label is already licensed in England and Germany. The partners currently are seeking a distribution deal stateside.

Music industry veteran **Keith Dressel**, president of **Woodland Hills, Calif.-based CORE Entertainment Corp.**, started the new year with the formation of **Core Records**, a new label focused on alternative rock. Two debut releases will hit stores this month, through a P&D deal with **Oxymoron Inc.** of Woodland Hills. Look for "Driving The Nails," a debut by **Athens, Ga., urban folk band Vigilantes Of Love** and an eponymous debut by Atlanta dance/rocker **Ed-E**. **Core** intends to release at least eight albums targeted to the college rock audience in 1991. **Dressel's** background includes stints as an engineer and mixer on albums and tours for such artists as the **Kinks**, **Joe Jackson**, and the **Police**, among others. He has held marketing and sales positions at such companies as **ABC Records**, **Pickwick International**, and **Doctor Dream Records**.

Other new companies that have joined the indie game: **Richland, Pa.'s Tradigonal Tapes**, featuring contemporary folk and acoustic music, and the pop/rock label **Flutterscarf Productions Inc.** of **Turner Falls, Mass.**

ELEKTRA'S GROOVY DEEE-LITE BUS TOUR

(Continued from page 45)

you've broken the band."

Moreover, one fan followed the bus for hundreds of miles. "It kind of freaked out the [Deee-Lite bus] driver," says **Williams**. "But when he pulled over to get gas, the [fan] came up and said, 'This is the best band in the world!' The driver gave him a keychain, and he said, 'You really made my day.'"

In **Albuquerque, N.M.**, a fan dressed up as a lookalike for **Deee-Lite's Lady Kier**, he adds.

"The tour was a way for our pro-

motion people to meet the fans and show **Elektra** is committed" to the band, **Williams** says. Aside from the magical mystery tour, **Elektra** has promoted the band with a club tour of 12 cities, with each show tied in to "a premiere radio station in that city that's been most supportive of the band," says **Williams**. "We really tried to tap in with the clubs as much as possible. We did a lot of initial club promotions and video promotions."

ALBUM RELEASES

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

POP/ROCK

- 29 PALMS**
Fatal Joy
CD I.R.S. X2-3054
CA X4-3054
- AGONY COLUMN**
Brave Words & Bloody Knuckles
CD Metal Blade-Big Chief 2-26460
CA 4-26460
- A-HA**
East Of The Sun, West Of The Moon
CD Warner Bros. 2-26314
CA 4-26314
- AMBITIOUS LOVERS**
Lust
CD Elektra 60981-2
CA 60981-4
- CHICKASAW MUDPUPIES**
8-Track Stomp
CD Wing 422-843935-2
CA 422-843935-4
LP 422-843935-1
- THE DREAM ACADEMY**
A Different Kind Of Weather
CD Reprise 2-26307
CA 4-26307
- TARA KEMP**
CD Giant-Warner Bros. 2-24408
CA 4-24408
- DAVID LEE ROTH**
A Little Ain't Enough
CD Warner Bros. 2-26477
CA 4-26477
LP 1-26477

R&B

- GANG STARR**
Step In The Arena
CD Chrysalis F2-21798
CA F4-21798
LP F1-21798

JAZZ/NEW AGE/INSTRUMENTAL

- BILL MOORE**
Mind Resort
CD Positive Music PMD-77772
CA PMC-77772
- PANCHO SANCHEZ w/Special Guest Freddie Hubbard**
Cambios
CD Concord Picante CCD-4439
CA CJP-439-C
- TANAREID**
Yours And Mine
CD Concord Jazz CCD-4440
CA CJP-440-C
- THE PHIL WOODS QUINTET**
All Bird's Children
CD Concord Jazz CCD-4441
CA CJ-441-C

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Music Video

H-Gun Sets Sights On New Challenges Firm's Budgets Rising With Its Profile

BY MOIRA McCORMICK

CHICAGO—Director Eric Zimmermann and his cohorts have achieved the unusual: establishing a thriving music video production company, H-Gun, in a city decidedly not known for music video.

"It's amazing that we're in Chicago," says Jim Deloye, a producer and sometime director of photography for H-Gun. "But the industry knows we're here."

Specializing in avant-garde visuals, H-Gun's work to date has included clips for Capitol, Atlantic, Sire, Chrysalis, Jive/RCA, and other major labels, as well as numerous independents, such as Wax Trax, In Effect, and TVT. While H-Gun built its

*'People come
to us for
experimentation'*

reputation on clips for industrial dance bands like Ministry, RevCo, and Front Line Assembly, the H-Gunners have since diversified into heavy metal, rap, house, and alternative. In the two years since its formation, H-Gun has made a name for itself as a creator of cutting-edge, low-budget clips, but Zimmermann says budgets are constantly on the rise as H-Gun's renown grows.

At the 1990 Billboard Tanqueray Sterling Music Video Awards in November, Zimmermann and co-director Benjamin Stokes were nominated for best directors of a dance clip, for "Down In It" by Nine Inch Nails. Though they did not win, they were in good company: Among those also nominated were Julien Temple and Rupert Wainwright.

"Our budget for 'Down In It' was \$22,000," says Zimmermann, "and Temple's budget for Janet Jackson was probably over a million."

The NIN clip is notable for another reason—for the mysterious case of the murder that wasn't. While filming in Chicago, using cameras suspended in midair by weather balloons, one of the tethers broke, and off floated a camera. It was recovered months later by a farmer in Michigan, who turned it over to the authorities. Months after that, the FBI came knocking on H-Gun's door: the film had shown an apparently dead Trent Reznor of NIN, and the FBI traced it to H-Gun. "Over 100 FBI man-hours were spent on the 'case,'" says Zimmermann with a chuckle, "and they found out it was only a movie." An account of the incident is to be featured on an installment of Fox TV's "A Current Affair."

H-Gun was founded in 1988 by "a group of renegade artists from the School of the Art Institute here," as Zimmermann puts it. Its name is an anagram of Ungh!, one of the bands the video producers perform in. In addition to Zimmermann, Stokes, and Deloye, the H-Gun staff includes cin-

ematographers Eric Koziol and Eric Matthies, and C.W. Hayes. The company quickly garnered attention for its early work, a pair of Ministry videos, "Flashback" and "Stigmata." Both these clips were shot for a combined budget of less than \$2,500, says Zimmermann. Now, he notes, Ministry's longform home video, "In Case You Didn't Feel Like Showing Up (Live)," produced in Chicago by H-Gun in 1990, has sold more than 20,000 copies.

In 1989, the H-Gunners were flown to California by Capitol Records to do a video for the Hangmen, called "Rotten Sunday." They returned to the West Coast later, again at Capitol's behest, to shoot Megadeth's "Holy Wars" video. It was filmed partly in an abandoned airplane hangar, partly in sand dunes, and partly in the air. "We went parachuting with them," says Zimmermann. "Shot them jumping from the plane." "Holy Wars" was the No. 1 clip on MTV's "Headbangers' Ball" seven weeks in a row and, according to Zimmermann, "finally had to be retired."

A recent project was "Profits Of Unity" for Chrysalis act Next School, a gig it landed when the label was impressed by H-Gun's work on "Holy Wars" and on 24/7 Spyz's "Don't Break My Heart." The clip was shot in New York.

"We've traveled to New York, L.A., and Cleveland," says Zimmermann, "but most of our work is done here." Killing Joke flew in from England for H-Gun to film its clip "Money Is Not Our God." More recent visitors were New York's Hank and Keith Shocklee and their new project, Son Of Bazerk, which had H-Gun shoot its video "Change The Style" for Soul/MCA. Putting in a guest appearance was Public Enemy's Flavor Flav, who flew to Chicago between gigs.

Son Of Bazerk inaugurated H-Gun's new production space, an 8,000-square-foot complex that includes a 16-track recording studio with hard-disc computer editing. The first albums recorded at the studio are by DHS and Crunch-O-Matic, both bands created by various H-Gunners. DHS is on Rough Trade-distributed Hangman Records, and Crunch-O-Matic on the recently revived Smash label, distributed by PolyGram. "We want to do more of these internal projects," says Zimmermann. Not surprisingly, H-Gun recently completed promotional videos for each project.

Nowadays, H-Gun's budgets start at \$20,000. They have gone as high as the \$80,000 it received for "Holy Wars"—\$85,000 including the fee H-Gun was paid for editing the home cassette. Gone are the days, they say, of doing projects for the sheer enjoyment of it. "We did do Killing Joke for love instead of money," says Deloye, "but we figure it will catch people's eyes, eventually resulting in bigger budgets."

"One choice we made early on" was to work only with bands whose music we're interested in. Because we've

been selective, it's been an important part of our building process. People come to us for experimentation."

That includes H-Gun's use of experimental technology, like optical laserdisc, says Zimmermann. "There's a new form of paintbox animation that works with a Macintosh computer and optical laserdisc," he says. "Sony lent us the gear under its developer evaluation program."

"We've developed our own custom tools and postproduction techniques," he adds.

Zimmermann says H-Gun expects to stay put "for at least four years, with all the stuff we've constructed here. We can do everything here that they do in New York or L.A."

THE EYE



by Melinda Newman

MTV has eliminated six positions as part of a restructuring. Among those let go were **Steve Leeds**, the channel's director of international talent. Also gone are **Steve Seidmon**, VP of programming; his assistant, **Nancy Clayton**; **Gary Stillwell**, director of program planning; and a producer and editorial staffer.

According to an MTV representative, Leeds' position was eliminated because each of the individual MTV networks worldwide will now handle talent relations themselves. Stillwell and Seidmon's department has been consolidated with the music department; previously separate groups handled music and on-air promotions. No further changes are expected, except that the channel has yet to announce a replacement for music programming head **Tom Hunter**, who is now in the international department. Several names, some already at MTV, are still being discussed for that position.

Leeds, who had held several positions at MTV, including director of talent and artist relations, director of studio operations, and director of on-air talent, can be reached at 212-744-2877.

IT'S HAMMER TIME: M.C. Hammer has finished a six-day shoot for "Here Comes The Hammer." The million-dollar-plus video will be released as a video single, complete with "making of" documentary footage. The label is scurrying to have the video ready for its scheduled Thursday (17) television debut. No date has been set for the retail release. (See story, page 55.)

The video for the song, which clocks in at close to eight minutes, takes Hammer and **No Bones**, a male dance trio, through a haunted house in Oakland, Calif. As they go through each room, they are transported to a different time period and setting, such as the Roaring '20s, a Go-Go club from the '60s, a club in the year 2001, etc. Hammer sees himself performing in each of these settings. At one point Hammer finds himself dancing with ghosts. In another scene, he supposedly does a duet with a young James Brown.

The clip was directed by **Rupert Wainwright** for **Fragile Films**, and produced by **John Oetjen**.

A source at the label says Capitol is not offering an edited version unless the original meets television resistance, because "it's an idea that so far as Hammer is concerned has to be fully realized."

Pepsi helped fund the video. Although the cola won't



Pump It Up. Members of Stetsasonic tape an episode of the music video show "Pump It Up." Standing, from left, are Wise and DBC of Stetsasonic; "Pump" host Dee Barnes; Prince Paul; Daddy-O and Bobby Simmons of Stetsasonic; and Jay Scharer, "Pump" executive producer. In the forefront are Stetsasonic's Delite, left, and "Pump" producer Jeff Shore.

appear in the promotional clip, additional footage was shot for the bottler, which may use it for a commercial.

Pepsi's involvement made a big difference in the decision to release the clip as a single, according to the Capitol source. That decision also proves the label's belief that the rapper's album still has some life in it. "Our sense of the situation in terms of creativity and pure bang is that there's nothing out there like Hammer. We want to create something that will be a dominating piece of video entertainment. From Capitol's point of view, we also want to demonstrate that the record isn't over."

Unlike Madonna's "Justify My Love," Hammer's clip won't have the dubious benefit of being banned by MTV. That's one reason the additional documentary footage is being included—to provide the consumer with something he/she can't see on television. Though not certain, Capitol will probably price the video at \$12.98.

AND THE WINNER IS: If you will recall, major 1990 Grammy winners **Bonnie Raitt** and **Michael Bolton** both got the lion's share of their video exposure from VH-1. This year, the channel has planned a special Grammy promotion that will culminate in four winners and guests being sent to the Feb. 20 show. Starting Tuesday (15), the channel will feature videos by Grammy-nominated artists, as well as past winners, designated by a special on-screen insignia. Simultaneously, it will begin a contest with co-sponsors Tower Records and Alberto V0-5 to award the trip. VH-1 viewers can enter by calling a 900 number or by sending a postcard to the channel. Additionally, VH-1 is co-producing a Grammy special with radio syndicator **MJI Broadcasting** that will air on the cable channel and be syndicated on radio stations across the country. The special is tentatively titled "Countdown To The Grammy Awards" (Billboard, Jan. 12).

SETTING THE RECORD STRAIGHT: **Eric Meza** directed **Ice Cube's** "Dead Homiez" clip for **Fragile Films**.

Also, **Vivid's Andy Morahan** has not directed a clip for **Urban Dance Squad**, as we indicated last week, but it's not because he wouldn't like to. Right now, he's plenty busy directing "Baby" for **Bobby McFerrin**.

JUST A REMINDER: Effective Jan. 1, CBS Music Video Enterprises (CMV) changed its name to Sony Music Video Enterprises, or SMV.

SPINNING AROUND: Though it's been active for a few months, **Telegenics** has officially announced its new Telegenics Club Promotion Network, headed by **Sunday Stevens**. For the scoop, turn to the Dance Trax column, page 33.

MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

CHOREOGRAPHER Billy Goodson brought some vaudeville follies to the desert during a recent shoot for Jasmine Guy's Warner Bros. video, "Another Like My Lover." Peter Nydrle directed the performance clip, set on a stage his crew built in the California desert. Edouard Tisse photographed the clip and Allan Wachs produced for Peter Nydrle Productions.

Dream Time Pictures director Ian Fletcher recently reeled two very different rap clips for **Profile's** DJ Qwik and 4th & B'way's Skatemaster Tate. DJ Qwik's "Born And Raised In Compton" is a hard and gritty, back-street video shot in some dingy Hollywood alleys, while Skatemaster Tate's "Justice To The Bass" is a reggae-tinged clip featuring skateboarding antics and footage shot in the El Mirage dry lake bed. Morgan Lawley produced both shoots.

NEW YORK

POP TRIO WILSON PHILLIPS and director Larry Jordan recently wrapped "You're In Love," the newest clip from the group's eponymous hit debut on SBK. Jordan shot performance footage during concerts in Tokyo and Atlanta and

mixed candid clips reeled at the Ritz during rehearsal for the MTV New Year's Eve party broadcast. He intercut conceptual vignettes revolving around tour preparations and life on the road. T'Boo Dalton and Larry Diaz produced for Calhoun Productions.

OTHER CITIES

M.C. HAMMER AND HIS side-kicks dance through time in the new **Fragile Films** production "Here Comes The Hammer." **Rupert Wainwright** directed the Oakland, Calif.-based conceptual clip, which takes the viewer through various colorful eras of the past right into the 21st century. **John Oetjen** produced the **Capitol** video, and **Terence Power** executive-produced with Wainwright.

Vince Gill has a "Pocket Full Of Gold" in his new **MCA** video, directed by **Scene Three's John Lloyd Miller**. Miller shot Gill performing at BJ's Lounge and intercut the footage with conceptual vignettes of a philandering husband in the quest for a one-night stand. **Marc Ball** produced the Nashville-based clip.

Planet Pictures' Gerry Wenner directed **Arista's Pam Tillis** in "Don't Tell Me What To Do," from the album "Put Yourself In My Place." **Sherman Halsey** produced the video, set in Nashville and Murfreesboro, Tenn.

NEW VIDEOCLIPS

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

FE-LA ANTOINE

The Nasty
This House Is Smokin'/Ichiban
Gene Cernilli/Cernilli-Warner Productions
Gene Cernilli

ROSANNE CASH
What We Really Want
Interiors/Columbia
Joanne Gardner/Acme Pictures
Ethan Russell

JOE DIFFIE
If You Want Me To
A Thousand Winding Roads/Epic
Nancy Penczner. Len Eppard/Flashframe Films
Marius Penczner

DEBRA DUDLEY
Mama's Rocking Chair
Debra Dudley/Concorde International
Carolyn Betts/Dream Ranch Pictures
Greg Crutcher

GLORIA ESTEFAN
Out Of The Dark
Into The Light/Epic
Tony Shift/Limelight
Kenny Ortega

GOO GOO DOLLS
There You Are
Hold Me Up/Metal Blade
Marc Ball, Bryan Johnson/Scene Three. Film Syndicate
John Lloyd Miller

WHITNEY HOUSTON
All The Man That I Need
I'm Your Baby Tonight/Arista
Jon Small/Picture Vision
Peter Israelson

JUNGLE BROTHERS
Get A Kick Out Of You
Red Hot + Blue/Chrysalis
Brett King/Lost Planet
Mark Pellington

L.A. GUNS
Malaria
Cocked And Loaded/PolyGram

Benjamin Howell
Ralph Ziman

LES BABY LOVE
Take Notes
The Wordsmith Is/Baddest Of The Bad Posse
R&B Productions Ltd.
J. Rodman, G. Bonasu-Annane

PATTY LOVELESS
I'm That Kind Of Girl
On Down The Line/MCA
Marc Ball/Scene Three Inc.
John Lloyd Miller

MAIN SOURCE
Looking At The Front Door
The Main Source Breaking Atoms/Wild Pitch
Videomakers Inc.
Kevin Bray

THE PROCLAIMERS
King Of The Road
The Crossing/Chrysalis
Cathy Hood/VIVID
Tony Vanden Ende

RUN-D.M.C.
What's It All About
Back From Hell/Profile
Maria Danar/Grace Productions
Pam Thomas

SAMUELLE
Black Paradise
Living In Black Paradise/Atlantic
Lynn Rose/Visualize
Eric Meza

SAWYER BROWN
One Less Pony
Buick/Curb-Capitol
Eric Wyse/Gary Musick Productions
Brett Darken

SCORPIONS
Don't Believe Her
Crazy World/Mercury
Jeff Tannebring/The Company
Wayne Isham

SLAMM SYNDICATE
The Bump
It's Our Turn/Ichiban
Avery Randolph. Anthony Rankins/ARE Productions
Avery Randolph. Anthony Rankins

TIFFANY
Here In My Heart
New Inside/MCA
Bryan Johnson/The Film Syndicate
Doug Nichol

AS OF JANUARY 19, 1991

Billboard THE CLIP LIST

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

MTV MUSIC TELEVISION	VH1 VIDEO HITS ONE	Black Entertainment Television	TNN The Nashville Network
Continuous programming 1515 Broadway, New York, NY 10036	Continuous programming 1515 Broadway, New York, NY 10036	14 hours daily 1899 9th St NE, Washington, DC 20018	30 Hours Weekly 2806 Opryland Dr, Nashville, TN 37214
EXCLUSIVE David Lee Roth, A Lil' Ain't Enough *Sting, All This Time Winger, Easy Come Easy Go	ADDS Mariah Carey, Someday Whitney Houston, All The Man I Need Van Morrison, Real Gone The Traveling Wilburys, Inside Out Robert Cray, Consequences	ADDS Mariah Carey, Someday Digital Underground, Same Song Bell Biv DeVoe, When Will I See... Johnny Gill, Wrap Your Body Tight Richard Rogers, Spread A Little Love Kwame, Oneovdabigboiz Samuelle, Black Paradise Snap, Mary Had A Little Boy Whitney Houston, All The Man I Need	ADDS Sawyer Brown, One Less Pony Marsha Thornton, Maybe The... Barbie & Shari Belafonte, Together... Tommy Cash, Thoughts On The Flag Aaron Tippin, I Wonder How Far... Baillie & The Boys, Treat Me... Patty Loveless, I'm That Kind Of Girl Martin Delray, Get Rhythm Becky Hobbs, Talk Back... Gary Morris, Miles Across... Tony Tolver, Barstool Fool Ricky Van Shelton, Oh Pretty Woman
BUZZ BIN Jane's Addiction, Been Caught Stealing Jellyfish, That Is Why King's X, It's Love Rembrandts, That's Just The Way... Urban Dance Squad, Deeper...	FIVE STAR VIDEO Chris Isaak, Wicked Game	CURRENT Freddie Jackson, Love Me Down Surface, The First Time Tony! Toni! Toné!, It Never... Jeffrey Osborne, Only Human Pebbles, Love Makes Things Happen Janet Jackson, Love Will Never... En Vogue, You Don't Have... Ralph Tresvant, Sensitivity Special Generation, Love Me Just... Guy, I Wanna Get With U L.L. Cool J, Around The Way Girl DNA/S.Vega, Tom's Diner C&C Music Factory, Gonna Make... The Boys, Thing Called Love Keith Sweat, I'll Give All My... Father MC, I'll Do For You Another Bad Creation, Iesha Michel'le, Something In My Heart Too Short, The Ghetto	HEAVY Clint Black, Put Yourself In My Shoes Mary-Chapin Carpenter, You Win Again A.Tippin, You've Got To Stand For... Dwight Yoakam, Turn It On... Doug Stone, These Lips Don't... Reba McEntire, Rumor Has It Rosanne Cash, What We Really Want Mark Chesnutt, Brother Jukebox Rob Crosby, Love Will Bring... Mike Reid, Walk On Faith The Judds, Love Can Build A Bridge C.Atkins/M.Knopfler, Poor Boy Blues
HEAVY AC/DC, Moneytalks C&C Music Factory, Gonna Make... Mariah Carey, Someday Cinderella, Shelter Me Damn Yankees, High Enough Janet Jackson, Love Will Never... Nelson, After The Rain The Simpsons, Do The Bartman Slaughter, Spend My Life Vanilla Ice, Play That Funky Music Warrant, I Saw Red	DEVELOPMENT Olita Adams, Get Here After 7, Heat Of The Moment Breathe, Does She Love That Man Phil Collins, Hang In Long Enough Dee-Lite, Groove Is In The Heart Celine Dion, Where Does My... DNA/S.Vega, Tom's Diner Sara Hickman, I Couldn't Help Myself Paul Simon, The Obvious... Styx, Show Me The Way Surface, The First Time Steve Winwood, One And Only Man Yanni, Reflections Of Passion	HEAVY Tracie Spencer, This House The Whispers, My Heart, Your Heart Ten City, Whatever Makes You Happy L.Vert, All Season Anita Baker, Fairy Tales Force MDs, Somebody's Crying	LIGHT C.Gregory, Couldn't Love Have... Charley Pride, Whole Lotta... John Conlee, Doghouse The Hollenders, I Know A Little D.Alexander/B.Baker, It Wasn't... Billy Dean, Only Here For A While John Andrew Parks, Veronica Alison Krauss, I've Got That Old Feeling Irene Kelley, A Rock And A... Statler Brothers, Nobody Else Linda Davis, In A Different Light Cheryl Wheeler, Estate Sale Allman Bros., Seven Turns David Lynn Jones, I Feel A Change... Emmylou Harris, Wheels Of Love Verlon Thompson, She's The One Matraca Berg, I Got It Bad Michael Martin Murphy, Red... John Tesh, On American Shores Jimmy Buffett, Jamaica Farewell Kenny Rogers, Lay My Body Down Eddy Arnold, You Don't Miss A Thing Rhonda Gunn, Safe In The Arms... Barbara Mandrell, I'll Leave... Mark Collie, Let Her Go Hoyt Axton, Heartbreak Hotel Indigo Girls, Hammer And A Nail The Vaughan Brothers, Tick Tock The Bumpkins, 2-Steppin' Out On Me
ACTIVE Black Crowes, Hard To Handle *Susanna Hoffs, My Side Of The Bed INXS, Disappear Iggy Pop, Candy Queensryche, Best I Can Trixter, Give It To Me Good *UB40, Here I Come ZZ Top, Give It Up	HEAVY Stevie B, Because I Love You Cher, The Shoop Shoop Song Whitney Houston, I'm Your... Janet Jackson, Love Will Never... Elton John, You Gotta Love... Bette Midler, From A Distance Wilson Phillips, Impulsive	MEDIUM George Lamond, No Matter What Stevie Wonder, Keep Our Love Alive Kool Skool, You Can't Buy Me Love Gerald Alston, Slow Motion Gerald Albright, My, My, My Soul II Soul, Missing You Today, I Got The Feeling TKA, Crash Monie Love, Monie In The Middle	MEDIUM S.Lynne, Things Are Tough All Over Randy Travis, Heroes & Friends Pirates/Mississippi, Rollin' Home Lionel Cartwright, Say It's Not True Tim Ryan, Breakin' All... The Oak Ridge Boys, You're My... Sweethearts/Rodeo, You Look... Foster & Lloyd, Can't Have Nothin' Joe Diffie, If You Want Me To Ray Kennedy, What A Way To Go Molly/Heymakers, Chasin'... Ronnie McDowell, Unchained Melody Marty Stuart, Little Things Pam Tillis, Don't Tell Me What To Do Neil McCoy, If I Built You...
MEDIUM Concrete Blonde, Caroline The Cure, Close To Me (Ver. II) Cathy Dennis, Just Another Dream *Dee-Lite, Power Of Love Divinyls, I Touch Myself Every Mother's Nightmare, Love... Gerardo, Rico Suave House Of Lords, Remember My Name Chris Isaak, Wicked Game Paul McCartney, Sgt. Peppers... *Roger McGuinn, King Of The Hill Notorious, The Swalk The Outfield, For You Robert Palmer, You're Amazing Steelheart, I'll Never Let You Go *Suicidal Tendencies, Send Me... Tesla, Signs The Traveling Wilburys, Inside Out Neil Young, Over & Over	ADDS Beautiful South, A Little Time BWP, We Want The Money Big Daddy Kane, Cause I Can... CPO, This Beat Is Funky Candi & The Backbeat, The World... Celine Dion, Where Does My... Chris Isaak, Wicked Game Cocteau Twins, Heaven Or Las Vegas DJ Kool, Reggae Dance EPMD, Gold Digger Echo & The Bunnymen, Enlighten Me Front 242, Tragedy For You Ice Cube, Dead Homiez Jesus Jones, Right Here, Right Now King Sun, Be Black Primal Scream, Slip Inside This House Quincy Jones, Places You Find Love Rik Emmett, Big Lie Run D.M.C., What's It All About Snap, Mary Had A Little Boy INXS, Disappear Steve Winwood, One And Only Man Van Morrison, Real Real Gone Young M.C., Pick Up The Pace YZ, Who's That Girl	WORLD PREMIERE Kevin Welch, True Love Never Dies	WORLD PREMIERE Kevin Welch, True Love Never Dies
BREAKOUTS Charlatans U.K., The Only One... L.L. Cool J, Around The Way Girl Monie Love, Monie In The Middle Faster Pussycat, You're So Vain Sisters Of Mercy, More Trash Can Sinatras, Only Tongue...	AMERICA'S NO. 1 VIDEO Madonna, Justify My Love	ADDS Donna Ulisse, Things Are Mostly Fine Ricky Van Shelton, Oh Pretty Woman Vince Gill, Pocket Full Of Gold The Bama Band, My Reckless Heart Jonathan Richman, Since She... Kenny Rogers, Lay My Body Down	ADDS Randy Travis, Heroes & Friends Clint Black, Put Yourself In My Shoes Mark Collie, Hardin County Line Johnny Cash, Goin' By The Book S.Lynne, Things Are Tough All Over Alan Jackson, Chasin' That... Vince Gill, Never Knew Lonely Alison Krauss, I've Got That Old Feeling Pirates/Mississippi, Rollin' Home Michael Murphy, Cowboy Logic Ronnie McDowell, Unchained Melody Dwight Yoakam, Turn It On... Molly/Heymakers, Chasin'... Neil McCoy, If I Built You... William Lee Golden, Louisiana Red... Ray Stevens, Help Me Make It... Mark Chesnutt, Brother Jukebox Reba McEntire, Rumor Has It Travis Tritt, Put Some Drive In... The Hollenders, I Know A Little
IMPACT CLIPS Dee-Lite, Power Of Love Gerardo, Rico Suave Susanna Hoffs, My Side Of The Bed Rembrandts, That's Just The Way... Sting, All This Time	PEOPLE-POWERED HEAVIES Another Bad Creation, Iesha Candyman, Melt In Your Mouth Father MC, I'll Do For You Gerardo, Rico Suave Jasmine Guy, Try Me K.Solo, Your Mom's In... Keith Sweat, Merry Go Round L.L. Cool J, Around The Way Girl Michel'le, Something In My Heart New Kids On The Block, Games Pebbles, Love Makes Things Happen Ralph Tresvant, Sensitivity Tony! Toni! Toné!, It Never... Too Short, The Ghetto	HEAVY Billy Dean, Only Here For A While C.Atkins/M.Knopfler, Poor Boy Blues Marty Stuart, Little Things Doug Stone, These Lips Don't... Wid Rose, Everything He... Mike Reid, Walk On Faith Joe Diffie, If You Want Me To Barbara Mandrell, I'll Leave... K.T. Oslin, Come Next Monday Mary-Chapin Carpenter, You Win Again Ray Kennedy, What A Way To Go Gary Morris, Miles Across... Patty Loveless, I'm That Kind Of Girl A.Tippin, You've Got To Stand For... Lee Roy Parnell, Family Tree Tim Ryan, Breakin' All... Pam Tillis, Don't Tell Me What To Do Rob Crosby, Love Will Bring... James House, You Just Get Better... Lionel Cartwright, Say It's Not True Dawn Sears, San Antonio	HEAVY Phil Collins, Hang In Long Enough Winger, Miles Away C&C Music Factory, Gonna Make... Surface, The First Time The Outfield, For You Cathy Dennis, Just Another Dream Vanilla Ice, Play That Funky Music Damn Yankees, High Enough
THE CLIP GUIDE Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043	CURRENT Johnny Van Zant, Hearts Are... Jack Mack, It Don't Bother Me Living Colour, Elvis Is Dead The Outfield, For You Colin James, Keep On Lovin' Me Baby Black Crowes, Hard To Handle Vixen, Love Is A Killer The Replacement, Merry Go Round Andy Priebow, Tomorrow Wendy London Quireboys, Hey You Scorpions, Tease Me, Please Me Led Zeppelin, Over The Hills And... Barracuda, Super Hero Queensryche, Best I Can Winger, Seventeen Connells, Stone Cold... Jody Grind, Eighth Ball Dee-Lite, Groove Is In The Heart Darius, White Boy Raving Brothers Figaro, My Gold Ring Mary's Danish, Foxy Lady	CURRENT Wilson Phillips, Impulsive Damn Yankees, High Enough The Simpsons, Do The Bartman DNA/S.Vega, Tom's Diner Surface, The First Time Vanilla Ice, Play That Funky Music C&C Music Factory, Gonna Make... Iggy Pop, Candy M.C. Trouble, Got To Get A Grip	MEDIUM Jack Mack, It Don't Bother Me Iggy Pop, Candy Dee-Lite, Power Of Love Another Bad Creation, Iesha Black Box, I Don't Know Anybody Else Slaughter, Spend My Life Urban Dance Squad, Deeper... Celine Dion, Where Does My...

Pro Audio

AES, SMPTE Sponsoring Conference On TV Sound

NEW YORK—Acknowledging the continued merging of sound and picture, the Audio Engineering Society and the Society of Motion Picture and Television Engineers are presenting a joint conference at the Westin Hotel in Detroit, Feb. 1-3.

The conference, "Television Sound Today And Tomorrow," is a combination of the ninth AES International Conference and the 25th Annual SMPTE Television Conference.

A total of 52 papers will be presented, and four technical sessions and demonstrations are scheduled: automated processes in audio for video postproduction; digital audio recording technology in television; microphone and spatial techniques for stereo and surround-sound television; and spatial sound for new television formats.

A special AES miniconference on automotive audio will be held on the last day of the confab.

Natl. Video Upgrades Digital, Analog Service Creates New Audio Division, Revamps Existing Studio

NEW YORK—National Video Center here has created a new audio division and refurbished its Audio Studio 4 as part of a substantial commitment to digital and analog audio services.

The studio, which was launched more than 30 years ago as an audio-only house, moved into the video marketplace in the late '70s. Now, the company is striving to position itself as an all-in-one facility in which clients can complete all stages of a project.

Composer/creative director Peter Fish and managing director Jennifer Fish will head up the new audio division, which will offer clients a full range of musical services from original composition and sound design to complete audio post.

"We're looking to further solidify National's reputation as an audio post center," says Peter Fish, "and make our clients here and other clients in the field aware that we're incorporating this composition service."

The Fishes will be working closely with several audio engineers, including Ed Campbell, Chazz Menendez,

"The focus of the new division is creative"

and Jimmy Douglass, as well as composer/MIDI programmer Paul Mariconda, audio duplicator Leon Norarevian, and studio operations manager Jennifer Corton.

Peter Fish recently wrote music for Ogilvy and Mather/Chicago clients Sears Brand Central, and his credits include original scores for three CBS shows: "48 Hours," "America Tonight," and "Face To Face With Connie Chung."

The refurbished Audio Studio 4,

NAMM Prepares For Winter Market Expanded Event Will Be Largest Ever

■ BY SUSAN NUNZIATA

NEW YORK—This year's National Assn. of Music Merchants Winter International Music Market will mark the largest in the organization's 90-year history, according to Larry R. Linkin, executive VP.

Slated for Jan. 18-21 at the Anaheim Convention Center and the Marriott Hotel Grand Ballroom in Anaheim, Calif., the show will have approximately 700 exhibitors, 50 more than last year, taking up more than 320,000 square feet of floor space.

A new hall at the convention center

has added about 50,000 square feet to the show, with an additional 16,000 square feet allocated at the adjacent Marriott Hotel's grand ballroom.

Approximately 24,000 attendees were preregistered for the show at press time, and approximately 40,000 are expected.

The association has doubled its registration fee for nonmembers from \$25 to \$50, marking the first time the fee was raised since 1962.

"Many of our people prefer to have it more of a trade show, so we raised the fee for nonmembers hoping to dissuade people from getting in," says Linkin. "Manufacturers and dealers want to let their customers in, but most would prefer it to be a clean trade show, with those involved in the business only."

The meet has been expanded from its usual three days to four in order to accommodate demands from member companies for more time at the show, according to Linkin.

"This show continues to get an awful lot of enthusiasm," says Linkin. "It's certainly the show where the majority of manufacturers show new products, and there'll be an awful lot of new-product announcements this year."

NAMM will present the results of its exhibitors survey at the show, and a meeting of the manufacturers' advisory committee has been scheduled for Feb. 15.

Doug Cook, executive VP with Audiotechniques, a New York-based pro audio dealer in New York, is enthusiastic about this year's show.

"There'll be some exciting new products," says Cook. "One of the things we'll be looking for are up-

dates to digital audio workstations. Typically, you want to walk around and get the feel for what the musician is using and what they want, and NAMM is one of the best places you can do that."

According to Linkin, the present economic uncertainty has had little effect on the number of exhibitors. "Certainly a down economy is not a plus for our industry. There'll be some effects, but it will not be as severe as other industries. Overall, as an industry, we might not be affected very much at all, but some segments might be adversely affected."

Linkin sees the trend toward consolidation in the industry as a sign of health. "Most of the time consolidations really have a positive effect on the distribution and the ultimate consumer product," he says. "It's kind of like the old saying, two heads are better than one."

The convention will open, as always, with a marching band; this year's group, the Fernand L. Petoit All-Industry Memorial Marching Band, consists of industry players from around the world.

NAMM, based in Carlsbad, Calif., was founded in 1901. The Winter Market had its beginnings in April 1970, as the NAMM Western Seminar and Exhibits show in Beverly Hills, Calif., with less than 9,000 square feet of space and 64 exhibitors.

"We're just pleased that it's the largest show we've ever presented to the industry and we're pleased that they have faith in the future and faith in what our products represent to the consumer," says Linkin.

AUDIO TRACK

NEW YORK

SCIENCE LAB HAD Mic Murphy in putting down tracks for his solo album. Stephen Seltzer was at the Solid State Logic board, assisted by Leroy Quintin. Sheena Easton worked on a new track with producer David Frank. Musicians on the project included Jimmy Bralower, Will Lee, Paul Pesco, and Frank. Jellybean produced a track for Jackie O. with Seltzer engineering, assisted by Doug Deangelis.

Chung King House Of Metal had producer Wingate in for postproduction and remixes on MCA artist Mark D's title track, "Hail To The Chief."

LOS ANGELES

DAVID BIANCO mixed one track for the new Billy Squier album, slated for spring release. The Capitol track was mixed at Larrabee in Studio B on an SSL 4056 E-Series board. Bianco also remixed the track "Love And Tears" by Maggie's Dream (Capitol).

Tim Palmer stopped in A&M's Studio A to complete debut album tracks on Neverland for Interscope Records. The project was engineered by Simon Vinestock on the facility's custom Neve V Series board. Rob Jaczko and Jon Aguto assisted. Overdubs on the project were cut at Track Record.

NASHVILLE

THE OAK RIDGE BOYS stopped in the Music Mill to work on tracks

and vocals for a new BMG/RCA project. Richard Landis produced, with Jim Cotton and Mike McCarthy at the board. Lionel Cartwright and producers Harry Stinson and Ed Seay were in cutting vocals and mixing for MCA Records. Seay and Grahame Smith engineered.

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



Billy Joel In Sync. Music mixing, editing, and sweetening for the "Billy Joel Live At Yankee Stadium" concert video was completed at New York's Sync Sound by an audio team that included, from left, Jon Small, Ray Palagy, Ken Hahn, and David Janaul. The audio was mixed by Hahn, with Janaul assisting in Studio B on a Sony 3348 digital audio multitrack using a Solid State Logic SL 6000 series console. Small created a seven-minute opening for the video that included documentary footage and Palagy edited and created new sounds for the intro.

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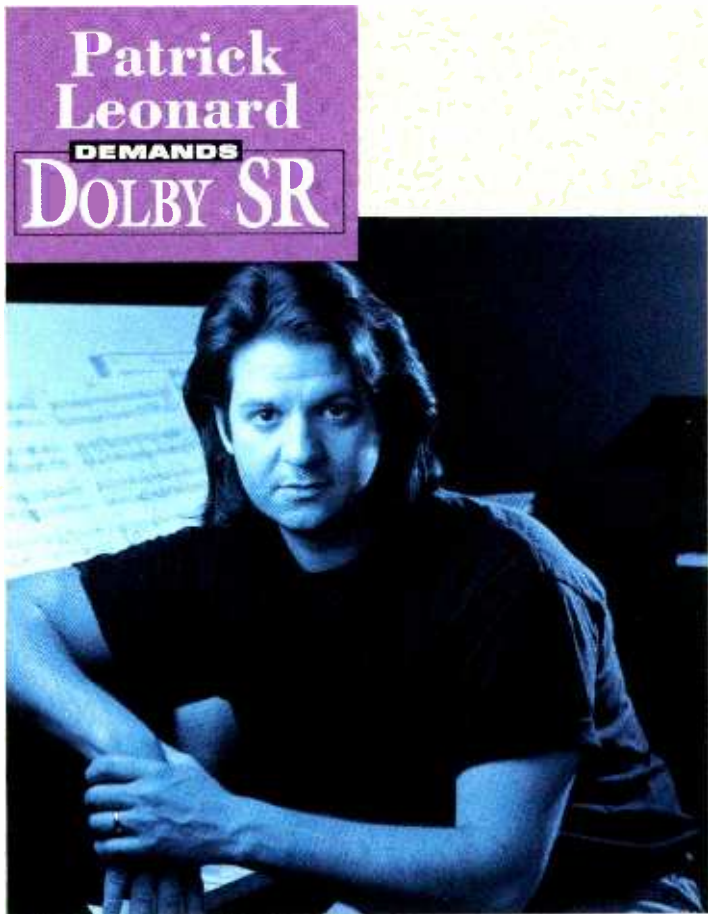
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Alan Silfen

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Occupation

Producer, keyboardist, songwriter.

Recent credits

Produced and/or co-wrote albums for Madonna, Julian Lennon, Bryan Ferry and many others. Composed film scores including "At Close Range", "Nothing In Common", and "Nameless" (due in early '91). And recently released "Toy Matinee", his own band project.

On what he does

"I like it all, I have to do it all. I feel a need to challenge myself in areas I haven't entered before."

On his technique

"I find the air and space around the principal elements in a recording are becoming more important to me. The music becomes more centered, with less need for effects and layering."

On Dolby SR

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PRO AUDIO

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING JANUARY 12, 1991)

CATEGORY	HOT 100	R&B	COUNTRY	DANCE-SALES	ALBUM ROCK
TITLE Artist/ Producer (Label)	JUSTIFY MY LOVE Madonna/ L.Kravitz (Sire/ Warner Bros.)	LOVE ME DOWN Freddie Jackson/ B.J.Eastmond (Capitol)	I'VE COME TO EXPECT IT FROM YOU George Strait/ J.Bowen; G.Strait (MCA)	GONNA MAKE YOU SWEAT C&C Music Factory/ R.Clivilles; D.Cole (Columbia)	MY HEAD'S IN MISSISSIPPI ZZ Top/ B.Hamm (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	UNIQUE Josh Chervokas	EAST BAY Earl Cohen	EMERALD Bob Bullock; Russ Martin	AXIS Acar Key; Rodney Ascue	MEMPHIS SOUND Terry Manning; J.Godsey; D.Pfeifer J.Fleskes F.Lacy
RECORDING CONSOLE(S)	SSL 6000-E Series SSL 4000-G Series	SSL 4000-E Series	SSL 4000-E Series	Amek Angela	Neve V Series
MULTITRACK RECORDER(S) (Noise Reduction)	Studer A-800	Otari MTR-90	Mitsubishi X-850	Studer A-80	Otari DTR-900
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 467
MIXDOWN STUDIO(S) Engineer(s)	SOUNDWORKS Goh Hotoda; Shep Pettibone	SOUNDTRACK Goh Hotoda	SOUNDSTAGE Tom Perry	PLATINUM ISLAND Acar Key; Rodney Ascue	MEMPHIS SOUND Terry Manning; J.Godsey; D.Pfeifer J.Fleskes F.Lacy
CONSOLE(S)	SSL 6000-E&G Series	SSL 4000-E Series	SSL 4000-E Series	SSL 4000-E&G Series	Neve V Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Mitsubishi X-880/ Studer A820	Otari MTR-90/ Mitsubishi X-86	Mitsubishi X-850/ JVC 900	Studer A-800/ Studer A-820	Otari DTR 900/ Mitsubishi X-86
MASTER TAPE	Ampex 456	Ampex 456	Ampex 467	Ampex 456	Ampex 467
MASTERING (ALBUM) Engineer	STERLING SOUND Ted Jensen	THE OTHER ROOM Jack Skinner	MASTERFONICS Glenn Meadows	STERLING SOUND Ted Jensen	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	WEA Manufacturing	Capitol-EMI Music	DADC	CBS Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	WEA Manufacturing	Capitol-EMI Music	Uni Distributing	CBS Manufacturing	WEA Manufacturing

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Reasons like its user-friendly, ergonomic

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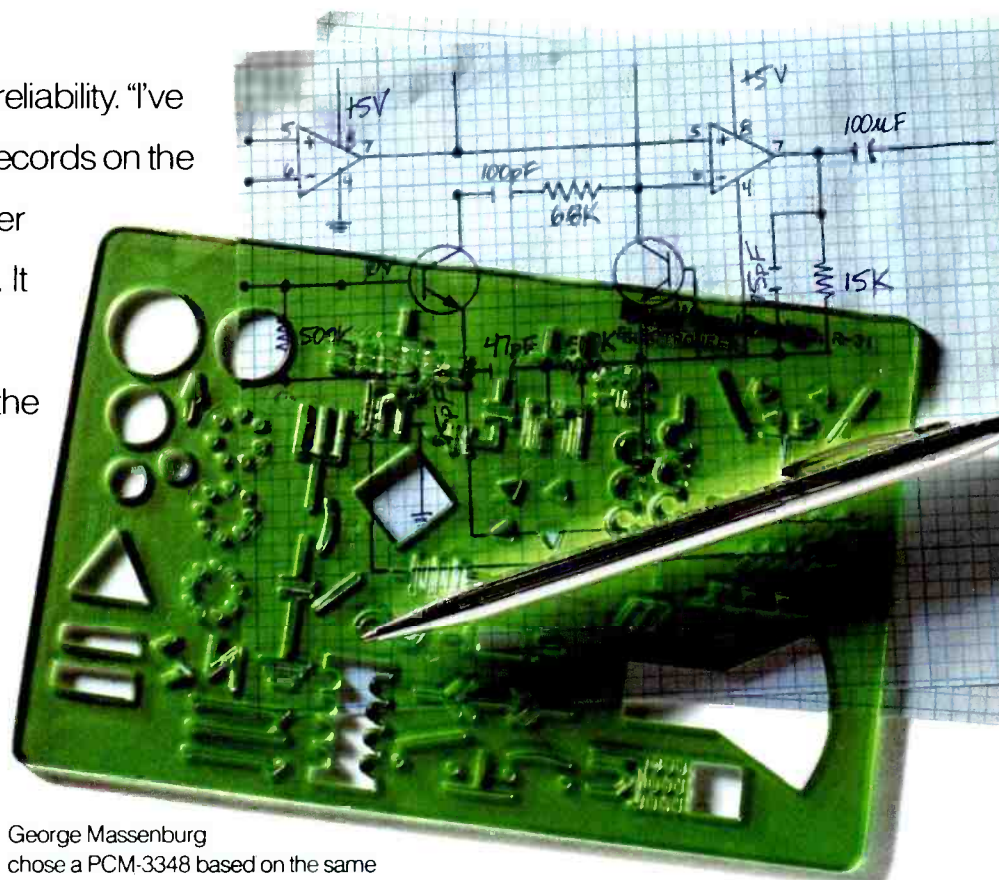
given the 3348 features I've only

begun to use now, but I know they'll be essential down the road."

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During a time of incredible technological advancement and economic change, Billboard turns its spotlight to European Recording Studios. In this issue:

- Overview of the U.K./European Recording Business
- Manufacturing Update
- Technology Update
- The Studio of the Future
- Celebrity Studios

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PRO AUDIO

NEW PRODUCTS AND SERVICES

TMD TAPE FROM SKC: SKC America Inc. in Mount Olive, N.J., introduced new VHS videotape designed for high-speed thermal magnetic duplication (TMD) systems. Featuring a proprietary film base, the tape is based on a 100% chrome formulation and provides high RF output and high signal to noise ratios for audio and video signals, according to the company.

AMPEX PUTS A LABEL ON IT: An audiotape labeling system approved for use by the London-based Assn. of Professional Recording Studios is now available in the U.S. from Ampex Recording Media Corp., Redwood City, Calif. The system features eight color-coded labels, and Ampex is delivering a kit of 20 to its customers free of charge.

P.A. ON TAPE: Sound Concepts, Julian, Calif., offers a videotape on the best ways to set up and use sound reinforcement equipment. Titled "Live Sound: How To Run Your P.A. System," the tape has a suggested list price of \$39.95. The video presentation is hosted by live sound engineer/designer David Scheirman, president of Concert Sound Consultants, who has worked with a wide range of artists, including Linda Ronstadt, Manhattan Transfer, Glenn Frey, and Willie Nelson.

GNOME MORE: Bruce Nazarian's Hollywood facility, Gnome Productions, recently installed a 44-input Trident Series 24 console. Gnome is a music recording and production company located in the Studio 55 complex.

KAJEM INSTALLATION: Kajem Victory Recording Studios, the dual facility in Philadelphia, upgraded its coaxial monitor systems to include Gauss 3588 coaxials and 4583A woofers in all rooms. Gorky Park and Cinderella are among the acts that have recorded at Kajem; Teddy Pendergrass, George Benson, and Patti LaBelle regularly record at Victory.

CBS PICKS STUDER: New York's CBS network installed a Studer 963 console in Control Room 45. The 36-input board is being used for production on "The Joan Rivers Show." The Canadian Broadcasting Corp. has also chosen the 963, ordering a dozen of the consoles for its national radio network, Toronto Broadcast Centre.

B&K ARRAY: An assortment of Bruel & Kjaer microphones—including four 4011 cardioids, two 4012 cardioids with power supply, and two 4006 low-noise omnidirectionals—were added to the roster at High-End Signal Path Rental Solutions, a rental business in San Francisco based on the theory of minimal signal path during the recording process. Founded by Stephen Jarvis, who is also president of Hybricraft Inc., the company's inventory also includes direct boxes, high-quality cable, GML mike preamp/eq, limiter, compressor, Dolby SR, and high-quality A/D converters.

SKIP SAILS WITH SSL: Skip Saylor Recording installed one of the largest Solid State Logic SL 4000 G Series consoles in the U.S. in its new mixing suite. The Los Angeles-based studio features an 80-channel console with G Series computer, E and G Series equalizers, Total Recall, and Real World Cut Matrix Systems. The new studio also features two Studer A800 24-track tape machines, Pultec, GML, and API equalizers, Eventide sampling/delay units, and AMS, Lexicon, Eventide, and Yamaha reverb units.

MACRO AMP: Crown International Inc., Elkhart, Ind., introduced the Macro Reference amplifier, a 20-bit digital device designed to deliver transparent sound. Power supply is based around an advanced toroid and the amp features a convection cooling system with computerized on-demand proportional fan assist to prevent thermal overload. An enhanced version of the company's output device emulator protection circuitry is used to obtain precise transfer function and greater control of its internal signal. Operable in bridge/mono or parallel/mono modes, the amp can drive loads rated as low as a single Ohm, and its internal bandwidth is 3 Hz-100,000 Hz, plus or minus 1.5 dB. It has a suggested retail price of \$3,500.

Community Light & Sound Inc., Chester, Pa., designed its new RS220 loudspeaker system for contractors seeking to build compact, lightweight flying arrays. Based around the three-way RS220 loudspeaker, the system also features the VBS210 subwoofer and 220 system controller. Compact and trapezoidal, the RS220's enclosure measures 26.75 inches high, 14.25 inches wide, and 14.25 inches deep and is operable from 100Hz to 18 kHz. Its power handling figures are 200 watts pink noise per 500 watts program with maximum output greater than 127 dB at 1 meter, and sensitivity is rated at 107 dB at 1 watt/1 meter, according to the company.

DIGITAL BLANK: Blank Productions installed the Akai ADAM 24-track digital recording system in its Stamford, Conn., complex. The unit, along with the company's Yamaha DMP7D digital board, Sound Tools digital hard disc recording/editing system, and Timeline Lynx synchronizing system, allows the company to create 100% digital masters. Recent projects have included work for Winger and Don Covay.

MOZART ON ICE: "Ice Ice Baby," the chart-topping debut single from Vanilla Ice, was recorded and mixed on an Amek Mozart console by Paul Loomis at Luminous Sound Studios, Dallas. The purchase of the Mozart capped a five-year renovation program at Luminous, and Ice's project was one of the first to hit the board.

SUSAN NUNZIATA

Billboard® HomeVideo

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How Justified Are Video Singles? *Hammer Release Follows Madonna's Success*

■ BY MELINDA NEWMAN

NEW YORK—Is the success of Madonna's "Justify My Love" video single an isolated incident, or is it a harbinger of things to come?

For most home-video manufacturers, it is an isolated event. But for some, Madonna's success has made them rethink the idea, even if they are not rushing to release video singles just yet.

Capitol Records, for example, is high enough on the configuration that it is preparing to release a new M.C. Hammer video for "Here Comes The Hammer."

In addition to the clip, which cost in excess of \$1 million to make, the tape will include "making of" footage and will clock in at about 15 minutes. Its television release is scheduled for Thursday (17); its sales date has not been set. (See The Eye, page 49.)

Madonna's "Justify My Love" video became the first commercially available single in several years in mid-December. According to a source, the Warner/Reprise release has sold more than 400,000 copies. (Billboard, Dec. 8).

In the mid-'80s, Sony experimented with music-video singles—called Video 45s—in an effort to bolster the introduction of the Beta hi-fi VCR format. The experiment, which was expanded to include longer-form Video EPs and Video LPs, was dropped after consumers and retailers shrugged off the configuration.

Several factors went into the success of Madonna's video single, not the least of which was its ban by MTV and the subsequent publicity resulting from that action.

"There was a confluence of events that made this work," says Jon Peisinger, president of Sony Music Video Enterprises. "The fact that she's a superstar, the content, the controversy, being banned by MTV... as a result of all those factors, she generated tens of millions of dollars of free publicity that no company could put behind a project."

Though it is rare that any other projects will generate a similar fuss, some executives feel that with some of those elements in place, an artist can have a successful single for sale.

"With artists like Madonna or Bon Jovi, if we get it a fresh or different or more risqué version out to the consumer where things aren't just confined to what they would see on television, there could be a

market for it," says Joe Shults, president of PolyGram Music Video.

"There's also the thought of releasing it to home video first before it goes to television," Shults says. "If it's something that will be shown on television, why not have a short home-video window first?"

Others hasten to add that one success, even on the scale of Madonna's, does not a market make. "It's always driven me crazy through the years that when one thing happens, it's suddenly a trend," Peisinger says. "Does that mean there won't be another video single? Of course not, but I think a lot of folks could fool themselves chasing the next one."

Many who feel the configuration has real potential believe that, similar to the Hammer release, a video single has to be like an audio single—with an A and B side.

"An audio single has a B side, maybe the documentary footage serves as the B side in this case," says Capitol Records' VP of video, Mick Kleber, who is overseeing the Hammer project.

Aside from all the creative concerns, the biggest issue for the home-video companies is whether the configuration can make money. Madonna's video single retails for \$9.98. Though not firm, Capitol expects to price 'Here Comes The Hammer' project. (Continued on page 60)



Sky-High Tie-In. CBS/Fox Video and General Mills executives get together to celebrate the cross-promotion involving CBS/Fox's "Michael Jordan's Playground" and General Mills' Wheaties cereal. Pictured, from left, are John Gaffney, director of sports and music marketing, CBS/Fox; Scott Rice, assistant marketing manager, General Mills; Sarah Caruso, marketing manager, General Mills; Sal Scamardo, manager, sports and music marketing, CBS/Fox; and C. Bruce Pfander, VP of marketing, CBS/Fox.

VSDA Chapters Thriving, Says Karpel On Eve Of Confab

LOS ANGELES—On the eve of the annual Video Software Dealers Assn. regional chapter leaders conference, to be held Jan. 19-22 in nearby La Jolla, the stability of the trade group's web of 53 state and city satellites has never been better.

"The only chapter not returning from last year's conference is Florida Suncoast," says Rick Karpel, VSDA's director of regional chapters and government affairs. "In my four

presidents had voiced criticism that the national organization was taking over their exhibit events (Billboard, Jan. 20, 1990).

The crux of the issue was how regional events should be identified and promoted in the wake of a growing perception among exhibitors and participants that they were being buried in a flood of "expos" around the country. It was resolved that the national office assume responsibility for major regional trade shows, while chapters were given free reign to invite vendors and design events on a smaller scale.

If there is any anxiety in anticipation of this year's conference, it is the gradual move under way for an orderly separation of VSDA from its affiliate and once mentor trade association, the National Assn. of Recording Merchandisers.

Karpel says he prefers not to discuss elements of the VSDA and NARM restructuring or how it could affect chapter activity, and, in fact, wants to avoid any speculation about topics at the La Jolla event.

However, he does say that "the chapter leaders are going to be extremely busy. We have a lot to present them," so much so that the annual audition of regional circuit speakers has been dropped. "There just isn't time for that," says Karpel.

In another change from previous meetings, chapter presidents were told two months ago that only they would be allowed to attend—that spouses or even chapter VPs would not be welcome (Billboard, Nov. 3). It is widely believed that conference planners want to avoid the perception that the event is a junket.

Without revealing any specific top-

ics to be broached at the chapter conference, Karpel says it is reasonable to assume that considerable discussion will center on First Amendment issues, in light of the major push by the Justice Department and its beefed-up Child Exploitation and Obscenity Section (Billboard, Dec. 15).

Indeed, since a year ago, Karpel himself has seen his title and role ex-

pand beyond chapter matters to government issues, a move that has drawn him into NARM activity, helping it in its own battle on the album-stickering front and in the furor surrounding 2 Live Crew.

That censorship, taxes, and other legislation affecting video stores will fuel discussions at La Jolla is also evident. (Continued on page 59)

Kathy Smith Is Stretching Potential Of Infomercials

■ BY JIM McCULLAUGH

LOS ANGELES—Health and fitness home video superstar Kathy Smith is apparently finding many more devotees through a new "infomercial" that has been dubbed a "hit" by its producer, Guthy-Renker Co.

Infomercials are long from hybrid information/commercial TV shows that inform and offer product, such as video- or audiotapes, via 800 numbers.

"Kathy Smith's Fat Burning System"—a weight-loss infomercial program—began test-marketing Dec. 15 in eight markets, including Los Angeles and Minneapolis, according to Greg Renker, president of Guthy-Renker.

"We have a winner," he says. "We will now be spending more than \$1.5 million to buy TV time," he adds, as plans are now under way to roll the show out to "more

than 200 cities and on eight cables. In fact, we're buying time slots for this program that we have never bought before for any infomercial, including prime time on KCOP in Los Angeles. We're also buying superstations such as WWOR, and big independents such as WGN and WPIX, all in an effort to get this message out to as many people as possible."

As the leading producer of self-help infomercials—including the phenomenally successful "Personal Power" with Tony Robbins, a \$40 million grosser, Renker says he can tell immediately if a project will take off in the high-stakes, high-risk infomercial business.

"That's the beauty of this business. You know right away what you've got. We've done enough to know if we have a hit. And this is a bona fide hit," he says.

"We need to cover the cost of our (Continued on page 59)

Disney Breaks 1st-Qtr. Sell-Thru Ice, Pegs 'Ducktales' Video At \$22.99

As expected, Disney Home Video has broken the sell-through ice for the first quarter by announcing the March 15 release of "Ducktales: The Movie" for \$22.99. The movie grossed \$18 million at the box office (including a substantial number of half-price children's tickets), making it the first significant direct-to-sell-through title announced for the first quarter. Unlike the first quarter of 1990, the first three months of 1991 seem marked by a distinct lack of big-name titles released at sell-through prices, leaving some retailers concerned that there will be little to generate in-store excitement (Billboard, Dec. 22). "We wanted to put it out all along at some point [as a sell-through title], but we will move things around depending on market conditions," a Disney spokesperson says of the timing of the release. "It is an open time period and we felt it would work for retailers," the spokesperson says. "It's a title that is likely to appeal to the 10 million past purchasers of Disney product so there is a solid audience out there . . . Open-to-buy should be good; there isn't a lot of other [sell-through] product around, so there should be little risk for the retailer." Disney is mounting a consumer sweepstakes behind the title, including an Instant Winner Game Card packed into every cassette.

MPAA Assists In Georgia Piracy Bust

Investigators from the Motion Picture Assn. of America assisted officials from the Sumter and Lowndes County, Ga., Sheriff's Office Jan. 4 in the arrest of two Georgia residents suspected of distributing pirated videocassettes to video stores across a three-state area. Business records and more than 130 cassettes were seized in the action. Arrested were Curtis Ray Beck Jr. and Ronald Lyle Carter. MPAA investigators believe Beck and his video distribution operation, B&R Video Co., have been selling pirated tapes in Georgia, Florida, and Alabama.

Used-Tape Broker AAA Takes On Accounts

Used-tape broker AAA Distributors will begin servicing the accounts of Priority Video Service Corp. of Seattle, another tape broker. Philadelphia-based AAA is the largest distributor of used tape in the U.S. Both the Philadelphia and Seattle branches will be full-service locations, servicing new store openings, top-offs, customized "wish lists," 30-day product, and Nintendo games. The Seattle office will now be known as AAA/Priority.

MPI Releasing Nixon's 'Video Memoir'

He's back. Former president Richard Nixon will be featured in a 90-minute "video memoir" from MPI Home Video called "Richard Nixon Reflects: An American Interest Special." The tape includes footage from Nixon's private archives as well as extensive interviews with the host of the PBS series "American Interests," conservative columnist Morton Kondracke. The tape will list for \$19.98. Street date is Feb. 20.

Vidbits: Artec Opening; Rentrak Stock Picked

Artec Distributing officially opens its latest branch in Atlanta Jan. 31. The office will focus initially on rackjobbing services, expanding to general distribution later in the first quarter. Operations and several employees will be transferred to Atlanta from the recently acquired Central South Rack . . . Rentrak was picked as one of 22 "speculative stocks" by money managers in a Business Week survey published in December. Of the 22, picked for their growth potential in 1991, only one other, Spelling Entertainment, was entertainment-related.

Philly Bill Targets Adult Vid Stores Would Place Restrictions On Location

PHILADELPHIA—A bill introduced in City Council here will enable residents to keep video shops selling adult cassettes out of their neighborhood. The council's Rules Committee this month approved a measure requiring such video stores to adhere to the same restrictions that cover adult theaters and adult bookstores.

The restrictions prohibit the stores within 500 feet of a school, playground, public swimming pool, or library. The full council is to vote on the measure this month. Stores now operating would be exempt from the new law.

While many mainstream video stores rent adult movies, the ordinance would apply only to stores

where a majority of the business is adult videos.

Under the bill, merchants who want to open an adult video store would have to go before the city's zoning board for a public hearing. The board would determine whether a license to operate should be granted. At present, those who want to operate such stores do not have to appear before the zoning board, and can operate anywhere in the city as long as they have a retail sales license.

Councilman James Tayoun, who co-sponsored the bill with Councilman George Burrell, says the measure, while citywide in scope, was spawned by neighborhood complaints

(Continued on page 60)

Top Video Sales

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
Compiled from a national sample of retail store sales reports.								
1	1	12	★ ★ NO. 1 ★ ★ PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	2	9	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
3	3	16	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
4	4	13	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
5	5	34	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
6	6	18	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
7	9	3	MADONNA: JUSTIFY MY LOVE	Warner Reprise Video 38224	Madonna	1990	NR	9.98
8	7	226	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
9	8	7	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
10	10	12	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
11	12	17	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
12	13	6	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 2060	James Stewart Donna Reed	1946	NR	14.95
13	14	10	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95
14	11	8	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
15	20	15	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
16	16	12	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	19.95
17	15	9	M.C. HAMMER: HAMMER TIME	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
18	27	16	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
19	17	14	FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	14.95
20	19	14	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
21	22	58	WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
22	24	5	FRANK SINATRA: THE REPRISE COLLECTION	Warner Reprise Video 3-38196	Frank Sinatra	1990	NR	69.98
23	28	2	THE GODFATHER: 1902-1959, THE COMPLETE EPIC	Paramount Pictures Paramount Home Video 8480	Marlon Brando Al Pacino	1981	NR	99.95
24	18	31	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
25	26	6	JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video 7502-61737-3	Janet Jackson	1990	NR	19.95
26	39	122	THE GODFATHER	Paramount Pictures Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	29.95
27	21	18	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
28	31	10	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
29	37	3	PLAY THAT FUNKY MUSIC WHITE BOY	SBK Music Video K5VA-07339	Vanilla Ice	1990	NR	12.98
30	34	13	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
31	NEW ►		SKID ROW: OH SAY CAN YOU SCREAM	A*Vision Entertainment 3-50179	Skid Row	1990	NR	19.98
32	33	5	DR. FEELGOOD: THE VIDEOS	Elektra Entertainment 40117-3	Motley Crue	1990	NR	14.98
33	NEW ►		THE GODFATHER PART II	Paramount Pictures Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	29.95
34	29	8	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R	89.98
35	25	12	SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	Animated	1989	NR	14.95
36	23	13	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video	Animated	1966	NR	14.95
37	32	5	BON JOVI: ACCESS ALL AREAS	PolyGram Music Video 082-767-3	Bon Jovi	1990	NR	29.95
38	36	15	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	19.98
39	RE-ENTRY		PHIL COLLINS: SERIOUSLY LIVE	A*Vision Entertainment 3-50170	Phil Collins	1990	NR	19.98
40	30	32	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95

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

Retailers Still Sorting Out Results Of Holiday Season

CHRISTMAS SURGE: "Rental was soft right up to Christmas, but sell-through more than made up for it," says a happy **John Day**, president of 85-store **Video Connection**, Toledo, Ohio. Day joins countless other video retailers still analyzing what happened and did not happen in those frantic days at the end of the year (Billboard, Jan. 5, 12). Day credits the surge to a complete remodeling of all company stores, plus the switch to "doing our own sell-through purchasing, discontinuing our rack service. We were more up on what was selling." In terms of total revenues and total stores, the chain was up 15%—but Day is still running totals. Like a lot of reporting outlets, Video Connection did well with high-ticket items. "Gone With The Wind," "Godfather Epic," and "Star Wars Trilogy Gift Pack" all performed well.

... In New England, where the economic barometer has been sending out warnings

for much longer, sell-through did not pull rental along, says **Curt Peterson**, head of 46-unit **Video Galaxy**. Chainwide, rental remained basically flat and sell-through was off 15%, "but it depended on the location and the product mix. A lot of stores were up." Looking not just at what sold but also at how well, **John Thrasher**, VP of video purchasing and distribution at 60-store **Tower Records/Tower Video**, offers the following: Considering the four top titles as 100%, their sell-off percentages, rounded off, are "Pretty Woman," 41%; "Total Recall," 23%; the **Buena Vista Home Video** version of "Peter Pan," 18%; and "Teenage Mutant Ninja Turtles: The Movie," 17%. ... Few had a busier Christmas season than **Andy Lasky**, the retailer who maintained a high profile when he was so active in the **Video Software Dealers Assn.** Now with 141-unit **WJB Video Ltd.**, the largest **Blockbuster** franchisee, Lasky was just upped to director of product management and merchandising, "meaning I'm doing all the buying now, too," he says.

SERVICE SUCCESS: **Wherehouse Entertainment**, the West Coast, 284-unit combo behemoth, credits its good Christmas showing in no small part to the chain's emphasis on service, says **Bruce Jesse**, VP of advertising and sales promotion. The service mandate came down at the web's annual store managers' convention in the fall, where famed consultant **Peter Glen** raved and ranted (Billboard, Sept. 29). Among ways the point was made: At one convention breakfast all the administrative staff donned aprons and served coffee. The pay-off, says Jesse, came during the crunch of the holiday season. When stores are at their peak in traffic,

staff greeters work the doors to make sure people get headed in the right direction. Also key is the Satisfaction Guaranteed program, he says. The offer: "If you're not completely satisfied with your purchase, return it within 10 days with the register receipt and the original packaging, and we'll exchange it." Although Wherehouse offers no hard figures on its Christmas performance, Jesse does say the firm did a "reforecast" in August anticipating the economic downdrafts. With the course correction in place, "we made our projections for November and December." Like many other chains, Wherehouse saw "a big kick right at the end. It started on Dec. 20," Jesse says of the surge in overall business. Video sell-through "experienced a good sell-off. Rental—well, rental is tough.

We're seeing the same softness that is being generally reported," although the web is aggressively addressing this

apathy. During Christmas, Wherehouse stepped up its Guaranteed Rental program, adding more titles. Top movies like "The Hunt For Red October," "RoboCop 2," "Jetsons: The Movie," and "Pretty Woman" were all ensured to be on hand, otherwise the customer seeking any of them was given a coupon "that is really good for two movies," says Jesse. "They get another movie free right on the spot and then the coupon is good for the title they came in for on their next visit. The promotion is not advertised inside the stores. It's a communication to generate traffic."

CRIME WATCH: In terms of avoiding one of the worst dangers of the frenzied Christmas season, a holdup, **Steve Gabor**, head of **Odyssey Video**, Los Angeles, observes that the chain did suffer one such incident, but with no one hurt. In the firm's newsletter, Gabor communicates some advice. "Never open the door to anyone after closing. A sign stating this should be on the front door. Always drop into the drop safe as much cash as possible throughout your shift. Do the counting or balancing out of cash drawers in the rear of the store, out of sight. Keep all back-room doors locked, at all times. At closing, take a good look at all customers remaining to prepare yourself for any possible trouble. Your safety is of the utmost importance to us." He also advocates incurring the extra expense necessary for silent police alarms. ... Meanwhile, a local New Jersey daily reports that two employees from the Brunswick Square Mall Sam Goody were held up, apparently at knife point, as they made a deposit to the night-drop box at a nearby bank. The bandits fled with \$4,000, according to the article.

STORE MONITOR



by Earl Paige

Top Video Rentals

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
			★ ★ NO. 1 ★ ★				
1	1	7	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R
2	2	9	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R
3	5	12	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R
4	17	2	DICK TRACY	Touchstone Pictures Touchstone Home Video 1066	Warren Beatty Madonna	1990	PG
5	3	7	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13
6	4	10	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG
7	6	8	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG
8	8	2	ROBOCOP 2	Orion Pictures Orion Home Video 8764	Peter Weller Nancy Allen	1990	R
9	7	7	CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990	R
10	9	2	GREMLINS 2: THE NEW BATCH	Amblin Entertainment Warner Home Video 11886	Zach Galligan Phoebe Cates	1990	PG-13
11	12	3	GHOST DAD	Universal City Studios MCA/Universal Home Video 80979	Bill Cosby	1990	PG
12	11	6	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13
13	10	7	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990	R
14	14	9	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR
15	16	15	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R
16	23	2	LAST EXIT TO BROOKLYN	Neue Constantin Film RCA/Columbia Home Video 90633	Stephen Lang Jennifer Jason Leigh	1990	R
17	19	3	HENRY V	CBS-Fox Video 6163	Kenneth Branagh	1989	PG
18	18	3	ERNEST GOES TO JAIL	Touchstone Pictures Touchstone Home Video 1065	Jim Varney	1990	PG
19	13	11	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	R
20	NEW ►		MY BLUE HEAVEN	Warner Bros. Inc. Warner Home Video 12003	Steve Martin Rick Moranis	1990	PG-13
21	22	2	TIE ME UP! TIE ME DOWN!	Miramax Films RCA/Columbia Home Video 90903	Victoria Abril Antonio Banderas	1990	NC-17
22	15	8	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R
23	24	11	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR
24	21	11	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R
25	20	10	MIAMI BLUES	Orion Pictures Orion Home Video 8746	Alec Baldwin Jennifer Jason Leigh	1990	R
26	27	13	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG
27	26	8	PRANCER	Nelson Home Entertainment 7780	Sam Elliott Rebecca Harrell	1989	G
28	29	2	SHORT TIME	Live Home Video 68922	Dabney Coleman Matt Frewer	1990	PG-13
29	32	9	THE ADVENTURES OF MILO AND OTIS	RCA/Columbia Pictures Home Video 50143	Dudley Moore	1989	G
30	30	7	BLIND FURY	Tri-Star Pictures RCA/Columbia Home Video 70253-5	Rutger Hauer	1990	R
31	39	3	LISA	CBS-Fox Video 4772	Cheryl Ladd Staci Keanan	1990	PG-13
32	25	12	THE FIRST POWER	Orion Pictures Nelson Home Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990	R
33	NEW ►		LONGTIME COMPANION	Vidmark Entertainment	Bruce Davison Stephen Caffrey	1990	R
34	35	18	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R
35	37	25	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R
36	28	23	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG
37	33	5	DADDY'S DYIN' ... WHO'S GOT THE WILL?	MGM/UA Home Video M902089	Beau Bridges Beverly D'Angelo	1990	PG-13
38	31	3	FRANKENHOOKER	SGE Home Video 2013	James Lorinz Patty Mullins	1990	NR
39	34	10	JETSON: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G
40	38	20	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R

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

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/STUDIO	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Home Alone (20th Century Fox)	12,626,851	2,173 5,811	7	168,697,638
2	Kindergarten Cop (Universal)	9,452,100	1,929 4,900	2	44,780,175
3	The Godfather Part III (Paramount)	8,290,621	1,922 4,313	2	44,738,505
4	Dances With Wolves (Orion)	7,329,451	1,282 5,717	8	71,148,162
5	Edward Scissorhands (Fox)	5,100,408	1,267 4,025	4	33,785,573
6	Look Who's Talking Too (Tri-Star)	4,213,026	1,647 2,558	3	33,554,962
7	Misery (Columbia)	3,914,163	1,370 2,857	5	44,941,885
8	Mermaids (Orion)	3,704,258	1,002 3,697	3	21,231,536
9	Three Men And A Little Lady (Buena Vista)	3,528,204	1,614 2,186	6	58,709,298
10	The Russia House (MGM/UA)	3,048,460	768 3,969	2	15,458,319
11	The Bonfire of the Vanities (Warner Bros.)	2,192,954	1,333 1,645	2	13,687,922
12	Ghost (Paramount)	1,520,073	758 2,005	25	208,160,082
13	Rescuers Down Under (Buena Vista)	1,401,216	1,424 994	7	23,731,556
14	The Rookie (Warner Bros.)	1,224,696	1,016 1,205	4	19,530,778
15	Almost an Angel (Paramount)	922,035	1,036 890	2	6,047,395
16	Havana (Universal)	848,175	789 1,075	3	8,291,279
17	Predator 2 (Fox)	473,098	538 879	6	27,418,015
18	Rocky V (MGM/UA)	408,722	685 597	7	38,832,165
19	Awakenings (Columbia)	342,490	12 28,541	2	1,583,528
20	Cyrano de Bergerac (Orion Classics)	266,019	31 8,581	7	1,170,745
21	The Sheltering Sky (Warner Bros.)	202,244	38 5,322	3	616,446
22	Jacob's Ladder (Tri-Star)	155,184	212 732	9	25,563,702
23	GoodFellas (Warner Bros.)	151,302	54 2,802	15	40,408,247
24	Vincent & Theo (Hemdale)	143,475	58 2,474	7	1,266,969
25	Child's Play 2 (Universal)	142,617	248 575	8	26,874,812
26	Quigley Down Under (MGM/UA)	141,451	231 612	11	20,273,701
27	Come See The Paradise (Fox)	141,159	25 5,646	2	363,445
28	Hamlet (Warner Bros.)	124,955	5 24,991	2	580,927
29	Avalon (Tri-Star)	120,016	104 1,154	13	15,391,355
30	Hidden Agenda (Hemdale)	107,906	75 1,439	6	394,324
31	Alice (Orion)	99,583	3 33,194	2	422,339
32	Mr. Destiny (Buena Vista)	98,455	145 679	12	15,302,598
33	3rd Animation Celebration (Expanded)	95,053	13 7,312	2	365,327
34	Green Card (Buena Vista)	92,523	2 46,261	2	356,508
35	Reversal of Fortune (Warner Bros.)	71,907	38 1,892	12	10,890,448
36	The Nasty Girl (Miramax)	64,535	9 7,171	10	600,681
37	Mr. and Mrs. Bridge (Miramax)	58,694	7 8,385	6	473,515
38	Memphis Belle (Warner Bros.)	53,836	107 503	12	26,356,699
39	Arachnophobia (Buena Vista)	47,677	58 822	24	53,194,144
40	To Sleep With Anger (Goldwyn)	41,183	18 2,288	11	975,848

HOME VIDEO

MUSIC VIDEO REVIEWS

"Young M.C.—Bustin' Moves," Delicious Vinyl Home Video/Island Visual Arts, 30 minutes, \$14.95.

Although the whole project is almost eclipsed by the cute Delicious Vinyl opening cartoon, this 30-minute video gives the viewer an appropriately short retrospective of Marvin Young. Better known as Young M.C., the rapper is featured in three previously released clips, live versions of a few songs, and interview footage. Most interesting is the background footage, which includes a chat with Young M.C. in November 1988, before his career really took off, and another one 14 months later with a much more confident star. Well-done throughout, and the clips remain fun after repeated viewings.

MELINDA NEWMAN

"Short Dog's In The House: Too Short Live," BMG Video, 60 minutes, \$16.98.

Filmed in Too Short's hometown of Oakland, Calif., this stickered video consists primarily of live footage from a performance at the Omni, with behind-the-scenes snippets of the Jive/RCA rapper interspersed between songs. Despite appearances by Ice Cube and Digital Underground's Humpty Hump, the tape offers little more than a barrage of misogynistic profanities.

PAUL VERNA

"The Story Of The Moody Blues... Legend Of A Band," PolyGram Music Video, 80 minutes, \$19.95 (laser-disc \$29.95).

Fans of the Moody Blues will relish this comprehensive biography of the veteran British progressive rock outfit. Tracing the band's 25-year history—from its early days in northern England to its growth to arena-level proportions—the video includes concert footage, interviews, and a number of fine clips.

P.V.

"The Smithereens 10," Capitol Video, 40 minutes, \$19.95.

Proceeding chronologically through the rock'n'roll band's three albums for Enigma/Capitol, this straight compilation includes clips for "Blood And Roses," "House We Used To Live In," and "Blue Period," which features a cameo by Belinda Carlisle.

P.V.

"Tears For Fears: Going To California," PolyGram Music Video, 89 minutes, \$19.95.

Recorded during the British band's 1990 tour, this video includes all of the group's commercial and alternative favorites, ranging from "Pale Shelter" from its first album, to "Shout" and "Head Over Heels" from the multi-platinum "Songs From The Big Chair," to "Sowing The Seeds Of Love" from the band's latest.

Head Teardrops Curt Smith and Roland Orzabal are generous leaders, giving plenty of camera time to the excellent band, but there's little interaction between the group and the audience, leaving the viewer to judge the band on nothing but the music—which stands up just fine on its own.

M.N.

"The Darin Invasion," 48 minutes, View Video, \$19.95.

"Kenny Rogers And The First Edition (Vol. 1)," 48 minutes, View Video, \$19.95.

"The Lou Rawls Show," 48 minutes, View Video, \$19.95.

Because they show popular performers at crucial stages of their artistic development and illustrate the charmingly simple staging of early-'70s television shows, these three video packages should delight die-hard fans and pop culture historians alike. The selections, all in color, are

from View Video's "Sound Of The '70s" series. All were taped in front of live studio audiences.

Bobby Darin's "The Darin Invasion" includes a brief comic skit with George Burns, a rather wooden appearance by the Poppy Family ("Which Way You Goin' Billy?"), and a thoroughly winsome Linda Ronstadt singing "Long, Long Time." Darin does six songs, a couple in forgettable Vegas style, the

(Continued on page 60)

Billboard.

FOR WEEK ENDING JANUARY 19, 1991

Top Music Videos™					
Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type Suggested List Price
			★ ★ NO. 1 ★ ★		
1	2	7	THE IMMACULATE COLLECTION Warner Reprise Video 3-38195	Madonna	LF 19.98
2	7	3	JUSTIFY MY LOVE Warner Reprise Video 38224	Madonna	SF 9.98
3	3	9	HAMMER TIME Capitol Video 40012	M.C. Hammer	LF 19.98
4	6	5	PLAY THAT FUNKY MUSIC WHITE BOY SBK Music Video K5VA-07339	Vanilla Ice	SF 12.98
5	1	31	STEP BY STEP ▲21 CBS Music Video Enterprises 19V-49047	New Kids On The Block	LF 19.98
6	5	7	THE RHYTHM NATION COMPILATION A&M Video 7502-61737-3	Janet Jackson	LF 19.95
7	4	11	THE WALL-LIVE IN BERLIN PolyGram Music Video 082-649-3	Roger Waters	C 19.95
8	8	5	ACCESS ALL AREAS PolyGram Music Video 082-767-3	Bon Jovi	D 29.95
9	9	7	DR. FEELGOOD: THE VIDEOS Elektra Entertainment 40117-3	Motley Crue	SF 14.98
10	15	3	OH SAY CAN YOU SCREAM A*Vision Entertainment 3-50179	Skid Row	C 19.98
11	12	75	HANGIN' TOUGH ▲23 CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF 14.95
12	13	7	SERIOUSLY LIVE A*Vision Entertainment 3-50170	Phil Collins	C 19.98
13	10	59	HANGIN' TOUGH LIVE ▲24 CBS Music Video Enterprises 19V-49030	New Kids On The Block	C 19.98
14	18	15	THE THREE TENORS IN CONCERT ● London 071 223-3	Carreras - Domingo - Pavarotti	C 24.95
15	14	23	PLEASE HAMMER DON'T HURT 'EM ▲3 Capitol Video C540001	M.C. Hammer	LF 19.98
16	16	5	LIVE AT YANKEE STADIUM CBS Music Video Enterprises 19V-49061	Billy Joel	C 19.98
17	21	19	ELVIS: VOL. 1-CENTER STAGE ▲3 Buena Vista Home Video 1032	Elvis Presley	D 19.99
18	24	7	STRANGE TOO Warner Reprise Video 38181	Depeche Mode	SF 16.98
19	17	5	PRIDE AND JOY CBS Music Video Enterprises 17V-49069	Stevie Ray Vaughan	LF 17.98
20	NEW ►		LOVE CAN BUILD A BRIDGE MPI Home Entertainment MP6096	The Judds	LF 19.98
21	19	5	THE REPRIS COLLECTION Warner Reprise Video 3-38196	Frank Sinatra	C 69.98
22	23	19	ELVIS: VOL. 2-THE MAN AND THE MUSIC ▲3 Buena Vista Home Video 1033	Elvis Presley	D 19.99
23	11	9	HOME FOR CHRISTMAS ▲ CBS Music Video Enterprises 17V-49059	Johnny Mathis	LF 17.98
24	22	5	COMING OUT OF THEIR SHELLS TOUR GoodTimes Home Video 6091	Teen Mutant Ninja Turtles	C 9.99
25	20	7	LIVE AROUND THE WORLD A*Vision Entertainment 3-50171	Debbie Gibson	C 19.98
26	25	7	CHRONICLES PolyGram Music Video 082-765-3	Rush	LF 19.95
27	30	3	FROM THE BEGINNING Chrysalis Video 25038	Slaughter	LF 16.98
28	NEW ►		ANTHRAX THROUGH TIME Island Visual Arts PolyGram Music Video 440082-835-3	Anthrax	D 19.95
29	26	7	TWISTS OF FATE Arista Records Inc. 6 West Home Video 5713	Taylor Dayne	LF 16.98
30	NEW ►		LIGHTS... CAMERA... SUICIDAL CBS Music Video Enterprises 17V-49046	Suicidal Tendencies	LF 17.98

● 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.

KATHY SMITH STRETCHING INFOMERCIAL SUCCESS

(Continued from page 55)

media, plus all expenses that are associated with such a big endeavor, such as product cost and telemarketing. If that's all covered by incoming 800 calls, we know we have a big winner. You get instant feedback," he adds. The prelaunch investment was \$300,000, he says.

Renker says he now expects to sell more than 15,000 units of the program in January alone at a price point of \$150. The six-month target is now 100,000 units.

The program consists of an exercise video in which Smith teaches her special fat-burning exercise; 10 motivational audiocassettes featuring Smith, motivational psychologist Dr. Leslie Pam, and registered dietician Diane Whelan; a nutrition guide; and a 60-day supply of hypo-allergenic vitamin supplements.

The infomercial video is not available in retail stores. Smith has released eight health and fitness sell-through videos between 1984 and 1990 on both the JCI and Media Home Entertainment labels, claiming sales of more than 2 million copies. With Jane Fonda and Callan Pinckney, she is regarded as one of the reigning queens of fitness video.

In addition to owning the Mezzeplex health club in Los Angeles, Smith can be seen in more than 125 markets nationwide on the "Healthy Lifestyles" series and has been a contributing fitness correspondent for NBC's "Today."

Research data on infomercial customers thus far, Renker says, demonstrate that "she comes across very sincerely."

Renker adds that experience has shown that the expanded scope of the national advertising will soon "drive people into retail stores" looking for her videos.

"People who have never bought Kathy Smith before will see her on TV," he says, "and they will have a little trouble with the [\$150] price point. Thus, they will sample her through [home] video. Then they will decide she's fantastic and that she delivers the goods. The reverse works as well."

Interestingly, Renker notes that Guthy-Renker expected to reach a huge percentage of the more than 2 million people who have purchased Smith's videos.

"What we are discovering, instead, is that we are capturing an entirely new market. Only 10% of our buyers have bought her home videos. The research is also showing that most of the buyers have never bought on TV before and have not a bought a diet program before," he says. "What that tells me is that Kathy is not only telegenic but is delivering a message that is refreshing. These customers have heard every diet promise in the world. Kathy's approach is truthful with no gimmicks. People are responding to that. This business fosters skepticism. That's why we seek out people who are very legitimate."

As to the risky nature of the infomercial business, Renker adds, "We really went out on a limb with this program. We knew we had the right elements and the right person, but it's still dangerous to spend as much as \$300,000 to trust your gut. Only one out of seven of these programs work. It took us a year to do; we did

our homework and spent the money. You can bite your fingernails a lot in this business."

Renker says the Smith infomercial will continue to be aired over the long term in the markets and on the cable stations that are the most responsive.

"A big-hit infomercial," he says, "should last over six months without having a drop in results." The company's "Tony Robbins" show has sold more than 250,000 motivational cassette programs at a \$180 price point over 18 months. A Robbins "se-

quel" was created after 10 months, but the product remained the same. Renker says discussions about a possible Smith infomercial sequel are already under way.

Based in Palm Desert, Calif., Guthy-Renker boasts annual sales of more than \$25 million. In addition to the Robbins series, the company has also produced "Think And Grow Rich" and "Entrepreneurs' Be Your Own Boss Master System." Renker estimates that the infomercial business is a \$1 billion industry annually.

VSDA REGIONAL CHAPTERS

(Continued from page 55)

dent in what Karpel calls another trend at the chapter level: the formation of statewide coalitions.

He cites the recent formation of a coalition of all six chapters in California. "Also, Utah retailers were already organized on a tax issue before there was a chapter there," he says.

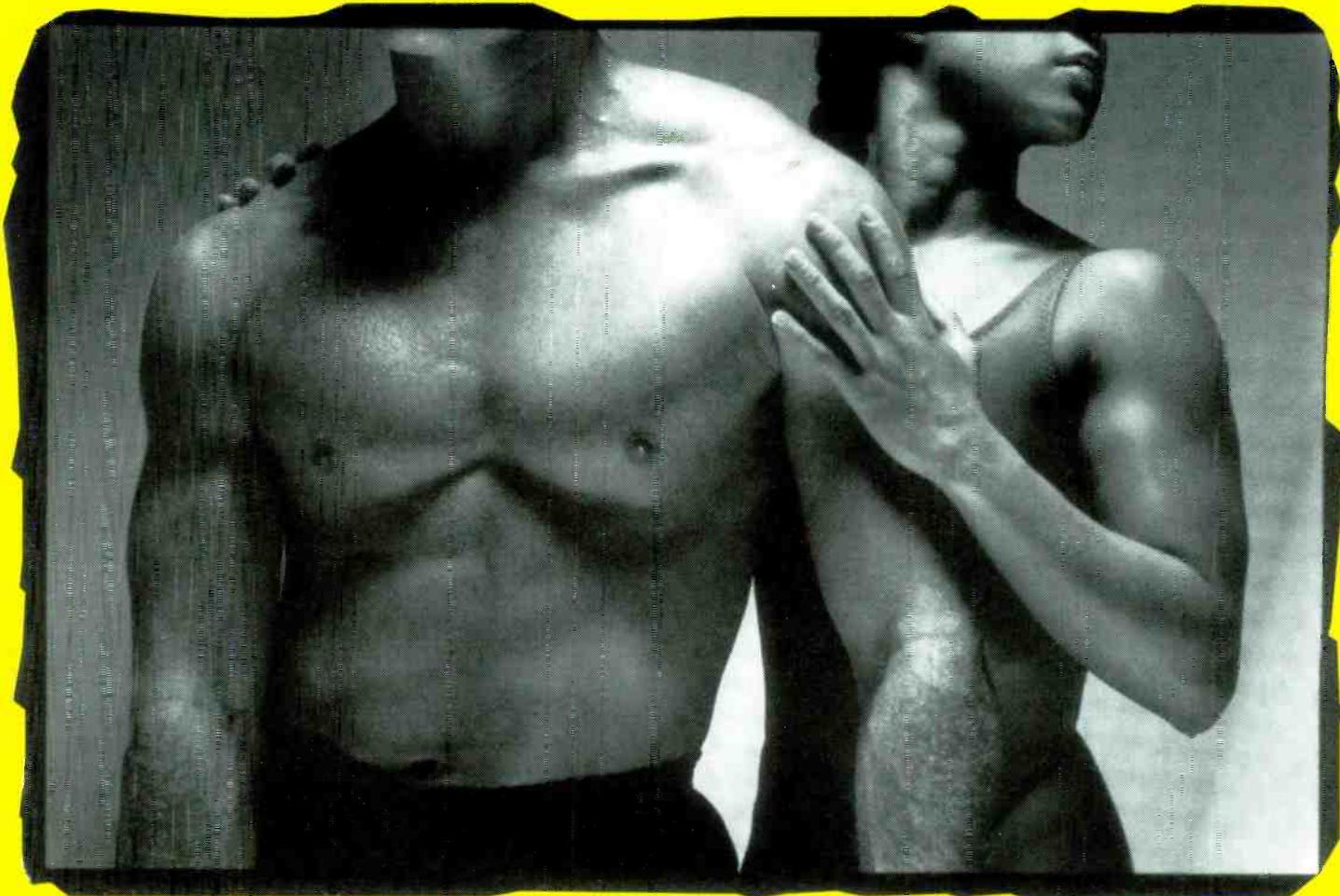
How chapters get rolling depends on who is in the area "willing to sacrifice the time and energy, the various regional factors or legislative issues, and logistics," says Karpel, though he notes many exceptions, such as areas "where dealers drive six hours to

attend meetings."

It is hard to draw conclusions about the video business or VSDA by analyzing or overanalyzing chapter growth and vitality, Karpel warns.

While there is often a local problem, like legislation, taxes, or a crack-down on adult and violence-filled videos, that fuels chapter organization, another factor is that in remote markets "dealers are more likely to want to get together and share experiences," says Karpel. "They're hungry for communication and learning new ways to approach problems."

Health & Fitness Video



NO SWEAT. THE CRAZE ISN'T OVER; HEALTH AND FITNESS IS HERE TO STAY. EXERCISE AND HEALTH VIDEOS HAVE BECOME ONE OF THE BEST SELLING SPECIALTY CATEGORIES IN THE HOME VIDEO MARKET. AMERICAN'S INTEREST IN STAYING HEALTHY AND FIT IS REFLECTED BY THE DIVERSE TITLES AND SELECTIONS OF VIDEOS THAT SATISFY EVERY EXERCISE AND HEALTH NEED. IN THE MARCH 2ND ISSUE, BILLBOARD WILL FEATURE THIS POWERFUL CATEGORY AND SHOW WHY IT HAS ACHIEVED SUCH GREAT SUCCESS AND WHY IT WILL ACHIEVE EVEN GREATER SUCCESS IN THE FUTURE. LET YOURSELF BE HEARD BY OVER 200,000 BILLBOARD READERS INTERNATIONALLY BY ADVERTISING IN THE HEALTH & FITNESS VIDEO SPOTLIGHT. ISSUE DATE: MARCH 2, 1991 · AD CLOSE: FEBRUARY 5, 1991 FOR DETAILS, CALL NEW YORK, ALEX KELLY, 212-536-5223 · LOS ANGELES 213-359-5363

Billboard

PHOTO COMSTOCK, INC.

Feltenstein Steering MGM Laser Fare Back On Track

■ BY CHRIS MCGOWAN

THE NEW YEAR starts off with some good news for laserdisc consumers: MGM/UA laser product scheduled for release through March 1991 is back on track and will hit stores as planned, albeit with a month's delay. And coordinating the disc releases is none other than George Feltenstein, who was the laser czar at the now-defunct MGM/UA Home Video. That label shut down in November upon Warner's acquisition of video rights to all past MGM/UA and future MGM-Pathé

films (Billboard, Nov. 24). Feltenstein has been asked to stay on by newly formed MGM-Pathé Communications Co. "I have no official title as yet," he says, although he has roughly the same responsibilities now as before and may soon be adding his input to Warner laser marketing as well.

With regard to current MGM titles on laserdisc, Feltenstein adds, "Everything announced through March will definitely happen. The discs will have the MGM/UA logo for now, but will be MGM-Pathé after that. Warner is the distributor."

As marketing plans are ironed out, Warner and MGM laser releases will be jointly coordinated with unified promotions, according to Feltenstein.

Look for a strong year in laser from both Warner and MGM-Pathé, now that Feltenstein is back.

IMAGE BEGINS 1991 with a cybernetic crash and boom as it launches "RoboCop 2" (\$39.95) this month on laserdisc. Peter Weller returns as the human face and spirit in a stainless-steel body, as he struggles to save Detroit from an insidious drug called Nuke. Irvin Kershner ("The Empire Strikes Back") directed and Walon Green ("The Wild Bunch") co-scripted this violent action/adventure flick.

Also in January from Image: "The Patsy" (widescreen, \$39.95)

stars and was directed by Jerry Lewis. The zany comedy also features Keenan Wynn, Peter Lorre, John Carradine, and Hans Conried; George Raft, Hedda Hopper, and Ed Sullivan make cameo appearances.

For silent-film fans, Image is bowing "Rebecca Of Sunnybrook Farm," a 1917 movie starring Mary Pickford (side 2 CAV, \$49.95). Digitally mastered from Pickford's own archival print, the disc also features an organ score by Gaylord Carter.

As part of its Cinemadisc Collection, Image will release "Camille Claudel" (\$49.95), the film starring

Isabelle Adjani about the torrid affair between sculptor Auguste Rodin and Claudel; "Amor Ban-

dido" (\$49.95), a tale of crime and romance in the underworld of Rio de Janeiro, Brazil, directed by Bruno Barreto ("Dona Flora And Her Two Husbands"); and "Chinese Roulette" (widescreen, side 2 CAV, \$49.95), directed by Rainer Werner Fassbinder.

Also in January, Image is launching a variety of music videos on laserdisc, many with their second sides in CAV, which will allow an intense scrutiny of any dance steps featured in a performance. In "Def Jam Classics Vols. I & II" (side 2 CAV, \$29.95), this should be particularly interesting, since numerous rap acts are featured (including LL Cool J, Public Enemy, Slick Rick, 3rd Bass, and the Beastie Boys).

Other January Image titles include "George Michael" (\$29.95); "Toto: Past To Present 1977-1990" (side 2 CAV, \$39.95); "Highwaymen Live!" (\$39.95); "Basia: A New Day" (\$29.95); "3rd Bass: The Cactus Vid/You" (8-inch, \$19.95); "Sessions: Fats Domino & Friends" (\$29.95); "Stryper: Live In Japan" (\$29.95); "Lizzy Borden Live: The Murderess Metal Road Show" (side 2 CAV, \$29.95); "The Damned: Final Damnation" (side 2 CAV, \$29.95); "Motorhead: The Birthday Party" (\$29.95); and "Chuck Berry Live At The Roxy" (\$29.95).

LASER SCANS

MUSIC VIDEO REVIEWS

(Continued from page 58)

others with considerable conviction and feeling.

The Kenny Rogers/First Edition collection has a patched-together

PHILADELPHIA BILL

(Continued from page 56)

against an adult video store just opened in South Philadelphia.

Ted Pagano, who with his son, Dean, operates two adult video stores called Risque Video, says the measure is unfair to low-key establishments like those he operates in the West Philadelphia and Germantown neighborhoods in "a very nice, acceptable and attractive way." MAURIE H. ORODENKER

quality and more than its share of quaint late-'60s hokiness; but it also offers energetic pieces by the Ike & Tina Turner Revue ("Get Back," "Proud Mary") and Gladys Knight & the Pips ("I Don't Want To Do Wrong," "You're All I Need To Get By"). There are 12 musical numbers in all.

Of the three, "The Lou Rawls Show" is the most smoothly staged and executed. Besides Rawls' own velvet-voiced renderings ("Tobacco Road," "It Was A Very Good Year," etc.), there are strong performances by Duke Ellington ("Satin Doll," "Sophisticated Lady") and Freda Payne ("Oh Happy Day").

EDWARD MORRIS

IS SUCCESS OF MADONNA VID SINGLE JUSTIFYING CONFIGURATION?

(Continued from page 55)

Hammer" at \$12.98.

"It's hard to make a lot of money unless you sell into the stratosphere," says Shults. "When you add up royalties, manufacturing, marketing, and other costs, you'd have to sell up at the level that Madonna is to make any significant money since you're at such a low price point."

Also, because of the low price point, manufacturers anticipate poor retailer reaction. "It's a major stumbling block with them," says Stuart Hersch, president of A*Vision. "That could keep it from becoming a common commodity because it's going to have to be a product that at that price point will have a high enough turnover to make it worth the retailers' while."

"The rackjobbers are asking for a real deal because that lower-price item is taking up the space for a video that they could be selling at \$24.98," says Shults.

Another concern is whether video singles cannibalize longform compilation sales. This was not the case for Madonna. Her "Immaculate Collection" clip compendium was released a few weeks before the "Justify My Love" single and is still selling well. In fact, the \$19.98 collection this week jumps into the No. 1 spot on Billboard's Top Music Video chart and the video single, which entered the chart at No. 7, moves to No. 2.

"The cannibalization question is still on people's minds, but I think longforms are going in a different direction, like documentaries, not

just clip compilations," says Shults. "So a video single wouldn't cannibalize other projects."

Whatever the future of the genre, most home-video executives feel that it won't really take off until the singles are available on laserdisc, such as the current situation in Japan. "Once they're done on laserdisc, then they become a whole different commodity," Hersch says. "There's less problem with storage, plus you have better picture and audio. That's a whole different story."

But, as Peisinger says, even if few companies are ready to embark on video singles, at the very least, "Justify My Love" helped "expand that base of people who purchase the videos. Maybe next time those buyers will come in and buy a longform."

Billboard.

FOR WEEK ENDING JANUARY 19, 1991

Top Videodisc Sales™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store sales reports.			Year of Release	Rating	Suggested List Price
			TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers			
			★ ★ NO. 1 ★ ★					
1	1	9	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG	29.95
2	2	9	TOTAL RECALL	Carolco Home Video Image Entertainment ID7779IV	A. Schwarzenegger	1990	R	39.95
3	3	7	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 40979	Michael J. Fox Christopher Lloyd	1990	PG	39.98
4	NEW▶		MADONNA: BLONDE AMBITION	Pioneer Artists Pioneer LDCA, Inc. PA-90-325	Madonna	1990	NR	29.95
5	15	3	PETER PAN	Walt Disney Home Video Pioneer/Image Ent. 960	Animated	1953	G	29.99
6	NEW▶		GREMLINS 2: THE NEW BATCH	Warner Bros. Inc. Warner Home Video 11886	Zach Galligan Phoebe Cates	1990	PG-13	24.98
7	5	5	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13	34.98
8	4	5	ANOTHER 48 HRS.	Paramount Pictures Pioneer LDCA, Inc. 32386	Eddie Murphy Nick Nolte	1990	R	24.95
9	6	15	THE LITTLE MERMAID	Walt Disney Home Video Pioneer/Image Ent. 913	Animated	1989	G	29.99
10	10	105	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
11	13	13	RETURN OF THE JEDI	CBS-Fox Video Pioneer/Image Ent. 1425-85	Mark Hamill Harrison Ford	1983	PG	69.98
12	7	15	GLORY	Tri-Star Pictures Pioneer/Image Ent. 70286	Matthew Broderick Denzel Washington	1989	R	39.95
13	9	21	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	24.98
14	21	3	JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video Pioneer/Image Ent. 7502-61737-3	Janet Jackson	1990	NR	29.98
15	RE-ENTRY		INDIANA JONES AND THE LAST CRUSADE	Paramount Pictures Pioneer LDCA, Inc. LV31859-2	Harrison Ford Sean Connery	1989	PG-13	29.95
16	RE-ENTRY		GREMLINS ▲	Amblin Entertainment Warner Home Video 11388	Zach Galligan Phoebe Cates	1984	PG	24.98
17	RE-ENTRY		THREE TENORS IN CONCERT	London 071-223-1LH	Carreras - Domingo - Pavarotti	1990	NR	39.95
18	NEW▶		THE JAMES DEAN 35TH ANNIV. COLLECTION	Warner Bros. Inc. Warner Home Video 35326	James Dean	1990	NR	119.92
19	20	3	THE DIRTY DOZEN	MGM/UA Home Video Pioneer/Image Ent. ML102042	Lee Marvin Charles Bronson	1967	NR	39.98
20	16	5	CLOSE ENCOUNTERS OF THE THIRD KIND	Criterion Collection CC1241L	Richard Dreyfuss	1977	PG	124.95
21	14	19	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R	24.98
22	11	26	BLUE VELVET	Warner Bros. Inc. Warner Home Video 692	Kyle MacLachlan Isabella Rossellini	1986	R	29.98
23	8	13	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Image Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	29.95
24	NEW▶		THE ANDROMEDA STRAIN	Universal City Studios MCA/Universal Home Video 13001	Arthur Hill James Olson	1970	G	39.98
25	RE-ENTRY		LETHAL WEAPON 2	Warner Bros. Inc. Warner Home Video 11876	Mel Gibson Danny Glover	1989	R	24.98

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

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International

NEWSLINE

France's FNAC Chain Will Launch Its New Label At MIDEM Confab

PARIS—French retail chain FNAC, which has 35 music and consumer electronics stores throughout France, will launch its record label—FNAC Musique—at MIDEM.

Since announcing its intention to enter into record production and licensing three months ago (Billboard Oct. 6), FNAC has built up a catalog of 5,000 recordings and expects to produce 20 new albums a year.

The chain is budgeting for sales in excess of \$29.5 million in 1991. Managing director of FNAC Musique is Laurent Treille.

MIDEM's Message To Pirates: Stay Home

CANNES—MIDEM's organizers are spelling out a strong public message to record pirates: You are not welcome.

Following the embarrassment of last year, when French police were called onto the exhibition floor by the IFPI to take part in raids on suspect stands, MIDEM's management has made its participation contracts tougher on counterfeiters.

Show organizers emphasize that they are hampered in how strongly their contracts can be worded by French free-trade legislation. However, new clauses have been introduced this year that will exclude anybody who is proven to be involved with counterfeit product. Says MIDEM managing director Xavier Roy, "These clauses make it perfectly clear to piracy offenders that they are banned from participation."

The international music industry's copyright guardians will remain vigilant at MIDEM, though. Anti-piracy executives from the IFPI and French domestic organization SSCP will be operating throughout the event.

MIDEM Reflects Music's Globalization Japanese, E. European Cos. In Abundance

■ BY JEFF CLARK-MEADS

CANNES—A record number of Japanese and Eastern European companies are set to attend this year's 25th-anniversary MIDEM. A total of 9,000 people are expected at the trade fair and conference, which runs here from Jan. 20-24. Among them will be representatives of more than 30 Japanese companies and 36 from the former Eastern Bloc.

But only three of the world's big six record corporations will be represented with stands.

Major record companies that will be formally exhibiting are Sony Music International, PolyGram International, and MCA International. There has been no exhibition space bought by the record divisions of EMI Music Worldwide, BMG Music International, or Warner Music International Records. Warner Music staff will be present, though, and will operate from the stand booked in the name of Carrere Records,

with which the company has business links.

The number of Eastern European companies represented at MIDEM

*In all, 1,111 firms
will be exhibiting*

DEM this year is up 75% from last year's figure. Of these, 12 are Czechoslovakian, seven are Soviet, five are Polish, four are Hungarian, two are Bulgarian, and one is Yugoslavian. A majority of the companies are the new generation of independent record producers and publishing houses that have grown up in the wake of political change in Eastern Europe.

In addition, there will be a record number of Japanese companies present. More than 30 have signed up, including five first-time exhibitors: the Japanese Music Publishers Assn., new independent labels Xero and Avex, Kings Records, and the Nippon Televi-

sion Music Corp.

The MIDEM organization says this international representation reflects the increasing globalization of music. It contends that the Anglo-American stranglehold on the market is being eroded by strong product emerging from nontraditional sources.

The organization says 1,111 companies will be exhibiting, compared with a total of 1,045 last year, although the total number of companies participating has fallen from 2,126 to 1,878. About 55 coun-

(Continued on page 65)

3 Record Firms Backing 1st CD Plant In S. Africa

■ BY JOHN MILLER

JOHANNESBURG—South Africa's first CD manufacturing plant, jointly backed by three major record companies—EMI, Gallo, and Tusk—is set to go on stream in February. It is a \$6 million development sited on the outskirts of Johannesburg and first-year output is projected at 1.3 million units.

The slow development of CD sales here, though up 90% to 2 million units in 1990 over the previous year, has meant no single record company has been prepared to build a plant. The three companies backing CD Technologies finally agreed to their joint approach last fall.

Plant managing director Shaun Lane says the first phase, installation of mono liner machines, is priced at about \$4 million. The plant will include a matrix and molding division, but mastering will be handled abroad.

CD Technologies hopes to capture at least 70% of the South African CD market, which Lane expects to grow at about 25% annually, the remainder coming in on import.

He says the independent record companies will not lose out because of the deal between the three majors. "The plant will certainly alleviate the traditional software-shortage we experience over Christmas and the New Year. We'll consider export commissions once we're up and started, but the prime concern of CDT is meeting the requirements of the three partner companies and then those of the rest of the domestic market."

South Africa still has just two cassette plants and only one vinyl-record pressing plant.

P'Gram Buys Out U.K.'s Channel 5

LONDON—Channel 5, one of the U.K.'s leading sell-through video companies, has become a wholly owned subsidiary of PolyGram here.

Channel 5 has been renamed PolyGram Video Limited and, in addition to its present activities, will now also concentrate on marketing product from PolyGram Music Video.

Channel 5 was set up in 1986 as a joint venture between PolyGram U.K. and British multi-business conglomerate Heron. PolyGram and Heron say it was in Channel 5's best interests for Heron to sell its share of the company.

Under its new name, PolyGram Video will continue to supply retail outlets with videos covering music, movies, special interest, and children's entertainment. It will also market the longform videos and third-party product produced by PolyGram Music Video.

Neither PolyGram nor Heron will reveal the price paid for Heron's share of Channel 5.

Western/Czechoslovak Record Biz Bowing

■ BY PETER BELOHLAVEK

PRAGUE, Czechoslovakia—Europroduction-ARS, the first genuine joint venture between a Western record company and a Czechoslovakian operation, is set to make its debut here next month.

The company was established in December as an offshoot of Belgium's ARS and will begin releasing product in February aimed at the potentially large house and rap markets in Czechoslovakia.

These forms of music are proven favorites in Czechoslovakian discos but product has, so far, been hard to obtain. Europroduction-ARS is aiming to change that when it issues Technotronic's "Pump Up The

Jam," Energy's "DJ's In The House," and three compilations.

The records will be released on vinyl, cassette, and compact disc, all made at a plant in Lodenice, near Prague. Sleeves will, though, be printed in Belgium, as Europroduction-ARS considers local delivery times too long.

About 20,000 copies of each title will be released and prices are expected to be moderate. It is anticipated that vinyl albums and cassettes will retail for the equivalent of \$5 and CDs will be \$6.

Europroduction-ARS says it is planning a total of 40 releases this year. Initially, the emphasis will be on house and rap material but the company intends to license some

classic rock material from other record companies for release here.

The company is developing its own distribution network here, which is intended to run independently of established operations.

In addition, Europroduction-ARS is planning to promote a series of concerts in Czechoslovakia, starting in April with Technotronic and British bands Guru Josh and N'Joi. The shows will take place in the country's largest halls, 15,000-seat ice hockey stadiums.

The company says that in the long term it plans to establish a catalog of local recording talent in addition to its releases of licensed material.

Fox Bypasses India's Rigid Exchange Laws

■ BY JERRY D'SOUZA

BOMBAY, India—Samantha Fox, the first international chart name to play a concert in India in more than two years, attracted some 25,000 fans who paid from \$5.50 to \$16.50 for tickets. But the event did little to sort out longstanding problems here over the staging of

big-name concerts in this vast territory.

Prior to Fox's visit, Swedish band Europe was the last major act to include India on a tour itinerary, back in November 1988 at the start of its world tour.

But shortly after the band left, the promoters of the concert were arrested for allegedly flouting India's strict foreign-exchange regulations and for other "fraudulent dealings."

The inhibiting exchange rules were surmounted for the Fox visit when Metro International, a firm of Indians based outside India, agreed to fund the trip, apparently on an expenses-only basis. Fox said here that she was appearing for a charity cause, the Army Wives Welfare Assn., a decision

seen as another way of overcoming exchange regulations.

The show itself started well for an enthusiastic audience with "The Pleasure Zone," the title track from the singer's new album.

From there, though, the concert slipped steadily downhill. Despite the promise of 40,000 watts of sound, those at the rear of the Andheri Sports Complex complained they couldn't hear properly. And two giant video screens set up in that sector also didn't work.

Yet despite continuing problems over international stage shows here, promoter Venkat Vardhan, of Vistas, insists he has high hopes of bringing in both Dire Straits and Paula Abdul this year.

DADC Factory Logs Record Monthly Output

VIENNA, Austria—The Digital Audio Disc Corp. compact disc factory at Anif near Salzburg reached a record monthly output of 10 million units in December.

DADC GM Otto Zich says the plant's 70-million-disc production in 1990 accounted for one-fifth of all

CD sales within Europe.

In the summer, DADC will open a second CD factory in Thalgau, also near Salzburg, with a monthly capacity of 2 million discs. The company will begin production of CD videodiscs at about the same time.

Hits of the U.K. TM			
TOP SINGLES			
THIS WEEK	LAST WEEK	TITLE LABEL	ARTIST
1	1	BRING YOUR DAUGHTER TO THE SLAUGHTER EMI	IRON MAIDEN
2	4	SADENESS—PART 1 VIRGIN INTERNATIONAL	ENIGMA
3	5	THE GREASE MEGAMIX POLYDOR	OLIVIA NEWTON JOHN/JOHN TRAVOLTA
4	11	CRAZY ZTT/WEA	SEAL
5	2	ICE ICE BABY SBK	VANILLA ICE
6	7	ALL TOGETHER NOW PRODUCE/PINNACLE	THE FARM
7	6	YOU'VE LOST THAT LOVIN' FEELING VERVE/POLYDOR	RIGHTEOUS BROTHERS
8	10	PRAY CAPITOL	M.C. HAMMER
9	9	MARY HAD A LITTLE BOY ARISTA	SNAP
10	25	GONNA MAKE YOU SWEAT COLUMBIA	C&C MUSIC FACTORY
11	8	JUSTIFY MY LOVE SIRE	MADONNA
12	14	THE TOTAL MIX deCONSTRUCTION/BMG	BLACK BOX
13	34	(I'VE HAD) THE TIME OF MY LIFE RCA	BILL MEDLEY & JENNIFER WARNES
14	21	CRAZY MCA	PATSY CLINE
15	NEW	INTERNATIONAL BRIGHT YOUNG THING FOOD/EMI	JESUS JONES
16	23	GOT THE TIME ISLAND	ANTHRAX
17	26	ALL THE MAN THAT I NEED ARISTA	WHITNEY HOUSTON
18	NEW	X, Y + ZEE RCA	POP WILL EAT ITSELF
19	16	THE ANNIVERSARY WALTZ PART TWO VERTIGO/POLYGRAM	STATUS QUO
20	3	SAVIOUR'S DAY EMI	CLIFF RICHARD
21	20	ARE YOU DREAMING? BCM/PINNACLE	TWENTY 4 SEVEN
22	19	WICKED GAME LONDON/POLYGRAM	CHRIS ISAAK
23	12	UNBELIEVABLE PARLOPHONE	E.M.F.
24	NEW	ALL TRUE MAN TABU/SONY MUSIC	ALEXANDER O'NEAL
25	22	SITUATION MUTE	YAZOO
26	NEW	ALL THIS TIME A&M	STING
27	NEW	I CAN'T TAKE THE POWER COLUMBIA	OFF-SHORE
28	24	DISAPPEAR MERCURY/PHONOGRAM	INXS
29	NEW	PREACHER MAN LONDON/POLYGRAM	BANANARAMA
30	NEW	MERCY MERCY ME/I WANT YOU EMI	ROBERT PALMER
31	13	UNCHAINED MELODY VERVE/POLYDOR	RIGHTEOUS BROTHERS
32	NEW	ALWAYS THE SUN (REMIX) EPIC	STRANGLERS
33	18	THE CRAZY PARTY MIXES MUSIC FACTORY DANCE	JIVE BUNNY & THE MASTERMIXERS
34	17	JUST THIS SIDE OF LOVE YTV ENTERTAINMENT/BMG	MALANDRA BURROWS
35	NEW	JORDAN: THE EP KITCHENWARE/SONY MUSIC	PREFAB SPROUT
36	NEW	BOX SET GO LONDON/POLYGRAM	THE HIGH
37	31	GEORDIE BOYS (GAZZA RAP) BEST/BMG	GAZZA
38	15	THIS ONE'S FOR THE CHILDREN COLUMBIA	NEW KIDS ON THE BLOCK
39	NEW	SUMMER RAIN VIRGIN	BELINDA CARLISLE
40	NEW	A LITTLE AIN'T ENOUGH WARNER BROS.	DAVID LEE ROTH
TOP ALBUMS			
THIS WEEK	LAST WEEK	ARTIST LABEL	TITLE
1	1	MADONNA SIRE	THE IMMACULATE COLLECTION
2	2	ELTON JOHN ROCKET/PHONOGRAM	THE VERY BEST OF
3	3	PHIL COLLINS VIRGIN	SERIOUS HITS ... LIVE!
4	9	VANILLA ICE SBK	TO THE EXTREME
5	6	WHITNEY HOUSTON ARISTA	I'M YOUR BABY TONIGHT
6	5	CARRERAS, DOMINGO, PAVAROTTI DECCA	IN CONCERT
7	7	MICHAEL BOLTON COLUMBIA	SOUL PROVIDER
8	4	JIMMY SOMERVILLE LONDON/POLYGRAM	THE SINGLES COLLECTION 1984-1990
9	10	GEORGE MICHAEL EPIC	LISTEN WITHOUT PREJUDICE, VOL. 1
10	22	ENIGMA VIRGIN INTERNATIONAL	MCMXC A.D.
11	13	RIGHTEOUS BROTHERS VERVE/POLYDOR	THE VERY BEST OF
12	12	STATUS QUO VERTIGO/PHONOGRAM	ROCKING ALL OVER THE YEARS
13	19	INXS MERCURY	X
14	11	PETER GABRIEL VIRGIN	SHAKING THE TREE: 16 GOLDEN GREATS
15	14	THE BEAUTIFUL SOUTH GOLDISCS	CHOKO
16	8	CLIFF RICHARD EMI	FROM A DISTANCE ... THE EVENT
17	16	PAUL SIMON WARNER BROS.	THE RHYTHM OF THE SAINTS
18	15	BEE GEES POLYDOR	THE VERY BEST OF
19	18	M.C. HAMMER CAPITOL	PLEASE HAMMER DON'T HURT 'EM
20	21	HAPPY MONDAYS FACTORY/PINNACLE	PILLS 'N' THRILLS AND BELLVACHES
21	17	KYLIE MINOGUE PWL	RHYTHM OF LOVE
22	20	CARPENTERS A&M	ONLY YESTERDAY
23	25	LED ZEPPELIN ATLANTIC	REMASTERS
24	23	BETTY BOO RHYTHM KING	BOOMANIA
25	24	PET SHOP BOYS PARLOPHONE	BEHAVIOR
26	30	LUCIANO PAVAROTTI DECCA	THE ESSENTIAL PAVAROTTI
27	38	SINEAD O'CONNOR ENSIGN/CHRYSALIS	I DO NOT WANT WHAT I HAVEN'T GOT
28	31	ROXETTE EMI	LOOK SHARP!
29	27	JIVE BUNNY & THE MASTERMIXERS TELSTAR/BMG	IT'S PARTY TIME
30	29	TECHNOTRONIC/HI-TEK 3 TELSTAR/BMG	TRIP ON THIS/REMIXES
31	NEW	IRON MAIDEN EMI	NO PRAYER FOR THE DYING
32	26	NEW KIDS ON THE BLOCK COLUMBIA	MERRY MERRY CHRISTMAS
33	NEW	BLACK BOX deCONSTRUCTION	DREAMLAND
34	39	NEW KIDS ON THE BLOCK COLUMBIA	NEW KIDS ON THE BLOCK
35	NEW	SNAP ARISTA	WORLD POWER
36	33	KYM APPLEBY PARLOPHONE	KYM APPLEBY
37	NEW	PHIL COLLINS VIRGIN	... BUT SERIOUSLY
38	34	PLACIDO DOMINGO EMI	BE MY LOVE ... AN ALBUM OF LOVE
39	NEW	INNOCENCE COOLTEMPO	BELIEF
40	37	THE CURE FICTION/POLYGRAM	MIXED UP

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INTERNATIONAL

Sony Product To Keep 'CBS' Banner In Spain Trademarked 'Columbia' Name Mandates The Move

LONDON—The CBS label may have expired virtually everywhere with the old year, but in Spain the marque will be in use for the foreseeable future.

From the beginning of this year, all CBS label product appears under the Columbia banner (Billboard, Oct. 27) except in Spain, where the Columbia trademark is owned by BMG.

Madrid-based Columbia, the label to which Julio Iglesias was first signed, has been virtually dormant since Iglesias' contract was picked up by what is now Sony Music. Because of that inactivity, Sony Music had hoped BMG would part with the rights to Columbia but all offers were declined. It is not known whether BMG is planning releases on Columbia.

Jorgen Larsen, president of Sony Music International in Europe, says that means for the foreseeable future Sony will use the CBS-Sony marque in Spain as it does in Japan. Corporately, the company will be known as Sony Music as it is in all other territories.

Of the name change for the labels

in the rest of Europe, Larsen says, "The dealers care very little what is on the middle of a record—and the consumers care hardly at all.

"It's not often that the label actually helps sell a record. Perhaps it's only when you have something like Deutsche Grammophon and its associated image of quality that it must help. But in pop and rock, people buy the latest release by a certain artist and they don't care what label it's on.

"The people who do care are the company's employees. In our case, we've had three years to get used to the idea and I've heard no serious negative reaction from our employees."

Asked to name the last record to be released on the CBS label in Europe, Larsen points to the C&C Music Factory album. He says that distinction has not yet made it a collectors' item.

Sony Raising Commitment To Dutch Acts

AMSTERDAM—Sony Music in the Netherlands is set to issue four albums from local new signings in the first half of this year—which will equal its total of domestic repertoire releases for the whole of 1990.

This year's albums, all on the Columbia label, are debuts from rock groups the Pilgrims and Easy Money and pop duos Les Bons Temps and Ten Sharp. In addition, Columbia is to release an album from leading Dutch rock band Golden Earring in March.

The lack of domestic repertoire last

year is being attributed to a change in management in Sony's A&R department. Bert Smit took over as A&R manager at the end of 1989 and it is his enthusiasm for Dutch talent that is being seen as the factor behind the current crop of local releases. Smit says he intends to sign two more Dutch acts, both solo artists, before the end of the year.

He adds that his aim is to take a greater share of the Benelux market for Sony.

CANADA

CRTC Adopts A More 'Hands-Off' Radio Plan New Rules Allow Greater Programming Flexibility

■ BY KIRK LaPOINTE

OTTAWA—After years of expectation and months of deliberation, the federal broadcast regulator has given Canadian FM radio a new blueprint—a hands-off policy that will result in more Canadian music on FM but a much more flexible regime under which stations operate.

The Canadian Radio-television and Telecommunications Commission decision, which takes effect Sept. 1, will see popular music stations increase Canadian content to 30% from 20%, putting them in line with most AM stations in the country. A key condition: The CRTC expects that 25% Canadian content will be programmed between 6 a.m. and 7 p.m., making it next to impossible for stations to "bury" Canadian music in late-evening, low-audience parts of the programming day.

Instrumental music stations will also have to dig into the vaults more aggressively to find Canadian versions—outlets that play more than 50% instrumentals will have to program 15% Canadian content, while stations with between 35% and 49% instrumentals will have to play 20% Canadian content (both totals are up five percentage points).

Traditional and special-interest stations will have to play 10% Canadian content, but that is up only three points from 7%, and country stations remain at 30%. Ethnic stations remain committed to 7% Canadian content.

French-language FM stations will no longer be constrained in several respects. The 49% limit on hits for those stations has been dropped, as

have limits on how many times songs can be played in the course of a week and requirements as to how broad a playlist had to be. English-language FM outlets, which sought similar gains, did not get them this time.

Additionally, the commission has demanded that all FM stations program a minimum of three hours of news a week. And, where there had been a variety of conditions for foreground ("spoken word") and mosaic (or "enriched") programming, the commission now will have a single requirement: 15% of the broadcast week, between 6 a.m. and midnight, Sunday to Saturday.

But the goodies for stations are significant:

- There will no longer be a distinction between soft or hard pop and rock formats; stations will now be pop, rock, or dance stations.

- AM outlets now will have to meet their Canadian content requirements over the course of the week, not over the course of the day.

- Rather than a daily maximum of 150 minutes of advertising, FM outlets now can use 15% of the week, a similar total of 1,134 minutes but much more to their advantage to program commercials during the week.

The Canadian Assn. of Broadcasters has endorsed the CRTC policy, acknowledging that it achieved most of its goals and recognizing that the decision amounts to one in what should be many steps in restructuring radio in the next decade. CAB president Michael McCabe says he was "quite satis-

fied" with the CRTC moves.

The CRTC itself says the policy "retains only essential requirements" of FM radio.

"Streamlining will also allow the commission to devote its resources to the major issues and trends such as digital radio, which are expected to have a significant impact on the development of the entire radio industry over the coming decade," says CRTC chairman David Colville.

Colville promises, however, that the commission will be even stricter about enforcing the remaining requirements of FM. In the last two years, it has threatened a handful of stations with revocation of licenses for flaunting the rules; that approach should be toughened, officials say.

The commission will not accept applications for new FM stations or for AM stations wanting to switch to an FM frequency until the FM policy takes effect. That move is of particular importance to the dance-music lobby in Toronto, which had hopes for a licensing hearing early in 1991. The commission, in a controversial move that split the commissioners, awarded a country FM license in 1989; the federal cabinet upheld the decision, but encouraged the CRTC to find a frequency for another group.

The CRTC, in a separate notice, published proposals on reporting criteria for radio markets. The notice includes proposals for updating data on station profitability and criteria to be used in assessing whether a market can support a new station.

JAPANESE, E. EUROPEAN COMPANIES FLOCK TO MIDEM

(Continued from page 63)

tries will be represented.

The most heavyweight of MIDEM's seminars is a panel addressing new technology and the music market. This panel will be fronted by IFPI chairman Bhaskar Menon and will feature a keynote address by Philips president Jan Timmer with further remarks by IFPI president Sir John Morgan.

By the time he addresses the panel Jan. 23, Timmer will have been named Man of the Decade by MIDEM. He will receive the Nesuhi Ertegun Award to acknowledge the way "he has so transformed music by such technological innovations as the compact disc and the laserdisc."

A new feature at MIDEM this year will be the Music In Pictures event. This is intended to be a marketplace in which producers and distributors of music programming can seek partners for their projects. Next year, MIDEM plans to introduce a festival of music programs in which a jury of industry professionals will award prizes in a number of categories.

S. African Label Head Urges End Of Boycott

JOHANNESBURG, South Africa—Lloyd Ross, owner of Shifty Records, one of South Africa's longest-running independent companies, is making an urgent call for an immediate end to the cultural boycott in this country.

"The boycott originally served a useful purpose, but now it has a negative effect on our musical development. For the first time in a decade, we failed to find a single new artist last year and instead we've turned to bringing in music from outside African territories, such as Somalia and Zaire."

Ross continues, "I'm just not hearing new sounds or ideas in South Africa these days. I'm importing music in a bid to stimulate the creative thinking and attitude of our own musicians."

"If we open up the borders across Africa as a continent, South African music fans will benefit more than they would through visits by currently boycotted international acts."

Ross' company has been highly controversial in recent years as one of a very few prepared to record music by artists protesting about the government and the political scene in general in South Africa.

"I also believe that until our airwaves are freed of the monopolistic dominance of the South African Broadcasting Company, SABC, there's no way we can develop people's understanding and appreciation of music," Ross says. "African music has never been promoted by SABC."

"But I would also criticize the ANC for allowing a Lambada group from South America to perform here this year. People who are serious about culture and involved in politics should now become less serious about politics and more serious about culture because the cultural facet of South African life is otherwise in danger of dying out."

MIDEM's established radio conference will this year cover three main topics: the international radio landscape in the run-up to the open European market in 1993, marketing opportunities in Europe, and new technology and its effects on the industry. Speakers confirmed include Jean Dondelinger, EC commissioner for audiovisual, culture, information and communications affairs; Tom Rounds of Radio Express; and Greg Buchwald of Motorola.

Billy Joel Taking Australia By Storm

LONDON—There's a storm front heading for Australia, and its name is Billy Joel.

The performer kicks off an extensive tour of the country later this month, running through early March. A seven-night stand in Sydney is already a sellout.

Concurrently, Sony Music has just shipped a Joel boxed set unique to the Australian market—and it has debuted in the national top 10.

Joel kicks off the trek Jan. 22, with seven shows at the 11,000-capacity Entertainment Centre in Sydney. He

follows this with dates in Melbourne, Brisbane, Adelaide, and Perth. The promoter is Frontier Touring.

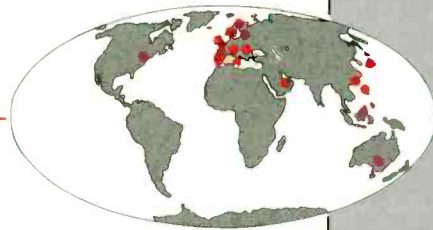
The album box, tagged "Souvenir/The Ultimate Collection," comprises Joel's "Storm Front" and "Greatest Hits Volumes I & II" releases, plus a 60-minute Joel interview made specifically for Australia.

The package also contains five live tracks recorded in the U.S. last summer, and otherwise only available on a Sony Music Video release. One cut, "Storm Front," will soon be issued as a single.

All the live recordings have been attracting local radio airplay, according to Gill Robert, GM of the label division of Sony Music Australia.

Robert says "Souvenir" will soon pass the 70,000 mark in unit sales, qualifying it for platinum status. The CD version retails for A\$49.99 (about \$38.50 U.S. at an exchange rate of A\$1.30 to the U.S. dollar), and the cassette set for A\$34.99 (about \$27). It is not available on vinyl.

Sales are running "two-to-one or even three-to-one" in favor of the compact disc, according to Robert.



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STREET HEAT

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BACK LION • BLUE FLAME •
CANDID • SONIA • ELITE
SPECIAL • FREEDOM •
JAZZ POINT • VAGABOND
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49ERS	Girl To Girl
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Jive Bunny	That's What I Like
Jive Bunny	Let's Party
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Stevie B.	Love & Emotion
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Technotronic	Get Up
Technotronic	This Beat is
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HITS of the WORLD

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MUSIC
&
MEDIA

EUROCHART HOT 100 1/12/91

1	1	ICE ICE BABY	VANILLA ICE	SBK
2	2	SADENESS—PART 1	ENIGMA	VIRGIN
3	3	JUSTIFY MY LOVE	MADONNA	SIRE
4	4	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	ANXIOUS/RCA
5	5	PRAY	M.C. HAMMER	CAPITOL
6	7	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	ARISTA
7	8	MARY HAD A LITTLE BOY	SNAP	LOGIC
8	6	UNCHAINED MELODY	RIGHTEOUS BROTHERS	VERVE/POLYDOR
9	9	SAVIOUR'S DAY	CLIFF RICHARD	EMI
10	10	SHOW ME HEAVEN	MARIA MCKEE	EPIC
11	14	YOU'VE LOST THAT LOVIN' FEELING	RIGHTEOUS BROTHERS	VERVE/POLYDOR
12	12	IT TAKES TWO	ROD STEWART & TINA TURNER	WARNER BROS.
13	11	UNE FEMME AVEC UNE FEMME	MECANO	ARIOLA
14	23	MARIE JEANNE MICHEL SARDOU	TREMA	
15	13	UNBELIEVABLE	EMF	PARLOPHONE
16	15	THE JOKER	STEVE MILLER BAND	CAPITOL
17	24	IL FAUT LAISSER LE TEMPS	FELIX GRAY & DIDIER BARBEVILLEN	TALAR
18	17	PETIT FRANCK	FRANCOIS FELDMAN	PHONOGRAM
19	26	KEEP ON RUNNING	MILLI VANILLI	HANSA/ARIOLA
20	NEW	THE GREASE MEGAMIX	JOHN TRAVOLTA & OLIVIA NEWTON-JOHN	POLYDOR
21	18	ARE YOU DREAMING	TWENTY 4 SEVEN/CAPTAIN HOLLYWOOD	FREAKY
22	16	TONIGHT	NEW KIDS ON THE BLOCK	COLUMBIA
23	22	BEINHART	TORFROCK	POLYDOR
24	19	DON'T WORRY	KYM APPLEBY	PARLOPHONE
25	20	ALL TOGETHER NOW	THE FARM	PRODUCE
26	21	I'LL BE YOUR BABY TONIGHT	ROBERT PALMER/UB40	EMI
27	27	BEING BORING	PET SHOP BOYS	PARLOPHONE
28	NEW	LA BERCEUSE DU PETIT DIABLE	ROCH VOISINE	ARIOLA
29	28	THE ANNIVERSARY WALTZ, PART 1	STATUS QUO	VERTIGO
30	25	TOM'S DINER	DNA FEATURING SUZANNE VEGA	A&M
ALBUMS				
1	1	ELTON JOHN	THE VERY BEST OF	ROCKET
2	2	PHIL COLLINS	SERIOUS HITS... LIVE!	VIRGIN/WEA
3	3	MADONNA	THE IMMACULATE COLLECTION	SIRE
4	4	CARRERAS, DOMINGO, PAVAROTTI	IN CONCERT	DECCA
5	5	WHITNEY HOUSTON	I'M YOUR BABY TONIGHT	ARISTA
6	6	PAUL SIMON	THE RHYTHM OF THE SAINTS	WARNER BROS.
7	8	ENIGMA	MCMXC A.D.	VIRGIN
8	11	PAUL MCCARTNEY	TRIPPING THE LIVE FANTASTIC	PARLOPHONE
9	9	SUPERTRAMP	THE VERY BEST OF	A&M
10	13	GEORGE MICHAEL	LISTEN WITHOUT PREJUDICE, VOL. 1	EPIC
11	15	JIMMY SOMERVILLE	THE SINGLES COLLECTION 1984/1990	LONDON
12	7	PETER GABRIEL	SHAKING THE TREE: 16 GOLDEN GREATS	VIRGIN
13	14	DAVID HASSELHOFF	CRAZY FOR YOU	WHITE/BMG
14	22	VANILLA ICE	TO THE EXTREME	SBK
15	10	BEE GEES	THE VERY BEST OF	POLYDOR
16	12	THE POLICE	THEIR GREATEST HITS 1977-1983	A&M
17	17	STATUS QUO	ROCKING ALL OVER THE YEARS	VERTIGO
18	25	CLIFF RICHARD	FROM A DISTANCE... THE EVENT	EMI
19	19	ZZ TOP	RECYCLER	WARNER BROS.
20	20	LED ZEPPELIN	REMASTERS	ATLANTIC
21	28	INXS	X MERCURY	
22	21	HERBERT GRONEMEYER	LUXUS	ELECTROLA
23	23	PET SHOP BOYS	BEHAVIOR	PARLOPHONE
24	24	PATRICK BRUEL	ALORS REGARDE	RCA
25	16	SOUNDTRACK	PRETTY WOMAN	EMI
26	27	WESTERNHAGEN	LIVE	WARNER BROS.
27	29	M.C. HAMMER	PLEASE HAMMER DON'T HURT 'EM	CAPITOL
28	26	AC/DC	THE RAZORS EDGE	ATCO
29	30	MICHAEL BOLTON	SOUL PROVIDER	COLUMBIA
30	18	SCORPIONS	CRAZY WORLD	MERCURY

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 1/13/91

SINGLES				
1	2	ICE ICE BABY	VANILLA ICE	SBK/EMI
2	1	UNCHAINED MELODY	RIGHTEOUS BROTHERS	POLYDOR/POLYGRAM
3	3	SHOW ME HEAVEN	MARIA MCKEE	COLUMBIA
4	15	I'LL BE YOUR BABY TONIGHT	ROBERT PALMER	EMI
5	19	I TOUCH MYSELF	DIVINYLS	VIRGIN/EMI
6	7	CHERRY PIE	WARRANT	COLUMBIA
7	4	JUSTIFY MY LOVE	MADONNA	SIRE/WARNER BROS.
8	12	FROM A DISTANCE	BETTE MIDLER	ATLANTIC/WARNER BROS.
9	14	PRAY	M.C. HAMMER	CAPITOL
10	5	BURN FOR YOU	JOHN FARNHAM	BMG
11	6	STEP BACK IN TIME	KYLIE MINOGUE	MUSHROOM/FESTIVAL
12	11	CANDY	IGGY POP	VIRGIN/EMI
13	10	MIRACLE	JON BON JOVI	PHONOGRAM/POLYGRAM
14	18	DON'T CALL ME DUDE	SCATTERBRAIN	VIRGIN/EMI
15	9	GROOVE IS IN THE HEART	DEE-LITE	ELEKTRA/WARNER BROS.
16	8	DOIN' THE DO	BETTY BOO	COLOSSAL
17	NEW	ALWAYS AND EVER	SOUTHERN SONS	BMG
18	13	THUNDERSTRUCK	AC/DC	ALBERT/SONY
19	16	I'LL BE YOUR SHELTER	TAYLOR DAYNE	ARISTA/BMG
20	NEW	MEGAMIX	TECHNOTRONIC	POS/BMG
ALBUMS				
1	2	MADONNA	THE IMMACULATE COLLECTION	SIRE/WARNER BROS.
2	1	CARRERAS, DOMINGO, PAVAROTTI	IN CONCERT	DECCA/POLYGRAM
3	3	ELTON JOHN	THE VERY BEST OF	PHONOGRAM/POLYGRAM
4	4	JOHN FARNHAM	CHAIN REACTION	BMG
5	5	PHIL COLLINS	SERIOUS HITS... LIVE!	WARNER BROS.
6	NEW	BILLY JOEL	SOUVENIR/THE ULTIMATE COLLECTION	COLUMBIA/SONY
7	8	AC/DC	THE RAZORS EDGE	ALBERT/SONY
8	18	RIGHTEOUS BROTHERS	NEW GREATEST HITS	POLYDOR/POLYGRAM
9	9	MARGARET URlich	SAFETY IN NUMBERS	COLUMBIA/SONY
10	6	HUNTERS AND COLLECTORS	COLLECTED WORKS	MUSHROOM/FESTIVAL
11	7	JIMMY BARNES	TWO FIRES	MUSHROOM/FESTIVAL
12	NEW	JIVE BUNNY & THE MASTERMIXERS	IT'S PARTY TIME	CONCEPT
13	NEW	VANILLA ICE	TO THE EXTREME	SBK/EMI
14	11	CARPENTERS	THEIR GREATEST HITS	A&M/POLYDOR
15	10	TAYLOR DAYNE	CAN'T FIGHT FATE	ARISTA/BMG
16	NEW	JANET JACKSON	RHYTHM NATION 1814	A&M/POLYDOR
17	NEW	BETTE MIDLER	SOME PEOPLE'S LIVES	ATLANTIC/WARNER BROS.
18	12	JON BON JOVI	BLAZE OF GLORY	PHONOGRAM/POLYGRAM
19	17	SOUTHERN SONS	SOUTHERN SONS	BMG
20	16	MIDNIGHT OIL	BLUE SKY MINING	COLUMBIA/SONY

CANADA (Courtesy The Record) As of 1/2/91

SINGLES				
1	6	WIGGLE IT 2 IN A ROOM	A&M/A&M	
2	12	JUSTIFY MY LOVE	MADONNA	SIRE/WEA
3	1	LOVE TAKES TIME	MARIAH CAREY	COLUMBIA/CBS
4	11	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	ARISTA/BMG
5	7	FREEDOM	GEORGE MICHAEL	CBS/CBS
6	NEW	PLAY THAT FUNKY MUSIC	VANILLA ICE	CAPITOL/CAPITOL
7	13	WORLD JUST KEEPS ON TURNING	CANDI & THE BACKBEAT	I.R.S./MCA
8	2	STRANDED	HEART	CAPITOL/CAPITOL
9	3	CHERRY PIE	WARRANT	COLUMBIA/CBS
10	4	IMPULSIVE	WILSON PHILLIPS	CAPITOL/CAPITOL
11	NEW	SO LISTEN	MC J & COOL G	CAPITOL/CAPITOL
12	9	DOING THE DO	BETTY BOO	SIRE/WEA
13	NEW	SHE'S MY BABY	TRAVELING WILBURYS	WEA/WEA
14	10	LET'S TRY IT AGAIN	NEW KIDS ON THE BLOCK	COLUMBIA/CBS
15	8	TOM'S DINER	DNA FEATURING SUZANNE VEGA	VIRGIN/A&M
16	22	GOTTA LOVE SOMEONE	ELTON JOHN	MCA/MCA
17	NEW	ANYTHING IS POSSIBLE	DEBBIE GIBSON	WEA/WEA
18	NEW	YOU'RE AMAZING	ROBERT PALMER	CAPITOL/CAPITOL
19	5	SOMETHING TO BELIEVE IN	POISON	ENIGMA/CAPITOL
20	NEW	SHELTER ME	CINDERELLA	POLYGRAM/POLYGRAM
ALBUMS				
1	2	MADONNA	THE IMMACULATE COLLECTION	SIRE/WEA
2	4	VANILLA ICE	TO THE EXTREME	SBK/EMI
3	3	PAUL SIMON	THE RHYTHM OF THE SAINTS	WARNER BROS./WEA
4	5	M.C. HAMMER	PLEASE HAMMER DON'T HURT 'EM	CAPITOL/CAPITOL
5	1	AC/DC	THE RAZORS EDGE	ATCO/WEA
6	6	PHIL COLLINS	SERIOUS HITS... LIVE!	ATLANTIC/WEA
7	8	TRAVELING WILBURYS	VOL. 3	WARNER BROS./WEA
8	7	MARIAH CAREY	VISION OF LOVE	COLUMBIA/CBS
9	11	NEW KIDS ON THE BLOCK	NO MORE GAMES	CBS/CBS
10	10	WHITNEY HOUSTON	I'M YOUR BABY TONIGHT	ARISTA/BMG
11	9	BLUE RODEO	CASINO	WEA/WEA
12	13	WILSON PHILLIPS	WILSON PHILLIPS	SBK/EMI
13	17	BETTE MIDLER	SOME PEOPLE'S LIVES	ATLANTIC/WEA
14	20	RITA MACNEIL	HOME I'LL BE	VIRGIN/A&M
15	12	INXS	X	ATLANTIC/WEA
16	15	GEORGE MICHAEL	LISTEN WITHOUT PREJUDICE, VOL. 1	COLUMBIA/CBS
17	16	BLACK BOX	DREAMLAND	deCONSTRUCTION/RCA
18	14	DEE-LITE	WORLD CLIQUE	ELEKTRA/WEA
19	NEW	RED HOT + BLUE	VARIOUS ARTISTS	CHRYSALIS/MCA
20	NEW	ZZ TOP	RECYCLER	WARNER BROS./WEA

GERMANY (Courtesy Der Musikmarkt) As of 1/2/91

SINGLES				
1	1	SADENESS—PART I	ENIGMA	VIRGIN
2	2	ICE ICE BABY	VANILLA ICE	SBK
3	3	BEINHART	TORFROCK	POLYDOR
4	5	MARY HAD A LITTLE BOY	SNAP	LOGIC/BMG ARIOLA
5	4	PRAY	M.C. HAMMER	CAPITOL
6	9	UNCHAINED MELODY	RIGHTEOUS BROTHERS	VERVE/POLYDOR
7	6	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT	ANXIOUS/BMG ARIOLA
8	8	KEEP ON RUNNING	MILLI VANILLI	HANSA/BMG ARIOLA
9	7	THE JOKER	STEVE MILLER BAND	CAPITOL
10	NEW	JUSTIFY MY LOVE	MADONNA	SIRE
11	12	HELLO AFRICA	DR. ALBAN	LOGIC/BMG ARIOLA
12	10	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	ARISTA
13	11	IT'S A SHAME (MY SISTER)	MONIE LOVE	COOLTEMPO
14	NEW	UNBELIEVABLE	E.M.F.	PARLOPHONE
15	NEW	I'LL BE YOUR BABY TONIGHT	ROBERT PALMER & UB40	EMI
16	16	DON'T WORRY	KYM APPLEBY	PARLOPHONE
17	NEW	A BETTER LOVE	LONDONBEAT	ANXIOUS/RCA
18	NEW	NAH NEH NAH	VAYA CON DIOS	ARIOLA
19	13	BEING BORING	PET SHOP BOYS	PARLOPHONE
20	NEW	TO LOVE SOMEBODY	JIMMY SOMERVILLE	LONDON/METRONOME
ALBUMS				
1	1	PHIL COLLINS	SERIOUS HITS... LIVE!	WEA
2	2	ELTON JOHN	THE VERY BEST OF...	ROCKET
3	5	WESTERNHAGEN	LIVE	WARNER BROS.
4	3	ENIGMA	MCMXC A.D.	VIRGIN
5	4	CARRERAS, DOMINGO, PAVAROTTI	IN CONCERT	DECCA
6	6	HERBERT GRONEMEYER	LUXUS	ELECTROLA
7	NEW	SOUNDTRACK	WERNER—BIENHART	POLYDOR
8	9	BAP	X FUER E.U.	ELECTROLA
9	7	DAVID HASSELHOFF	CRAZY FOR YOU	WHITE/BMG ARIOLA
10	8	SUPERTRAMP	THE VERY BEST OF	A&M/POLYSTAR
11	11	BEE GEES	THE VERY BEST OF	POLYSTAR
12	10	WHITNEY HOUSTON	I'M YOUR BABY TONIGHT	ARISTA
13	NEW	MINI STARS	MINI STARS V	DINO
14	12	PETER GABRIEL	SHAKING THE TREE: 16 GOLDEN GREATS	VIRGIN
15	15	SCORPIONS	CRAZY WORLD	MERCURY
16	14	MADONNA	THE IMMACULATE COLLECTION	WEA
17	18	AC/DC	THE RAZORS EDGE	ATCO/EAST WEST
18	13	LED ZEPPELIN	REMASTERS	ATLANTIC/EAST WEST
19	16	MATTHIAS REIM	REIM	POLYDOR
20	17	THE POLICE	THEIR GREATEST HITS 1977-1983	A&M/POLYSTAR

FRANCE (Courtesy of Nielsen/Europe 1) As of 12/29/90

SINGLES				
1	3	PETIT FRANCK	FRANCOIS FELDMAN	PHONOGRAM
2	1	UNE FEMME AVEC UNE FEMME	MECANO	BMG
3	4	IL FAUT LAISSER LE TEMPS	FELIX GRAY & DIDIER BARBEVILLEN	ZONE/BMG
4	20	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	ARISTA
5	7	ALORS REGARDE	PATRICK BRUEL	RCA/BMG
6	2	MARIE JEANNE MICHEL SARDOU	TREMA/EMI	
7	8	FRENTE A FRENTE	CHICO & ROBERTA	CARRERE
8	5	TONIGHT	NEW KIDS ON THE BLOCK	COLUMBIA
9	6	LA BERCEUSE DU PETIT DIABLE	ROCH VOISINE	GM/BMG
10	15	NUIT FREDERICKS/GOLDMAN/JONES	COLUMBIA	
11	NEW	LA PETITE SIRENE	ANNE OISNEY/ADES	
12	10	TEARS OF THE EARTH	DAVID HALLYDAY	SCOTTI BROS./PHONOGRAM
13	13	FLO PIERRE BACHELET	RCA/BMG	
14	9	LA LEGENOE DE JIMMY	DIANE TELL	WEA
15	16	WHISPERS	ELTON JOHN	PHONOGRAM
16	NEW	PETIT PAPA NOEL	TINO ROSSI	EMI
17	NEW	QU'EST CE QU'ON FAIT MAINTENANT?	BENNY B.	PLR/SONY
18	18	WHAT'S A WOMAN	VAYA CON DIOS	BMG
19	12	CRYING IN THE RAIN	A-HA	WEA
20	14	KINGSTON TOWN	UB 40	VIRGIN
ALBUMS				
1	1	PATRICK BRUEL	ALORS REGARDE	RCA/BMG
2	2	PHIL COLLINS	SERIOUS HITS... LIVE!	WEA
3	3	MICHEL SARDOU	LE PRIVILEGE	TREMA/EMI
4	9	RONDO VENEZIANO	MASQUERADE	POLYDOR
5	4	ROCH VOISINE	DOUBLE	RCA/BMG
6	6	FRANCOIS FELDMAN	UNE PRESENCE	PHONOGRAM
7	15	INXS	X	PHONOGRAM
8	7	MECANO	DESCANO DOMINICAL	BMG
9	5	VARIOUS	KNEBORTH—THE ALBUM	POLYDOR
10	NEW	ELMER FOOD BEAT	30 CM	POLYDOR
11	8	ALAIN SOUCHON	NICKEL	VIRGIN
12	11	PATRICIA KAAS	SCENE DE VIE	COLUMBIA
13	10	ELSA RIEN QUE POUR CA	BMG	
14	13	DOROTHEE	CHAGRIN D'AMOUR	AB/POLYGRAM
15	14	DAVID HALLYDAY	ROCK 'N' HEART	SCOTTI BROS./PHONOGRAM
16	12	GEORGE MICHAEL	LISTEN WITHOUT PREJUDICE, VOL. 1	EPIC
17	NEW	ELTON JOHN	SLEEPING WITH THE PAST	PHONOGRAM
18	19	A-HA	EAST OF THE SUN, WEST OF THE MOON	WEA
19	NEW	ZZ TOP	RECYCLER	WARNER BROS.
20	NEW	FRANCIS CABREL	SARBACANE	COLUMBIA

JAPAN (Courtesy Music Labo) As of 1/14/91

SINGLES				
1	1	AI WA KATSU	KAN	POLYDOR
2	5	GINGIRA PARADISE	B.B. QUEENS	BMG/VICTOR
3	3	SILENT EVE	MIDORI KARASHIMA	FUN HOUSE
4	10	KOIUTATSUZURI	TAKAO HORIUCHI	POLYSTAR
5	4	RHYTHM RED BEAT	BLACK	TMN/EPIC/SONY
6	6	ZUTTO	MARIKO NAGAI	FUN HOUSE
7	NEW	ODORU PONPOKORIN	B.B. QUEENS	BMG/VICTOR
8	7	JULIAN	PRINCESS PRINCESS	CBS/SONY
9	2	CHRISTMAS EVE	TATSURO YAMASHITA	MMG
10	NEW	LIVE VERSION	COCO	PONY CANYON
ALBUMS				
1	1	PRINCESS PRINCESS	PRINCESS PRINCESS	CBS/SONY
2	2	YUMI MATSUTOYA	HEAVEN'S DOOR	TOSHIBA/EMI
3	4	KAN	YAKYUSENSHU GA YUMEDATTA	POLYDOR
4	3	TAKAKO OKAMURA	AFTER TONE 2	FUN HOUSE
5	5	MARIKO NAGAI	POCKET	FUN HOUSE
6	7	B'Z	RISKY	BMG/VICTOR
7	9	DREAMS COME TRUE	WONDER 3	EP

Latin Notas



by Carlos Agudelo

CAPITOL/EMI LATIN IS STARTING THE YEAR with several important changes, some foreseeable, some not. On Jan. 7, the company announced its agreement to sell, distribute, and market the product of the failed PolyGram Latino label in the U.S. and Puerto Rico, which includes music by such artists as Maria Conchita Alonso, Veronica Castro, Nelson Ned, and Tropicalísimo Apache, all signed by PolyGram Mexico, among others. The company will also handle PolyGram's extensive catalog. According to Jose Behar, the company's VP/GM, this is a three-year agreement with an option for a fourth year. Right now the company will have its hands full trying to save Alonso's "Hazme Sentir" album, which had been released just before PolyGram Latino closed shop.

Meanwhile, Capitol/EMI Latin has released eight Tex-Mex albums previously under the CBS (now Sony) label in its first week of full ownership of San Antonio, Texas-based Cara Records. The titles that are automatically changing labels are David Mar- ez's "El Musicano," Latin Breed's "Breaking The Rules," New Variety Band's "Amor Secreto," Xelencia's "Running Against The Odds," La Mafia's "Con Tanto Amor," Emilio Navaira's "Sensaciones," La Fiebre's "Out Of Control," and Ramiro (Ram) Herrera's "Just For You." The whole lineup is being put on the streets just as Sony is announcing another gold certification for La Mafia's "Con Tanto Amor" release. With the new year also comes new personnel. Roy Paniagua, a former DJ at radio station KEDA San Antonio, is now in charge of promotion for the label in Texas, while in Puerto Rico, Eddie Fajardo, considered one of the best salesmen on the island, has been hired as a sales rep for the company, reporting to A&R and administrative manager Richi Viera. Fajardo was previously selling for TH-Rodven.

Apparently MM Records, the Houston-based company that has emerged in the last year with a new wave of Tex-Mex music, is still to decide who will distribute its product. MM's releases, which include

music by such artists as Elsa Garcia, Rick Gonzalez & the Choice, and Jerry Rodriguez y Mercedez, were being handled by PolyGram Latino.

TWO QUALITY JAZZ RELEASES HAVE dawned

Capitol/EMI Latin to pick up fare from the failed PolyGram Latino

in the new year. One is Daniel Ponce's "Chango Te Llama," his second album produced by Oscar Hernandez, pianist and leader of the group Carabali, which records for the same label. The album features a team of accomplished musicians, including Milton Cardona, Marc Quiñones, Robbie Amen, David Rodriguez, Mario Rivera, Mike Mossman, and Papo Vasquez. The other release is "Cambios" (Concord/Picante), a new album by West Coast percussionist and band leader Poncho Sanchez, featuring jazz musician Freddie Hubbard in three of the 10 tunes. Both musicians and their teams reach new heights in these two records that are worth every penny.

THE PROMOTION THROUGH THE television network of Juan Luis Guerra y la 440's new album, "Bachata Rosa" (Karen), as well as the showcasing of Guerra's upcoming concert tour in the U.S., is the jewel on the crown of the newly formed talent development division of Univision. The division, headed by former Julio Iglesias manager Ray Rodriguez, has also signed a similar agreement with Venezuelan singer Jose Luis Rodriguez (no relation).

FOR THE RECORD: Neither David Maldonado nor any of his companies have ever declared bankruptcy, as was stated in the Jan. 5 Latin Notas column.

EDI-MUSIK MOVES INTO SECOND PHASE

(Continued from page 45)

project's objective, followed by the development of a prototype system, including software for catalog management, and allowing information to be exchanged between users' microcomputers and the EDI-MUSIK central on-line file server. The prototype system was tested until September, and then was halted to give all parties time to prepare for MIDEM.

The second phase is designed to establish an exchange service for orders and invoices, using the international EDIFACT standard, on which EDI-MUSIK is based. EDIFACT, a European version of the X.12 standard defined by the American National Standards Institute, is an approved way of formatting electronically transmitted commercial documents.

During the third phase, an inter-company messaging system, using the international X.400 standard of protocol, will be set up. The X.400

enables data terminals of different types to communicate with each other over the public telecommunications networks.

Since EDI-MUSIK is designed to facilitate commercial operations within the European recording industry, it was one of 12 projects selected for further development and public funding to the tune of about \$300,000 by the Trade Electronic Data Exchange Systems (TEDIS), the official European coordinating body for EDI.

TEDIS is based in Brussels and is part of the Commission of the European Communities, often referred to as the European Common Market.

INTO THE ELECTRONIC AGE

Since each partner needed a microcomputer to connect to the EDI-MUSIK network, some of the smaller participants have capitalized on this by starting to computerize their operations, notes Poulaillon.

"The basic idea of EDI-MUSIK is to establish, on an international basis, a common catalog of records, CDs, or cassettes, which contains all the products of each partner," he says.

Poulaillon concedes, neverthe-

less, that it is sometimes difficult to include products of a similar nature in the same catalog. "Some of the labels who initially wanted to take part in the project have since dropped out, probably because they found that their partners' catalogs were too similar to their own," he adds, citing jazz and classical music as genres that often find labels mining the same pieces of music.

Work will continue throughout 1991 to set up the experimental network needed for EDI-MUSIK's second phase, which will link the six participants to 10-15 merchandisers, not only in France, Switzerland, and Belgium, but also in the U.K. and Germany.

REM, which generates sales of about \$300,000 a year, "has contributed about one-tenth of a man-year, in the form of know-how, to EDI-MUSIK," says the label's CEO, Jacques Guillaubez. "We are microcomputer-equipped and will be connected during phase two [of the project]. We have asked our importers to connect to the system, and we have every hope that they will do so, bearing in mind that they will themselves handle data input to the system, rather than subcontracting this to GFI."

Billboard.

FOR WEEK ENDING JANUARY 19, 1991

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
				★★ NO. 1 ★★		
1	1	1	12	ANA GABRIEL CBS	ES DEMASIADO TARDE 7 weeks at No. One	
2	3	3	11	MARISELA ARIOLA	Y SE QUE VAS A LLORAR	
3	2	2	9	ROBERTO CARLOS CBS	PAJARO HERIDO	
4	6	8	5	EMMANUEL CBS	BELLA SENORA	
5	5	6	11	RUDY LA SCALA SONOTONE	CUANDO YO AMO	
6	8	12	7	JOSE LUIS RODRIGUEZ CBS	LA FIESTA	
7	9	7	11	JOSE JOSE ARIOLA	ATRAPADO	
8	7	5	18	LUIS MIGUEL WEA LATINA	ENTREGATE	
9	4	4	12	BRAULIO CBS	EL TRIBUNAL DEL AMOR	
10	11	19	10	ROCIO DURCAL ARIOLA	LA BALANZA	
11	10	10	6	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	TE PARECES TANTO A EL	
12	19	22	5	YORDANO SONOTONE	MADERA FINA	
13	16	15	17	BRONCO FONOVISA	CORAZON DURO	
14	12	9	13	GLORIA ESTEFAN CBS	RENACER	
15	NEW►		1	BANDA BLANCA SONOTONE	★★★ HOT SHOT DEBUT ★★★ SOPA DE CARACOL	
16	32	—	2	CHAYANNE CBS	★★★ POWER PICK ★★★ TIEMPO DE VALS	
17	15	13	7	LUIS ENRIQUE CBS	Y PENSAR	
18	20	21	29	JUAN LUIS GUERRA Y LA 440 KAREN	BURBUJAS DE AMOR	
19	21	25	6	ALEJANDRA GUZMAN FONOVISA	◆ TEN CUIDADO CON EL CORAZON	
20	25	23	20	CHAYANNE CBS	◆ COMPLETAMENTE ENAMORADOS	
21	28	32	3	LOS BONDADOSOS FONOVISA	UN ANGEL NO DEBE LLORAR	
22	13	17	8	JUAN LUIS GUERRA Y LA 440 KAREN	A PEDIR SU MANO	
23	14	11	7	GILBERTO SANTA ROSA CBS	PERDONAME	
24	24	18	5	WILFRIDO VARGAS SONOTONE	BACHATA MERENGUE	
25	17	20	8	LUNA CAPITOL-EMI LATIN	UN AMOR COMO EL MIO	
26	22	14	14	ANGELICA MARIA CBS	REINA Y CENICIENTA	
27	26	28	5	ALVARO TORRES CAPITOL-EMI LATIN	MI VERDADERO AMOR	
28	35	36	9	BRONCO FONOVISA	LOS CASTIGADOS	
29	31	27	8	JOSE FELICIANO CAPITOL-EMI LATIN	NO PUEDO ESTAR SIN TI	
30	18	16	12	VICENTE Y ALEJANDRO FERNANDEZ CBS	AMOR DE LOS DOS	
31	36	30	15	LOS TEMERARIOS TH-RODVEN	CREO QUE VOY A LLORAR	
32	NEW►		1	BEATRIZ ADRIANA FONOVISA	TU GABAN	
33	NEW►		1	LIZA M Y LA DUENDE BAND PRIME	PUM PUM	
34	33	29	20	LOS TEMERARIOS TH-RODVEN	SOLO TE QUIERO A TI	
35	NEW►		1	GUILLERMO DAVILA TH-RODVEN	YO NESECITO MAS DE TI	
36	NEW►		1	LA PATRULLA 15 RINGO	BEBO DE DIA BEBO DE NOCHE	
37	30	—	2	BONNY CEPEDA COMBO	QUE CANTEN LOS NINOS	
38	23	26	3	YOLANDITA MONJE CBS	FUISTE UN SUENO	
39	27	34	3	JUAN RAMON CBS	PERO VAS A EXTRANARME	
40	37	40	5	LOS HIJOS DE PUERTO RICO TH-RODVEN	FIESTA EN LA VECINDAD	

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.

HMV's commitment to classical product is music to consumers' ears ... see page 44



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ALBUM REVIEWS

POP

► ROGER MCGUINN

Back From Rio
PRODUCERS: David Cole & Roger McGuinn
Arista 18648

Byrd-man makes his Arista debut and a high-flying one it is. McGuinn tackles everything from car phones to the environment, all with a spirit and grace that have been missed. Though he certainly doesn't need it, he gets lots of help from many who owe him so much, including Tom Petty and assorted Heartbreakers, and Michael Penn. Album rockers will have a blast picking through this. For the uninitiated, first single "King Of The Hill" is as good a place as any to start, but don't stop there.

DRIVIN-N-CRYIN

Fly Me Courageous
PRODUCER: Geoff Workman
Island 848000

Atlanta quartet's third Island effort may be its most well-rounded and rocking to date. Currents alternate between acoustic-tinged, subdued material and up-tempo stormers. Title song is first emphasis track, but straightforward cuts like "Around The Block Again," "Chain Reaction," and "The Innocent" are also excellent bets for modern rockers looking for a solid sample.

★ BLU MAX

Strong Emotion
PRODUCERS: Blu Max
Nastymix 70210

Label momentarily sidesteps trademark rap sound to venture into dance pop with this debut. Duo neatly blends slick techno beats with old-fashioned pop and R&B melodies. Unifying thread here is lead singer Alex Robinson's ingratiating style and formidable range. Infectious title tune is currently gathering deserved alternative radio and club exposure, while the funky and aggressive "Fight The Feeling" seems a likely contender for top 40 crossover.

THOM BISHOP

Restless State Of Grace
PRODUCERS: James Lee Stanley & Dana Walden
Profile 1288

If a rock'n'roll singer/songwriter deserves to succeed on a label whose fortunes were made on dance and rap music, it is certainly Thom Bishop—his impressive, intelligent songcraft and his producers' sharp arrangements could possibly result in Michael Penn-style out-of-left-field popularity. From a full program of delicate and imaginative melodies, standouts include such pop gems as "Daughter Divine," "Until My Heart Finds Out," "The Same Move Twice," "Threshold Of July," and "The Water Carrier."

KING DIAMOND

The Eye
PRODUCERS: Roberto Falcao, King Diamond, and Andy la Rocque
Roadracer 9346

Nobody ever expects the French Inquisition, but that's the basis of this heavy metal satanist's supposedly factual theme album that chronicles the cruel excesses of some 17th century Christian clerics. Like a screeching, pentagram-toting Geraldo, Diamond describes the (literal) witch-

hunt to the wailing accompaniment of his metallic backing quartet. Most enjoyable tracks include "Burn," "Father Picard," "Into The Convent," and "1642 Imprisonment."

ROXXI

Drive It To Ya Hard!
PRODUCERS: Roxxi
Rock Hard 1491

Energetic, New England-based heavy metal popsters turn in a tough, enjoyable set that, while not blazing any new musical trails, certainly rocks hard enough to hold its own against any like-minded major-label contenders. Highlights of a set awash in angry guitars and choral assaults are the title track, "Wild Child," "Thrill Can Kill," "Take Me Down," and "Fire In My Heart."

HAWKWIND

Space Bandits
PRODUCERS: Paul Cobbolt & Hawkwind
Roadracer 9347

Cosmic cowboys ride the intergalactic range again, as long-lived U.K. space-rock unit comes up with a familiar-sounding yet effective set of stretched-out numbers. There isn't much here that will draw in noninitiates, but nine-minute-plus "Images" and "Out Of The Shadows" will do for the skywalking cult set.

COUNTRY JOE McDONALD

Superstitious Blues
PRODUCER: Bill Belmont
Rykodisc 10201

Bay area trooper returns in very laid-back form; no "Fish" cheers here, but rather lots of extremely relaxed blues and folk-based numbers, with Jerry Garcia guesting on guitar on several tracks. Title cut, discomfotingly candid "Cocaine (Rock)," and tribute to Mike Bloomfield "Blues For Michael" stand out.

CHAINSAW KITTENS

Violent Religion
PRODUCER: Tyson Meade
Mammoth 0021

Oklahoma-bred quartet sports a moniker that sounds punk all the way, but album asserts a tough sound that resembles a highly melodic New York Dolls at times. Front man Meade and his cohorts write some attractively disquieting tunes, of which "Bloodstorm," "Mother," and "I'm Waiting" are the best. Album rockers on the left may want to take a taste.

VARIOUS ARTISTS

Rutles Highway Revisited (A Tribute To The Rutles)
PRODUCER: Kramer
Shimmy Disc 041

Now here's something you don't see every day—a tribute to a parody band. Neil Innes' hilarious Beatles takeoffs (heard in their original form on recent Rhino reissue) get loving tongue-in-cheek treatment from such alternative powers as Das Damen, the Pussywillows, Syd Straw & Marc Ribot, Daniel Johnston, Bongwater, and Japan's Shonen Knife. Weird, funny stuff is a natural for snide modern rockers.

DR. JOHN & CHRIS BARBER

On A Mardi Gras Day
PRODUCERS: Chris Barber & Mac Rebennack
Great Southern 11024

Album, first issued on British trad jazzman Barber's own label, documents an April 1983 session of Crescent City boogie cut live at London's Marquee. While Barber's big band is a little stiff on the rhythmic side, Dr. John is in spry shape, and his fans may be tickled by hitherto unheard versions of "Such A Night," "Iko Iko," "Right Place, Wrong Time," and other repertoire keystones.

WEEN

God Ween Satan—The Oneness
PRODUCER: Andrew Weiss
Twin/Tone 89186

Loopy duo of Gene and Dean Ween go gonk all the way on highly primitive 26-song (!) set overseen by frequent

Henry Rollins co-conspirator Weiss. Playing is so raw it sounds like it was recorded in a cave, and ditties like "I Got A Weasel," "Fat Lenny," and other more profane numbers will sit well only with more whacked-out sector of the modern rock community.

1/2 JAPANESE

We Are They Who Ache With Amorous Love
PRODUCER: None listed
T.E.C. Tones 90602

Maryland maniac Jad Fair leads a troupe of like-minded lunatics through a bizarrely likable set of noisy originals and deranged covers. Fair's brand of kitchen-sink dementia, at play nearly 15 years, will annoy or enrage most, but some may be taken by the deliberate violence of band's eruptions. Worth hearing if only for a version of "Gloria" that will give Van Morrison a cerebral hemorrhage.

BOB'S YOUR UNCLE

Tale Of 2 Legs
PRODUCERS: Bob's Your Uncle & Craig Burner
Doctor Dream 9035

Brightest thing about Canadian quintet's album are the coolly pleasing vocals of Sook-Lin Lee. However, rest of enterprise is curiously lifeless, with flat production and unexpressive songwriting miring the music. Maybe with a little more of an edge, this group can develop into something more than an hors d'oeuvre for the curious modern rocker.

THE SQUIRRELS

What Gives?
PRODUCERS: Conrad Uno, Jon Auer, & the Squirrels
Poplama 12523

Vocalist Scott Morgan fronts latest ad hoc configuration of Seattle rockers (members of the Posies and the Young Fresh Fellows are on board) for a daffy, energetic onslaught. Diverse lineups cover Mindbenders, Jonathan Richman, Beatles, Bill Withers, and Paul Revere & the Raiders, mash down tunes from "The Wizard Of Oz," and wreak havoc on originals, too. Devilish modern rock fun.

CHAMPION JACK DUPREE

Back Home In New Orleans
PRODUCER: Ron Levy
Bullseye Blues 9502

Veteran blues pianist, a European emigre for many years, returns to the Crescent City for a vital set that finds Dupree tickling the ivories in an intimate duo setting and backed by a full band featuring stalwarts Wayne Bennett and Alvin "Red" Tyler. Cozy, well-produced, heartily played session should sit just fine with roots fanatics.

JOHN MOONEY

Late Last Night
PRODUCERS: Mark Bingham & John Mooney
Bullseye Blues/Rounder 9505

Mooney is a fabulously adept guitarist whose understated slide and single-string work eschews white blooze cliches, and he seasons his original writing with some tasty hints of New Orleans second-line rhythms. He also has a relaxed vocal style that never beats the tunes to death. Blues fans who get a taste will be hollering for more.

CAUSE & EFFECT

PRODUCER: Sean Rowley
Exile 74500

Full-length debut by techno-smart duo comes hot on the heels of a pair of dance floor hits, "You Think You Know Her" and the top 10 smash "What Do You See." Fans of infectious grooves topped with downbeat lyrics will delight in angst-ridden tunes like "The Echoing Green" and "Farewell To Arms," both of which bring to mind the early days of Depeche Mode and New Order. Nearly any track here would be a fine choice for modern rock radio, while the proper remix of "Nothing Comes To Mind" could keep growing legion of club fans happy. Contact: 916-349-1820.

R&B

► GANG STARR

Step In The Arena
PRODUCER: DJ Premier & The Guru
Chrysalis 21798

Streetwise New York-based rappers take a strong anti-gang stance without once sounding preachy or wimpy on major-label debut. First single is the fine "Just To Get A Rep." Also appropriately hard-hitting and tuneworthy is "Execution Of A Chump" and "Who's Gonna Take The Weight." Consistently high quality in both lyrical content and musical technique. Appropriately militant, but with an intellectual rather than violent slant.

DANCE

APRIL

Magical
PRODUCER: Joey Gold
Metropolitan 1202

Singer who recently scored a regional club hit with "Someone To Hold" offers light and frothy collection of freestyle and hip-hop twirlers. New single, "You're The One For Me," has begun to earn kudos at crossover radio, thanks to a mix and vocal that recall the early Exposé. True ticket to mainstream success, however, is the power-ballad title track, while clubs will want a proper remodeling of the percolating "Right On Time."

JAZZ

► CHICK COREA AKOUSTIC BAND

Alive
PRODUCER: Chick Corea
GRP 9627

Corea always excels in the acoustic format, and he swings hard in this live Hollywood date. Regulars John Patitucci (bass) and Dave Weckl (drums) lend sympathetic support on mixture of originals and standards. "On Green Dolphin Street" and "Sophisticated Lady" in particular show off band's superlative chops. A sure jazz chart-topper.

WORLD MUSIC

► ORIGINAL MOTION PICTURE SOUNDTRACK

Havana
PRODUCER: Dave Grusin
GRP 2003

At times lushly orchestral, at others smoldering with Latino rhythms, soundtrack to Robert Redford-Lena Olin love story should fare better than the film. Grusin, who also composed all the tracks, has assembled a talented bunch to bring forth his vision, including flutist Dave Valentin, trumpet player Arturo Sandoval, and guitarist Lee Ritenour. Sparkling "A Los Rumberos de Belen," performed by Grupo Sierra Maestra, may remind some of Gipsy Kings.

COUNTRY

► CHRIS HILLMAN AND THE DESERT ROSE BAND

A Dozen Roses: Greatest Hits
PRODUCERS: Paul Worley, Ed Seay
MCA/Curb 10018

This is a bright bouquet, indeed, boasting as it does such perennial blossoms as "Hello Trouble," "Love Reunited," "He's Back And I'm Blue," and "I Still Believe In You."

► MIKE REID

Turning For Home
PRODUCER: Steve Buckingham
Columbia 46141

Reid made his country debut dueting with Ronnie Milsap on "Old Folks." But this collection shows him to be an

engaging vocalist on his own. Best cuts: "I Got A Life," "Till You Were Gone," and the title tune.

ROB CROSBY

Solid Ground
PRODUCER: Scott Hendricks
Arista 8662

Crosby made a strong entry with his first cut from this collection, "Love Will Bring Her Around." Most of his soft, melodic songs are directed toward and in praise of women.

JAMES GREGORY

"It Could Be A Law, I Don't Know"
PRODUCER: James Carlson
Epic 46080

Comedian Gregory's subject matter and accent are reminiscent of George "Goober" Lindsey, but he has a sharper edge and a wryer outlook.

NEAL MCCOY

At This Moment
PRODUCER: Nelson Larkin
Atlantic 7 82171-2

McCoy is most convincing here in his cover of other people's hits, such as Conway Twitty's "This Time I Hurt Her More (Than She Loves Me)" and Narvel Felts' "Somebody Holds Me (Until She Passes By)." The newer material is unremarkable.

DEL MCCOURY

Don't Stop The Music
PRODUCER: Ken Irwin
Rounder CD 0245

A spirited collection of new and old country and bluegrass songs from the International Bluegrass Music Assn.'s male vocalist of the year. Best cuts: "You'll Find Her Name Written There," "Lights On The Hill," "Don't Our Love Look Natural?"

CLASSICAL

► LIVE IN RUSSIA

Itzhak Perlman, Israel Philharmonic, Mehta
Angel CDC 7 54108

Perlman invades the land of brilliant fiddling and gives lessons on how it's done. Recorded live in Moscow and Leningrad last spring, this set offers yet another Tchaikovsky Concerto, somewhat more briskly played and even more brilliantly negotiated than previous versions in the master violinist's discography. What sets this CD apart, however, is a generous recital segment that leads off with Tartini's "Devil's Trill" Sonata and continues through a half-dozen encores, winding up with a stunning performance, minor fluffs and all, of Bazzini's "Ronde des Lutins."

OUT WEST!

Seattle Symphony, Schwarz
Detos DE 3104

A commercially crafted package that offers fine performances of Grofe's "Grand Canyon Suite," and excerpts from Copland's "Rodeo" and "Billy The Kid." Excellent engineering and a recording of wide dynamic range that's capped by tympani thwacks in "Billy" that will rattle poorly anchored speakers.

SPOTLIGHT: Predicted to hit top 10 on its appropriate genre's chart or to earn platinum certification.

NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS (►): New releases predicted to hit the top half of the chart in the format listed.

CRITIC'S CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Edward Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"LOVE WILL NEVER DO (Without You)" by Janet Jackson (A&M) displaces "Justify My Love" by Madonna (Sire) at the top after a two-week stay. "Love" was the Power Pick/Sales & Airplay in the Dec. 8 issue, so all four combined power picks in 1990—and 24 out of the 27 double winners to date—have hit No. 1. Looking at the separate airplay and sales charts, you might assume "Justify" would be No. 1 overall because it is No. 1 in sales and No. 2 in airplay, while "Love" is No. 1 in airplay but only No. 6 in sales. Here's why "Love" wins: "Justify" is No. 1 in sales by a small margin, and Nos. 2 through 6 in sales have almost as many points. On the airplay side, however, "Love" is No. 1 by a huge margin over "Justify"—236 stations on "Love" vs. 207 reporting airplay on "Justify." Overall, "Love Will Never Do" has a strong point lead over the rest of the chart, and is likely to hold at No. 1 for a second week.

"ONE MORE TRY" BY Timmy T. (Quality), an independently distributed record, wins the Power Pick/Airplay as 47 adds and six top five radio reports fuel a 24-place jump to No. 39. It's No. 1 at KLUC Las Vegas and No. 2 at B95 in Fresno, Calif., the singer's hometown. Only three indie singles—two by Tone Loc and one by Run-D.M.C.—have gone top five in the last five years, but "Try" has an 88% chance of doing it, and a 55% chance of being the first No. 1 indie single in recent years. "Love Makes Things Happen" by Pebbles (MCA) wins the Power Pick/Sales, with strong reports from Denver (No. 3 at Y108; No. 6 at KS104).

"SOMEDAY" BY MARIAH CAREY (Columbia) makes a strong debut at No. 37 with 171 adds this week on top of the 24 stations already reporting airplay on the track as an album cut, for 195 stations in total. It's already top 10 at Q106.5 St. Louis. Three artists have made their Hot 100 bows in the last two weeks. Tara Kemp from the Bay area enters the chart at No. 84 with her first single, "Hold You Tight." (The cassette single is on Giant, but the 12-inch vinyl and maxicassette are on indie label Big Beat.) Last week, New York rapper Father M.C. debuted at No. 87 with "I'll Do 4 U" (Uptown); this week, it takes the biggest jump on the chart, 25 places to No. 62, with explosive sales growth. And new group Another Bad Creation, composed of six boys aged 7 through 12, jumps 18 places to No. 60 with its debut single, "Iesha" (Motown).

QUICK CUTS: Three songs have enough airplay points to be on the Hot 100 but are not available as singles. First is "Do The Bartman" by Bart Simpson (Geffen), up to No. 12 in airplay points as an album cut. "Rescue Me" by Madonna (Sire) is already up to No. 30 on the Top 40 Radio Monitor (page 74), and has enough radio points to chart now, but will not be a single until next month. Finally, "Games" by New Kids On The Block (Columbia) is also still awaiting single release... The top 15 is tightly competitive; as a result, "Miles Away" by Winger (Atlantic) is pushed down one place to No. 13 despite gaining points. Also tight is the 40s, where "Candy" by Iggy Pop (Virgin) holds at No. 46 despite earning a bullet and scoring seven early top 10 radio reports, including Q105 Tampa, Fla., and Q106 San Diego.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 171 REPORTERS	TOTAL ADDS 248 REPORTERS	TOTAL ON CHART
SOMEDAY MARIAH CAREY COLUMBIA	16	35	120	171	195
ALL THIS TIME STING A&M	9	23	102	134	134
WAITING FOR THAT DAY GEORGE MICHAEL COLUMBIA	4	18	84	106	108
WAITING FOR LOVE ALIAS EMI	6	16	79	101	104
RESCUE ME MADONNA SIRE	12	19	40	71	74
ONE MORE TRY TIMMY T. QUALITY	12	6	29	47	93
CHASIN' THE WIND CHICAGO REPRISE	1	10	32	43	43
SURE LOOKIN' DONNY OSMOND CAPITOL	3	6	31	40	40
HOLD YOU TIGHT TARA KEMP GIANT	1	8	27	36	57
NIGHT AND DAY BETTE MIDLER ATLANTIC	1	5	28	34	34

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.

BETTE MIDLER

"night and day"



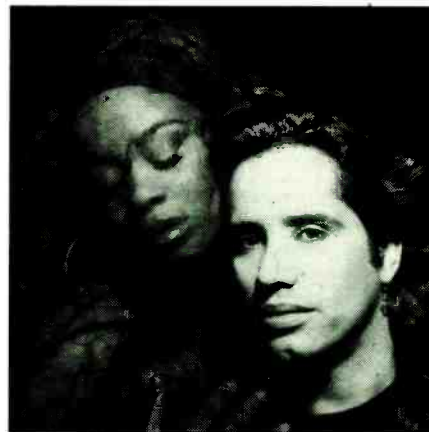
(87825)

The new single from the platinum album **SOME PEOPLE'S LIVES** (82129)

Produced by Arif Mardin
Associate Producer
Marc Shaiman

JELLYBEAN

"what's it gonna be"



(87782)

Featuring Niki Haris
The first single from the forthcoming album **SPILLIN' THE BEANS** (82180)

Produced By: Jellybean for Jellybean Productions, Inc.
Associate Producers: John Potoker & Slick 180
Additional Production And Mix By: Dave Shaw And Winston Jones for Scorpion Productions, Inc.
Management: Lippman Entertainment



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Top 40 Radio Monitor™

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 109 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★		38	32	17	SO CLOSE	DARYL HALL JOHN OATES (ARISTA)
1	1	10	LOVE WILL NEVER DO	JANET JACKSON (A&M) 3 weeks at No. 1	39	41	7	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)
2	2	19	LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)	40	54	2	THIS HOUSE	TRACIE SPENCER (CAPITOL)
3	3	16	BECAUSE I LOVE YOU	STEVIE B (LMR/RCA)	41	43	7	I DON'T KNOW ANYBODY ELSE	BLACK BOX (RCA)
4	4	14	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)	42	42	3	PLAY THAT FUNKY MUSIC	VANILLA ICE (SBK)
5	7	12	THE FIRST TIME	SURFACE (COLUMBIA)	43	44	12	FOR YOU	THE OUTFIELD (MCA)
6	6	12	SENSITIVITY	RALPH TRESVANT (MCA)	44	45	10	ANYTHING IS POSSIBLE	DEBBIE GIBSON (ATLANTIC)
7	5	10	JUSTIFY MY LOVE	MADONNA (SIRE/WB)	45	46	15	B.B.D. (I THOUGHT IT WAS ME)?	BELL BIV DEVOE (MCA)
8	8	18	HIGH ENOUGH	DAMN YANKEES (WARNER BROS.)	46	61	2	HOLD YOU TIGHT	TARA KEMP (GIANT/WB)
9	9	21	FEELS GOOD	TONY! TONI! TONE! (WING/MERCURY)	47	53	5	I SAW RED	WARRANT (COLUMBIA)
10	14	7	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	48	47	12	ONE AND ONLY MAN	STEVE WINWOOD (VIRGIN)
11	16	13	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR/PLG)	49	52	6	AROUND THE WAY GIRL	L.L. COOL J (DEF JAM/COLUMBIA)
12	10	15	IMPULSIVE	WILSON PHILLIPS (SBK)	50	56	19	BLACK CAT	JANET JACKSON (A&M)
13	13	19	GROOVE IS IN THE HEART	DEEE-LITE (ELEKTRA)	51	49	7	LOVE MAKES THINGS HAPPEN	PEBBLES (MCA)
14	17	23	GIVING YOU THE BENEFIT	PEBBLES (MCA)	52	50	14	FAIRWEATHER FRIEND	JOHNNY GILL (MOTOWN)
15	15	16	FROM A DISTANCE	BETTE MIDLER (ATLANTIC)	53	55	7	NO MATTER WHAT	GEORGE LAMOND (COLUMBIA)
16	18	20	MORE THAN WORDS CAN SAY	ALIAS (EMI)	54	51	17	ON THE WAY UP	ELISA FIORILLO (CHRYSALIS)
17	12	26	CAN'T STOP	AFTER 7 (VIRGIN)	55	48	11	I WANNA GET WITH U	GUY (UPTOWN/MCA)
18	19	19	THE WAY YOU DO THE THINGS. . .	UB40 (VIRGIN)	56	59	11	GENTLE	DINO (ISLAND)
19	21	10	I'M NOT IN LOVE	WILL TO POWER (EPIC)	57	62	2	POWER OF LOVE	DEEE-LITE (ELEKTRA)
20	11	18	STRANDED	HEART (CAPITOL)	58	73	17	PRAY	M.C. HAMMER (CAPITOL)
21	22	16	TOM'S DINER	DNA FEATURING SUZANNE VEGA (A&M)	59	57	5	THIS IS PONDEROUS	2NU (ATLANTIC)
22	23	16	SOMETHING TO BELIEVE IN	POISON (ENIGMA/CAPITOL)	60	60	2	I'VE BEEN THINKING ABOUT YOU	LONDONBEAT (MCA)
23	27	12	AFTER THE RAIN	NELSON (DGC)	61	63	7	CANDY	IGGY POP WITH KATE PIERSON (VIRGIN)
24	24	20	ICE ICE BABY	VANILLA ICE (SBK)	62	58	16	THINK	INFORMATION SOCIETY (TOMMY BOY)
25	30	5	SOMEDAY	MARIAH CAREY (COLUMBIA)	63	65	2	DON'T STOP NOW	THE COVER GIRLS (EPIC)
26	25	7	DO THE BARTMAN	BART SIMPSON (Geffen)	64	71	2	IF YOU NEEDED SOMEBODY	BAD COMPANY (ATCO)
27	35	3	ONE MORE TRY	TIMMY T. (QUALITY)	65	67	5	DOES SHE LOVE THAT MAN?	BREATHE (A&M)
28	26	7	DISAPPEAR	INXS (ATLANTIC)	66	69	5	YOU DON'T HAVE TO WORRY	EN VOEGUE (ATLANTIC)
29	29	9	HEAT OF THE MOMENT	AFTER 7 (VIRGIN)	67	—	1	WAITING FOR THAT DAY	GEORGE MICHAEL (COLUMBIA)
30	31	8	RESCUE ME	MADONNA (SIRE/WB)	68	74	5	WICKED GAME	CHRIS ISAAK (REPRISE)
31	38	15	MILES AWAY	WINGER (ATLANTIC)	69	66	2	YOU GOTTA LOVE SOMEONE	ELTON JOHN (MCA)
32	36	8	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)	70	75	4	JEALOUSY	THE ADVENTURES OF STEVIE V (MERCURY)
33	37	5	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)	71	64	3	GET HERE	OLETA ADAMS (FONTANA/MERCURY)
34	28	13	FREEDOM	GEORGE MICHAEL (COLUMBIA)	72	68	7	NEW YORK MINUTE	DON HENLEY (Geffen)
35	40	3	ALL THE MAN THAT I NEED	WHITNEY HOUSTON (ARISTA)	73	—	1	JUST A LITTLE BIT LONGER	MAXI PRIEST (CHARISMA)
36	34	16	WIGGLE IT	2 IN A ROOM (CUTTING/CHARISMA)	74	72	9	WORLD IN MY EYES	DEPECHE MODE (SIRE/REPRISE)
37	33	13	MIRACLE	JON BON JOVI (MERCURY)	75	—	1	IT NEVER RAINS. . .	TONY! TONI! TONE! (WING/MERCURY)

○ Tracks moving up the chart with airplay gains. © 1991, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	CLOSE TO YOU	MAXI PRIEST (CHARISMA)	14	11	7	ESCAPADE	JANET JACKSON (A&M)
2	1	3	I DON'T HAVE THE HEART	JAMES INGRAM (WARNER BROS.)	15	13	7	IT MUST HAVE BEEN LOVE	ROXETTE (EMI)
3	2	5	SOMETHING HAPPENED ON THE. . .	PHIL COLLINS (ATLANTIC)	16	12	7	POISON	BELL BIV DEVOE (MCA)
4	3	7	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	17	22	5	HOLD ON	WILSON PHILLIPS (SBK)
5	4	7	LOVE AND AFFECTION	NELSON (DGC)	18	20	7	RELEASE ME	WILSON PHILLIPS (SBK)
6	6	7	KING OF WISFUL THINKING	GO WEST (EMI)	19	14	5	EVERYBODY EVERYBODY	BLACK BOX (RCA)
7	—	1	KNOCKIN' BOOTS	CANDYMAN (EPIC)	20	18	7	ENJOY THE SILENCE	DEPECHE MODE (SIRE/REPRISE)
8	5	7	U CAN'T TOUCH THIS	M.C. HAMMER (CAPITOL)	21	19	4	SHE AIN'T WORTH IT	GLENN MEDEIROS (MCA)
9	8	7	VOGUE	MADONNA (SIRE/WB)	22	—	2	ALRIGHT	JANET JACKSON (A&M)
10	7	7	DO ME!	BELL BIV DEVOE (MCA)	23	15	6	OPPOSITES ATTRACT	PAULA ABDUL (VIRGIN)
11	9	7	DON'T WANNA FALL IN LOVE	JANE CHILD (WARNER BROS.)	24	17	7	CRADLE OF LOVE	BILLY IDOL (CHRYSALIS)
12	10	6	TWO TO MAKE IT RIGHT	SEDUCTION (VENETTA/A&M)	25	24	2	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS (VERVE)
13	16	7	SENDING ALL MY LOVE	LINEAR (ATLANTIC)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

Hot 100 Sales & Airplay™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST	THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	JUSTIFY MY LOVE	MADONNA	1	4	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON
2	2	HIGH ENOUGH	DAMN YANKEES	2	2	JUSTIFY MY LOVE	MADONNA
3	8	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	3	8	THE FIRST TIME	SURFACE
4	3	SENSITIVITY	RALPH TRESVANT	4	1	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B
5	4	PLAY THAT FUNKY MUSIC	VANILLA ICE	5	6	HIGH ENOUGH	DAMN YANKEES
6	7	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	6	10	SENSITIVITY	RALPH TRESVANT
7	9	THE FIRST TIME	SURFACE	7	11	I'M NOT IN LOVE	WILL TO POWER
8	11	MILES AWAY	WINGER	8	3	IMPULSIVE	WILSON PHILLIPS
9	6	FROM A DISTANCE	BETTE MIDLER	9	12	AFTER THE RAIN	NELSON
10	12	AFTER THE RAIN	NELSON	10	5	FROM A DISTANCE	BETTE MIDLER
11	5	TOM'S DINER	DNA FEATURING SUZANNE VEGA	11	21	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY
12	19	I'M NOT IN LOVE	WILL TO POWER	12	15	DO THE BARTMAN	BART SIMPSON
13	13	THE WAY YOU DO THE THINGS YOU DO	UB40	13	19	JUST ANOTHER DREAM	CATHY DENNIS
14	17	JUST ANOTHER DREAM	CATHY DENNIS	14	9	TOM'S DINER	DNA FEATURING SUZANNE VEGA
15	20	AROUND THE WAY GIRL	L.L. COOL J	15	7	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON
16	10	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B	16	14	MILES AWAY	WINGER
17	31	LOVE MAKES THINGS HAPPEN	PEBBLES	17	28	DISAPPEAR	INXS
18	16	WIGGLE IT	2 IN A ROOM	18	30	ALL THE MAN THAT I NEED	WHITNEY HOUSTON
19	34	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	19	27	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT
20	18	SOMETHING TO BELIEVE IN	POISON	20	29	PLAY THAT FUNKY MUSIC	VANILLA ICE
21	30	YOU'RE AMAZING	ROBERT PALMER	21	33	WHERE DOES MY HEART BEAT NOW	CELINE DION
22	—	ALL THE MAN THAT I NEED	WHITNEY HOUSTON	22	25	FOR YOU	THE OUTFIELD
23	23	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	23	16	LOVE TAKES TIME	MARIAH CAREY
24	35	THE SHOOP SHOOP SONG (IT'S IN HIS KISS)	CHER	24	18	THE WAY YOU DO THE THINGS YOU DO	UB40
25	21	FOR YOU	THE OUTFIELD	25	—	SOMEDAY	MARIAH CAREY
26	27	HANG IN LONG ENOUGH	PHIL COLLINS	26	35	I SAW RED	WARRANT
27	—	I SAW RED	WARRANT	27	13	SOMETHING TO BELIEVE IN	POISON
28	33	ANYTHING IS POSSIBLE	DEBBIE GIBSON	28	26	ANYTHING IS POSSIBLE	DEBBIE GIBSON
29	26	THE GHETTO	TOO SHORT	29	40	HEAT OF THE MOMENT	AFTER 7
30	38	I DON'T KNOW ANYBODY ELSE	BLACK BOX	30	20	GROOVE IS IN THE HEART	DEEE-LITE
31	14	FREEDOM	GEORGE MICHAEL	31	17	FREEDOM	GEORGE MICHAEL
32	15	IMPULSIVE	WILSON PHILLIPS	32	34	DOES SHE LOVE THAT MAN?	BREATHE
33	40	IT NEVER RAIN. . .	TONY! TONI! TONE!	33	—	IF YOU NEEDED SOMEBODY	BAD COMPANY
34	—	DISAPPEAR	INXS	34	24	HANG IN LONG ENOUGH	PHIL COLLINS
35	22	LOVE TAKES TIME	MARIAH CAREY	35	—	ONE MORE TRY	TIMMY T.
36	37	YOU GOTTA LOVE SOMEONE	ELTON JOHN	36	36	YOU'RE AMAZING	ROBERT PALMER
37	28	GENTLE	DINO	37	—	MONEYTALKS	AC/DC
38	—	IESHA	ANOTHER BAD CREATION	38	39	GENTLE	DINO
39	24	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	39	—	WICKED GAME	CHRIS ISAAK
40	—	I'LL DO 4 U	FATHER M.C.	40	22	ONE AND ONLY MAN	STEVE WINWOOD

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	Blackwood, BMI) WBM	BMI/Freedom, BMI/Warner Chappell) WBM
9 AFTER THE RAIN (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI) HL/WBM	77 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP/Jones, ASCAP/Screen Gems-EMI, BMI/Beechwood, BMI) WBM	39 ONE MORE TRY (RMI, BMI) WBM
18 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI) WBM	91 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL	59 ON THE WAY UP (Gribbles, ASCAP/Contraversy, ASCAP/WB, ASCAP/Chrysalis, ASCAP/Michael Anthony, ASCAP/David Z., ASCAP) WBM/CLM
66 ALL THIS TIME (Magnetic, BMI/Blue Turtle, ASCAP)	35 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL	7 PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM, ASCAP/Bema, ASCAP/Rwp, ASCAP)
26 ANYTHING IS POSSIBLE (Deborah Ann's, ASCAP/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM/HL	60 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)	82 POWER OF LOVE (Delovey, ASCAP)
27 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP/Stone City, ASCAP/National League, ASCAP)	45 IF YOU NEEDED SOMEBODY (Warner Chappell/TJT, ASCAP/Phantom, ASCAP) WBM	81 PRAY (Contraversy, ASCAP/WB, ASCAP/Bust-II, BMI) CLM/WBM
97 B.B.D. (I THOUGHT IT WAS ME) ? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamighly, BMI/Strong Island, ASCAP)	62 I'LL DO 4 U (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM	90 REMEMBER MY NAME (Warner Chappell/Empire, ASCAP/Longitude, BMI) WBM
8 BECAUSE I LOVE YOU (THE POSTMAN SONG) (Saja, BMI/Mya-T, BMI) HL	16 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/CBS, ASCAP/Maestro B., ASCAP) WBM	65 ROUND AND ROUND (Contraversy, ASCAP/WB, ASCAP) WBM
46 CANDY (James Osterberg, BMI / Bug, BMI)	11 I'M NOT IN LOVE (Man-Ken, BMI)	5 SENSITIVITY (Flyte Tyme, ASCAP) WBM
99 CLOSE TO ME (Fiction, ASCAP)	15 IMPULSIVE (EMI April, ASCAP/Stephen A. Kipner, ASCAP/WB, ASCAP/Magnified, ASCAP) WBM/HL	52 SHELTER ME (Chappell & Co., ASCAP/Eve, ASCAP) HL
95 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibe, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	19 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL	33 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) (Alley, BMI/Trio, BMI/Hudson Bay, BMI) HL
55 DEEPER SHADE OF SOUL (BMG, ASCAP) HL	23 I SAW RED (Virgin Songs, BMI/Dick Dragon, BMI) CPP	57 SHOW ME THE WAY (Grand Illusion, ASCAP/Almo, ASCAP) CPP
20 DISAPPEAR (Tol Muziek, ASCAP/MCA, ASCAP) HL	49 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) HL	73 SIGNS (Ensign, BMI/Aguiia, BMI)
34 DOES SHE LOVE THAT MAN? (Virgin, ASCAP) CPP	88 I'VE BEEN WAITING FOR YOU (Colgems-EMI, ASCAP/Barter, ASCAP/Chrysalis, ASCAP/Scott Cutler, ASCAP/EMI April, ASCAP) WBM	79 SO CLOSE (Hot-Cha, BMI/Careers, BMI/Full Keel, BMI/EEG, ASCAP/Kortchmar, ASCAP/New Jersey Underground, ASCAP/Polygram, ASCAP) HL
76 DON'T HOLD BACK YOUR LOVE (WB, ASCAP/Ali-Aja, ASCAP/O'Brien, ASCAP/Sold For A Song, CAPAC/David Tyson, P.R.O./EMI Blackwood (Canada) , BMI) WBM	67 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP)	37 SOMEDAY (Vision Of Love, BMI/Been Jammin', BMI)
74 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenshirt, BMI) HL	96 JEALOUSY (MCA, ASCAP)	89 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
53 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	69 JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP) CPP	22 SOMETHING TO BELIEVE IN (Cyanide, BMI/Willesden, BMI) HL
4 THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM	14 JUST ANOTHER DREAM (Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM	70 SPEND MY LIFE (Topless, BMI/Chrysalis, BMI) CLM
21 FOR YOU (John Spinks, ASCAP/Tony Lewis, ASCAP/MCA, ASCAP) HL	2 JUSTIFY MY LOVE (Miss Bessie, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP) WBM	50 STRANDED (Wrensong, ASCAP) WBM
30 FREEDOM (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL	85 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM	100 SURE LOOKIN' (Virgin Songs, BMI/My Idumea, BMI/WB, ASCAP/Gamson, ASCAP/Lemans, ASCAP)
10 FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, BMI) CPP	29 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI) HL	98 THINK (T-Boy, ASCAP/INSCO, ASCAP)
36 GENTLE (New Trend, BMI)	25 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI) HL	58 THIS HOUSE (Zodroq, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP) WBM
63 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	1 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM	64 THIS IS PONDEROUS (2nu, ASCAP)
51 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)	87 MELT IN YOUR MOUTH (Mille Miglia, ASCAP/Diabetic, ASCAP/Mighty Three, BMI/Warner-Tamerlane, BMI) WBM	12 TOM'S DINER (Waitersongs, ASCAP/AGF, ASCAP) CLM
75 GIVE IT TO ME GOOD (Brownstone, ASCAP/MCA, ASCAP) HL	13 MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP	47 UNCHAINED MELODY (Frank, ASCAP) HL
86 GO FOR IT! (HEART AND FIRE) (Bust-It, BMI) CPP	40 MIRACLE (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	93 USE IT UP AND WEAR IT OUT (Larbal, BMI/EMI Blackwood, BMI/Featherbed, BMI) HL
6 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Clivilles, ASCAP) CPP	61 MORE THAN WORDS CAN SAY (Pasta, ASCAP/DeMar, ASCAP/Warner-Tamerlane, BMI/Could Be Music, ASCAP/Rico, BMI) WBM	71 WAITING FOR LOVE (Walker Avenue, ASCAP/Leibraphone, ASCAP/Songs Of PolyGram, BMI)
43 GROOVE IS IN THE HEART (Delovey, ASCAP/Hancock, BMI/Virgin, ASCAP/Zomba, ASCAP)	42 MONEYTALKS (JAlbert & Son, ASCAP)	68 WAITING FOR THAT DAY (Chappell & Co., ASCAP/Abkco, BMI/Morrison Leahy, ASCAP)
31 HANG IN LONG ENOUGH (Philip Collins, ASCAP/Hit & Run, ASCAP) WBM	94 MY LOVE IS A FIRE (Music Corp. Of America, BMI/Bayjun Beat, BMI) HL	17 THE WAY YOU DO THE THINGS YOU DO (Jobete, ASCAP) CPP
72 HARD TO HANDLE (Irving, BMI) CPP	56 NEW YORK MINUTE (Cass County, ASCAP/Kortchmar, ASCAP/Dobbs, ASCAP) WBM	92 WHEN WILL I SEE YOU SMILE AGAIN? (Whole Nine Yards, ASCAP/Tim Tim, ASCAP/Wokie, ASCAP)
41 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI) HL	54 NO MATTER WHAT (Tosha, ASCAP/Barbsa, ASCAP/Hit & Run, ASCAP/Jobete, ASCAP/Hit & Hold, ASCAP) CPP/WBM	24 WHERE DOES MY HEART BEAT NOW (Hit List, ASCAP/Dejamus California, ASCAP/Taylor Rhodes, ASCAP) HL
78 HERE COMES THE HAMMER (Bust-It, BMI) CLM	84 HOLD YOU TIGHT (Kallman, BMI/One Two, BMI)	38 WICKED GAME (Isaak, ASCAP)
3 HIGH ENOUGH (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM	80 HOUSE FULL OF REASONS (Coleision, BMI/EMI	32 WIGGLE IT (Cutting, ASCAP/Groove On, ASCAP/Dose Rocks, ASCAP)
		83 WORLD IN MY EYES (Emile, ASCAP)
		44 YOU GOTTA LOVE SOMEONE (Big Pig, ASCAP/Famous, ASCAP/Intersong, ASCAP) HL/CPP
		28 YOU'RE AMAZING (Heavy Nova, ASCAP/Zomba, ASCAP/WB, ASCAP/Sitting Pretty, ASCAP/EMI Blackwood, BMI) WBM

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				Compiled from a national sample of radio playlists.	
				★ ★ NO. 1 ★ ★	
①	2	2	12	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	◆ STEVIE B 1 week at No. 1
2	1	1	12	YOU GOTTA LOVE SOMEONE MCA 53953	◆ ELTON JOHN
③	8	8	11	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
④	10	10	13	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	◆ CELINE DION
5	6	6	11	NEW YORK MINUTE Geffen 4-19660	DON HENLEY
6	3	4	16	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
⑦	12	14	10	GET HERE Fontana 878 476-4/MERCURY	◆ OLETA ADAMS
⑧	16	16	8	I'M NOT IN LOVE EPIC 34-73636	WILL TO POWER
9	5	5	15	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
10	7	7	19	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
⑪	21	22	5	ALL THE MAN THAT I NEED ARISTA 2156	◆ WHITNEY HOUSTON
⑫	13	13	10	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659	◆ CHER
13	4	3	16	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER
14	9	9	12	ONE AND ONLY MAN VIRGIN 4-98892	◆ STEVE WINWOOD
15	11	11	15	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
16	15	15	12	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
⑬	17	18	10	CRAZY IN LOVE REPRISE 7-19504	KENNY ROGERS
18	14	12	14	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
⑬	23	25	9	DOES SHE LOVE THAT MAN? A&M 1535	◆ BREATHE
20	19	19	17	STRANDED CAPITOL 44621	◆ HEART
				★ ★ ★ POWER PICK ★ ★ ★	
⑮	28	29	7	SHOW ME THE WAY A&M 1536	◆ STYX
22	18	17	16	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON
23	22	21	8	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	◆ UB40
⑮	29	30	8	FOR YOU MCA 53935	◆ THE OUTFIELD
⑮	31	32	6	CASTLE OF DREAMS CAPITOL 44641	DAVE KOZ
26	20	20	20	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	◆ DAN FOGELBERG
27	25	24	34	I DON'T HAVE THE HEART WARNER BROS. 4-19911	◆ JAMES INGRAM
28	26	26	25	SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885	◆ PHIL COLLINS
⑮	37	37	5	WHEN WAS THE LAST TIME THE MUSIC ... WARNER BROS. 4-19783	JAMES INGRAM
30	24	23	21	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
⑮	41	41	3	FAIRY TALES ELEKTRA 4-64910	◆ ANITA BAKER
⑮	40	42	5	ALWAYS COME BACK TO YOU ATLANTIC 4-87776	NATASHA'S BROTHER
⑮	39	39	3	SWEAR TO YOUR HEART HOLLYWOOD LP CUT/ELEKTRA	RUSSELL HITCHCOCK
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★	
⑮	NEW ▶	1		DON'T HOLD BACK YOUR LOVE ARISTA 2157	DARYL HALL JOHN OATES
⑮	43	44	3	WICKED GAME REPRISE 4-19704	◆ CHRIS ISAAK
⑮	42	40	5	TIME OF THE SEASON CHARISMA 4-98890	BRENT BOURGEOIS
37	33	33	21	SAY A PRAYER A&M 1519	◆ BREATHE
38	34	35	6	REAL REAL GONE MERCURY LP CUT	◆ VAN MORRISON
39	27	27	11	FREEDOM COLUMBIA 38-73559	◆ GEORGE MICHAEL
40	32	31	20	CLOSE TO YOU CHARISMA 4-98951	◆ MAXI PRIEST
⑮	47	—	2	LOVE WILL NEVER DO (WITHOUT YOU) A&M 1538	◆ JANET JACKSON
42	35	34	22	UNCHAINED MELODY VERVE 871 882-7/POLYDOR	THE RIGHTEOUS BROTHERS
43	36	36	29	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG
⑮	NEW ▶	1		HOUSE FULL OF REASONS REPRISE 4-19530	JUDE COLE
45	30	28	14	LOST SOUL RCA 2704	◆ BRUCE HORNSBY & THE RANGE
⑮	NEW ▶	1		WAITING FOR THAT DAY COLUMBIA 38-73663	GEORGE MICHAEL
⑮	NEW ▶	1		LOVE MAKES THINGS HAPPEN MCA 53973	◆ PEBBLES
48	49	—	2	ANYTHING IS POSSIBLE ATLANTIC 4-87793	◆ DEBBIE GIBSON
49	48	49	30	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
50	38	38	5	BECAUSE IT'S CHRISTMAS ARISTA LP CUT	BARRY MANILOW

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

LIFELINES

BIRTHS

Boy, Spencer Thomas, to **Chris and Barbara Montan**, Nov. 7 in Santa Monica, Calif. He is VP of music for Walt Disney Pictures and Television.

Girl, Amanda Beth, to **Ned and Linda Greenberg**, Dec. 2 in New York. He is VP of marketing, ad sales, for E! Entertainment Television. She is director of market research for Sony Music Entertainment Inc.

Girl, Elizabeth Haley, to **Wayne and Maureen Robins**, Dec. 10 in Manhasset, N.Y. He is pop music critic for New York Newsday.

Boy, Colin, to **Brian and Nora Jackson**, Dec. 10 in Brooklyn, N.Y. He is a songwriter/producer whose most recent project was Gwen Guthrie's latest release.

Girl, Nyasha, to **Maxx and Hazel Myrick**, Dec. 11 in Cincinnati. He is program director of WALR Atlanta.

Girl, Emily Curran, to **Bill and Carol Jones**, Dec. 14 in Memphis. He is program director and she is account executive at WGKX there.

Girl, Margaret Noel, to **Allen and Peggy Corbett**, Dec. 14 in Bishopville, S.C. He is VP of C & C Entertainment, a promoter in the Southeast.

Boy, Christian Charles Stephano,

to **Barry Jones and Suzi Civita-Jones**, Dec. 17 in Los Angeles. He is location manager for MCA/Universal. She is music development administrator for Warner Bros. Pictures Music.

Girl, Morgan Alexa, to **Mark and Shari Felix**, Dec. 29 in Freehold, N.J. He is director of entertainment at Jack Morton Productions in New York.

Boy, Quaid Alexander, to **Ken and Abigail Morton**, Jan. 6 in Chicago. He is director of publicity at Alligator Records.

MARRIAGES

B.J. Stahlin to **Tess Erwin**, Nov. 17 in Nashville. He is a studio drummer and sales representative for Benson Music Group. She is manager of public relations for black gospel at Benson.

Tony Ballard to **Bonita Brown-ing**, Nov. 17 in California. He is CEO of A. Ballard and Associates, an artist management and consulting firm, and nephew of the late Florence Ballard of the Supremes.

David Shakes to **Shelley Rae Adams**, Dec. 22 in San Francisco. He is program director of WBBM-FM in Chicago. She was an air personality on KXXX San Francisco.

DEATHS

Liz Nestel, 39, of heart failure, Dec. 7 in San Francisco. Nestel was research director for KGO there. Contributions in her name may be made to the Bonnie Chas-

tain Scholarship Fund at the College of San Mateo, 1700 West Hillsdale Blvd., San Mateo, Calif. 94402.

Samuel "Buck" Ram, 83, of natural causes, Jan. 1 in Las Vegas. Ram was composer, record producer, and musical director of the Platters, whose renditions of Ram's songs "Only You," "The Great Pretender," "You've Got The Magic Touch," "Twilight Time," and "I'll Be Home for Christmas" have become standards. He is survived by his wife, Lucille; his daughters, Llyn (Norman) Paul and Melody Ram; his granddaughters, Robyn Paul and Kym (Randal) Stone; his great-grandson, Ian Stone; and his associate of more than 35 years, Jean L. Bennett.

Steve Clark, 30, was found dead Jan. 8 in London. Clark was a guitarist for the multiplatinum English metal band Def Leppard. (See story, page 10.)

A memorial service for **Jack K. Pleis** (Lifelines, Jan. 5) is scheduled for 7:30 p.m. Jan. 23 at the Toluca Lake United Methodist Church, 4301 Cahuenga Blvd., North Hollywood, Calif. In lieu of flowers, donations may be sent to the Jack K. Pleis Memorial Fund for Young Musicians, c/o Secretary, Musicians Union 47, 817 Vine St., Los Angeles, Calif. 90038.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 10-12, Days of 103 Bands, the Cannery, Nashville. Emily Hines, 615-244-9533.

Jan. 10-13, Winter Consumer Electronics Show, Las Vegas Convention Center, Las Vegas. 202-457-4980.

Jan. 15, NARAS Seminar: "Is It Live Or Is It Memorex?," Lone Star Roadhouse, New York. 212-245-5440.

Jan. 16, Rock and Roll Hall of Fame Induction

GUITARIST DIES

(Continued from page 10)

Lars Ulrich.

Through the '80s, Def Leppard acquired a vast worldwide audience with its brand of melodic metal; Clark co-authored many of the group's songs.

The guitarist was heard on all four of Def Leppard's albums, including its gold 1980 debut, "On Through The Night," the platinum 1981 release, "High 'N' Dry," and 1983's "Pyromania," which sold 7 million units in the U.S.

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

Dinner, Waldorf-Astoria, New York. 212-484-6427.

Jan. 18-21, National Assn. of Music Merchants Winter Show, Anaheim Convention Center, Anaheim, Calif. 800-767-6266.

Jan. 18-20 and 23-27, Rock In Rio II, Maracana Stadium, Rio de Janeiro, Brazil. Lea Penttheado, 011-55-21-286-1472.

Jan. 20-24, MIDEM Convention, Palais des Festivals, Cannes. 212-689-4220.

Jan. 23, Women in Entertainment General Membership Meeting, sponsored by Billboard and Video Software Dealer magazine, Le Mondrian Hotel, West Hollywood, Calif. Lisa DiLallo, 818-715-1980, or Jodie Levitus, 213-859-5313.

Jan. 24-27, Radio Advertising Bureau Convention, Opryland Hotel, Nashville. 212-254-4800.

Jan. 25-29, 48th Annual National Religious Broadcasters Convention, Sheraton Washington Hotel, Washington, D.C. 201-428-5400.

Jan. 28, 18th Annual American Music Awards, Shriners Auditorium, Los Angeles. 213-655-5960.

Jan 30-Feb. 2, Pollack Programming/Management Conference, Bel Age Hotel, Los Angeles. Carole Holt, 213-459-8556.

Jan. 31-Feb. 3, Radio y Musica Convention, Universal City Hilton, Universal City, Calif. Alfredo Alonso, 813-931-1396.

FEBRUARY

Feb. 7-10, Performance Magazine's 11th Annual Summit Conference, Hyatt Regency Westshore, Tampa, Fla. Shelly Watkins, 817-338-9444.

Feb. 8, International Radio & Television Society Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Feb. 14-16, Gavin Seminar, Westin St. Francis, San Francisco. 415-495-1990.

Feb. 19-22, AES Convention, Palais de Congress, Paris. 212-661-8528.

Feb. 20, 33rd Annual Grammy Awards, Radio City Music Hall, New York. 212-947-0515.

FOR THE RECORD

Contrary to a report in the Jan. 12 issue of Billboard, PolyGram's Lection Records is still in operation. Raina Bundy, GM of the gospel label, says the company has April releases planned from Witness and new signings Right Choice and Jubal. However, a PolyGram spokesman indicates a statement is forthcoming about a possible change in the label's structure.

Incorrect ticket grosses were reported in the Jan. 5 issue of Billboard for three dates in the year-end Boxscore from Amusement Business. The performances were Paul McCartney, Berkeley, Calif., March 31-April 1, 1989, \$3,500,560; the Rolling Stones, Living Colour, Toronto, Dec. 3-4, 1989, \$3,282,757; and the Rolling Stones, Living Colour, Pontiac, Mich., Dec. 9-10, 1989, \$2,956,834.

Due to a production error in the Jan. 5 issue, a quote from Roger McGuinn about his new Arista release "Back From Rio" was incomplete. McGuinn's complete quote: "The way I look at recording now is that it's not the be-all and end-all that people think it is. To me, it's just a form of advertising—so that I can pull people into the venues, so I can go out and play live."

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
				★ ★ NO. 1 ★ ★	
1	1	1	18	VANILLA ICE ▲ ⁶ SBK 95325* (9.98)	11 weeks at No. 1 TO THE EXTREME
2	2	2	46	M.C. HAMMER ▲ ⁹ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	3	3	8	MADONNA SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
(4)	7	10	5	THE SIMPSONS GEFfen 24308 (9.98)	THE SIMPSONS SING THE BLUES
5	4	5	30	MARIAH CAREY ▲ ³ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
6	5	4	9	WHITNEY HOUSTON ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
7	8	8	41	WILSON PHILLIPS ▲ ³ SBK 93745 (9.98)	WILSON PHILLIPS
8	6	6	15	BETTE MIDLER ▲ ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
9	10	9	16	AC/DC ▲ ATCO 91413 (9.98)	THE RAZORS EDGE
10	9	7	12	PAUL SIMON ▲ WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
11	11	11	17	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
12	12	12	9	PHIL COLLINS ▲ ATLANTIC 82157 (14.98)	SERIOUS HITS . . . LIVE!
(13)	14	16	68	JANET JACKSON ▲ ⁵ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
14	13	13	26	POISON ▲ ² ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
(15)	18	22	44	THE BLACK CROWES ▲ DEF AMERICAN 24278 (9.98)	SHAKE YOUR MONEY MAKER
16	15	14	12	ZZ TOP ▲ WARNER BROS. 26265 (9.98)	RECYCLER
17	16	20	42	BELL BIV DEVOE ▲ ³ MCA 6387 (10.98)	POISON
(18)	26	34	43	DAMN YANKEES ▲ WARNER BROS. 26159 (9.98)	DAMN YANKEES
(19)	28	26	7	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
(20)	24	23	8	GUY UPTOWN 10115/MCA (9.98)	THE FUTURE
(21)	23	24	17	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
22	21	19	7	NEW KIDS ON THE BLOCK COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
(23)	25	25	42	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
24	19	17	18	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
25	20	18	9	CLINT BLACK RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
26	17	15	10	TRAVELING WILBURYS ▲ WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
(27)	34	39	8	TESLA GEFfen 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
(28)	29	33	27	NELSON ▲ DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
(29)	33	28	7	CINDERELLA MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
30	27	30	16	INXS ▲ ATLANTIC 82140 (9.98)	X
31	31	31	10	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
(32)	36	42	27	HARRY CONNICK, JR. ● COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
33	22	21	11	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98)	LED ZEPPELIN
(34)	38	41	19	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
35	30	27	15	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
(36)	43	53	49	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
37	32	32	22	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
38	35	29	21	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
(39)	46	56	16	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
40	39	38	10	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
(41)	54	94	3	ICE CUBE PRIORITY 7230 (6.98)	KILL AT WILL
42	41	44	13	CANDYMAN ● EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
(43)	45	45	16	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433*/PLG (9.98 EQ)	IN CONCERT
(44)	48	46	9	SCORPIONS MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
45	40	36	9	STEVE WINWOOD ● VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
(46)	53	50	18	QUEENSRYCHE ▲ EMI 92806 (9.98)	EMPIRE
(47)	52	52	21	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
48	37	35	31	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
(49)	60	68	20	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
50	47	51	79	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
51	50	55	35	TONY! TONI! TONE! ● WING 841 902/MERCURY (8.98 EQ)	THE REVIVAL
52	42	37	8	JULIO IGLESIAS ● COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
53	49	49	54	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
(54)	57	62	42	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	44	40	9	PAUL MCCARTNEY CAPITOL 94778 (24.98)	TRIPPING THE LIVE FANTASTIC
(56)	59	60	17	TOO SHORT ● JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
(57)	62	70	30	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
(58)	69	78	5	PETER GABRIEL GEFfen 24326* (9.98)	SHAKING THE TREE - 16 GOLDEN GREATS
(59)	63	64	27	STEVIE B ● LMR 2307 /RCA (9.98)	LOVE & EMOTION
60	55	54	10	EDIE BRICKELL & NEW BOHEMIANS GEFfen 24304 (9.98)	GHOST OF A DOG
(61)	67	77	17	PEBBLES ● MCA 10025 (9.98)	ALWAYS
(62)	158	—	2	C&C MUSIC FACTORY COLUMBIA 47093 (9.98 EQ)	GONNA MAKE YOU SWEAT
63	66	75	38	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
64	58	61	21	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
65	72	65	40	HEART ▲ ² CAPITOL 91820 (9.98)	BRIGADE
66	61	57	8	DEBBIE GIBSON ● ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
67	64	73	37	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
68	74	72	9	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
69	71	67	12	AL B. SURE! ● WARNER BROS. 26005 (9.98)	PRIVATE TIMES . . . AND THE WHOLE 9!
70	75	89	48	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
(71)	150	183	13	CHRIS ISAAK REPRISE 25837 (9.98)	HEART SHAPED WORLD
(72)	83	95	70	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
73	70	69	24	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
74	65	74	27	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
(75)	105	111	24	BLACK BOX RCA 2221 (9.98)	DREAMLAND
76	56	63	17	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
(77)	81	76	9	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
78	68	84	60	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	. . . BUT SERIOUSLY
(79)	137	—	2	SOUNDTRACK GEFfen 24310 (10.98)	MERMAIDS
80	78	80	25	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
(81)	85	85	14	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
(82)	97	103	5	SOUNDTRACK ELEKTRA NONESUCH 79256* (9.98)	THE CIVIL WAR
83	73	66	17	SOUNDTRACK ● WARNER BROS. 26316* (9.98)	TWIN PEAKS
84	80	71	15	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
85	88	79	13	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
86	82	93	80	DON HENLEY ▲ ² GEFfen 24217 (9.98)	THE END OF THE INNOCENCE
(87)	112	120	5	SOUNDTRACK ASSOCIATED 46982*/EPIC (9.98 EQ)	DANCES WITH WOLVES
(88)	102	97	26	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
89	87	91	15	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
90	77	83	18	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
(91)	110	136	42	SINEAD O'CONNOR ▲ ² ENSIGN 21759/CHRYSALIS (9.98)	I DO NOT WANT WHAT I HAVEN'T GOT
92	92	81	7	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
93	95	107	85	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
94	91	92	15	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
95	90	96	9	THE OUTFIELD MCA 10111 (9.98)	DIAMOND DAYS
96	84	86	9	ELTON JOHN MCA 10110* (39.99)	TO BE CONTINUED . . .
(97)	109	105	10	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
(98)	108	114	43	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
99	76	82	9	K.T. OSLIN RCA 2365* (9.98)	LOVE IN A SMALLTOWN
(100)	122	127	8	FATHER M.C. UPTOWN 1005/MCA (9.98)	FATHER'S DAY
101	98	112	64	BILLY JOEL ▲ ³ COLUMBIA 44366 (9.98 EQ)	STORM FRONT
(102)	124	122	28	GARY MOORE CHARISMA 91369* (9.98)	STILL GOT THE BLUES
103	96	121	69	AEROSMITH ▲ ⁴ GEFfen 24254 (9.98)	PUMP
104	86	102	8	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 777* (9.98)	FRESH AIRE 7
105	104	106	30	BAD COMPANY ● ATCO 91371 (9.98)	HOLY WATER
(106)	145	161	21	N.W.A. ● RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
107	101	100	22	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
(108)	193	—	2	SOUNDTRACK COLUMBIA 47078 (10.98)	GODFATHER III
(109)	114	108	11	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION

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

Billboard® Top Pop® Albums™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
110	89	99	8	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
111	99	88	10	JIMMY BUFFETT MCA 10022* (9.98)	FEEDING FRENZY
(112)	119	115	58	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
(113)	132	129	14	THE SOUP DRAGONS BIG LIFE 842 985/MERCURY (8.98 EQ)	LOVEGOD
(114)	123	117	11	THE CHARLATANS U.K. BEGGAR'S BANQUET 241 1/RCA (9.98)	SOME FRIENDLY
(115)	120	125	9	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
(116)	121	116	9	MORRISSEY SIRE 26221*/REPRISE (9.98)	BONA DRAG
117	106	126	19	LIVING COLOUR ● EPIC 46202 (9.98 EQ)	TIME'S UP
118	100	98	6	FRANK SINATRA REPRISE 26340* (59.98)	THE REPRISE COLLECTION
119	107	87	126	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH
120	125	119	11	DEEP PURPLE RCA 2421 (9.98)	SLAVES AND MASTERS
121	127	147	33	CONCRETE BLONDE I.R.S. 82037* (9.98)	BLOODLETTING
122	111	110	10	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
(123)	134	166	9	SLAUGHTER CHRYSLIS 21816* (6.98)	STICK IT LIVE
124	117	118	26	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
(125)	133	140	11	KING'S X MEGAFORCE 82145*/ATLANTIC (9.98)	FAITH HOPE LOVE BY KING'S X
(126)	139	134	6	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
(127)	146	145	85	BOB MARLEY AND THE WAILERS ▲ ² TUFF GONG 422-846-210/ISLAND (9.98 EQ)	LEGEND
128	128	123	10	DWIGHT YOAKAM REPRISE 26344* (9.98)	IF THERE WAS A WAY
129	129	128	72	THE RIGHTEOUS BROTHERS ● VERVE 823 662*/PLG (6.98 EQ)	THE RIGHTEOUS BROTHERS GREATEST HITS
(130)	151	173	63	HARRY CONNICK, JR. ● COLUMBIA 45319 (9.98 EQ)	MUSIC FROM "WHEN HARRY MET SALLY . . ."
(131)	157	176	32	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
132	136	139	20	ANTHRAX MEGAFORCE 846480/ISLAND (9.98)	PERSISTENCE OF TIME
133	116	113	34	GEORGE STRAIT ▲ MCA 6415 (9.98)	LIVIN' IT UP
134	93	90	16	JUDAS PRIEST ● COLUMBIA 46891 (9.98 EQ)	PAINKILLER
135	130	146	36	BILLY IDOL ▲ CHRYSLIS 21735 (9.98)	CHARMED LIFE
(136)	172	179	66	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
(137)	163	154	6	CATHY DENNIS POLYDOR 847 267/PLG (9.98 EQ)	MOVE TO THIS
138	144	149	59	KENNY G ▲ ARISTA 13-8613 (13.98)	LIVE
139	148	138	16	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
(140)	156	—	36	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
141	131	135	46	ORIGINAL LONDON CAST POLYDOR 8315631/PLG (10.98 EQ)	PHANTOM OF THE OPERA HIGHLIGHTS
142	147	131	14	IRON MAIDEN ● EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
143	142	124	105	SOUNDTRACK ▲ ² ATLANTIC 81933 (9.98)	BEACHES
144	118	104	77	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
145	138	137	12	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307* (8.98 EQ)	NECK & NECK
146	135	144	131	PAULA ABDUL ▲ ⁷ VIRGIN 90943 (9.98)	FOREVER YOUR GIRL
147	153	142	13	STYX A&M 5327 (8.98)	EDGE OF THE CENTURY
148	155	156	18	STEELHEART MCA 6368 (9.98)	STEELHEART
(149)	162	157	26	IGGY POP VIRGIN 91381 (9.98)	BRICK BY BRICK
150	141	133	7	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
(151)	177	182	15	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
(152)	170	158	8	SISTERS OF MERCY ELEKTRA 61017* (9.98)	VISION THING
(153)	175	152	16	COCTEAU TWINS 4.A.D 93669/CAPITOL (9.98)	HEAVEN OR LAS VEGAS
154	160	171	93	BONNIE RAITT ▲ ² CAPITOL 91268 (8.98)	NICK OF TIME
155	154	174	5	2 IN A ROOM CUTTING 91594* (9.98)	WIGGLE IT

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

2 In A Room 155 The 2 Live Crew 174, 181 Paula Abdul 146, 178 AC/DC 9, 165 Oleta Adams 151 Aerosmith 103 After 7 136 Alias 190 Anthrax 132 Chet Atkins & Mark Knopfler 145 Bad Company 105 Anita Baker 74 Bell Biv DeVoe 17 Black Box 75 The Black Crowes 15 Clint Black 25, 93 Michael Bolton 50 Jon Bon Jovi 37 Breathe 180 Edie Brickell & New Bohemians 60 Garth Brooks 24, 67 Jimmy Buffett 111 Candyman 42 Mariah Carey 5 Mary-Chapin Carpenter 172	Carreras - Domingo - Pavarotti 43 C&C Music Factory 62 The Charlatans U.K. 114 Cinderella 29 Cocteau Twins 153 Phil Collins 12, 78 Concrete Blonde 121 The Connells 177 Harry Connick, Jr. 32, 130 The Cure 31 Damn Yankees 18 Deee-Lite 34 Deep Purple 120 Cathy Dennis 137 Depeche Mode 54 Dino 162 Celine Dion 192 En Vogue 140 Every Mother's Nightmare 173 Faith No More 70 Father M.C. 100 Kenny G 138 Peter Gabriel 58	Debbie Gibson 66 Johnny Gill 63 Vince Gill 124 Guy 20 Jasmine Guy 167 Daryl Hall John Oates 85 M.C. Hammer 2 The Jeff Healey Band 198 Heart 65 Jimi Hendrix 176 Don Henley 86 House Of Lords 188 Whitney Houston 6 Ice Cube 41 Billy Idol 135 Julio Iglesias 52 Indigo Girls 94 Information Society 189 INXS 30 Iron Maiden 142 Chris Isaak 71 Freddie Jackson 77 Janet Jackson 13 Alan Jackson 98 Jane's Addiction 49	Jellyfish 186 Billy Joel 101, 175 Elton John 96 Eric Johnson 88 Robert Johnson 89 Judas Priest 134 The Judds 158 Big Daddy Kane 122 The Kentucky Headhunters 112 King Diamond 179 King's X 125 L.L. Cool J 39 Led Zeppelin 33 LeVert 168 Living Colour 117 Loose Ends 150 Lynch Mob 109 Madonna 3 Barry Manilow 191 Mannheim Steamroller 104, 195 Bob Marley And The Wailers 127 Kathy Mattea 169 Paul McCartney 55, 166 Reba McEntire 90 Bobby McFerrin 185 Megadeth 81	George Michael 11 Bette Midler 8 Gary Moore 102 Morrissey 116 Van Morrison 68, 156 Motley Crue 72 N.W.A 106 Nelson 28 New Kids On The Block 22, 48, 119, 144, 200 Sinead O'Connor 91 ORIGINAL LONDON CAST Phantom Of The Opera 160 Phantom/Highlights 141 Jeffrey Osborne 126 K.T. Oslin 99 The Outfield 95 Robert Palmer 110 Paris 161 The Party 170 Pebbles 61 Pet Shop Boys 97 Poison 14 Iggy Pop 149 Maxi Priest 80	Prince 164 Queensryche 46 Bonnie Raitt 154 The Rembrandts 183 The Righteous Brothers 129 The Robert Cray Band Featuring The Memphis Horns 139 Run-D.M.C. 92 Rush 193 Scorpions 44 Carly Simon 84 Paul Simon 10 The Simpsons 4 Frank Sinatra 118, 157 Sisters Of Mercy 152 Slaughter 36, 123 Slayer 187 Snap 131 Soho 182 SOUNDTRACK Beaches 143 The Civil War 82 Dances With Wolves 87 Ghost 64 Godfather III 108	Mermaids 79 Pretty Woman 23 Twin Peaks 83 The Soup Dragons 113 Steelheart 148 Stevie B 59 George Strait 133 Styx 147 Al B. Sure! 69 Surface 115 Keith Sweat 57 Take 6 194 Tesla 27 Tony! Toni! Tone! 51 Too Short 56 Traveling Wilburys 26 Randy Travis 76 Ralph Tresvant 19 Trixter 47 UB40 53 Urban Dance Squad 107 Vanilla Ice 1 VARIOUS ARTISTS Jam Harder 171	The Wilderness Collection 184 Red Hot & Blue 40 A Winter's Solstice III 199 Vaughan Brothers 35 Warrant 21 Whispers 196 Keith Whitley 159 Wilson Phillips 7 Winger 73 George Winston 197 Steve Winwood 45 Yanni 38 Dwight Yoakam 128 Neil Young & Crazy Horse 163 ZZ Top 16
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FOR WEEK ENDING JANUARY 19, 1991

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)*	TITLE
156	165	—	34	VAN MORRISON ● MERCURY 841 970 (9.98 EQ)	THE BEST OF VAN MORRISON
157	126	132	7	FRANK SINATRA CAPITOL 94777 (59.98)	THE CAPITOL YEARS
158	152	—	11	THE JUDDS CURB 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
(159)	174	151	21	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
160	159	162	153	ORIGINAL LONDON CAST ▲ POLYDOR 831 273/PLG (17.98 EQ)	PHANTOM OF THE OPERA
(161)	RE-ENTRY		4	PARIS TOMMY BOY 1030 (9.98)	DEVIL MADE ME DO IT
162	168	153	20	DINO ISLAND 846481 (9.98)	SWINGIN'
(163)	176	165	17	NEIL YOUNG & CRAZY HORSE REPRISE 26315 (9.98)	RAGGED GLORY
164	161	150	20	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
(165)	181	—	122	AC/DC ▲ ¹⁰ ATLANTIC 16018 (6.98)	BACK IN BLACK
166	143	141	6	PAUL MCCARTNEY CAPITOL 95379* (10.98)	TRIPPING THE LIVE FANTASTIC HIGHLIGHTS
167	173	163	12	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
168	166	148	8	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
169	167	155	18	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
170	171	143	16	THE PARTY HOLLYWOOD 60980*/ELEKTRA (9.98)	THE PARTY
(171)	183	184	5	VARIOUS ARTISTS A&M 5339* (8.98)	JAM HARDER
(172)	185	175	12	MARY-CHAPIN CARPENTER COLUMBIA 46102* (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
173	164	160	10	EVERY MOTHER'S NIGHTMARE ARISTA 8633 (9.98)	EVERY MOTHER'S NIGHTMARE
(174)	NEW ►		1	THE 2 LIVE CREW EFFECT 3003/LUKE (9.98)	LIVE IN ACTION
175	149	172	62	BILLY JOEL ▲ ² COLUMBIA 40121 (11.98 EQ)	GREATEST HITS VOL. I & II
(176)	196	193	3	JIMI HENDRIX REPRISE 26435* (39.98)	LIFELINES: THE JIMI HENDRIX STORY
(177)	194	188	11	THE CONNELLS TVT 2580 (8.98)	ONE SIMPLE WORD
178	169	130	35	PAULA ABDUL ▲ VIRGIN 91362 (9.98)	SHUT UP AND DANCE
(179)	RE-ENTRY		5	KING DIAMOND ROADRACER 9346 (9.98)	THE EYE
180	187	180	18	BREATHE A&M 5320 (8.98)	PEACE OF MIND
(181)	197	199	78	THE 2 LIVE CREW ▲ LUKE 107 (9.98)	AS NASTY AS THEY WANNA BE
182	182	167	9	SOHO ATCO 91585 (9.98)	GODDESS
(183)	NEW ►		1	THE REMBRANDTS ATCO 91412* (9.98)	THE REMBRANDTS
184	184	177	13	VARIOUS ARTISTS NARADA 63095* (9.98)	THE NARADA WILDERNESS COLLECTION
185	178	164	9	BOBBY MCFERRIN EMI 92048* (10.98)	MEDICINE MUSIC
186	190	185	10	JELLYFISH CHARISMA 91400* (9.98)	BELLY BUTTON
187	180	178	13	SLAYER DEF AMERICAN 24307 (9.98)	SEASONS IN THE ABYSS
(188)	RE-ENTRY		9	HOUSE OF LORDS SIMMONS 2170/RCA (9.98)	SAHARA
189	191	186	12	INFORMATION SOCIETY TOMMY BOY 26258/REPRISE (9.98)	HACK
190	189	181	16	ALIAS EMI 93908* (9.98)	ALIAS
191	51	43	8	BARRY MANILOW ● ARISTA 8644 (9.98)	BECAUSE IT'S CHRISTMAS
(192)	NEW ►		1	CELINE DION EPIC 46893* (9.98 EQ)	UNISON
193	179	192	18	RUSH MERCURY 838 936* (19.98 EQ)	CHRONICLES
194	195	194	17	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
195	94	47	24	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (9.98)	A FRESH AIRE CHRISTMAS
196	198	196	23	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
197	115	109	176	GEORGE WINSTON ▲ WINDHAM HILL 1025 (9.98)	DECEMBER
198	192	190	32	THE JEFF HEALEY BAND ● ARISTA 8632 (9.98)	HELL TO PAY
199	140	101	8	VARIOUS ARTISTS WINDHAM HILL 1098* (9.98)	A WINTER'S SOLSTICE III
200	79	48	28	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 45280* (8.98 EQ)	MERRY MERRY CHRISTMAS

33rd Annual Grammy Awards Final Nominations

RECORD OF THE YEAR

Another Day In Paradise—Phil Collins, Atlantic. Producers: Phil Collins, Hugh Padgham; From A Distance—Bette Midler, Atlantic. Producer: Arif Mardin; Nothing Compares 2 U—Sinead O'Connor, Ensign/Chrysalis. Producers: Sinead O'Connor, Nellee Hooper; U Can't Touch This—M.C. Hammer, Capitol. Producer: M.C. Hammer; Vision Of Love—Mariah Carey, Columbia/CBS. Producer: Rhett Lawrence.

ALBUM OF THE YEAR

Back On The Block—Quincy Jones, Qwest. Producer: Quincy Jones; . . . But Seriously—Phil Collins, Atlantic. Producers: Phil Collins, Hugh Padgham; Mariah Carey—Mariah Carey, Columbia/CBS. Producers: Various; Please Hammer Don't Hurt 'Em—M.C. Hammer, Capitol. Producer: M.C. Hammer; Wilson Phillips—Wilson Phillips, SBK. Producer: Glen Ballard.

SONG OF THE YEAR

Another Day In Paradise—Phil Collins; From A Distance—Julie Gold; Hold On—Chynna Phillips, Glen Ballard, Carnie Wilson; Nothing Compares 2 U—Prince; Vision Of Love—Mariah Carey, Ben Margulies.

BEST NEW ARTIST

The Black Crowes, Def American; Mariah Carey, Columbia/CBS; The Kentucky Headhunters, Mercury; Lisa Stansfield, Arista; Wilson Phillips, SBK.

POP

BEST POP VOCAL PERFORMANCE, FEMALE

All Around The World (Single)—Lisa Stansfield, Arista; From A Distance (Single)—Bette Midler, Atlantic; I'm Your Baby Tonight (Single)—Whitney Houston, Arista; Nothing Compares 2 U (Single)—Sinead O'Connor, Ensign/Chrysalis; Vision Of Love (Single)—Mariah Carey, Columbia/CBS.

BEST POP VOCAL PERFORMANCE, MALE

Another Day In Paradise (Single)—Phil Collins, Atlantic; Downtown Train (Single)—Rod Stewart, Warner Bros.; Georgia On My Mind (Single)—Michael Bolton, Columbia/CBS; I Don't Have The Heart (Single)—James Ingram, Warner Bros.; Oh Pretty Woman (From A Black & White Night Live) (Single)—Roy Orbison, Virgin; Storm Front (Album)—Billy Joel, Columbia/CBS.

BEST POP PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Across The River (Single)—Bruce Hornsby & the Range, RCA; All I Wanna Do Is Make Love To You (Single)—Heart, Capitol; All My Life (Single)—Linda Ronstadt with Aaron Neville, Elektra; Hold On (Single)—Wilson Phillips, SBK; Roam (Single)—B-52's, Reprise; Unchained Melody (1990 Rerecording) (Single)—Righteous Brothers, Curb.

BEST POP INSTRUMENTAL PERFORMANCE

Going Home (Track from "Live")—Kenny G, Arista; Saturday Night And Sunday Morning (Track from ". . . But Seriously")—Phil Collins, Atlantic; Setembro (Brazilian Wedding Song) (Track from "Back On The Block")—Quincy Jones (Various Artists), Qwest; Twin Peaks Theme (Track from "Twin Peaks Soundtrack")—Angelo Badalamenti, Warner Bros.; What's Goin' On (Track from "Cornucopia")—Stanley Jordan, Blue Note.

ROCK

BEST ROCK VOCAL PERFORMANCE, FEMALE

The Angels (Single)—Melissa Etheridge, Island; Black Cat (Single)—Janet Jackson, A&M; Black Velvet (Single)—Alannah Myles, Atlantic; Steamy Windows (Single)—Tina Turner, Capitol; Whole Lotta Trouble (Single)—Stevie Nicks, Modern/Atlantic.

BEST ROCK VOCAL PERFORMANCE, MALE

Bad Love (Single)—Eric Clapton, Reprise/Duck; Blaze Of Glory (Track from "Blaze Of Glory")—Jon Bon Jovi, Mercury; Cradle Of Love (Single)—Billy Idol, Chrysalis; Rockin' In The Free World (Single)—Neil Young, Reprise; You Can Leave Your Hat On (Single)—Joe Cocker, Capitol.

BEST ROCK PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Almost Hear You Sigh (Single)—Rolling Stones, Columbia/CBS; Blue Sky Mining (Album)—

Midnight Oil, Columbia/CBS; Higher Ground (Single)—Red Hot Chili Peppers, EMI; Janie's Got A Gun (Single)—Aerosmith, Geffen; Suicide Blonde (Single)—INXS, Atlantic.

BEST ROCK INSTRUMENTAL PERFORMANCE

Ah Via Musicom (Album)—Eric Johnson, Capitol; D/FW (Track from "Family Style")—The Vaughan Brothers, Epic Associated; Flying In A Blue Dream (Album)—Joe Satriani, Relativity; Passion And Warfare (album)—Steve Vai, Relativity; True Gravity (Track from "Seven Turns")—The Allman Brothers Band, Epic.

BEST HARD ROCK PERFORMANCE (VOCAL OR INSTRUMENTAL)

Epic (Single)—Faith No More, Slash/Reprise; Kickstart My Heart (Single)—Motley Crue, Elektra; The Razors Edge (Album)—AC/DC, Atco; Ritual De Lo Habitual (Album)—Jane's Addiction, Warner Bros.; Time's Up (Album)—Living Colour, Epic.

BEST METAL PERFORMANCE (VOCAL OR INSTRUMENTAL)

Lights . . . Camera . . . Revolution (Album)—Suicidal Tendencies, Epic; Painkiller (Album)—Judas Priest, Columbia; Persistence Of Time (Album)—Anthrax, Island; Rust In Peace (Album)—Megadeth, Capitol; Stone Cold Crazy (Track from "Rubaiyat/Various Artists")—Metallica, Elektra.

ALTERNATIVE

BEST ALTERNATIVE MUSIC PERFORMANCE (VOCAL OR INSTRUMENTAL)

All Shook Down (Album)—The Replacements, Sire/Reprise; Goodbye Jumbo (Album)—World Party, Chrysalis/Ensign; I Do Not Want What I Haven't Got (Album)—Sinead O'Connor, Ensign/Chrysalis; The Sensual World (Album)—Kate Bush, Columbia/CBS; Strange Angels (Album)—Laurie Anderson, Warner Bros.

R&B

BEST R&B VOCAL PERFORMANCE, FEMALE

Alright (Single)—Janet Jackson, A&M; Compositions (Album)—Anita Baker, Elektra Entertainment; Giving You The Benefit (Single)—Pebbles, MCA; I Can't Complain (Single)—Patti LaBelle, MCA; Make It Like It Was (Single)—Regina Belle, Columbia/CBS.

BEST R&B VOCAL PERFORMANCE, MALE

Here And Now (Single)—Luther Vandross, Epic; Johnny Gill (Album)—Johnny Gill, Motown; Missunderstanding (Single)—Al B. Sure!, Warner Bros.; Round And Round (Single)—Tevin Campbell, Warner Bros./Paisley Park; Whip Appeal (Single)—Babyface, Solar/Epic.

BEST R&B PERFORMANCE BY A DUO OR GROUP WITH VOCAL

Born To Sing (Album)—En Vogue, Atlantic; Can't Stop (Single)—After 7, Virgin; I'll Be Good To You (Single)—Ray Charles and Chaka Khan, Qwest; Papa Was A Rolling Stone (Single)—Was (Was Not), Chrysalis; The Secret Garden (Sweet Seduction Suite) (Single)—Al B. Sure!, James Ingram, El DeBarge & Barry White, Qwest.

BEST R&B SONG

Alright—Janet Jackson, James Harris III & Terry Lewis; Here And Now—Terry Steele & David L. Elliott; I'll Be Good To You—George Johnson, Louis Johnson, Sonora Sam; My, My, My—L.A. Reid, Babyface & Daryl Simmons; U Can't Touch This—James, Miller & M.C. Hammer.

BEST RAP SOLO PERFORMANCE

All Hail The Queen (Album)—Queen Latifah, Tommy Boy; I Get The Job Done (Single)—Big Daddy Kane, Cold Chillin'/Reprise; Ice Ice Baby (Single)—Vanilla Ice, SBK Records; Monie In The Middle (Single)—Monie Love, Warner Bros.; U Can't Touch This (Single)—M.C. Hammer, Capitol.

BEST RAP PERFORMANCE BY A DUO OR GROUP

And In This Corner . . . (Album)—DJ Jazzy Jeff & Fresh Prince, Jive/RCA; Back On The Block (Track from "Quincy Jones/Back On The Block")—Ice-T, Melle Mel, Big Daddy Kane & Kool Moe Dee, Warner Bros.; Fear Of A Black Planet (Album)—Public Enemy, Def Jam/ Columbia; The Humpty Dance (Single)—Digital

Underground, Tommy Boy; We're All In The Same Gang (Single)—The West Coast Rap All-Stars, Warner Bros.

NEW AGE

BEST NEW AGE PERFORMANCE

Balkan (Album)—Mysterious Voices Of Bulgaria, Virgin; Caravan Of Dreams (Track from "Reference Point")—Acoustic Alchemy, GRP; Earth: Voices Of A Planet (Album)—Paul Winter, Living Music; Mark Isham (Album)—Mark Isham, Virgin; Taproot (Album)—Michael Hedges, Windham Hill; Yellowstone—The Music Of Nature (Album)—Mannheim Steamroller, American Gramophone.

JAZZ

BEST JAZZ FUSION PERFORMANCE

Apasionado (Album)—Stan Getz, A&M; Birdland (Track from "Back On The Block")—Various Artists, Qwest/Warner Bros.; Fast Forward (Album)—Spyro Gyra, GRP; Inside Out (Album)—Chick Corea Elektric Band, GRP; Stolen Moments (Album)—Lee Ritenour, GRP.

BEST JAZZ VOCAL PERFORMANCE, FEMALE

All That Jazz (Album)—Ella Fitzgerald, Pablo; Carmen Sings Monk (Album)—Carmen McRae, Novus; Droppin' Things (Album)—Betty Carter, Verve; I Got It Bad And That Ain't Good (Track from "Echos Of Ellington Vol. 1")—Dianne Reeves, Verve; The Peggy Lee Songbook—There'll Be Another Spring (Album)—Peggy Lee, Musicmasters.

BEST JAZZ VOCAL PERFORMANCE, MALE

Astoria: Portrait Of The Artist (Album)—Tony Bennett, Columbia/CBS; Big Boss Band (Album)—George Benson, Warner Bros.; Freddie Freeloader (Album)—Jon Hendricks, Denon Records; Scrapple From The Apple (Track from "The Many Faces Of Bird")—Bobby McFerrin, Verve; We Are In Love (Album)—Harry Connick Jr., Columbia/CBS.

BEST JAZZ INSTRUMENTAL PERFORMANCE, SOLOIST

Anniversary (Album) Stan Getz, Emarcy; Basie's Bag (Track from "Big Boss Band")—George Benson, Warner Bros.; Crazy People Music (Album)—Branford Marsalis, Columbia/CBS; The Hot Spot (Album)—Miles Davis, Antilles; The Legendary Oscar Peterson Trio Live At The Blue Note (Album)—Oscar Peterson, Telarc.

BEST JAZZ INSTRUMENTAL PERFORMANCE, GROUP

Again Never (Track from "Mo' Better Blues")—The Branford Marsalis Quartet featuring Terence Blanchard, Columbia/CBS; Bluesiana Triangle (Album)—Art Blakey, Dr. John & David "Fathead" Newman, Windham Hill; The Legendary Oscar Peterson Trio Live At The Blue Note (Album)—The Oscar Peterson Trio, Telarc; Max & Dizzy—Paris 1989 (Album)—Max Roach and Dizzy Gillespie, A&M; Standard Time Vol. 3 The Resolution Of Romance (Album)—Wynton Marsalis, Columbia/CBS.

BEST JAZZ INSTRUMENTAL PERFORMANCE, BIG BAND

Airmail Special (Album)—Louie Bellson, Musicmasters; Basie's Bag (Track from "Big Boss Band")—The Count Basie Orchestra on the George Benson album featuring The Count Basie Orchestra, Warner Bros.; Cookin' In The Kitchen (Album)—Lionel Hampton and His Big Band, Glad Hamp; The Definitive Thad Jones Volume 2 Live From The Village Vanguard (Album)—The Mel Lewis Jazz Orchestra, Musicmasters; Treasure Chest (Album)—The Bob Florence Limited Edition, USA Music Group.

COUNTRY

BEST COUNTRY VOCAL PERFORMANCE, FEMALE

Come Next Monday (Single)—K.T. Oslin, RCA Records; I Fell In Love (Album)—Carlene Carter, Reprise; Quittin' Time (Single)—Mary-Chapin Carpenter, Columbia; Where've You Been (Single)—Kathy Mattea, Mercury; You Lie (Single)—Reba McEntire, MCA.

BEST COUNTRY VOCAL PERFORMANCE, MALE

Friends In Low Places (Single)—Garth Brooks, Capitol/Nashville; Hard Rock Bottom Of Your Heart (Single)—Randy Travis, Warner Bros.; I'd Be Better Off (In A Pine Box) (Single)—Doug Stone, Epic; Turn It On, Turn It Up, Turn Me

Loose (Single)—Dwight Yoakam, Reprise; When I Call Your Name (Single) Vince Gill, MCA.

BEST COUNTRY PERFORMANCE BY A DUO OR GROUP WITH VOCAL

(Organized duos are eligible here.) Fast Movin' Train (Single)—Restless Heart, RCA Records; Ghost In This House (Single)—Shenandoah, Columbia/CBS; Jukebox In My Mind (Single)—Alabama, RCA Records; Love Can Build A Bridge (Album)—The Judds, Curb/RCA; Pickin' On Nashville (Album)—The Kentucky Headhunters, Mercury.

BEST COUNTRY VOCAL COLLABORATION

(For duos or groups of artists who do not normally sing together.)

A Few Ole Country Boys (Single)—Randy Travis & George Jones, Warner Bros.; Highwayman 2 (Album)—Waylon Jennings, Willie Nelson, Kris Kristofferson & Johnny Cash, Columbia; Poor Boy Blues (Single)—Chet Atkins & Mark Knopfler, Columbia/CBS; 'Til A Tear Becomes A Rose (Single)—Keith Whitley & Lorrie Morgan, RCA; Waiting On The Light To Change (Track from "Heroes & Friends")—Randy Travis & B.B. King, Warner Bros.

BEST COUNTRY INSTRUMENTAL PERFORMANCE

Dawg '90 (Album)—David Grisman, Acoustic Disc; Pedernales Stroll (Track from "Keepin' Me Up Nights")—Asleep At The Wheel, Arista; So Soft, Your Goodbye (Track from "Neck And Neck")—Chet Atkins & Mark Knopfler, Columbia/CBS; Whoa (Track from "Version Of The Truth")—Foster & Lloyd, RCA Victor; Wild Rose (Track from "Breaking New Ground")—Wild Rose, Capitol.

BEST BLUEGRASS RECORDING

The Boys Are Back In Town (Album)—The Nashville Bluegrass Band, Sugar Hill; Darlin' Boys (Track from "Let It Fly")—The Dillards, Vanguard; Grassroots To Bluegrass (Album)—Mac Wiseman, CMH; I've Got That Old Feeling (Album)—Alison Krauss, Rounder; Take It Home (Album)—Hot Rize, Sugar Hill.

BEST COUNTRY SONG

(A songwriters' award—Artists' names appear in parentheses for identification.) Come Next Monday—K.T. Oslin, Rory Michael Bourke & Charlie Black, songwriters (K.T. Oslin), RCA Victor; The Dance—Tony Arata, songwriter (Garth Brooks), Capitol/Nashville; Friends In Low Places—DeWayne Blackwell & Earl Bud Lee, songwriters (Garth Brooks), Capitol/Nashville; When I Call Your Name—Vince Gill & Tim DuBois, songwriters (Vince Gill), MCA; Where've You Been—Jon Vezner & Don Henry, songwriters (Kathy Mattea), Mercury.

GOSPEL

BEST ROCK/CONTEMPORARY GOSPEL ALBUM

(For solos, duos, or groups.) Beyond Belief (Album)—Petra, Dayspring/Word; Crank It Up (Album)—Mylon & Broken Heart, Star Song; Find Me In These Fields (Album)—Phil Keaggy, Myrrh/Word; Phase II (Album)—Eddie DeGarmo, Forefront/Benson; The Secret Of Time (Album)—Charlie Peacock, Sparrow.

BEST POP GOSPEL ALBUM

(For solos, duos, or groups.) Another Time . . . Another Place (Album)—Sandi Patti, A&M/Word; Go West Young Man (Album)—Michael W. Smith, Reunion; God Is Good (Album)—First Call, Myrrh; More To This Life (Album)—Steven Curtis Chapman, Sparrow; Warriors (Album)—Phil Driscoll, Word.

BEST SOUTHERN GOSPEL ALBUM

(For solos, duos, or groups.) The Great Exchange (Album)—Bruce Carroll, Word; He's Still In The Fire (Album)—The Speers, Homeland; Let The Redeemed Say So (Album)—The Nelons, Canaan/Word; The Reunion (Album)—The Happy Goodman Family, Word/Word; Victory Road (Album)—J.D. Sumner & the Stamps, River Song/Benson.

BEST TRADITIONAL SOUL GOSPEL ALBUM

(For solos, duos, or groups.) Bringing It Back Home (Album)—The Clark Sisters, Word/Word; I Remember Mama (Album)—Shirley Caesar, Word/Word; Mom & Pop Winans (Album)—Mom & Pop Winans, Sparrow; Ron Winans Presents Family & Friends

Choir II (Album)—Ron Winans Family & Friends Choir, Selah; Tramaine Hawkins Live (Album)—Tramaine Hawkins, Sparrow Corporation.

BEST CONTEMPORARY SOUL GOSPEL ALBUM

(For solos, duos, or groups.) Face To Face (Album)—Edwin Hawkins, Lection/PolyGram; He's Right On Time/Live From Los Angeles (Album)—Daryl Coley, Sparrow Corporation; Portrait (Album)—The Richard Smallwood Singers, Word; Return (Album)—The Winans, Warner Bros./Qwest; So Much 2 Say (Album)—Take 6, Reprise. BEST GOSPEL ALBUM BY A CHOIR OR CHORUS Having Church (Album)—Rev. James Cleveland & the Southern California Community Choir; Rev. James Cleveland, choir director, Savoy; He's Worthy (Album)—Dr. Jonathan Greer and the Cathedral of Faith Choirs; Maurice Culpepper, choir director, Savoy; Hold On, Help Is On The Way (Album)—The Georgia Mass Choir; James Bignon, choir director, Savoy; Love Alive IV (Album)—Love Center Mass Choir; Walter Hawkins, choir director, Malaco; Open Our Eyes (Album)—Rev. Milton Brunson & the Thompson Community Singers; Rev. Milton Brunson, choir director, Word/Word.

LATIN

BEST LATIN POP PERFORMANCE

Autobiografia (Album)—Duncan Dhu, Sire/Warner Bros.; Por Que Te Tengo Que Olvidar? (Track from "Nina")—Jose Feliciano, Capitol/EMI Latin; Quien Como Tu (Album)—Ana Gabriel, CBS Discos International; Se Me Enamora El Alma (Track from "Se Me Enamora El Alma")—Isabel Pantoja, RCA; 20 Anos (Album)—Luis Miguel, WEA Latina.

BEST TROPICAL LATIN PERFORMANCE

Amiga (Track from "Los Principes De La Salsa")—Luis Enrique, CBS Discos International; Color Americano (Album)—Willie Colon, CBS Discos International; Lambada Timbales (Track from "Goza Mi Timbal")—Tito Puente, Concord Picante; Mama Guela (Track from "Chile Con Soul")—Poncho Sanchez, Concord Picante; Tito Puente Presents Millie P. (Album)—Tito Puente & Millie P., RMM.

BEST MEXICAN/AMERICAN PERFORMANCE

Amor Con Amor (Track from "No Te Olvidare")—Mazz, Capitol/EMI Latin; Familia Y Tradicion (Album)—Santiago Jimenez Jr., Rounder; Las Clasicas De Jose Alfredo Jimenez (Album)—Vicente Fernandez, CBS Discos International; Nuestro Tiempo (Album)—Los Diablos, WEA/Latina; Soy De San Luis (Track from "Texas Tornados")—Texas Tornados, Reprise.

BLUES

BEST TRADITIONAL BLUES RECORDING

Coming To Town (Track from "The Hot Spot")—John Lee Hooker, Earl Palmer, Tim Drummond, Miles Davis & Roy Rogers, Antilles; Live At San Quentin (Album)—B.B. King, MCA; Standing My Ground (Album)—Clarence "Gatemouth" Brown, Alligator; T'Ain't Nobody's Bizness If I Do (Track from the "Black And Blue" Cast Recording)—Ruth Brown & Linda Hopkins, DRG; Too Much Pain . . . (Album)—Little Milton, Malaco.

BEST CONTEMPORARY BLUES RECORDING

Family Style (Album)—The Vaughan Brothers, Epic Associated; Jump For Joy (Album)—Koko Taylor, Alligator; Midnight Stroll (Album)—The Robert Cray Band Featuring The Memphis Horns, Mercury; Red Hot + Blue (Track from "Red Hot + Blue")—B.B. King & Lee Atwater, Curb; Stickin' To My Guns (Album)—Etta James, Island.

FOLK

BEST TRADITIONAL FOLK RECORDING

Brazil Forro: Music For Maids And Taxi Drivers (Album)—Toinho de Alagoas, Duda da Passira, Jose Orlando & Heleno Dos Oito Baixos, Rounder; Classic Tracks (Album)—Ladysmith Black Mambazo, Shanachie; Let's Get Cajun (Album)—Basin Brothers, Flying Fish; Old Time Duets (Album)—The Whitstein Brothers, Rounder; On Praying Ground (Album)—Doc Watson, Sugar Hill; Partisans Of Vilna: Songs Of

(Continued on next page)

GRAMMY AWARDS NOMINATIONS

(Continued from preceding page)

World War II Jewish Resistance (Album)—Various, Flying Fish.

BEST CONTEMPORARY FOLK RECORDING

Days Of Open Hand (Album)—Suzanne Vega, A&M; Hammer And A Nail (Track from "Nomads*Indians*Saints")—Indigo Girls, Epic; Helpless Heart (Album)—Maura O'Connell, Warner Bros.; Steady On (Album)—Shawn Colvin, Columbia/CBS.

REGGAE

BEST REGGAE RECORDING

An Hour Live (Album)—Toots & the Maytals, Sunsplash; Make Place For The Youth (Album)—Andrew Tosh, Tomato; Mek We Dweet (Album)—Burning Spear, Mango/Island; Now (Album)—Black Uhuru, Mesa; Time Will Tell—A Tribute To Bob Marley (Album)—Bunny Wailer, Shanachie.

POLKA

BEST POLKA RECORDING

Everybody Polka (Album)—Eddie Blazonczyk's Versatones, Bel-Aire; Fiddle Faddle (Album)—Polka Family Band, Polka Family Band; Grand Illusion (Album)—Toledo Polkamotion, World Renowned Sounds; Sounds From The Heart (Album)—Jimmy Weber & the Sounds, World Renowned Sounds; When It's Polka Time At Your House (Album)—Jimmy Sturr & His Orchestra, Starr.

CHILDREN'S

BEST RECORDING FOR CHILDREN

Doc Watson Sings Songs For Little Pickers (Album)—Doc Watson, Alacazam; How The Leopard Got His Spots (Album)—Narrated by Danny Glover, Music by Ladysmith Black Mambazo, Windham Hill; The Little Mermaid (Album)—Various artists & songs from the motion picture; Narrated by Roy Dotrice, Dove Books On Tape; The Little Mermaid—Original Motion Picture Soundtrack (Album)—Songs and instrumental score, Composers: Howard Ashman & Alan Menken, Walt Disney Records; The Rock-A-Bye Collection—Volume Two (Album)—Various, Producers: J. Aaron Brown & David R. Lehman, Jaba.

COMEDY

BEST COMEDY RECORDING

(Spoken or musical.) The Best Of Bob & Ray: Selections From A Career Volume 4 (Album)—Bob Elliot & Ray Goulding, Radioart; The Best Of Comic Relief '90 (Album)—Various comedians, Rhino; Jonathan Winters Into The ... 90's (Album)—Jonathan Winters, Dove Books On Tape; More News From

Lake Wobegon (Album)—Garrison Keillor, PHC; P.D.Q. Bach: Oedipal Tex & Other Choral Calamities (Album)—Professor Peter Schickele, Telarc.

SPOKEN-DOCUMENTARY

BEST SPOKEN WORD OR NONMUSICAL RECORDING

"Diane..." The Twin Peaks Tapes Of Agent Cooper (Album)—Kyle MacLachlan, Simon and Schuster Audio; Gracie: A Love Story (George Burns) (Album)—George Burns, Simon and Schuster Audio; Jimmy Stewart And His Poems (Jimmy Stewart) (Album)—Jimmy Stewart, Sound Editions; A Prairie Home Companion: The 4th Annual Farewell Performance (Album)—Garrison Keillor, Minnesota Public Radio; Profiles In Courage (John F. Kennedy) (Album)—John F. Kennedy Jr., Harper Audio.

MUSICAL CAST SHOW

BEST MUSICAL CAST SHOW ALBUM

Anything Goes (Kim Criswell, Cris Groenendaal, Jack Gilford, Frederica von Stade & Cast)—Producer: John Fraser, Lyricist/Composer: Cole Porter, Angel; Black And Blue (Ruth Brown, Linda Hopkins & Original Broadway Cast)—Producer: Hugh Fordin, Various Lyricists and Composers, DRG; City Of Angels (James Naughton, Gregg Edelman & Original Broadway Cast)—Producers: Cy Coleman & Mike Berniker, Composer: Cy Coleman, Lyricist: David Zippel, Columbia/CBS; Gypsy (Tyne Daly & Original Broadway Cast)—Producer: John McClure, Composer: Julie Styne, Lyricist: Stephen Sondheim, Elektra Nonesuch; Les Miserables, The Complete Symphonic Recording (Gary Morris, Philip Quast, Kaho Shimada, Tracey Shayne & various casts)—Producer: David Caddick, Composer: Claude Michel Schonberg, Lyricists: Alain Boublil & Herbert Kretzmer, Relativity.

COMPOSING

BEST INSTRUMENTAL COMPOSITION

(A composers' award. Artists names appear in parentheses for identification.) Change Of Heart (Track from "Question And Answer")—Composer: Pat Metheny (Pat Metheny with Dave Holland & Roy Haynes), Geffen; The Chief (Track from "Reunion")—Composer: Pat Metheny (Gary Burton), GRP; Going Home (Track from "Live")—Composers: Kenny G & Walter Aranasieff (Kenny G), Arista; One Last Pitch (Take Two) (Track from "Lofty's Roach Souffle")—Composers: Harry Connick Jr. & Joe Livingston (Harry Connick Jr. Trio),

Columbia/CBS; The Sinister Minister (Track from "Bela Fleck & the Flecktones")—Composer: Bela Fleck (Bela Fleck & the Flecktones), Warner Bros.

BEST INSTRUMENTAL COMPOSITION WRITTEN FOR A MOTION PICTURE OR FOR TELEVISION

(A composers' award. Artists names appear in parentheses for identification.) Dick Tracy Original Score (Album)—Composer: Danny Elfman (Danny Elfman), Sire/Warner Bros.; Driving Miss Daisy—End Titles (Track from "Driving Miss Daisy" Original Soundtrack)—Composer: Hans Zimmer (Hans Zimmer), Varese Sarabande; Glory (Album)—Composer: James Horner (James Horner, Boys Choir of Harlem), Virgin; The Little Mermaid—Original Motion Picture Soundtrack (Instrumental Score Portion of Album) (Album)—Composer: Alan Menken (Various), Walt Disney Records; Soundtrack From Twin Peaks (Album)—Composer: Angelo Badalamenti (Angelo Badalamenti), Warner Bros.

BEST SONG WRITTEN SPECIFICALLY FOR A MOTION PICTURE OR FOR TELEVISION

Blaze Of Glory (Track from the motion picture "Young Guns II")—Songwriter: Jon Bon Jovi (Jon Bon Jovi), Mercury; Kiss The Girl (Track from "The Little Mermaid" Original Soundtrack)—Songwriters: Howard Ashman & Alan Menken (Various), Walt Disney Records; More (Track from "Dick Tracy")—Songwriter: Stephen Sondheim (Madonna), Sire/Warner Bros.; Sooner Or Later (Track from "I'm Breathless")—Songwriter: Stephen Sondheim (Madonna), Sire/Warner Bros.; Under The Sea (Track from "The Little Mermaid" Original Soundtrack)—Songwriters: Howard Ashman & Alan Menken (Various), Walt Disney Records.

VIDEO

BEST MUSIC VIDEO—SHORTFORM

All I Want—Lightning Seeds, Video Director: Tarsem, Video Producer: Lexi Godfrey, MCA;

Another Day In Paradise—Phil Collins, Video Director: Jim Yukich, Video Producer: Paul Flattery, Atlantic; Nothing Compares 2 U—Sinead O'Connor, Video Director: John Maybury, Video Producer: Hugh Symmonds, Chrysalis/Ensign; Oh Father—Madonna, Video Director: David Fincher, Video Producer: Tim Clawson, Sire; Opposites Attract—Paula Abdul, Video Directors: Michael Patterson & Candice Reckinger, Video Producer: Sharon Oreck, Virgin.

BEST MUSIC VIDEO—LONGFORM

Bernstein In Berlin Beethoven: Symphony No. 9—Leonard Bernstein, Video Director: Humphrey Burton, Deutsche Grammophon; Live—Featuring The Rock Opera "Tommy"—The Who, Video Director: Larry Jordan, Video Producer: Michael Pillot, CMV Enterprises; Please Hammer Don't Hurt 'Em The Movie—M.C. Hammer, Video Director: Rupert Wainwright, Video Producer: John Oetjen, Fragile Films; The Singles Collection—Phil Collins, Video Director: Jim Yukich, Video Producer: Paul Flattery, Atlantic Video; We Too Are One Too—Eurythmics, Video Director: Sophie Muller, Arista Records.

ARRANGING

BEST ARRANGEMENT ON AN INSTRUMENTAL

Birdland (Track from "Back On The Block")—Arrangers: Quincy Jones, Ian Prince, Rod Temperton and Jerry Hey (Quincy Jones/Various Artists), Qwest/Warner Bros.; Born On The Fourth Of July (Single)—Arranger: John Williams (John Williams), MCA; Brush This (Track from "The Groove Shop")—Arranger: John Clayton (Clayton-Hamilton Jazz Orchestra), Capri; Monster Movie Music Suite (Track from "Mancini In Surround—Mostly Monsters, Murders & Mys")—Arranger: Henry Mancini (Henry Mancini & the Mancini Pops Orchestra), RCA Victor; Tale Of Daring, Chapters 1-4 (Track from "Inside Out")—Arranger: Chick Corea (Chick

Corea Elektric Band), GRP.

BEST INSTRUMENTAL ARRANGEMENT ACCOMPANYING VOCAL(S)

Body And Soul (Track from "Astoria: Portrait Of The Artist")—Tony Bennett, Arranger: Jorge Calandrelli, Columbia/CBS; Come Sunday (Track from "Bigger World")—Donna McElroy, Arrangers: Mervyn Warren & Cedric Dent, Reprise; Fumilayo (Track from "Never Too Far")—Dianne Reeves, Arranger: George Duke, EMI; The Places You Find Love (Track from "Back On The Block")—Siedah Garrett & Chaka Khan on the Quincy Jones album, Arrangers: Jerry Hey, Glen Ballard, Clif Magness & Quincy Jones, Qwest/Warner Bros.; Recipe For Love (Track from "We Are In Love")—Harry Connick Jr., Arrangers: Mark Shaiman & Harry Connick Jr., Columbia/CBS.

HISTORICAL

BEST HISTORICAL ALBUM

Beethoven: Symphonies 1-9 & Leonore Overture No. 3 (Arturo Toscanini, cond. NBC Symphony Orchestra)—Producer: John Pfeiffer, RCA Victor Gold Seal; Brownie: The Complete Emory Recordings Of Clifford Brown (Clifford Brown)—Producer: Kiyoshi Koyama, Emarcy; The Jack Kerouac Collection (Jack Kerouac)—Producer: James Austin, Rhino; Robert Johnson: The Complete Recordings (Robert Johnson)—Producer: Lawrence Cohn, Columbia/CBS; Verdi: Aida, Falstaff, Requiem, Te Deum, Va, Pensiero, Hymn Of The Nations (Arturo Toscanini, cond. NBC Symphony Orchestra)—Producer: John Pfeiffer, RCA Victor Gold Seal.

ENGINEERING

BEST ENGINEERED RECORDING (NONCLASSICAL)

Back On The Block (Album)—Quincy Jones, Engineer: Bruce Swedien, Qwest/Warner Bros.; Bedtime Stories (Album)—David Baerwald, Engineers: Steve Churchyard & Dan Marnien, A&M; ... But Seriously (Album)—Phil Collins, Engineer: Hugh Padgham, Atlantic; Holdin' A Good Hand (Album)—Lee Greenwood, Engineer: Scott Hendricks, Capitol; Love Is Gonna Getcha (Album)—Patti Austin, Engineer: Don Murray, GRP. PRODUCER OF THE YEAR (NONCLASSICAL) Glen Ballard, Phil Collins & Hugh Padgham, Mick Jones & Billy Joel, Quincy Jones, Arif Mardin.

Next week: Classical nominations and the nominees for album package and album notes.

GRAMMY NOMINATIONS ANNOUNCED

(Continued from page 1)

Relative newcomers receiving multiple nominations were Sinead O'Connor, vying for record of the year, song of the year, best female pop vocalist, and best alternative music performance; M.C. Hammer, nominated for record and album of the year, best rap solo performance, and best music video; and Wilson Phillips, taking nods for best new artist and song and album of the year. Wilson Phillips and Hammer are first-time nominees; O'Connor received one nomination in 1988.

Other multiple nominees were Collins co-producer Hugh Padgham and composer/songwriter Alan Menken (four each), and Glen Ballard, B.B. King, Janet Jackson, Randy Travis, Stephen Sondheim, and Robert Shaw

(three apiece).

John Lennon, Bob Dylan, Marian Anderson, and Kitty Wells will receive Grammy Lifetime Achievement Awards for "contributions of outstanding artistic and creative significance," while label founders Milt Gabler (Commodore), Berry Gordy (Motown), and Sam Phillips (Sun) will be honored with Trustees Awards, which go to individuals who have made extraordinary nonperforming contributions.

The nominations were announced Jan. 10 at a NARAS press conference at New York's Hard Rock Cafe.

The Grammy Awards ceremony will be telecast live at 8 p.m. Feb. 20 from New York's Radio City Music Hall on CBS-TV.

BMI SETTLES SUIT AGAINST HBO

(Continued from page 10)

not using BMI repertoire unless the composers and publishers of the songs furnished HBO with separate licenses. According to HBO general counsel John Redpath, that effort was unsuccessful. "We believe there's no way to get the music performing rights individually from composers and publishers," he says.

When HBO instituted that policy, it was concerned about its potential liability should it lose the BMI suit, the trial of which was slated for June. But Redpath says that, besides the rate court concession, what prompted it to settle with BMI was the sheer cost of proceeding. Similarly, it would prefer to meet BMI in rate court, says Redpath, because the alternative means "spending millions in li-

gation fees, with all the uncertainty that entails."

Edward Chapin, BMI's general counsel, says the society was considering a change in its consent decree even before the settlement. "We've been thinking about that for quite a while," he says, "and we've been having discussions with the Department of Justice to get just that done, and they're considering that right now."

The advantage of rate court, he says, is that it "helps you set rates, and that's what we're interested in: getting people licensed and getting them to pay a fair rate. If you always have to sue people for copyright infringement, that's not always the best and most efficient way of getting them licensed."

Lincoln Center Jazzes Up Adds New Dept. To Its Lineup

NEW YORK—As if to reinforce the fact that jazz has earned its stripes and is worthy of full-time recognition as serious music, Lincoln Center for the Performing Arts is creating a Department of Jazz.

The jazz department joins Lincoln Center's 11-member family of cultural institutions. It is the first new "constituent organization" formed since The Film Society and The Chamber Music Society were established in 1969.

Rob Gibson, former head of the Atlanta Jazz Series and the Montreux Atlanta International Music Festival, will join Lincoln Center as the director of the new department. Wynton Marsalis, currently the artistic director of the center's annual Classical Jazz series, will provide guidance to this expanded effort.

According to Lincoln Center president Nathan Leventhal, the new department, operating with a budget of \$1 million annually, will showcase jazz through a variety of concerts and programs. Among the planned moves:

- An increase in the number of jazz presentations, including commissioned works and large-scale pieces.

- The formation of a jazz archive, administered in conjunction with the Performing Arts Research Center of the New York Public Library at Lincoln Center.

- An annual jazz tribute award.
- Educational programs for adults and children.

- Master classes and seminars for developing musicians, with possible input from The Juilliard School.

Lincoln Center has been actively presenting this music since 1987, when the annual Classical Jazz series was first introduced. The success of that program—masterminded by Marsalis, Lincoln Center executive Alina Bloomgarden, and jazz writer Stanley Crouch—led to the decision to create an independent jazz body functioning among the center's other organizations.

Full funding and operation are expected by the mid-'90s.

JEFF LEVENSON

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MCA RAISES CASSETTE-SINGLE PRICE TO \$3.49

(Continued from page 10)

Miami-based Spec's Music & Video, says, "You can never say never, but we will not bring in any MCA singles after the price increase. If they have a new Bobby Brown single, we will reconsider that policy." Barr says her main problem with the price increase is logistics. "It would be a major undertaking for Spec's to accommodate tier pricing on the cassette singles," she says. "MCA [cassette single schedule] is too small to try and accommodate."

A purchaser at a major chain says that he will still buy MCA cassette singles, but on a very selective basis. "If the other labels come along and join MCA, then we will have to raise our prices," he says. "If they stand

alone on this, then I think that puts them in a tough position."

If that's the case, it won't be the first time MCA has been in a difficult position because of its cassette-single policies. Last year, MCA released Bell Biv DeVoe's "Poison" at that price, and many retail chains refused to carry the title.

DISPUTE WITHIN UNI?

Some label executives with other majors say they regard the move as controversial and add they are watching the situation closely. Retail executives speculate that the cassette-single pricing is even controversial within the Uni camp. "If you notice, MCA is the only one going to that price,"

says one executive. "So even within their camp, they couldn't agree."

Ron Phillips, director of marketing at 182-unit, Durham, N.C.-based The Record Bar, says, "I am concerned that it will slow down sales of the cassette single, particularly for developing artists," he says. "I think there is enough customer confusion about the life cycle of a single without further aggravating the issue. I certainly hope that the other majors don't follow MCA's lead. I think it would be a mistake at this time."

Phillips says his chain will continue to purchase singles from MCA but will be more selective.

On the other hand, 32-unit, Sausalito, Calif.-based Record Shop will

continue to buy cassette singles, and will not be selective about it, says VP/GM Michael Meyer, who is based in the chain's Minneapolis distribution facility. Meyer says that passing on MCA cassette singles altogether is a "pretty critical thing to do. If the Record Shop took that kind of stand on the issue, the customer wouldn't understand it," he explains. If other music stores in the same malls as Record Shop carry the MCA titles, then Record Shop would look like "a sloppy retailer" for not having the label's titles.

TEENAGE MARKET

Meyer says he will buy from MCA and pass the price increase along to

the consumer. He adds, however, that the 50-cent increase likely will penalize MCA in lost sales, since mostly teenagers buy cassette singles. Also, "I hope the other majors don't follow with a price increase," he says.

Chuck Papke, VP of marketing and purchasing at 33-unit Harmony House in Troy, Mich., calls the MCA cassette-single price hike "a bad decision. I think the price increase is going to hurt the very market cassette singles appeal to—teenagers and people who don't buy full-length albums," he says. He says that if the other majors follow, it will leave the cassette single in a weakened state.

MAIL-ORDER COMPANIES FACE POSTAL RATE HIKES

(Continued from page 9)

ing Inc. are also bracing for the changes. George Clyne, VP of fulfillment operations, says the postage increases will end up costing the company "somewhere in the multiple millions" over the course of the year.

"We are trucking product to different postal subnetworks to avail ourselves of some of the discounts" offered by the USPS for presorting, says Clyne. However, these discounts barely make a dent in the overall costs BMG Direct Marketing will incur, he adds. "You can't pass all that along to your customers. You can only pass certain pieces on," he says.

VIDEO DISTRIBUTION

Although video distributors are shielded from large UPS rate increases because they deliver almost entirely to business addresses, they will still be hurt by the new plan, especially since an overwhelming majority of their product is shipped via UPS.

Bill Burton, executive VP of 138-unit, Owensboro, Ky.-based WaxWorks/VideoWorks and president of the National Assn. of Video Distributors, says, "Whether freight goes up or not, you still have freight costs now, and they're not insignificant. If a retailer is buying C.O.D., he's paying [\$3.30] a box now, regardless of how many tapes are in it. If there's only one tape, that's two or three more rentals he needs to break even. If the rates go up, that's another couple of rentals, which is how retailers measure things."

Burton notes that the UPS in-

creases "add some force" to the argument advanced by several video distributors that studios should adopt a standard shipping date for product. The distributors maintain that this would allow them to take advantage of bulk-freight discounts.

DIRECT MAILERS TAKE DIRECT HIT

Lee Datamail Services, a direct-mail house whose clients include Blockbuster Entertainment and other video chains, stands to lose a considerable amount of business as its customers opt for less expensive advertising media, says co-owner Ruthie Ewers.

These clients may reduce their direct-mail spending in favor of newspaper ads or radio spots, says Ewers, because "postage is going to go up about 30% for them. Larger customers will be very frugal. They'll get into the nuts and bolts of target marketing; they'll cut down on the number of pieces."

At Chicago-based Facets Video, a company that operates a mail-order video rental and sell-through service, co-director Milos Stehlik says, "We use U.S. mail for mailing catalogs, and that's an awful lot of cost, especially when you consider how ineffectual the U.S. Postal Service is in delivering mail regardless of the category. It's an inefficient institution, and it's getting more money to keep the same level of inefficiency going."

PASSING THE BURDEN

Similarly, the mail-order division of New York retail superstore J&R Music World will feel the sting of the

postage and shipping hikes. "It's going to affect our customers in some form or another," says shipping manager Nyrone Johnson, adding, "We may have to raise our rates because of the increases. We use both UPS and USPS, so it's going to affect us both ways."

Palmer Video, a 130-store chain based in Union, N.J., will also pass along some of the increases to its customers. President Peter Balner says Palmer Video News, the chain's in-house publication, had been mailed free to 250,000 customers for the last two years. "Now we have come to the

point where we're asking our customers for a subscription if they want it mailed to their homes; otherwise, they'll have to pick it up at the stores," he says. The move will hamper Palmer's ability to derive repeat business from these customers, adds Balner.

SOME ARE SPARED

Other conventional retailers—including executives at Port Washington, N.Y.-based Record World and at WaxWorks/VideoWorks—say their businesses will not be affected terribly by the new postal rates.

BLOCKBUSTER UPGRADING ITS MAGAZINE FOR MOVE TO NEWSSTANDS

(Continued from page 1)

magazines that are offered free to consumers. However, this would be the first time that any entertainment software or hardware chain has taken its publication to the newsstands. Blockbuster has already branched off into other entertainment ventures, such as amphitheaters.

There is no truly dedicated home-video-software consumer magazine. That is the niche Blockbuster sees, according to advertising executives at the various Hollywood studios, who say they have already been informally told about the Blockbuster's plans.

"[Blockbuster is] saying it's going to be a major publication," says one home video studio executive, who indicates primary editorial focus will be on new releases, personality profiles, and "video lifestyle" articles.

In cautious remarks, Ron Castell, Blockbuster VP, says, "We are taking a look at it. We're putting together a plan as to what it could be. A few years ago we beefed up the magazine. Maybe there is something more we can do with it now that we have 30 million customers and 1,700 stores. Maybe it's a money maker and not just a promotional item."

He characterizes internal discussions at Blockbuster headquarters on the project as "low key."

Yet studio sources in Hollywood say the project is much further along than that.

"I understand," says one source, "that they are in the process of putting together an in-house editorial, art, and advertising staff." To date, the magazine has been handled by an outside agency.

The organizational setup, say sources, is being helmed by new publisher Richard N. Roffman, who came on board about a month ago.

Roffman—a veteran Florida publishing/newspaper executive who had been with Miami magazine, which later became South Florida magazine—was hired directly by H. Wayne Huizenga, Blockbuster chairman and CEO.

Currently, Blockbuster's in-house video magazine, similar to that of other chains, is dependent primarily on video-software-supplier advertising. The broadened scope, say sources, would enable it to go after national advertisers.

Says one studio executive, "My first question is: Does the world need another video publication? But there's no question that they have the muscle to do this. And it could be more than a little intimidating. For the larger companies with discretionary dollars, it's just something else to deal with. We're all supporting distributor mailers, trade magazines,

and the in-store magazines from a number of other chains. I'm not sure that the smaller companies have the budget to support all of this anymore."

"On the other hand," he continues, "I can see Blockbuster's strategy. Video software advertising has shifted more directly toward the consumer. Why not build on the base of software ads, expand your circulation, and solicit other advertisers? That makes sense."

Analysts who follow Blockbuster say that even if the magazine did not work at the consumer level, the chain already has a viable distribution system of 1,700 stores with growth of about 40 stores per month. It is believed the circulation of the current in-store publication is 1 million. Each new store, say observers, probably adds 20,000-30,000 copies to that total.

SONY FORMS UNIT TO OVERSEE SOFTWARE ACTIVITIES

(Continued from page 9)

Music. In fact, two Sony Music acts, Michael Jackson and New Kids On The Block, were scheduled to appear in Columbia films before the formation of Sony Software (Billboard, Sept. 1).

DIRECT MARKETING

Meanwhile, Sony and Time Warner have formed the Columbia House Company, a 50/50 partnership that comprises the assets of the Columbia House Division of Sony Music and the Time-Life Home Video Club. Time Warner received its share as part of the settlement of a 1989 suit over Sony's acquisition of the services of Peters and Guber, who had been contracted to Warner Bros.

The Columbia House Company claims to be the leading marketer of records, tapes, CDs, and videocassettes in the U.S. Together, Time Warner and Sony also hope to tap the global direct-marketing business.

In doing so, they will go head-to-head with Bertelsmann, the West German conglomerate that owns BMG and also runs a large record-and-book-club operation. Sony Music has never given any of its repertoire to BMG's record club, but Time Warner has.

According to a Time Warner representative, "We're going to follow existing practices. We have a license with [BMG Direct Marketing], and we're going to continue that."

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FALL '90 ARBITRONS

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Call	Format	'90	'90	'90	'90	Call	Format	'90	'90	'90	'90	Call	Format	'90	'90	'90	'90	Call	Format	'90	'90	'90	'90	Call	Format	'90	'90	'90	'90																		
SAN FRANCISCO—(4)												PITTSBURGH—(9)												BUFFALO, N.Y.—(39)												SARASOTA, FLA.—(84)											
KGO	N/T	7.4	6.2	7.0	8.3	WMJX	AC	4.1	4.0	5.2	4.9	KDKA	AC	13.6	13.2	14.2	14.9	WJYE	AC	8.8	7.1	10.9	10.6	WDIV	easy	—	19.1	—	17.1	WDEL	AC	—	4.2	—	4.7												
KFRG	adult std	4.2	4.6	4.9	5.3	WSSH-FM	N/T	4.3	3.6	4.1	4.1	WDVE	album	9.3	9.8	9.7	8.8	WYRK	country	8.2	8.8	8.7	8.4	WYUNF	album	—	8.1	—	10.1	WPEN	adult std	—	2.9	—	3.8												
KMEL	top 40/dance	5.5	5.4	5.3	5.2	WEI	N/T	4.1	3.4	3.8	4.0	WWSW-AM-FM	oldies	7.3	7.7	6.4	8.1	WYRK	AC	7.8	8.3	5.6	7.8	WFLZ	top 40	—	7.6	—	9.3	WGLX	top 40	—	4.0	—	3.7												
KCBS	N/T	4.9	4.3	4.8	4.7	WHDH	N/T	4.6	3.9	3.7	4.0	WBZZ	top 40	9.5	8.4	8.6	6.9	WYRK	country	5.4	6.1	6.2	7.6	WFLZ	top 40	—	6.0	—	6.9	WGLX	N/T	—	3.6	—	3.7												
KOIT-AM-FM	AC	5.2	5.0	3.7	4.5	WZLX	cls rock	3.0	3.9	4.9	3.1	WTAE	N/T	5.3	5.7	5.0	5.4	WYRK	oldies	5.4	6.1	6.2	7.6	WFLZ	top 40	—	4.6	—	3.6	WIOQ	top 40	—	4.6	—	3.6												
KIOI	AC	3.7	3.2	3.8	3.4	WVBF	adult alt	4.8	4.6	3.8	2.9	WAMO	urban	5.7	6.7	5.8	5.2	WYRK	album	7.7	7.3	6.6	6.9	WFLZ	top 40	—	5.1	—	3.6	WIOQ	top 40	—	5.1	—	3.6												
KABL-AM-FM	AC	3.0	1.6	2.6	3.1	WROR	AC	3.7	2.6	3.2	2.5	WSHY	AC	7.1	5.5	5.1	5.2	WYRK	top 40	5.8	6.1	6.2	7.6	WFLZ	top 40	—	2.0	—	3.1	WDAS-FM	urban	—	2.0	—	3.1												
KSAN	country	2.4	3.0	2.5	3.1	WCRB	classical	1.7	1.6	2.1	2.1	WVBS	country	4.5	5.8	4.9	4.7	WYRK	album	7.7	7.3	6.6	6.9	WFLZ	top 40	—	5.1	—	3.6	WGLS-FM	oldies	—	2.3	—	2.5												
KITS	modern	2.3	1.5	2.9	3.0	WVBF	AC	2.4	2.2	2.0	2.4	WKPA/WEZE	easy	2.7	2.9	3.3	4.1	WYRK	top 40	8.1	10.7	7.6	6.9	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	9	—	2.4												
KDFC-AM-FM	classical	2.5	2.6	2.1	2.8	WVBS	adult std	1.7	1.5	2.0	1.9	WJAS	adult std	3.4	3.9	3.5	4.0	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KNBR	N/T	2.5	4.6	5.1	2.6	WVBS	album	2.0	2.0	2.4	1.7	WLTJ	AC	4.5	3.8	5.0	3.9	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KJZZ-FM	top 40	2.7	2.7	2.8	2.6	WVBS	adult std	2.0	2.0	2.4	1.7	WLVG	cls rock	3.4	4.2	4.6	3.7	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KSOL	urban	2.7	3.2	3.2	2.5	WFLM-FM	adult std	1.0	1.6	1.4	1.7	WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KBLX-AM-FM	adult alt	2.5	1.8	2.2	2.4	WFLX	modern	1.6	2.0	1.5	1.5	WMTX	N/T	1.6	1.9	1.8	1.7	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KKSF	adult alt	2.7	2.4	2.0	2.3	WCGY	album	1.8	1.4	1.8	1.4	WMTX	religious	1.0	1.0	1.1	1.2	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KROR	album	2.9	2.6	3.3	2.2							WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KSFO	oldies	1.3	2.7	3.4	2.2							WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KBYA	easy	2.6	2.0	1.8	2.1	KIKK-FM	country	7.7	7.7	7.5	8.4	WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KFOG	album	2.0	2.6	3.2	2.1	KMJO	urban	7.7	7.8	7.2	7.9	WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KHHI-AM-FM	classical	2.2	2.3	1.8	1.8	KILT-FM	country	8.6	7.3	8.6	7.5	WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KDIA	urban	1.4	1.9	1.1	1.7	KHMX	top 40	2.7	2.9	3.8	6.6	WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KOME	album	2.3	1.5	1.6	1.6	KLOL	album	7.6	7.4	6.2	5.9	WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KNEW	country	1.8	1.1	1.1	1.5	KTRH	N/T	5.1	4.6	5.9	5.2	WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KYA	oldies	1.4	1.7	1.5	1.5	KLDE	oldies	3.4	3.6	3.3	5.0	WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KDBQ/KDBK	AC	4	4	4	1.3	KODA	AC	5.3	4.0	4.0	4.4	WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KHQT	top 40/dance	1.6	1.4	1.9	1.3	KKBQ-AM-FM	top 40	4.0	5.2	4.7	4.2	WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KJSX/KSJO	album	1.4	1.5	1.5	1.3	KLTR	AC	5.2	4.4	3.5	3.9	WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KBRG	Spanish	8	1.3	1.1	1.2	KQOE	AC	4.5	3.3	4.1	3.3	WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KARA	AC	1.3	9	1.0	1.1	KZFX	cls rock	3.4	3.7	4.2	2.8	WMTX	AC	4.5	3.7	2.8	3.5	WYRK	top 40	8.6	7.5	6.9	6.6	WFLZ	top 40	—	1.5	—	1.7	WYNY	album	—	8.1	—	10.1												
KEZR	AC	1.1	1.0	1.0	1.1	KRBE	top 40	3.7	4.4	3.9	2.7	WMTX	AC	4.5	3.7	2.8</																															

DANCE RECORDS HIGH ON MIDEM-GOERS' SHOPPING LISTS

(Continued from page 5)

by various groups—mostly on indie rock labels it distributes here—that are not covered by its foreign licenses.

In addition, Important, which is half-owned by Sony Music, is discussing with that company the possibility of picking up some records from its foreign affiliates, says Kobrin.

IMPORT BOOM

One thing U.S. MIDEM attendees will be keeping an eye out for is European dance records, which have been very hot in U.S. clubs this year and have even garnered top 40 airplay as imports. Due to this trend, however, advances paid for such records are often higher than they used to be.

Citing current records by Candy Flip and Black Box, Robbins says, "The ones that cost a lot were generally big hits in their territories. But we've picked up records that weren't big hits in their territories." For example, Profile recently licensed "Reflections" by Holland's Jam Society,

which is getting some airplay. He says it did not cost much to acquire the record for the U.S.

Silverman agrees that "the success of some European dance acts over the last few months, from Snap! to Milli Vanilli, has really driven prices up. But we're not looking to pick up product from overseas. We did sign one act from the U.K. called Way To Go, but we really didn't spend too much money for that."

Silverman believes the trend of European imports here will continue, in both the dance and rap genres. While only the U.K. has exported rap to this country (as performed by Monie Love and Betty Boo, among others), the Tommy Boy maven believes "there will be more" from other countries.

PUBLISHING FEVER

Publishers are also queuing up for European dance music. BMG Music Publishing, for instance, has signed the U.K.'s Loose Ends and Smith & Mikie, a production team. It also has Robin Raz, a Swedish act, and the Ur-

ban Dance Squad from Holland.

Nick Firth, president of the BMG publishing unit, notes that one advantage of a multinational is that it can sign overseas acts in their infancy, before they have a chart hit and their price tag soars. That does not mean, however, that BMG is uninterested in subpublishing deals, he notes. Recently, for example, it inked such a pact with Magnus Frykberg, a Swedish producer of black dance acts.

Nick Solleveld, the firm's VP of international, believes MIDEM sellers will proffer "a whole lot of dance music that's not that good. You're offered some stuff they haven't been able to sell all year, and some top-flight talent that's been held back [from the fourth quarter] and a lot of follow-the-leader, trendy stuff—and this year, that means dance music. But sometimes you get a surprise—which is what MIDEM can be good for."

That's what Linda Blum-Huntington and Marla McNally, the co-principals of Emerald Forest Entertainment, are hoping for. The publishing veterans, who formed their Los Angeles-based company two years ago, see MIDEM as a perfect place to shop for "an exciting 12-inch" or some other attractive release on one of the myriad indie record labels that

will be gathering in Cannes from all over the world.

Emerald Forest already has sub-publishers in all of the important territories, and McNally will be meeting with them at MIDEM to plan promotional and exploitation strategies.

Charles Koppelman, chairman of EMI Music Publishing and SBK Records, says both companies will be represented at the international music fair. While schmoozing with attorneys and other music publishers is on the schedule, EMI is also looking for administration deals and catalogs. SBK A&R chief Don Rubin and executive VP/GM Danny Glass will also be on hand to scout out promising record masters.

In addition, Koppelman promises the annual EMI/SBK party on Jan. 22, with entertainment by Vanilla Ice and two other acts. Last year, the party thrown by EMI featured Wilson Phillips and Technotronic.

Leeds Levy, president of MCA Music, is coming to MIDEM with new record product this year. In the tradition of the publisher's former label, Panorama Records (which was headed by Cory Robbins at one point), MCA has developed some Canadian masters that, in Levy's opinion, have international appeal.

MCA has also opened new offices

in Holland and Italy over the past year, and, says Levy, "[MIDEM] gives us a chance to focus our attention on those operations. There are also a couple of joint ventures that we're looking at overseas, and I think we're looking for others. There are a lot of independent companies throughout the world that would like to connect with a multinational—but not a gargantuan one."

Both Levy and Firth point to the slippage of the U.S. dollar as a plus for their operations. Since BMG's earnings are consolidated in German marks, says Firth, "we're positively affected in the States by the weakness in the dollar, but not if we have U.S. successes in international copyrights. We're very strong overseas, however, so we won't pay a price for it."

In the wake of Matsushita's buyout of MCA Inc., Levy is not sure whether his company's earnings will be consolidated in dollars or yen. But he notes, "Over the past couple of years, there's been a complete flip-flop in the world music market, so foreign revenues are even more important, and the importance of MIDEM has been underlined as a result of that... Those hard foreign currencies translate well into U.S. dollars."

MADONNA SPARKS CONTROVERSY

(Continued from page 5)

and neo-Nazis use that kind of imagery to promote their agendas."

Cooper was pleased with Madonna's prompt statement. "We were relieved that Madonna responded as quickly as she did," he says. "I think she responded quickly and to the point."

This isn't the first time Cooper has become involved in pop music controversies. A few years ago, the Wiesenthal Center accused Geffen act Guns N' Roses of racism, charging that the song "One In A Million" slurred blacks and gays. It also spoke out against anti-Semitic remarks made by then Public Enemy member Professor Griff and the group's single, "Welcome To The Terrordome." Public Enemy leader Chuck D took up Cooper's invitation to visit the center and discuss Jewish history. Guns N' Roses and Geffen Records, however, failed to respond to the Wiesenthal Center's complaint.

ADL national director Abraham H. Foxman notes that the lyrics in Madonna's song resemble anti-Semitic slurs spray-painted on three Ventura, Calif., synagogues and a high school. He calls this a "a disturbing and troubling coincidence."

"I don't think the individuals [responsible for the vandalism] went through the Bible looking for it," says Foxman, who wrote a letter to Warner Bros. Records president Lenny Waronker requesting a meeting.

At press time, Foxman had not been contacted by Warner Bros. "I assume they may be under the impression that Madonna's statement covers it," he says.

Foxman accepts Madonna's claim that she did not intend to promote anti-Semitism, but he maintains that further action should be taken.

"The fact is that it is there [on the record] and that has to be dealt with," he says. Foxman says he is troubled by the fact that nobody at Warner Bros. questioned the lyric before it was released.

"It certainly doesn't mean love or tolerance," Foxman says, referring to Madonna's statement. "I understand she had no intention to slur. At best, it was ignorance. At worst, it was insensitivity."

Foxman says he would like to see Warner Bros. remove that track from the market, but he adds, "That is their decision." As Foxman wrote in his letter to Waronker: "Obviously Warner Bros., Madonna, and her lyricists have the right to compose, sing, publish, and disseminate any lyrics they choose and they are so protected under the First Amendment."

"Justify My Love (Hip Hop Mix)," another version of the hit that also appears on the CD-5, has drawn considerably less heat. That track ends with Madonna's spoken declaration: "Fuck me."

PLAGIARISM ALLEGED

The lyrics and the video for "Justify My Love" are not the sole sources of controversy. Hank Shocklee, co-producer of controversial rap act Public Enemy, says "Justify My Love" features a rhythm track that is identical to Public Enemy's "Security Of The First World," an instrumental cut featured on the group's 1988 album "It Takes A Nation Of Millions To Hold Us Back."

Although he has yet to take legal action, Shocklee says he plans to file a lawsuit against Madonna and writer/producer Lenny Kravitz. He also has another plan to strike back.

SOUL Records artists the Young Black Teenagers have recorded a song called "To My Donna," set for a mid-February release. The track, produced by the Bomb Squad—Shocklee, his brother Keith, Carl Ryder, Eric Sadler, and Gary G-Whiz—will also use the rhythm track.

"I'm using it again because it is my track," Shocklee says. "It's kind of an answer record [to 'Justify My Love']. [The Young Black Teenagers] are saying 'we can do the job for you.'"

D-Melo, a rapper on the New Jersey-based Basement Records, has also recorded a song using that rhythm track, called "Justify, Satisfy."

The song, credited to Basement co-owners Barry Zeger and Craig Bevan, is receiving some radio and club play on the East Coast.

Assistance in preparing this story was provided by Janine McAdams in New York.

RECORD BIZ DOWN BUT NOT OUT DURING HOLIDAYS

(Continued from page 5)

general—hurt their business.

The survey found that 45% of the merchandisers opposed the longbox, while only 35% supported it, and the rest had opinions both in favor and against its use. The reasons cited by the pro-longbox camp were the package's value as a merchandising tool and as a theft deterrent. Those who criticized the 6-by-12-inch box almost unanimously cited environmental factors.

Interestingly, some anti-longbox retailers rebuffed their rivals' claims of theft deterrence by indicating that the longbox is often left behind by shoplifters who slit the cardboard package and remove the jewel box.

Despite alarms sounded by various industry sectors concerning the sale of illicit recordings, the MLM survey concluded that only 16% of respondents said their businesses have been directly affected by counterfeiting or piracy.

MLM found that retailers were divided on whether they have implemented changes in their sticker policies over the past year. According to the survey, some stores have gone as far as carding all customers who try to purchase explicit material, while other retailers will sell labeled product to any customer regardless of his or her age.

The 5-inch CD single was applauded by an overwhelming majority of the retail community. A full 78% of the respondents said sales of the configuration have "increased dramatically," while 20% said sales have remained steady. The exclusivity of cuts on the disc was given by many retailers as a reason for the format's growth.

CANNIBAL THEORIES

The question of whether cassette singles cannibalize cassette album sales—long a conundrum of the music industry—yielded a predictably mixed response. While 42% said there is cannibalization and 52% said there

is not, most agreed on one thing: that cutting out a single in midcareer causes a great deal of confusion for the customer. The study says, "A lot of customers simply don't believe it when you tell them that the single is no longer available. They go to another clerk and ask for the record or even go to another store in search of the record."

According to the survey, "Buy it, try it" promotions received the support of a full 86% of respondents. Retailers said the "high visibility and price point" of these items—not the liberal return policies on them—attract consumers.

SHANACHIE RECORDS PACTS WITH KOCH

(Continued from page 5)

without a domestic catalog.

While the focus of the deal is expanding Koch's product flow and Shanachie's distribution in the U.S., Koch also will handle Shanachie product worldwide, says Koepfle.

Since Jan. 1, Koch's national network of 18 sales people, most of them full-time, has been supplementing Shanachie's existing sales staff. The deal has given the label sales reps in such markets as Seattle, San Francisco, Los Angeles, San Diego, Austin, Atlanta, Cincinnati, Minneapolis, Chicago, Detroit, New York, and Boston, says Lee Goldstein, national marketing director for Shanachie.

"What we've done now with Koch is an independent label's dream [with this] national independent distribution network," says Goldstein. "With Koch's sales force, which includes a number of reps that are exclusive for Koch in key markets, in addition to our own sales forces, we've really put together a national sales network for an independent label."

"The main goal of this whole union is to get someone crawling on every account that means something to Shanachie," he says.

Music merchants also gave their vote of confidence to boxed sets. In fact, one retailer went as far as calling 1990 "the year of the box."

A question regarding the use of in-store music videos revealed that a surprising 70% of respondents said they were not equipped to play these. Of those that do program clips in their stores, 40% said they did so with the sound on, 18% said they kept the sound off, and 42% said they did a little of both. The survey further concludes that "most store personnel prefer to play music from their audio equipment because they can play an album of a specific artist."

Shanachie plans quarterly retail campaigns around its different musical genres, beginning with a focus on new Irish music titles in the weeks preceding St. Patrick's Day. It plans expanded co-op advertising nationwide.

Despite the different genres previously served by the two companies, Koch began a relationship with Shanachie when it began manufacturing Shanachie CDs at its European plant in 1987. Koepfle says he was impressed then "with the initial orders placed on their new releases."

The Koch deal ends Shanachie's distribution relationship with City Hall Records, which previously handled its product on the West Coast, and Rounder Records, its distributor in the East. "That was the toughest thing about the deal," says Goldstein, noting Shanachie's longstanding and successful relationship with those distributors.

Artists on Shanachie include the Chieftains, Clannad, Bunny Wailer, Rita Marley, Ofra Haza, Najma, Fela Kuti, Ladysmith Black Mambazo, Alpha Blondy, and Larry Coryell.

PERSONICS FILES FOR BANKRUPTCY PROTECTION

(Continued from page 1)

problems retailers may encounter. "From a consumer standpoint, you can't tell that this happened," he says.

Retailers currently using the Personics system in some stores include Tower, Musicland, Music Plus, Wherehouse, Record World, and Rainbow, among others.

Listed among Personics' 20 largest creditors are the Harry Fox Agency Inc., owed \$111,848; Warner Special Products, \$86,014; Sony Music, \$60,614; Philips & DuPont Optical, \$53,962; Nakamichi, \$48,227; Capitol Records Inc., \$45,221; MCA Records, \$40,039; EMI, \$38,915; and Motown Records, \$33,649. All claims but those of PDO and Nakamichi are for music-related royalties.

Also in the filing is a separate motion to submit on magnetic tape the names of remaining creditors—of which, it states, there are "in excess of 750 persons or entities." Most of them, says Boone, are publishers and songwriters who are owed small amounts in royalties.

The failure of two separate rounds of financing to materialize in October and November, as planned, hit Personics hard. "They both collapsed on us," Boone says. "This company is still a startup getting ready for a rapid rollout, and it chews up cash. And when the financing didn't materialize, there just wasn't enough cash to operate the business and pay all of the obligations that were set up in place."

Boone acknowledges that the first round of investing was to come from an overseas concern that, say some sources, would have then had an extremely high-profile position within the Personics organization. The second round was to come from the company's current investors. "One of them happens to be CitiCorp," he says, "and their problems are well-documented." Another unnamed investor in a similar circumstance "just dropped a hellacious amount of money in S&L bankruptcy. They're just out of money right now, and they couldn't meet their prior commitments to us."

Certainly one of Personics' most well-known financial backers is Thorn-EMI, which owns "about 20%" of the company, according to Dave Blount, Thorn-EMI's chief financial officer for North America. Blount says the company continues to be an active investor in Personics and has maintained its investment "throughout the period since we began. We're very committed to continuing to have an involvement with Personics."

Blount says that despite the Chapter 11 filing, the overall concept of the Personics system is "stronger than it's ever been, from the best I can tell, from music companies' perspectives and retailers'." He adds that many companies go through Chapter 11 reorganization and emerge in good shape.

Time Warner, also an investor in Personics, would not comment on the filing.

BLAMES RECESSION

Charles Garvin, the founder and former president of Personics and now a consultant to the company, cites the recession as a major hin-

drance to the company's quest for additional funding. "As far as the stock market is concerned, the market for venture capital has really had a double whammy applied to it," Garvin says, "and Personics still does represent venture capital."

Boone says the company laid off "some staff" Jan. 1 but declines to give precise numbers. "My guess is, once we put the [next round of financing] together, hopefully in the next few weeks, we'll bring

back the vast majority."

News of the company's Chapter 11 filing was directly passed on to the heads of those retail chains using the Personics system, Boone says. The reaction? "They were surprised, sad. We've had just tremendous support from retailers," says Boone.

At present, Personics' machines in the field have had no new musical material added since late last year and probably won't until March, says Boone, if all goes well

in terms of funding.

Several retail accounts seem surprised by the stark reality of the Chapter 11 filing, although a few said it was not altogether unexpected.

The Musicland Group, which has 65 Personics machines in its outlets, declines to comment on the filing. Among those retailers willing to comment, Wherehouse Entertainment is "not taking any action," according to Bruce Jesse, VP of advertising and sales promo-

tion. "It's business as usual until we know more." Al Lotto, manager of Cutler's Records & Tapes in New Haven, Conn., says he is hardly surprised at the development. "Their machine has performed fairly well in terms of income," he says. "But our rep left in December, and they're not adding any catalog. I just had a feeling this [filing] could happen."

Assistance in preparing this story was provided by Earl Paige.

RIAA ASKS STORES TO HELP FIGHT BOGUS TAPES

(Continued from page 1)

distribute to their accounts. How many retailers they target is up to each distributor.

The RIAA also expects the flier to filter down to the smaller chains and mom-and-pop operations through one-stops.

"This is definitely a step in the right direction," says Jim Caparro, senior VP of sales and branch distribution for PolyGram Group Distribution. "I think the feeling is that we'd all like to see more done on the issue."

"I don't think this is the ultimate solution, but it's a very positive step," says Henry Droz, president of WEA Corp. "Tremendous harm is being done [by counterfeiters], especially as far as our black retailers are concerned. This new procedure gives the means of an immediate response."

Paul Smith, president of Sony Music Distribution, predicts that "our accounts will welcome this with open arms. The retailers are up in arms over street-vendor counterfeiting. We've talked to a lot of them in the New York-Philadelphia market, where vendors set up right on their doorstep are stealing their livelihood."

Although some smaller retailers have expressed their concern about the issue to Billboard, only 16% of retail respondents in a recent Macey

Lipman Marketing survey say they have been directly affected by counterfeiting or piracy (see story, page 5).

"The mall operators aren't that aware of the problem because they're so isolated and removed from the street," admits Droz. "But in places like Brooklyn and Harlem, the problem is rampant."

STREET APPROACH

The RIAA flier outlines a series of steps a retailer can take against the selling of counterfeits, from purchasing a suspicious cassette from a street vendor to calling an RIAA hotline and the local police in hopes of an arrest being made. If the police are not aware of the criminal statutes concerning piracy, the RIAA will provide copies of the applicable laws.

"Through our clients, the distributors, we've set up some sort of methodology where the retailers can take some action independent of our being there physically when there's a street problem. This gives the retailers a little bit of control," says Steven D'Onofrio, RIAA senior VP and director of anti-piracy operations. "One of our problems has been that a lot of accounts are frustrated when they don't see an immediate reaction [to a street-vendor complaint]. This will allow them to see what we do and what

it entails to get the police involved."

After discussions with several distribution people, the RIAA opted to provide the program through the distribution branches rather than through the National Assn. of Recording Merchandisers, the retailers' trade organization. "This is how we felt it would be best to go," D'Onofrio says. "The distributors know which accounts have regularly complained to them about street vendors and know which ones to target."

D'Onofrio admits distributors and retailers have been frustrated over what they see as a lack of action on the street-vendor problem. In his letter to the distribution heads, he says that the "main focus of [the RIAA's nine Anti-Piracy Unit investigators] is on major manufacturers/distributors of counterfeit audiocassettes." Therefore, this program is being established to facilitate more immediate action on street vendors.

The RIAA says it lacks sufficient staffing to check out each street-vendor complaint in person. But it has shifted some employees to anti-piracy work and intends to add more people to its legal staff. "We do anticipate adding another attorney who can handle criminal matters and increasing the size of our investigative unit after our new fiscal year starts in April," says D'Onofrio.

While the RIAA is inviting action, it cautions retailers that this program applies solely to street vendors and does not address illegal manufacturing and distribution. Anyone with knowledge of those activities should contact the RIAA immediately but should not take action on their own, he says.

SPIKE LEE LAUNCHING LABEL

(Continued from page 12)

track last year. But I think everybody will be in for a big surprise when they get to hear the full scope of his musical vision."

Lisa Jackson, former A&R director at Island Records, will be the company's executive VP. Both Lee and Jackson—whose assistant is the label's only other employee at this point—are enthusiastic about the Columbia Records association and say that as the company expands, more staff appointments will be made.

"At this point it's going to be a very small, boutique label," says Jackson. "One of the reasons Lee has hired me is that I've worked in publishing, sales, and A&R during my career. I'm bringing all of that with me, so we can limit the staff."

Artists have not yet been formally announced for the label, which will operate out of the 40 Acres & A Mule

Filmworks headquarters in Brooklyn, N.Y. But it is believed that likely candidates are State Of Art—composed of former Chic vocalist Norma Jean Wright and producer Raymond Jones, who has written and performed songs for several Lee soundtracks—and singer/actress Lonette McKee, who appears in "Jungle Fever."

"One thing that's given me great satisfaction is giving people who are talented a shot," says Lee. "There's a ton of talent out there... We can do in the music industry what we've done with film."

Jackson adds that the label will be committed to various genres of black music. "We're not necessarily talking just contemporary R&B, but also third world, a cappella, gospel, mainstream R&B, jazz, and all facets of black music."

IFPI REPORTS 10% RISE IN WORLDWIDE PIRACY

(Continued from page 1)

uct represents a disastrous development. Already, Western markets have suffered major losses, and if the industry is to maintain its present profitability, the phenomenon must be stopped.

"Although cassette piracy is still a principal problem in the United States and other developed markets, it will not be long before the pirates turn to the greater profits possible from CDs."

The center of the counterfeiters' operations is also on the move. Historically, Southeast Asia has been the piracy capital of the world. The principal territories of Indonesia and Singapore were not only overrun with counterfeit product, but they also acted as suppliers to neighboring countries and to territories as far away as Africa and the Middle East.

However, Singapore's copyright law of 1987 caused pirated product to drop from 85% of the local market in 1984 to 5% currently. Consequently, legitimate sales have risen from \$6 million to \$36 million. In Indonesia, piracy is now also relatively under control, accounting for 25% of the market in 1989.

The IFPI's attention has now switched to India, Korea, and Thai-

land. In India, counterfeiters take 52% of sales, and in Korea and Thailand they account for 40%.

The organization states, "In the U.S., despite the active and successful anti-piracy work of the [Recording Industry Assn. of America], a massive \$423 million was lost from the market in 1989. Latin American losses have tripled, and potentially lucrative markets in Mexico, Ecuador, and Peru are being undermined by piracy rates of over 50%."

"In Africa, with the notable exception of Zimbabwe, the picture is bleak, with piracy rates throughout the continent averaging about 60%. The situation has reached crisis point in this region, and unless fundamental changes in the legal environment are enacted, the local music industry is in danger of collapse."

"On the positive side, piracy in the Middle East and Mediterranean has fallen, whilst in Europe, rates have stabilized with losses running around \$150 million."

The IFPI survey covers 55 countries, only one of which—Denmark—reports that it has no piracy. New Zealand, Japan, and Hong Kong state that the problem is negligible within their national borders.

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INSIDE TRACK



Edited by Irv Lichtman

BMG'S DIAMOND GOLD: BMG Music Publishing Worldwide has made a subpublishing deal with Neil Diamond's companies. The deal gives BMG rights to all territories other than the U.S., with both his classics and new material included. Diamond is currently working on a new album for Columbia Records. Songs fall into several firms, including Prophet Music, Stonebridge Music, Sweet Sixteen Music, and Tallyrand Music.

WITH BMG INTERNATIONAL as a joint partner, Nile Rodgers and Tom Cossie plan to launch their new New York-based **Ear Candy Records** around April. The deal, made with BMG International president and CEO Rudi Gassner, gives the label distribution in more than 30 countries, with BMG distribution in the U.S. likely to be firmed soon.

DISSOLVED: New York-based **Concrete Management Inc.** president Walter O'Brien and **Concrete Marketing Inc.** president Bob Chiappardi say they've amicably dissolved their six-year partnership. After sharing ownership of each company, O'Brien will become sole owner of Concrete Management, while Chiappardi takes over Concrete Marketing.

PRESS CLIPS: Sinead O'Connor continues to back off her decision to call off an appearance on "Saturday Night Live" last year because controversial comedian Andrew Dice Clay was also on the same bill. Following a reassessment she offered on the recent "Billboard Music Awards" TV show, she is quoted in a Los Angeles Times interview, syndicated to other newspapers last week, as declaring, "I thought that going on the show was wrong at the time, but now I see it is not fair of me on one hand to say censorship is wrong in the case of rap groups 2 Live Crew and N.W.A and then do something myself that basically amounts to censorship on my part ... But we learn as we go along" ... In lighter press coverage, the Design section of the Jan. 6 New York Times Sunday magazine featured the Manhattan penthouse apartment of Bob Buziak, former president of RCA Records, who is expected to run the Chameleon label in New York.

IT'S ACADEMIC: The National Assn. of Recording Merchandisers wants to hear from past winners of NARM scholarships as the foundation celebrates its 25th anniversary at the association's convention in San Francisco in March. NARM plans to feature the accomplishments of past winners in a 25th-anniversary program. There have been 324 scholarships awarded so far. Scholarship recipients should contact Pat Daly at NARM's office in Marlton, N.J.

NOT WILD ABOUT NC-17: Donald Wildmon is asking his American Family Assn. members to boycott Blockbuster Entertainment if the chain does not stop renting movies rated NC-17. A Blockbuster spokesman says the firm will continue to judge NC-17 releases "on a one-by-one basis." Meanwhile, shares of Blockbuster jumped \$2.125 to \$25.50 each in heavy trading on the New York Stock Exchange Jan. 9, following the news that the company had been added to Standard & Poor's index of 500 stocks, replacing Pan Am, which filed for bankruptcy protection.

IN A SURPRISE MOVE, National Record Mart announced that Frank Fischer has resigned from his long-time position as president and CEO of the 110-unit, Pittsburgh-based chain. Chairman of the board Bill Teitelbaum will assume the titles of Fischer, who will continue with the chain in an unspecified capacity. In Miami, Joe Andrules, VP of advertising, has left Spec's Music & Video. Also, reports are circulating around Minneapolis that Doug Harvey, formerly director of music and video for Target Stores Inc., is working at Lieberman Enterprises, possibly as a consultant.

THE LIKELY REPLACEMENT for Ray Caviano as director of marketing at Micmac Records is Sergio Goncalves, currently director of club promotion. Caviano has moved on to Cardiac Records.

THE WOODS ARE SURROUNDED: RCA Victor is making the first show cast album in Dolby Surround Sound in London Monday (14) through Wednesday (16). Composer/lyricist Stephen Sondheim is expected to be on hand when the London cast of "Into The Woods" enters CTS Studios in Wembley, with veteran show producer John Yap producing. Also of note, the London version of the Broadway hit contains a new Sondheim song called "Our Little World." RCA Victor, a division of BMG Classics, marketed the Broadway cast album. The London version, which opened last September, is markedly different in vocal and staging styles than the Broadway version. It features Jacqueline Dankworth, the daughter of RCA Victor artists Johnny Dankworth and Cleo Laine, who played in the U.S. national company of the show and has recorded Sondheim songs for the label. A worldwide April release is expected.

ZOE & ZOO: Set To Run, the New York public relations firm owned by Leyla Turkkan, is opening a West Coast office with publicity veteran Ellen Zoe Golden as VP of West Coast operations. Golden reports she will be working the artist roster for the new Zoo Entertainment label. The first release is due Feb. 26 from Rhythm Tribe. Golden had been Columbia Records' associate director of press and public information, East Coast. In New York, Jocelynn Loebl is promoted to senior VP of the firm ... Bill Adler, the publicist, is joining Island Records as VP of media relations March 1. Adler, who is to shutter his Rhyme & Reason PR firm in New York, has already named Lori Somes, formerly head of Rogers & Cowan's music department, as director of national publicity.

A PROSECUTOR in the U.S. Attorney's office in Chicago says that agents Norby Walters and Lloyd Bloom will be retried on racketeering and fraud charges stemming from their representation of sports clients. In 1989, Walters (formerly an entertainment agent who handled such clients as Cameo, Kool & the Gang, and Stephanie Mills) and Bloom were convicted of using cash and threats to induce collegiate athletes to sign with them, but the convictions were overturned last September by an appellate court.

JACKSON'S AFRICAN ODYSSEY: Multiplatinum superstar Michael Jackson has accepted an invitation from President Omar Bongo of the Republic of Gabon for a 10-day tour of Gabon; Tanzania; Nairobi, Kenya; and Abidjan, the Ivory Coast, beginning Jan. 21. The Gloved One is expected to meet with heads of state and visit points of interest. Jackson, a noted animal lover who is interested in preserving African wildlife, has secured private funding for a self-directed and -produced video documentary of his trip. But don't look for it on MTV; the finished tape will be for Jackson's eyes only.

GIVE PEACE ANOTHER CHANCE: Yoko Ono, Sean Lennon, and Lenny Kravitz were said at press time to be assembling an all-star cast for a "We Are The World"-type single of John Lennon's "Give Peace A Chance" for rush release before the Tuesday (15) U.N. deadline calling for Iraq's withdrawal from Kuwait. The track, which will be accompanied by a video, will feature additional lyrics written by Sean Lennon. The label slated to put out the single and the all-star cast members had not been announced at press time.

CURB SERVICE: Rumors circulating in Nashville say Curb Records may be taking over much, if not all, of the now-defunct Nashville-based 16th Avenue Records roster. Supposedly, Mike Curb himself is handling negotiations that would include the group Canyon, as well as Charley Pride and John Conlee.

NAME DROPPER: Three hosts for the Academy of Country Music's upcoming awards show have been confirmed by the organization's executive secretary, Fran Boyd. They are Clint Black, Kathy Mattea, and George Strait.

RAJU PUTHUKARAI, formerly president of BMG Direct Marketing, has joined Time Warner as VP of Time Warner Direct, which encompasses Time-Life Books and Records and Book Of The Month Club. BMG is expected to announce a successor to Puthukarai soon.

TRACK HEARS that Holly Greene is joining EMI Music Publishing as VP of creative operations. She has been running the New York office of Jobete Music.

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